



## INS AND OUTS OF PUBLISHING

### Image Rights and Permissions

by Christine L. Sundt

In the longstanding and fruitful partnership between art museums and publishers, tighter controls and escalating costs during the last decade have brought about frustration, confusion, and headaches for both parties. The licensing of art images—and the attendant costs and restrictions—has become a burden, especially in today's economy, when both museums and publishers are facing severe financial constraints and shortfalls.

### Publishers' problems

On the publishers' (and authors') side, the cost and difficulty of obtaining images and permissions has increased steadily. Ten years ago, a black-and-white photo from a museum cost about \$10, and usually was provided with few if any restrictions. Today, the price for a "study print" may still be as low as \$25, but the fee for permission to reproduce that same photo can be somewhere between \$100 and \$150, not including the additional fee that may be charged by a copyright holder, such as an artist's estate, if the artwork is still in copyright. For a color image, the price may be \$250 or more. For any potential book or journal that might include more than two or three pictures, the cost rapidly becomes punishing. Museums face exactly the same costs and restrictions when they publish. A museum preparing an exhibition catalog, for example, may have to pay all permission and copyright fees for the use of images of the artworks that are part of the exhibition.

The imposition of overly restrictive image-reproduction policies by museums and commercial image brokers is thus an obstacle to facilitating more scholarship, more beautiful color plates that encourage new generations of art lovers, and more creativity from artists who draw inspiration from seeing art images from the past. Compounding the problem, some institutions, for (unwarranted) fear of losing control of images through Internet or online publishing, may prohibit use entirely. More often, permission for online use is granted only for a limited time, say five or ten years, after which permission must be renewed and a new fee paid, or the image must be removed. Online publications are

doubly disadvantaged: they are subject to more restrictions for image use than their print counterparts and their historical survival cannot be assured because of the impossibility of tracking thousands of licenses in perpetuity. Overall, the process has become too expensive, difficult, and confusing.

### Museums' challenges

Digital technology offers many appealing benefits for museums, including image access and management. While the expense for digitizing collections and archives and then maintaining these images and data in a digital asset management system (DAM) can be staggering, especially for smaller museums, some costs may actually be lowered or eliminated. By placing high-resolution (reproduction-quality) images directly on its own Web site (see, for example, [www.nationalgalleryimages.co.uk](http://www.nationalgalleryimages.co.uk)), a museum no longer needs to make or duplicate film transparencies or photos. On the Web, the images are conveniently available and accessible with minimal internal administrative involvement.

A museum's primary goal is to generate good reproductions accompanied by correct captions. Reducing fees, simplifying licenses, and streamlining the process would help to achieve that goal.<sup>1</sup> One convenient tool is the Creative Commons license, which can greatly reduce the museum's administrative oversight for images made accessible through a Web site. Another alternative is to outsource—to partner with an organization such as ARTstor's "Images for Academic Publishing" (IAP) or a for-profit agency such as Art Resource. With such partnerships, staff and administrative expenses may be substantially reduced

### Loans

Beyond using images of the works in their collections in-house, most art museums provide them in the form of digital scans, transparencies, or film prints to authors, scholars, and publishers. At a large museum, there is often staff devoted to managing this process. But many smaller museums look for help wherever it can be found: from the registrar, the gift shop manager, or perhaps a volunteer. The

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### OBAMA: CULTURAL LEADER OR NOT?

In his article entitled "What kind of cultural leader will Obama be?" for *The Art Newspaper*, András Szántó, senior lecturer at *Sotheby's Institute of Art in New York*, surveys the possibilities that await the United States culture infrastructure during the Obama administration. "What will his arts policy be like?" he asks, "And what will it mean for the visual arts?"

With a mandate for change, and a smart and progressive administration, surely the Obama administration will bring the arts community into far-reaching good times. The arts policy of the nation, says Szántó, is "poised to make a comeback...from economic stimulus programs to 'soft diplomacy' initiatives to digital-age intellectual property regulation. The opportunity to rethink government's role..." has rarely been more apparent. Where will these opportunities, at a time of economic stress, take us? Do we know?



### The known

Clues from the campaign abound, and consensus has it that they will persist beyond mere intention.

1) The Obama-Biden "Platform in Support for the Arts" was specific: invest in arts education, expand public/private partnerships between schools and arts organizations, create an 'Artist Corps' to work in low-income schools and communities, increase funding for the National Endowment for the Arts, and promote cultural diplomacy.  
2) Obama's art brain-trust, a gaggle of Chicago-based academics and intellectuals, includes former NEA chairman Bill Ivey, who, according to Szántó, is "overseeing the transition of the major federal cultural agencies....Ivey's approach, summarized in his 2008 book *Arts Inc.; How Greed and Neglect Have Destroyed Our Cultural Rights*, stresses the 'expressive life' and 'cultural vibrancy' of communities—qualities that rely on much more than the contributions of fine-arts institutions such as museums. As a folklorist with ties to country music, Ivey is also a champion of universal and

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# DIRECTORS' CORNER

## One View from Southern California

by William Moreno

I'm often asked how I came to museum work. "Via a somewhat circuitous route combined with a bit of serendipity," I offer. Not meant to be glib, my response punctuates a long passage through corporate America, as an entrepreneur and gallery director on a journey toward self-fulfillment. My father was an artist and a hero to me, so I often felt the arts were where I ultimately belonged.

I soon found that the corporate and art worlds are not remarkably different—money, power, trustee influences, and large agendas weigh more heavily than most involved would publicly admit. Museums (and I speak primarily of contemporary art museums) are active players in a vast, socially rigorous and tiered network. Commercial galleries and art fairs create the markets, and museums arbitrate. They are shrouded in opaque language, ritual, and mystique, and the neophyte layman doesn't stand a chance. But, in spite of this construct, the public loves to visit museums—a gratifying result.

I'm often struck with the way museums, purportedly connected to "community," often appear conflicted with that relationship and their role within it. What "community" do they speak of and to whom do they speak? The degree of commitment to the ideas of engagement and knowledge-sharing often seems restricted to recitations of overwrought platitudes—a sort of neo-grant idiom—the rococo language used by foundations. If I appear somewhat cynical, I often am, for the risk of a disconnect between artists' intent and the surrounding social-political-philanthropic machinations can create misunderstanding and dysfunction.

### Cheerleading & Repercussions

I vividly remember attending my first museum conference; like most conferences it was a self-congratulatory affair with plenty of cheerleading and posturing. Yet, the most striking impression of this convocation to me was what it *wasn't*—a reflection of America today. It seemed completely out of touch. The lack of diversity at the conference reflected the same lack in museums that results in a sort of isolation from the mainstream, and consequently an inability to garner the kind of support needed in a crisis. In fact, many politicians and working people feel that museums do not represent them in any significant way, and are set apart from the rest of the community.

Yet, when the going gets rough, we all insist we make a difference and wring our hands and want our share of the money. Why does it all seem a tad desperate? Is it the legacy of a dysfunctional non-profit model? Admittedly I make these observations from a rather narrow perch—I certainly can't speak for all the arts—performing or otherwise. Yet, I love this work and my views are tempered by a fierce desire to present artists and ideas to the public in a respectful, engaging manner.

### Funding

Some years ago I was deep in conversation with a high-ranking elected official regarding funding for the arts when he opined: "When it comes to bread and butter for children and widows or funding for museums and the arts—the kids and widows will win." I was thrown a bit off guard and managed to maintain my composure, but that was the end of the conversation that day. Fast forward to current events: it took massive scrambling and lobbying to include the arts in the federal economic stimulus package. This effort glaringly illustrates the country's often

ambivalent view of culture and its value. But, as I write this, the arts community was successful in getting \$50 million included in the final package. Is this a vindication of the worthiness of the arts, or merely good lobbying? Is culture always to be considered a second-string player? One has only to look at the current crisis in humanities funding and the debate on liberal arts education for a glimmer of insight.

The economy hasn't been kind to museums, or the cultural arena in general. It's fair to say the pain has been unevenly spread, with smaller organizations ostensibly taking a greater brunt of the pain. With donations and museum store sales down, their more modest capacity to raise funds has become dramatically pinched during this economic contraction and the effects on already difficult operations, exacerbated.

### A new enterprise

Enter into this milieu a freshly built enterprise—The Claremont Museum of Art. Opened in April of 2007, the museum is located 30 miles east of downtown Los Angeles. It is a privately funded museum and a collecting institution, surrounded by a unique cultural and intellectual enclave that includes seven nearby colleges. Our mission is to highlight the wealth of regional artistic practices with a contemporary, global perspective—an ambitious and expensive undertaking. Our budget is under \$1 million a year, and our footprint less than 8,000 square feet.

Respecting the founders' intent while at the same time proposing a more expansive vision is a constant balancing act. The public is often more comfortable with the familiar; the stretch to something more challenging, especially now, can be off-putting to some. Our modest size makes the challenge all the more daunting. Nevertheless, our exhibitions have ranged from a solo show of Karl Benjamin to an examination of a local Latino punk scene to an exploration of the theory of parallel universes.

Taking risks has been rewarded. Our undertaking is wholeheartedly supported by the community. We've had some early success: last year we secured a promised gift of \$10 million. But even though neither the gift nor proceeds from its interest will be available to us until the donor passes away and the estate is settled, the prospect of such wealth has stirred great ambition.

### Mitigating the meltdown

So, what have we done to mitigate the negative effects of the meltdown? Our youth, although advantageous in many ways, can also work against us. Our board of directors, donor base, and membership are still in a growth mode and we are wary of donor fatigue and pullback.

After careful work last year, we reduced our overall budget by 20 percent and modified public operating hours to more closely coincide with visitor flows. Our overarching goals are to maintain the current level of programming, maintain quality and efficiency in everything we do, and continually communicate with stakeholders. We've moved forward with completing a marketing and strategic plan and an aggressive plan to expand our board. And we recently launched a dollar-for-dollar fundraising challenge supported by a generous donor.

While we are more vulnerable than older, more established institutions, our youth offers flexibility, adaptability, and a multitalented staff. We remain open to creative solutions. Teamwork, communication, and empowering risk-taking are mantras at this museum, and we intend to keep it that way.

William Moreno is Executive Director of the Claremont Museum of Art, CA □



## The Up- and Down-Sides of Bad and Worse Times

by John Vanco

It's really easy to take a gloomy position on the economic situation. There is an undeniable downward spiral: "I'm not buying because I'm afraid there won't be enough money next month." So, for the person I'm not buying from, there is less money next month. For those of us lucky enough to have jobs, it's the fear of not having a job, so "I better hold onto my money." For those of us who are employers, it's the fear of not being able to pay the employee because income is down. Income is down because somebody else is thinking the same way. Where does it end? And what do we do in the meantime to stop it? I don't have the answers to those questions, but I do see an upside to the situation, as well as the very real negatives.

### A little history

The Erie Art Museum is a small, community-based museum in northwest Pennsylvania. Founded as an artists' organization in 1898, the museum hired its first professional staff 40 years ago. It has grown to become an important part of the life of the community and a nexus for arts activities. Traditional programming, including exhibitions, publications, and a range of studio art classes is supplemented by performing arts, folk arts, and artists' service programs.

### A look at the present...

The current economic downturn comes at a time when the Erie Art Museum is about to break ground for a long awaited addition. It feels good to have a "shovel ready" project at this time, but it seems unlikely that we will be able to secure additional capital funding through the federal stimulus package. We will certainly be contending. We are building a LEED (Leadership in Energy and Environmental Design) certified green building, and the operational efficiencies for which it is designed seem even wiser now than they did three years ago when they were first proposed.

There is certainly a measure of satisfaction in being able to put a construction project out to bid at a time when so many contractors need work—but their desperation is disconcerting. The competition, together with lower prices for materials, has contributed to significantly lower bids than we had anticipated only six months ago. If we were completely finished with the fund-raising, we might even feel guilty about the situation. As it is, the complications to fund-raising counterbalance the potential for cost savings. This may not be a great time for a campaign, but it would be a good time to plan toward one—times are not always going to be bad.

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## museum VIEWS

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task is usually managed by one person and often, training in the basics of copyright law is lacking. Yet the service is crucial: it serves the museum's mission to disseminate its collection widely and to foster scholarship about it.<sup>2</sup> Thus, knowing the ins and outs of copyright and contract law is essential.

Usually, the loan of images is neither free nor unrestricted. Museums typically charge a processing or license fee for the use of an image by any author or publisher outside the institution; they may also impose limitations on the use, sometimes asserting their copyright on a photo or scan. Fees are intended to help subsidize the cost of creating and sending photos and scans and to contribute additional revenues to the bottom line. The operation, in many museums, is viewed as a commercial enterprise, akin to the gift shop or a lecture series, rather than as mission-driven.

## Licenses

An image is provided to a publisher through a license or contract agreement spelling out what the publisher can and cannot do with the image it has rented or purchased. Such licenses are often densely worded, multi-page texts of legal jargon in fine print. Typically, they state the *fee* involved and the kind of use being granted; they may include *restrictions* on the size of the reproduction, the use of color, the location (in the text or on the cover), the size of the print run, the caption information, the credit line, and any *copyright* notice.

**Fee Structure:** Fees vary from museum to museum. They are often scaled, based on a range of factors: size of the print run; size of the reproduction on the page; whether the image will be in color or black-and-white; where the image will appear; whether the book will be distributed only in the United States, in Europe, or worldwide; whether the book will appear only in English or also in additional languages; whether the press is nonprofit, scholarly, or for-profit. Additional fees are usually charged for a second edition (though there is minimal administrative cost to the museum), and even sometimes for a second printing.

These elaborate structures were originally developed to ensure fairness to all, but their effect today is to force publishers to decide such matters as page layout, print run, and color program far too early in the editorial process. Locating rights holders and clearing rights for publication can be a long and daunting task for the author. At the time when an author or publisher is seeking images and clearing permissions for them, none of these decisions have been finalized. Further, the effect of the scaled pricing has been to pressure publishers into reproducing works of art in small black-and-white format rather than in reasonably sized color prints, to print smaller editions (at higher retail prices), and to pare down the image programs of their art books. The result has been less attractive, more expensive art books and fewer

of them—surely not the aim of the publisher, the author, or the museum.

Sometimes a museum's fee is inconsistent. When, for example, the institution generously waives or reduces fees for scholars and nonprofit presses, it encourages the publication of scholarly works for arts professionals. But, in maintaining regular fees for other non-scholarly projects, it discourages "gateway" books such as children's books, textbooks, and beautifully produced gift books, all of which are vital in bringing new audiences to art. Some curators have the authority to waive fees on behalf of a colleague or, conversely, to approve or reject image requests based on a review of the worthiness of the project. Such practices may foster a perception of favoritism, bias, or even censorship. What could be the alternatives to the traditional criteria for scaling fees? To waive fees for all mission-driven uses (books, journal articles, and educational Web sites) while increasing fees for other uses (note cards, tote bags, coasters, aprons, advertising campaigns, and the like). Or, to consider other ways to generate revenue for the museum that do not place the burden on images and scholarship



**Restrictions on Use:** These vary widely. Some restrictions remain in place because the license template has been around (and unchanged) since the time when it was the norm to rent a photograph or transparency, long before digital images existed. Many restrictions that seem minor to a museum can be burdensome to a publisher. Examples include prohibitions on cropping or overprinting; the imposition of exact caption language that is editorially inconsistent for a book, or that contradicts the author's scholarly opinion about attribution or dating; requirements about identification of subject matter, and the like. As a result, the rental agreement for a photo of an artwork may result in unintentional suppression of scholarship. It may force a publisher to print lengthy technical captions in a book meant for children, or it may prevent reproduction of a cropped section (as a detail) where such a use could be both legitimate and beneficial. If a book design relies on bleed images (off the edge of the page), and the museum objects, the entire design of the book is held hostage by the museum—and the museum essentially controls how the book looks. Other restrictions involve time limits on not only the use, but also how long a transparency is allowed off the museum's premises.

Are such restrictions necessary? Should they become immutable policy for a museum?

**Copyright:** Museums usually do not hold copyrights for most of the works of art they own, but they may hold copyrights for photographs of works of art.<sup>3</sup> The copyright notice or credit line stipulated in a museum's license agreement should be accurate. For example, the copyright claimed in the following statement is inaccurate because the artist died in 1868, and the copyright on all her artworks has expired—the reason why neither the artist nor the museum can lawfully claim copyright in the art:

**Jane Jones, *Three Nudes*, marble and gesso, 1867. (c) Worthy Museum of Art.**

An accurate copyright notice for this artwork would be:

**Jane Jones, *Three Nudes*, marble and gesso, 1867. Photograph (c) Worthy Museum of Art.**

Or, even better:

**Jane Jones, *Three Nudes*, marble and gesso, 1867. Artwork in the public domain. Photograph (c) Worthy Museum of Art.**

## Controls

Image rights and reproduction policies have a serious impact on our culture. Because image access has become so costly and restrictive, the publishing of art lags far behind other fields of publishing. It is no accident that Google Images is weak in artworks—including works long out of copyright—and that the quality of those images is often very poor. Too often, access to such images is kept behind firewalls of permissions, fees, controls, warnings, and limitations. If the custodians of artworks continue to restrict image access according to outdated models, they risk denying current and future generations' access to and familiarity with works of art through books, other print publications, and, most importantly, over the Internet.

Open access is the way audiences discover art today—through Googling, file-sharing, and downloading. Sadly, the works they find are small, of poor quality, and low resolution. Every museum should encourage access to necessary and accurate art images by easing the way for publishers, both print and online, to expose the riches of their collections to the public.

<sup>1</sup>In 2004, as the problem of image costs reached a critical level and many presses were severely curtailing or eliminating their art publishing programs, the Registrar's Committee of the American Association of Museums produced a report of member museums on rights and reproductions (<http://www.panix.com/~sqigle/rarin/RCAAMSsurvey2003-4.pdf>). It revealed that in many ways the stewardship mission of museums and the strong proprietary sentiments about collections sometimes work against the expansion of access to and interest in them.

<sup>2</sup>According to AAM's 1992 publication, *Excellence and Equity: Education and the Public Dimension of Museums*,

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# Risk, Failure, and 'Foolishness,' Anyone?

by Peter Linett



As the economic downturn becomes more like a landslide, it may seem bad timing to suggest that museums should take more risks, encourage failure, and embrace “foolishness,” at least when it comes to the experiences they offer visitors. Yet that’s exactly the right prescription for a field that, even before the downturn, was increasingly worried about its relevance in a changing society while at the same time paralyzed by its own well-meaning insistence on values such as professionalism, high academic standards, and “best practices.”

Those values may have helped museums greatly in the past, but they have also led to an unfortunate sameness of exhibit approaches across the field, in which one art museum feels much like another, despite whatever differences may exist in their collections, architecture, missions, and communities. They tend to evince the same assumptions about what a museum exhibition is, whom it’s for, and how it works. Something similar can be said of history museums, science centers, and other types of museums. Genuine innovations in the museum experience—the kind that innovation experts would call disruptive innovation because they change the market and the rules of competition—are rare; cautious incremental change is the rule.

The resulting sameness ensures that progress is slow, because there simply isn’t enough variation to fuel the healthy competition that marks most thriving human social endeavors. Think of visual art itself, where relentless competition is driven from the “bottom” up as art schools train more artists than the market can sustain and the best (or at least the most provocative) talents rise to prominence on the strength of their creativity and uniqueness. Or, more prosaically, think of consumer electronics, where an unremitting stream of innovations flows from young start-up companies as well as from Fortune 500 players. In such environments, alternatives abound; there are always a myriad of selections available to the public. So, as cultural conditions shift, there’s likely to be something on the market that speaks with relevance to contemporary consumers’ needs.

What does it mean, then, that the conditions of display in today’s art museums—the White Cube and its subtle variations, the dispassionate voice, the taste for objectivity—were largely set by the early decades of the twentieth century? Where is the upwelling of creative variation in exhibition and experience design that might let culture consumers, via their individual selections, engage in the collective process of propelling some approaches forward and leaving others behind as no longer relevant?

The anthropologist Jay Rounds, who chairs the museum studies program at the University of Missouri at St. Louis, has noted that variation is of vital importance precisely when cultural and economic conditions are in rapid flux, as they have been in recent years. What museums need most in such times, Rounds argues, is the kind of “explorative behavior” that could lead individual institutions and the sector as a whole to become more adaptive to their changed circumstances. He points out that exploration is often guided by intuition rather than rational logic, and that successfully explorative organizations cultivate what an emi-

nant Stanford psychologist once called “a technology for foolishness.” Instead, what we see in museum practice is a variety of efforts to milk our current skills, ideas, knowledge, and technologies to make museums more efficient at what they’re already doing. Adaptiveness, by contrast, is about discovering what else museums could be doing: new possibilities that might lead in exciting directions.

But “might” can be scary. It’s the uncertainty inherent in exploration of this kind that poses the greatest challenge for museums. The literature on innovation is frank about the risks involved: most innovations fail, yet those failures are necessary for progress and sustainability, and the money invested in them (which can be considerable—think of the pharmaceutical industry) is rarely wasted. Of course, an organization can be less or more efficient in its explorative behavior; some of the most progressive enterprises have adopted the mantra, “fail fast, fail often.” The idea is to test many innovations with real audiences as early as possible in the development process, so that energy can be focused on the ones most likely to work. Laboring to perfect one or two ideas before offering them to the public burns up unnecessary time and money.

Of course, nonprofit organizations like museums lack the profit margin that corporations can reinvest in research and development. On the other hand, enormous resources have gone into new and expanded museum buildings in the last two decades, investments that many leaders and trustees seem to hope will serve as large-scale, one-time demonstrations of their ability to innovate. What happens inside the new buildings, though, is often more of the same, as if the creative energy that went into the building obviated the need to reexamine the core experiences the museum offers. So the problem is not exactly a lack of capital; it’s a matter of the priorities and, I believe, the anxieties of museum professionals and their partners in the arts and culture sector. What museum likes to admit failure internally, much less in full view of its visitors, donors, and funders? What foundation program officer wants to underwrite a “foolish” new approach, the outcome of which can’t be defined in advance? Arguably, art museums are more anxious about failure of this kind than other types of museums, perhaps because the status of the visual arts in American society is even shakier than that of science or history. Art museums feel the need to show their most professional face at all times. There’s an irony here, since the visual arts demonstrate precisely the capacities for not-always-rational experimentation, risk, subjectivity, and multiplicity that I’m suggesting museums themselves could use. There is a deep gap in the art museum sector between the spirit that animates what museums show and the spirit that animates how they show it. What if an art museum gave itself the license to think more like an artist when conceiving its next exhibition? What would exhi-

bitions look like if they were as opinionated, or erotic, or political, or angry, or melancholy as the artworks they display?

The same questions could be asked of science museums and other institutions where collections might seem to have little to do with the artistic impulse. Why are museums almost never funny? Why do they limit themselves to a rational, Enlightenment definition of truth: that which can be conveyed in a series of factual propositions and elicited through rhetorical questions? Why do they almost never venture into the messy, hard-to-paraphrase kinds of truths we associate with a novel, a dream, or a favorite song?

Few museums have spaces, processes, or budgets dedicated to posing these questions, much less to answering them through experimental exhibit practice. And today’s worsening economy makes that internal risk-taking even more unlikely. So perhaps it’s time to shift some of the risks of innovation outside the walls of individual museums to an independent entity, a “laboratory” or workshop dedicated to creative, even radical investigation of new possibilities for museum experiences. Imagine a kind of MacDowell Colony or Yaddo for museum people—a retreat center/workshop where exhibition designers, curators, educators, and other museum professionals become “innovators in residence” for a few weeks at a time, collaborating with scholars from various disciplines, artists, theater directors, comedians, physicists, and other creative thinkers and do-ers. Working in an atmosphere of inventive play, the “innovators” would not only

debate ideas but also give those ideas concrete (or virtual) form, creating prototypes of new exhibit approaches, environments, and “platforms” for engagement, then evaluating the prototypes with real audiences. Moreover, imagine that the most promising innovations that emerge from this workshop are taken up—still on an experimental basis—by a network of “receptive host” museums around the country, institutions whose leadership, board, and curators are ready to rethink the experiences they offer their visitors and their communities.

Eventually, this process of innovation and dissemination will create a set of plausible alternatives to current practices and assumptions. I have begun to draft plans for such a workshop with a few like-minded colleagues and with the support of two potential partners: the Cultural Policy Center at the University of Chicago and the new Center for the Future of Museums at the American Association of Museums. With this article, I invite your input as well. What kind of support for innovation would help your art museum? What kind of involvement might you and your colleagues want in such a workshop? Would your institution be likely to volunteer as one of the receptive hosts? The conversation about this “innovation incubator” is just beginning. I hope you’ll join it by emailing me or posting a public comment at <http://museumworkshop.pbwiki.org>. □

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## Arizona

**Museum of Northern Arizona,** Flagstaff □ "I Am the Grand Canyon; The Story of the Havasupai People" (April 26) Photographic look at the history, art and culture of the Havasupai people of the Grand Canyon, alongside examples of their music and language—one of the oldest indigenous languages of North America.

## California

**Berkeley Art Museum,** University of California, Berkeley □ "Taking Refuge: Buddhist Art from the Land of White Clouds" (May 3) Bronzes, textiles, and paintings from Tibet, Nepal, Kashmir, and India. □ "Mario Garcia Torres: *Je ne sais si c'en est la cause*, What Doesn't Kill You Makes You Stronger, and Some Reference Materials/Matrix 227" (May 17) Photographs that reframe and refocus other artists' work, opening a dialogue across time and space.

**Irvine Museum** □ "The Good Life: California Watercolors, 1930-1950" (May 16) Southern California settings: Newport and Santa Monica Beach; Elysian Park in the mid-1930's; train stations in Los Angeles and San Bernardino; and views of family farms and small towns.

**Palo Alto Art Center** □ Through April 26: "Joe Brubaker: Somnambulists" Polychrome figures that evoke the hand-carved figures of saints made in colonial Latin America and New Mexico; "Tales from an Imaginary Menagerie" Drawings, sculpture, photography, tapestry, and video of make-believe animals.

**Crocker Art Museum,** Sacramento □ "Animals in the Drawing Room: Portraits by Mari Kloeppel" (May 31) Domesticated and wild, all encountered at the artist's home north of the Monterey Peninsula. □ "Fantasies and Fairy Tales: Maxfield Parrish and the Art of the Print" (July 19) Book illustrations, magazine covers, advertisements, and lithographs.

**Cantor Arts Center,** Stanford University, Stanford □ "Splendid Grief: Darren Waterston and the Afterlife of Leland Stanford Jr." (June 21) New paintings, inspired by works from the museum's collection, transform the gallery space into a mourning parlor in memory of the university founder's only son. □ "Appellations from Antiquity" (July 26) 20th-century works from the collection that evoke Greco-Roman deities and mythology.

**Bedford Gallery,** Walnut Creek □ "Encaustic: Working in Wax" (July 12) Contemporary artists use centuries-old technique involving heated beeswax to which colored pigments are added: juried exhibition.

## Colorado

**Mizel Museum,** Denver □ Through April 30: "Works of Ivy Delon" Impressionistic watercolors and pastels of nature; "Tikkun Olam: Repairing the World" The ancient concept of *Tikkun Olam*, the imperative to



Mari Kloeppel, *Cohabsaan and Blue 2*, 2007. Oil on linen. In "Animals in the Drawing Room," Crocker Art Museum, CA

repair the world so that it reflects the values of justice, compassion, and peace, is the basis of this cooperative exhibition involving participants from 27 countries across the globe. □ "Naum Katsenelson" (May 31)

Watercolors, oils, and pastels express the "modest beauty of simple and casual things": street scenes in Israel and Nice, parks of Spain, canals in Venice, and rainy roads of ancient Rome.

**Sangre de Cristo,** Pueblo □ "Show and Tell: Memory, Art, Community" features Latin art and artists who live and work in the United States: "Transformers: Folk Art Recreated" (May 16) Folk arts from New Mexico and Mexico, including Santos, Colchas, and Mata Ortiz pottery. □ "W10: Conceptual Wedding Dresses" (May 2) □ Through May 9: "Santos and Santeros"; "Love/God/Children: Justin Reddick and John Nicholas"; "The Color of Life: Klaus Anselm Tapestries"; "Svetlana Piltingsrud."

## Connecticut

**Bruce Museum,** Greenwich □ "Innovations in the Third Dimension: Sculpture of Our Time" (May 24) Late 19th- to 21st-century works: Botero, Calder, Haring, Moore, Nevelson, Noguchi, Rodin, and others. □ "Dinosaurs: The Art of Reconstruction" (June 14) Paintings and sculpture shown alongside cast skeletal and fossilized remains of dinosaurs.

**Yale Center for British Art,** New Haven □ "Paintings from the Reign of Victoria: The Royal Holloway Collection, London" (July 26) Works acquired for a women's college as a teaching tool: Roberts, Landseer, Frith, Millais, and others. □ "Endless Forms": Charles Darwin, Natural Science and the Visual Arts"

(May 3) Science meets art to mark the bicentenary of Darwin's birth and show the impact of his theories on visual artists of the late 19th and early 20th centuries.

**Florence Griswold Museum,** Old Lyme □ "Visions of Mood: Henry C. White Pastels" (July 12) Newly found trove of landscapes depicting his native Connecticut countryside by the patriarch of a family of local artists and art patrons.

## Delaware

**Delaware Art Museum,** Wilmington □ "John Sloan in Philadelphia and New York" (May 17) The artist's vision of city life in etchings, paintings, and newspaper illustrations, 1892-1928. □ "Ancestry and Innovation: African American Art from the American Folk Art Museum" (July 12) Textiles, paintings, works on paper, and sculpture by contemporary artists.

## District of Columbia

**Federal Reserve Board** □ "Steve Penley's Portraits of Presidents of the United States" (May 8) All 44, from Washington to Obama, in bold strokes and vivid colors. Reservations required 24 hours in advance.

## Florida

**Boca Raton Museum of Art** □ Through May 31: "Cleve Gray: Man and Nature" Retrospective: the development toward gestural, color-based



John James Audubon, *Anhinga* (Black-bellied Darter), 1833-36. Watercolor. In "Audubon at Illinois," Krannert Art Museum, IL

abstraction, 1970-2000; "Andrew Stevovich: The Truth About Lola" Abstract narrative paintings that recall German Expressionism. □ "David Maxwell: To the Point" (July 19) Self-taught pointillist painter who began his depictions of South Florida's cityscapes and construction sites while working fulltime in concrete construc-

tion; "Drawing in Space: The Peninsula Project—Sculpture by John Henry" (May 31) Large-scale steel sculpture. □ "Color Me New York: Photographs by Benn Mitchell" (June 30) The city between 1947 and 1980.

**Vero Beach Museum of Art** □ "Body Language: The Figure in Sculpture" (May 24) Outdoor bronze sculptures created from about 1950: Neri, Staebler, Segal, Beaumont, and others. □ "Marc Petrovic: Navigators" (May 10) Hot glass and mixed-media sculpture that evokes ideas of travel and the passage of time.

## Idaho

**Boise Art Museum** □ "Ansel Adams: Early Works" (May 24) Small-scale images from the 1920s to 1950s. □ "Garth Claassen: Bloated Floaters, Snouted Sappers, and the Defense of Empire" (May 31) Part of a series of drawings that originated during the buildup to the invasion of Iraq.

## Illinois

**Krannert Art Museum,** University of Illinois, Urbana-Champaign □ Through May 31: "WOW design: Tharloes ten Bhömer" London-based Dutch designer of women's shoes uses new technologies to create wearable sculpture; "Collecting East Asia: The Lee Wonsik Collection" Chinese paintings and calligraphy, 17th and 18th centuries. □ "Audubon at Illinois: Selections from the University Library's *Birds of America*" (May 24) Hand-colored engravings chart the story of birds in Illinois. □ "Polaroids and Portraits: A Photographic Legacy of Andy Warhol" (May 24) From the Andy Warhol Foundation: celebrities, socialites, and unknowns.

## Indiana

**Indiana University Art Museum,** Bloomington □ Through May 24: "Ukucwebezela: To Shine—Contemporary Zulu Ceramics" Work by South African artists influenced by Zulu traditions; "Art from Cameroon" Objects from the north and the Grasslands. □ Through May 10: "From Pen to Printing Press: Ten Centuries of Islamic Book Arts" A glimpse into the traditions of the written language of Islam: calligraphy, illumination, painting, book-binding, paper marbling, and printing; "Transcendent: The Photographs of Hiroshi Sugimoto" B&W photos: seascapes, theaters, architecture, and conceptual forms.

## Kansas

**Salina Art Center** □ "New Media Project: Barry Anderson: Always Becoming Something (3)" (May 3) Video of a cross-section of Salina residents filmed during 2008. □ Through May 17: "Robert Bulp: Vision/Voice/Plan: Salina" Mixed media presentation exploring how

residents envisage the community in the next 25, 50, and 100 years; "Carrie Scanga: Allegories and Architecture" Large-scale drawings.

**Wichita Art Museum** □ "Elevations: Exploring the Architectural Beauty of Grain Elevators" (July 19) B&W photos of farming icons in the Great Plains. □ "The Builder, Removed: Scenes from the Painted Theatre Project" (April 26) Paintings and drawings incorporate sheetrock and other mixed media.

**Kentucky**

**Speed Art Museum**, Louisville □ "American Art at the Speed" (through May) Paintings, works on paper, photographs, sculpture, and decorative arts from the museum's collection: Audubon, Blanchard, Jouett, Peale, Sully, Remington, and others. □ "4 Salvaged Boxes" (June 14) Exploring the approach and process of creative sustainable design relative to an expanded and renovated museum.

**Maine**

**Portland Museum of Art** □ "Art of the Cranberry Islands" (June 28) Resident artists show their stuff. □ "The Coldest Crucible: Arctic Exploration in American Culture" (June 21) Maps, letters, photographs, books, and other items from the late 19th to early 20th centuries that demonstrate the then-fascination with Arctic exploration. □ "2009 Portland Museum of Art Biennial" (June 7) Digital video, painting, photography, sculpture, prints, and installation by local artists and recent graduates of art programs.

**Maryland**

**Mitchell Gallery**, St. John's College, Annapolis □ "St. John's College Community Art Exhibition (May 3-17) Ceramics, paintings, drawings, prints, sculpture, textiles, and photographs. □ "Sketchbook to Print: Trajectories in the Age of Synthesis" (May 21-June 11) From beginning concepts to final completion.

**Baltimore Museum of Art** □

"Picasso and the Modern Circus" (May 17) Acrobats, clowns and other circus performers through the eyes of Picasso, Toulouse-Lautrec, Léger, Chagall, and others.

**Walters Art Museum**, Baltimore □ "The Saint John's Bible: A Modern Vision through Medieval Methods" (May 24) Pages of an illuminated

Bible commissioned by Saint John's University in Minnesota and created in Wales under the direction of master calligrapher Donald Jackson. □ "Prayers in Code: Books of Hours from 16th-Century France" (July 19) Used in private devotion, and sought-after status symbols.

**Washington County Museum of Fine Arts**, Hagerstown □ "Three Maryland Artists: Hugh Bolton Jones, John Ross Key & Clark Marshall" (June 14) Landscapes.

**Massachusetts**

**McMullen Museum of Art**, Boston College, Chestnut Hill □ "The Book as Art: Artists' Books from the National Museum of Women in the Arts" (May 31) Themes include storytelling, nature, food, autobiography, and mothers, daughters, and wives.

**Institute of Contemporary Art**, Boston □ Through July 12: "Momentum 13: Eileen Quinlan" Photographic reflections of light, color, and texture; "Collection 3" New acquisitions.

**Mount Holyoke College Art Museum**, South Hadley □ Through May 31: "What Can a Woman Do? Women, Work and Wardrobe 1865-1940" The changing perceptions of women between the Civil War and World War II, and the ways in which clothing fashions evolved in response to cultural shifts; "Faith Ringgold: Works on Paper" The lesser known aspect of the last three decades; "Focus on Andy Warhol" newly-acquired photographs, a painting, and a print.

**Michigan**

**University of Michigan Museum of Art**, Ann Arbor □ "Museums in the 21st Century: Concepts, Projects, Buildings" (May 3) Sketches, architectural plans, photographs, maquettes, and multimedia tools showcasing 27 of the world's leading museum-building projects planned, in progress, or finished between the years 2000 and 2010. □ "Expressions of Vienna: Master Drawings by Klimt and Schiele from the Pulgram-McSparran Collection" (May 31) Works by the leaders of art in Vienna a century ago. □ "UMMA Projects: Walead Beshy" (June 14) Monumentally scaled photograms, produced by folding large sheets of unexposed photo paper into 3-dimensional forms and exposing them to colored lights.

**Krasl Art Center**, St. Joseph □ May 22-June 28: "Fragments and Memories: Selected Works by Bill Davis and Christopher Pekoc" Contemporary palimpsests (partially erased and rewritten instructional parchments that show traces of previous information) created with photographs that are cut, collaged, and stitched back together again (Pekoc) and photographs, chalkboard, and the remains of lectures on light and optics (Davis); "Lens Painting: Flower Photography by Jim Cheatham" Close-up photos—the insect-eye view; "After Audubon" Repro-prints created for and after the celebrated *Birds of America*.

**Minnesota**

**Tweed Museum of Art**, University of Minnesota, Duluth □ "Draw to Live and Live to Draw: Prints and Illustrations by Wanda Gag" (May 17) Lithographs, book illustrations, drawings, letters, and sketchbooks by pioneering woman illustrator of the 1920s and '30s.

**Goldstein Museum of Design**, St. Paul □ "Expressions of Stability and Change: Ethnic Dress and Folk Costume" (June 14) Dress as a form of cultural expression and unification from Bhutan, China, Ghana, Norway, Laos, and beyond.

**Mississippi**

**Lauren Rogers Museum of Art**, Laurel □ "Charles Crossley: Recent Work" (May 17) Multimedia. □ "Selected Prints of Albrecht Dürer and Rembrandt Van Rijn" (May 25) Etchings, woodcuts, engravings, and drypoints.

**Missouri**

**Contemporary Art Museum**, St. Louis □ "Cezary Bodzianowski" (May 3) Photographs inspired by silent movies.

**Springfield Art Museum** □ "Jon Schueler: Weathering" (May 31) Abstract expressionist influenced by the changing light and color in natural settings.

**Montana**

**Missoula Art Museum** □ Through May 23: "Engaged Abstraction: John Armstrong Recent Works" Prints; "Prints from the Armstrong-Prior Studio" Art out of this Phoenix, Arizona workshop. □ "Sign Language: The Pop Art of Sister Corita" (June 13) Serigraph prints that incorporate text and typography. □ "Marie Watt: Heirlooms" (June 27) Native American themes in mixed media. □ "A Snowman Cares for our Memory of Water: Mary Ann Papanek-Miller"

Paintings that incorporate mass produced toys or other objects.

**New Jersey**

**Hunterdon Art Museum**, Clinton □ "Cutters" (June 7) Contemporary



Eva Watson-Schütze, *Woman with Lily*, 1905. Platinum print. In "Truth Beauty" George Eastman House, NY

artists employ processes of cutting, shredding, tearing, and perforating to alter surfaces of their paintings, drawings, photographs, sculpture, and installations.

**Monmouth Museum**, Lincroft □ "The Exhibit: A Journey to Life" (May 17) Suitcases, scrapbooks, photographs, and documents weave together the life stories of local survivors of the Holocaust: maps, timelines, and video supplement their histories.

**Montclair Art Museum** □ "The Wyeths: Three Generations" (July 19) N.C., Andrew, and Jamie, all together.

**New York**

**Bronx Museum of the Arts** □ "Intersections: The Grand Concourse at 100" (July 20) The first of a three part exhibition examining the past, present, and future of this 100-year-old thoroughfare that was inspired by the Champs Élysées.

**Brooklyn Museum** □ "Herman Bas: Works from the Rubell Family Collection" (May 24) Paintings and large-scale installations inspired by romantic and classical imagery, youth and Goth culture, and writers such as Oscar Wilde and Joris-Karl Huysmans.

**The Hyde Collection**, Glens Falls □ "Thomas Chambers (1808-1869): American Marine and Landscape Painter" (April 19) Rescued from obscurity in the mid-20th century and hailed as an American folk painter who anticipated modern tastes.



**Hofstra University Museum,** Hempstead □ Through June 26: "Tranquil Power: The Art of Perle Fine" An abstract expressionist, Fine (1905-1988) was a member of the fine arts department at Hofstra; "Perle Fine and Friends: An Intimate Portrait by Maurice Berezov" Photographs. □ "A Celebration of Darwin's Legacy" (May 22) Darwin's metaphor of evolution as a tree of life is taken up by artists.

**Johnson Museum of Art,** Cornell University, Ithaca □ "After Hiroshige: A Century of Modern Japanese Prints" (July 26) The transformation of print traditions as seen in the work of such artists as Hasui and Yoshida. □ Through July 5: "Prints by Merrill Shatzman" Large, intricate woodcuts; "Contemporary Art from the Barron Collection" Homer, Warhol, Lichtenstein, Close, and others; "Theyyam Rituals of Kerala: Photographs by Daniel Nadler" Large color images of Indian religious ritual dance; "Paper Treasures: Gifts from Alumni" Modern and contemporary works on paper.

**Katonah Museum of Art** □ "Lichtenstein: In Process" (June 28) Drawings, collages, and sketchbooks that show the artist's creative process and artistic evolution during the 1980s and '90s.

**Drawing Center,** New York City □ Through July 23: "Unica Zürn: Dark Spring" Ink and watercolor works on paper by the late German artist and writer; "Fax" Multigenerational group of artists, designers, filmmakers and thinkers are invited to conceive of the fax machine as a drawing tool and transmit fax-based work through the museum's fax line throughout the duration of the exhibition.

**Fashion Institute of Technology,** New York City □ "Seduction" (June 16) Dress as a source of power, social status, and physical attractiveness, 18th century to the present.

**Grey Art Gallery,** New York University, New York City □ "John Wood: On the Edge of Clear Meaning" (May 12-July 18) Photographs, prints, drawings, and books.

**International Center of Photography,** New York City □ Through May 3: "Edward Steichen: In High Fashion, the Condé Nast Years, 1923-1937" Fashion and celebrity portraiture made for *Vogue* and

Manuel Neri, *Mary Julia*, 2006. Bronze sculpture with oil-based enamel. In "Body Language," Vero Beach Museum of Art, FL

*Vanity Fair*; "Weird Beauty: Fashion Photography Now" The contemporary emphasis on art, sexuality, narrative, digital media, and youth culture; "This is Not a Fashion Photograph" A look at non-fashion sources of contemporary fashion imaging: Parks, Evans, Mapplethorpe, Shahn, and others; "Munkacsy's Lost Archive" Vintage and modern prints by the Hungarian photographer whose images of models and athletes inspired Cartier-Bresson and Avedon, and whose long-lost archive was recently discovered.

**Metropolitan Museum of Art,** New York City □ "Cast in Bronze: French Sculpture from Renaissance to Revolution" (May 24) Statuettes, portrait busts, and monuments. □ "Art of the Korean Renaissance, 1400-1600" (June 21) Secular and religious paintings, porcelain, sculpture, lacquer, and metalwork. □ "Walker Evans and the Picture Postcard" (May 25) From Evans' own collection of 9,000 picture postcards.

**Morgan Library,** New York City □ "The Thaw Collection of Master Drawings: Acquisitions Since 2002" (May 3) Two portrait drawings by Ingres, a figure study by Monet, a large pastel by Gauguin, and a semi-abstract drawing by Pollock. □ "On the Money: Cartoons for *The New Yorker*" (May 24) Original drawings.

**Museum of Modern Art,** New York City □ Through May 18: "Performance 1: Tehching Hsieh" Photographs that document a year spent by the Taiwan-born performance artist locked inside a cage in his loft in New York City; "a shimmer of possibility. Photographs by Paul Graham" Unheralded moments in the lives of people the artist met during travels around the United States. □ "Martin Kippenberger: The Problem Perspective" (May 11) First major retrospective (mid-1970s-1997—a 20-year career cut short by untimely death) includes paintings sculptures installations, multiples, drawings, photographs, posters, announcement cards, and books. □ "Tangled Alphabets: León Ferrari and Mira Schendel" (June 15) Said to be the most

significant artists working in Latin America during the second half of the twentieth century, they address language as a major visual subject matter. □ "Projects 89: Klara Liden" (June 8) Site-specific installation using scaffolding, discarded cardboard, sheetrock, and the tar paper found on many New York City rooftops conjuring up a vision of a city in decay.

**National Academy Museum,** New York City □ "184th Annual Exhibition of Contemporary American Art" (June 10) Recent work by Academicians in a range of styles in painting, sculpture, prints, and mixed media.

**Neue Gallery,** New York City □ "The Birth of Expressionism: Brücke in Dresden and Berlin, 1905-13" (June 29) Die Brücke painters Dürer, Grünewald, Cranach the Elder, and others.

**New-York Historical Society,** New York City □ "A New President Takes Command: FDR's First Hundred Days" (May 3) Presented in collaboration with the FDR Presidential Library and Museum in Hyde Park (NY) and based on "Action and Action Now: FDR's First Hundred Days" currently on display there (through Fall 2009): rarely seen documents, photos, artifacts, and newsreels. □ "Taking the Oath: The First Presidential Inauguration" (May 25) Artifacts from that day, among them W's inaugural chair and the Federal Hall balustrade.

**Queen Sofia Spanish Institute,** New York City □ "Tolsá: Photographs by Joaquín Bérchez" (April 27) A pictorial record of the Valencian architect Manuel Tolsá's legacy throughout New Spain.

**Rubin Museum of Art,** New York City □ "Color & Light: Embroidery from India and Pakistan" (May 11) Patterns, color, and imagery in South Asian textiles. □ "Patron and Painter: Situ Panchen and the Revival of the Encampment Style" (July 13) Drawing heavily on Chinese painting for inspiration, this 18th-century revival in Eastern Tibet was led by the scholar-painter Situ. □ "Stable as a Mountain: Gurus of Himalayan Art" (July 13) A survey of Himalayan portraiture's cultural identity, social and religious uses of the form, and how artists portray the self.

**Polish-American Museum,** Port Washington □ "Blue Army Exhibit" (May 29) Medals, photos, uniforms, and awards of soldiers who fought in the Polish-Soviet War of 1918-1921.

**George Eastman House,** Rochester □ "Photographs by Andy Lock" (April 26) Pictures showing dispossessed domestic interiors and artifacts left behind by past occupants. □ "Truth

Fra Filippo Lippi, *Portrait of a Man and a Woman at a Casement*, c. 1440. Tempera on wood. In "Art and Love in Renaissance Italy," Kimbell Art Museum, TX



Beauty: Pictorialism and the Photograph as Art, 1845-1945" (May 31) Steichen, Steiglitz, Cameron, Coburn, and others.

**Nassau County Museum of Art,** Roslyn Harbor □ Through May 26: "Winslow Homer: Illustrating America" Woodcuts made for Harper's Weekly; "Facing Destiny: Children in European Portraiture (1600-1900)" Artists' renderings of children who later became the rulers of Europe, among them Maria Theresa of Austria and Louis XIV of France; "Cathy McClure: Zoetrope; Circus & Robotic Animals" The movement, sound, and light of the carnival in robotics; "Andy Warhol Silkscreens" Classic pop subjects; "Babar's Museum of Art" Introduction to the world's great art through Babar, whose image takes the place of human subjects in the paintings.

**Staten Island Museum,** Staten Island □ "Juried Art Exhibition" (May 31) Local artists.

## North Carolina

**Asheville Art Museum** □ "Eva Zeisel: The Shape of Life" (May 10) Ceramics by the Hungarian-born potter and industrial designer. □ "Mapping the Mountains: The Photographs of George Masa" (July 5) Landscapes of western North Carolina.

## Ohio

**Contemporary Arts Center,** Cincinnati □ "Donald Sultan: The First Decade" (May 17) Early linoleum paintings. □ "Tara Donovan" (May 3) First museum survey of sculpture and installations made with large quantities of mass-produced items—toothpicks, adhesive tape, straws, buttons, and plastic cups—transformed into works of art.

**Dayton Art Institute** □ "William Morris: Myth, Object and the Animal" (May 31) Glass artist based in the Pacific Northwest shows 36-foot-long sculpture of more than 100 life-sized glass elephant tusks intermingled with the glass bones of ancient hunters.

## Oregon

**Museum of Contemporary Craft,** Portland □ "Mandy Greer: Dare alla Luce" and "Darrel Morris: The Large Works 1999-2008" (May 31) With crochet, braiding, sewing and beading

processes that use yarns, beads, shells, feathers and more. Greer creates her version of a Roman myth; Morris's large-scale embroidery pieces use figures in a range of gestures and poses taken from print media. □ "Toshiko Takaazu: Recent Gifts" (July 12) Ceramic vessels granted to the museum by the artist.

**Pennsylvania**

**Lehigh University Art Galleries**, Bethlehem □ "Humanitas: Images of India by Frederic Roberts" (June 13) Photos of daily life and ceremonial occasions. □ "Juan Sánchez: Triptych/Triptico—Retratos/Portraits, New Media Video Projections" (June 14) Three new videos, one of which is dedicated to Puerto Rican political prisoners. □ "Area Artists 2009" (May 1) Paintings, prints, photographs.

**Trout Gallery**, Dickinson College, Carlisle □ "25th Anniversary Celebration: Gifts to Trout Gallery" (July 11)

**Williams Center for the Arts**, Lafayette College, Easton □ "Sense of Sound" (May 10) Photographs of the Orpheus Chamber Orchestra in celebration of the center's 25th anniversary season and Orpheus' 22nd year of concertizing at Lafayette.

**Westmoreland Museum of American Art**, Greensburg □ "The Gift of Art" (May 24) To celebrate its 50th anniversary, the museum features 50 works of art that have been gifted to it: paintings, sculpture, decorative arts, furniture, and works on paper.

**La Salle University Art Museum**, Philadelphia □ "Second Skin: Drawings" (May 29) Delicate pencil drawings of bodies contrast with the bold colors of the paintings on those bodies.

**Philadelphia Art Alliance** □ "Challenging the Châtelaine!" (April 26) Jewelry inspired by the tradition of the waist-hung ornament with appendages.

**Philadelphia Museum of Art** "Cézanne and Beyond" (May 17) Paintings, watercolors, and drawings alongside works by artists for whom Cézanne had been a central inspiration: Matisse, Mondrian, Picasso, Braque, Johns, and others.

**Everhart Museum**, Scranton □ "Fairy Tale Art: Illustrations from Children's Books" (May 25) Contemporary artwork for classics like Jack and the Beanstalk as well as illustrations for modern tales.

**South Carolina**

**Columbia Museum of Art** □ "Turner to Cézanne: Masterpieces from the Davies Collection, National Museum

Wales" (June 7) Impressionist and post-Impressionist works: Corot, van Gogh, Monet, Daumier, Manet, Renoir, Whistler, and more.

**Tennessee**

**Frist Center for the Visual Arts**, Nashville □ "Paint Made Flesh" (May 10) A wide range of painterly effects depicting flesh and skin: Picasso, Bacon, Freud, de Kooning, Neel, Richter, and others. □ "Mike Hoolboom: Imitations of Life" (June 7) Toronto-based filmmaker integrates images drawn from mainstream cinema, newsreels, and science fiction films. □ "Medieval Treasures from the Cleveland Museum of Art" (June 7) Artifacts and paintings produced in Europe and the Mediterranean basin.

**Vanderbilt University Fine Arts Gallery**, Nashville □ "The Printed Page: Selections from the Anna C. Hoyt Collection" (May 8) Dürer, Daumier, Picasso, and others.

**Texas**

**Kimbell Art Museum**, Fort Worth □ "Art and Love in Renaissance Italy" (June 14) Paintings and art objects, dating from 1400 to 1600, celebrating love and marriage: drawings, prints, jewelry, ceramics, and glassware.

**McNay Art Museum**, San Antonio □ Through May 17: "American Concepts and Global Visions" Paintings, sculpture, large-scale works on paper, dating from the 1960s: Benglis, Dine, Fish, Katz, Lawrence, Murray, Pearlstein, Salle, and Stella; "Masterworks of Photography" Adams, Evans, Hine, and Ray, and contemporaries Kruger, Prince,



Otto Mueller, *Five Yellow Nudes (detail)*, 1912. Lithograph. In "Fifty Years of Print Masterpieces," McNay Art Museum, TX

Skoglund, and Warhol. □ "Fifty Years of Print Masterpieces: Gifts from the Friends of the McNay" (June 7) Goya, Manet, Toulouse-Lautrec, Renoir, Homer, Braque, Bellows, Diebenkorn, for example.

**Utah**

**Brigham Young University Museum of Art**, Provo □ "Dan Steinhilber" (June 6) Sculptures and installations made from mass-produced objects. □ "Visions of the Southwest: From the Diane and Sam Stewart Art

Collection" (July 3) Major artists from the region inspired by their environment.

**Salt Lake Art Center**, Salt Lake City □ "Blindsight: A New Perspective on Painting" (May 23) Works by four painters who were born with vision but have since lost nearly all their sight. □ "Branded and on Display" (May 23) A visual landscape permeated by logos, brand names and billboards leads artists to respond by exploring strategies of branding and retail presentation.

**Utah Museum of Fine Arts**, University of Utah, Salt Lake City □ "Re-Act" (May 10) Environmentally-themed pieces from the museum's collection and art projects they inspired among city youth groups.

**Virginia**

**Chrysler Museum of Art**, Norfolk □ Through July 19: Celebration of Art Glass 2: "Lino Tagliapietra in Retrospect: A Modern Renaissance in Italian Glass" Highlights of a 40-year career: artist is regarded as a link between the glass centers of Venice and the U.S.; "Contemporary Glass Among the Classics" Installations. □ "Green Eye of the Pyramid" Cast glass installation.

**University of Richmond Museums**, Richmond □ At the **Harnett Museum of Art**: "Andy Warhol: Selected Photographs from the Gift from the Andy Warhol Foundation for the Visual Arts" (May 15) Celebrities in Polaroid photographs and B&W gelatin silver prints. □ "Form & Story: Narration in Recent Painting" (May 16) Contemporary paintings. □ At the **Robins Gallery of Design from Nature**: "Faces & Flowers: Painting on Lenox China" (June 28) Orchids and other flora, idealized female faces, and landscapes from the company started by Walter Scott Lenox in 1889 in Trenton, New Jersey. □ "Transformations: Inuit

Sculptures from the Collection" (June 14) Works in stone, bone, antler, and horn.

**Washington**

**Wing Luke Asian Museum**, Seattle □ "Still Present Pasts: Korean Americans and the 'Forgotten War'" (May 17) Video, art installation, and performance art. □ "New Years All Year Round" (July 12) Cambodian, Korean, and Chinese celebrations. □ "My Place or Yours: Embracing Mixed Identities" (June 14) Identity as seen from a mixed Asian Pacific Islander American perspective.



Dale Chihuly, *Cylinder and Blanket*. In "Wrapped in Tradition," Leigh Yawkey Woodson Art Museum, WA

**Maryhill Museum of Art**, Goldendale □ "Hudson River School Sojourn" (July 8) Paintings, created between 1825 and 1915, that established an American landscape-painting tradition.

**Henry Art Gallery**, University of Washington, Seattle □ Through May 3: "William Kentridge" Films, drawings, prints, sculpture, and stereoscopic images produced as photogravures; "+Room -Room" Installations in two adjacent galleries allow two artists to individually explore how perception of familiar places is transformed by sound; "Outta My Light! Picturing the Processes of Photography" Carbon prints, cyanotypes, salted-paper prints from wet collodion negatives, photogravures, and silver gelatin prints from cliché-verre negatives.

**Wisconsin**

**Charles Allis Art Museum**, Milwaukee □ "The Natural Motif: New Drawings by Natalie Settles" (May 3) Graphite and watercolor works on paper: Victorian botanical patterns come into play as a link with the modern search for scientific patterns in genetics and microbiology.

**Kohler Arts Center**, Sheboygan □ "All Over the Map" (May 10) Journeys both real and imagined: atlases and globes, as well as "maps" of criminal conspiracies reported in the news, and "blueprints" containing floor plans of homes featured in classic sitcoms like *The Honeymooners*. □ "Walter Martin & Paloma Muñoz: Wayward Bound" (My 31) Snow globes, the interiors of which span real and dream worlds.

**Leigh Yawkey Woodson Art Museum**, Wausau □ "Wrapped in Tradition: Dale Chihuly Glass and Indian Trade Blankets" (Jun 14) Glass artist Chihuly shows blankets from his own collection together with his blown-glass cylinders with designs inspired by blanket motifs. □



unfettered access to the 'intangible heritage' of quintessentially American cultural forms such as films and popular-music recordings. 'The copyright-fueled marketplace is the biggest single obstacle separating Americans from the full exercise of our cultural rights,' he argues. 'And government should not confine itself exclusively to nurturing professional non-profit arts organizations....' Public funds should flow where culture actually happens, and arts policy should vigorously embrace the broadcast and Internet domains."

3) Rather than massive support to the NEA, the administration could head toward spending its money across the full range of government agencies, inserting the arts "into the portfolios of senior departmental officials. Economic stimulus and bailout projects would be the most obvious cross-agency initiatives.... But, unfortunately, the arts will be at the back of a long line of potential bailout targets.... That's why public investment will be directed to education and national-service initiatives (on the Peace Corps and Teach for America model). Beyond their unassailable human and community benefits, such programs create jobs while helping to replenish tomorrow's arts audiences."

## The known unknowns

Szántó, having viewed policies from the perspective of campaign pronouncements, comes to the unknowns—the "known unknowns," or the guesses. For example, he guesses that mural painting will not have a renaissance, as it did during the Great Depression. Rather, "a percent-for-art program attached to stimulus spending on schools, roads, bridges, hospitals, and mass transport could spark a boomlet in public art.... The monumental effort of digitizing public collections and moving libraries and civic institutions online" would address contemporary needs and utilize 21st-century skills.

In the realm of Hillary Clinton's State Department, "soft" diplomacy—sponsorship of cultural and educational exchanges, exhibitions, and festivals—could "uncork funds for the visual arts," possibly reaching into areas of the world beyond the "hot zones like the Middle East." Will it happen?

Will intellectual property regulations—copyright laws—come under scrutiny by the Obama administration?

Will the Federal Communications Commission become a mover of cultural policy? Will all digital information be treated equally?

Will tax policies affect arts policy? Or not?

Will artists be called upon to represent the cultural universe as speakers/uplifters in the White House; will they help lift the national spirit?

## The unknown unknown

"What if there is a systemic failure of cultural institutions? How does public policy work during deflation? Who will sustain the arts if foundation assets go up in smoke? What should government do if scores of museums go bankrupt and private benefactors don't step up? Should Washington rescue state arts budgets? Does austerity demand more oversight of non-profits, or more freedom so they can figure out how to survive? More fundamentally, will a nation that has partially nationalized its financial institutions warm up to nationalizing cultural assets? What would US culture feel like if government were compelled to become more deeply enmeshed in the arts?"

The list of questions scrolls down, ending with the most urgent: Can the visual arts "make a valid claim on public resources amidst the current economic calamity?" □

## NEA WINS THE DAY... An Economic Boost for the Arts

By convincing a House-Senate conference committee that the arts—and museums—provide an economic boost in the form of jobs, tourism, community renewal, and spending in general, just as other industries do, boosters of the arts secured \$50 million for the National Endowment for the Arts in the final version of President Barack Obama's American Recovery and Reinvestment Act, approved by both houses in mid-February.

In the beginning of discussions, the House version of the package included the \$50 million, but in the Senate, an early amendment ruled out stimulus money for museums, arts centers, and theaters. Some Republicans even claimed the arts as the plaything of a leftist elite, a frivolity not eligible for status in any stimulus package. Casinos, golf courses, zoos, aquariums, and swimming pools were also written out of the bill.

But spokespersons such as Louise M. Slaughter, Democrat from New York and co-chair of the Congressional arts caucus, won the day. "We had the facts on our side," she said. "If we're trying to stimulate the economy, and get money into the Treasury, nothing does that better than art."

Actor Robert Redford had something to say as well: "Ticket takers or electricians or actors—all the people connected with the arts are at risk just like everybody else is." And to emphasize his point of view, he reminded Speaker of the House Nancy Pelosi that his Sundance Film Festival brings more than \$60 million to Park City, Utah, every year.

Democratic Congressman David Obey, who sponsored the bill in the House, explained his positive take on including the NEA in the package: "There are five million people who work in

the arts industry. And right now they have 12.5 percent unemployment—or are you suggesting that somehow if you work in that field, it isn't real when you lose your job, your mortgage, or your health insurance? We're trying to treat people who work in the arts the same way as anybody else."

"One of the profound things about culture is the amount of indirect employment and spending it generates," said New York City's Cultural Affairs Commissioner Kate Levin. "Even the smallest organization can record the fact that the parking lot down the street, and the dry cleaner around the corner, and the restaurant nearby all do better when the organization is functioning."

Arts advocates across the country contributed their support. Together, arts groups across the country organized an advertising blitz pointing out that the culture industry contributes 6 million jobs, \$30 billion in tax revenue, and \$166 billion in annual economic impact. With these convincing arguments, the arts won a share of the package; the Smithsonian Institution secured a small amount (\$25 million) for infrastructural improvements; casinos, golf courses, zoos, aquariums, and swimming pools were still excluded.

## Details

With the added \$50 million, the NEA's pre-stimulus annual budget of \$145 million received a significant boost. According to the rules of distribution, 40 percent of the new money is to be distributed to state and regional arts agencies and organizations, while 60 percent is to be set aside for individual arts projects competing for NEA



grants. While the naysayers were objecting to allocating money to the arts, dismissing them as highbrow, left-wing luxuries, proponents were thinking differently: "I hope the maximum amount of the \$50 million finds its way into the pockets of artists and those who support them: said President of Lincoln Center Reynold Levy. "An employed dancer is as important as an employed construction worker. His or her family has many needs, owns a home, buys a car, and makes an impact on the economy."

The NEA itself expressed satisfaction with the final bill by describing plans for the money: It will "make awards that result in job retention.... For example, by awarding grants to arts education programs, the NEA can help grantees employ teaching artists and administrators. Through grants to art festivals, the NEA can help the festival employ staff to manage the event and artists to perform or exhibit there. By funding new productions, the NEA can help an arts organization provide work for carpenters, electricians, caterers, ushers, custodians, lighting designers, seamstresses, parking attendants, and others, as well as artists." □

## Touch Tone Art

The **Krasl Art Center** (MI) has begun a program it calls Touch Tone Art, a cell phone audio tour, as a regular feature of its upcoming gallery exhibitions. Visitors are able to dial the phone number posted alongside selected artworks on their personal cell phones. "After listening to a brief, informative introduction, callers may enter the appropriate stop number when prompted and receive a specialized [often the artist's] explanation of the artwork," explains Curator Tami Gadbois. And, a limited number of cell phones are available free of charge with a refundable security deposit.

Beginning in mid-May, in a collaboration between the Krasl Art Center and the City of Saint Joseph that will be called Touch Tone Culture, cell phone audio tours will be available for the center's permanent collection of outdoor sculpture throughout the region, and for the city's many monuments.

"The city of St. Joseph is honored to partner with the Krasl Art Center on the implementation of the Touch Tone Culture project," says Susan Solon, St. Joseph Community Development Director. "The collaboration is motivated by the shared desire to provide resources to the residents and visitors about the permanent and temporary works of art installed through our community."

The logos on plaques at each location and on informational brochures were designed and donated by a local graphic designer.

## Campus Transformation

A Native groundbreaking and earth blessing ceremony took place at the **Institute of American Indian Arts** (IAIA) in Santa Fe (NM) marking the construction of a foundry and sculpture building and a science and technology building that will revolutionize course offerings and the way in which they can be taught.

New Mexico state severance tax revenues provided \$500,000 for construction with another \$500,000 secured through New Mexico's general obligation bond. Additional funds—\$1.65 million in grant money for the foundry and sculpture building and a \$6 million award for the science and technology building—were provided by the U.S. Department of Education. Both structures were designed by a Navajo-owned architecture firm and will be built by one of the largest American Indian owned contracting companies in the nation.

The foundry and sculpture building will support advanced teaching techniques for the three-dimensional arts program—woodworking, welding, forging, casting, ceramics, and large-scale metal and stone sculpture. The science and technology building will be the only building in Santa Fe, and the second in New Mexico, to house a digital dome studio and classroom. A museum conservation center will contain IAIA's National Collection of Contemporary Native American art, together with teaching laboratories for training in collections care and conservation.

Says President Robert Martic (Cherokee Nation): "These buildings will not only help IAIA better meet the needs of its students, but they will also provide a long-term benefit to Santa Fe and New Mexico by providing quality facilities for top-notch training and instruction."

## "Seeing" Lincoln

A conserved glass-plate image of Abraham Lincoln from 1860 was presented to the public for the first time at the **George Eastman House** (NY). It is said to have been Lincoln's personal favorite

portrait and, according to Eastman House dictum, is the closest of any portrait to "seeing" Lincoln. Beginning in February, the museum is showcasing its two-year conservation treatment of this partially shattered glass-plate interpositive, the image of which depicts a beardless Lincoln taken at the beginning of his presidential run. "[It] looks better and expresses me better than any I have ever seen; if it pleases the people I am satisfied," said the president-to-be about the portrait.

The interpositive—an intermediate format used to generate negatives for volume production of prints—was made directly from the original wet-plate collodion negative, made during a sitting with photographer Alexander Hesler on June 3, 1860. The original negative, held at the Smithsonian Institution, is shattered. The silver gelatin interpositive was made by George P. Ayres.

This image "is the closest you will ever get to seeing Lincoln, short of putting your eyeballs on the man himself," says Grant Romer, director of the museum's Advanced Residency Program in Photograph Conservation and an expert on 19th-century and Lincoln photography. "This is Lincoln in high definition...."

## Drawing Center Wins 1st Place

The **Drawing Center** (NY) was awarded first place honors in the category of Best Show by a Non-Profit Gallery or Space by the International Association of Art Critics/USA for the exhibition "Frederick Kiesler: Co-Realities." The exhibition was the first to explore the pivotal role of drawing in the interdisciplinary and multifaceted work of the Austro-American designer, artist, theoretician, and architect. It was curated by Dieter Bogner, president of the Kiesler Private Foundation in Vienna, and João Ribas, curator at The Drawing Center.

## Grant \$\$ Opens Museum Library

Contracting with the Wichita State University libraries to integrate the records of its books and serial publications into the database of the university library, **The Wichita Art Museum** (KS) broadened its audience exponentially. The completion of the catalog project was made possible by a grant from the program in American Art at the Henry Luce Foundation, Inc., making access to the museum's 2,000 artist files and book collection available to the general public.

"It was a big project," says Wichita Art Museum librarian Lois Crane, taking almost three years and thousands of hours of staff time to complete. The library's resources are maintained with a minimal budget, and are supplemented with interlibrary loans between it and the collections of the both the Wichita Public Library and the Wichita State University library. Archival papers are maintained by the museum.

## 2009 Historic House Practicum Continues Series

Third in an annual series of programs held by the Greater Hudson Heritage Network, the 2009 Historic House Practicum for 21st Century Museum Professionals is being held April 6-June 1 at several venues across New York State. The subject matter of year three of the series is "The Container." Year one (2007) dealt with "The Context"; year two, "The Content." According to printed material supplied by the Greater Hudson Heritage Network, the practicum "looks to re-invigorate mission, initiate change, invite new audiences, encourage profes-

sional collaborations, and improve presentation and planning in historic house museums and sites so as to provide benefit to the public, and sustain their value to local communities."

On April 6, a symposium, "The Historic House Container: Museum Envelope, Site and Landscape," takes place at the Locust Grove Estate in Poughkeepsie, New York. On April 20, a workshop, "Retooling the Historic House Envelope for Sustainability with Green Facilities Management," takes place at Lyndhurst in Tarrytown, New York. The Conference Center in the Coach Barn at the Pocantico Center in Tarrytown, New York, will be the location of another workshop, "Master Planning for Site, Buildings and Public Audiences," on May 4. The next workshop, "History Preserved for the Urban Neighborhood: Community is Key to Sustainability," will be held on May 11 at the Weeksville Heritage Center in Brooklyn, New York. And, for the last session, another workshop, "Interrelationship of the Landscape and the Historic House: Reclaiming or Establishing Trails as Paths to Interpretation," will be held at Olana State Historic Site in Hudson, New York.

Attendance at any point in the practicum cycle, symposium and/or one or more workshop offerings is encouraged. Individual registration fees are \$55 per non-member; \$45 for members; \$40 for each of two or more attending from a Greater Hudson member organization. The package registration fee is \$240 for the symposium and all four workshops; \$120 for the symposium and any two workshops.

For more information and registration forms contact the Greater Hudson Heritage Network at lowerhudson@msn.com, or write: 2199 Saw Mill River Road, Elmsford, NY 10523.

## Spring Blossoms in St. Pete

"Art in Bloom" is one of the enchanting things that happens in St. Petersburg, Florida, every spring—at the **Museum of Fine Arts**. Approximately 50 floral designs, created by both professionals and amateurs, complement the art in the museum. The event takes place in March. The designs go on view for four days; this year they were on display during the exhibition "Albrecht Dürer: Art in Transition, Masterpieces from the Graphic Collection of the Hessisches Landesmuseum, Darmstadt, Germany." Another new feature of this year's festival was a day of "Conversations with the Designers," when the designers were available next to their creations to discuss their inspiration and approach.

By way of promotion this year, there was a preview party (tickets, \$85; patron couple tickets, \$300); a special open museum Monday (when the museum is usually closed); and a luncheon that included docent guided tours and a talk by a well known fashion florist (tickets, \$60; Patron, \$120; Benefactor, \$250).

## UMMA Opens New Facility

The **University of Michigan Museum of Art** celebrated its expanded and restored building at a public opening in March. Preceding that, a week of special events and festivities was held for the museum's family of donors, members, volunteers and university faculty, staff, and students. □



Eva Zeisel, *Town and Country Salt and Pepper Shakers for Red Wing Pottery, 1947-1956*. Glazed earthenware. In "Eve Zeisel," Asheville Art Museum, NC

## THORNY PROBLEM BLIGHTS THE ROSE

The announcement in *The New York Times* on January 27, 2009, was short and concise. It read:

“Boston—Faced with a decline in their operating budget and a shrinking endowment, the trustees of Brandeis University [MA] voted unanimously on Monday to close the Rose Art Museum and sell its collection to help shore up the university’s finances....”

“‘These are extraordinary times,’ Jehuda Reinharz, the president of Brandeis, said in a statement. ‘We cannot control or fix the nation’s economic problems. We can only do what we have been entrusted to do: act responsibly with the best interests of our students and their futures foremost in mind.’”

“The plan calls for the museum to be closed in late summer and turned into a fine arts teaching center and exhibition gallery....” The university’s rationale: dire financial straits in the form of a 25 percent decline in its endowment, a \$10 million deficit in the year’s budget, and the assumption that fund-raising will wane in the present economic slowdown. But, said Roberta Smith, in her comments on the subject for *The Times*: “You could almost feel the collective tremor of university museums around the country, as well as art dealers circling, indignant collectors demanding that the Rose return donated gifts of art, and prospective donors changing their wills.”

Smith goes on: “The Rose is an innocent bystander that is being punished for its excellence. Its budget is balanced; it has brought Brandeis nothing but glory and prestige at almost no cost. Throughout its short life, the museum has been an object of passion for a small group of benefactors who have paid for its building and two additions and have bolstered its endowment and donated acquisition funds. Perhaps most important of all, 80 percent of the art in the museum’s collection has been given to it by donors.”

Robert Storr, curator and art historian commented: “It couldn’t be a worse time to sell expensive art. It is not only unprincipled, but bad economics. This sets a terrible precedent.”

Days after the announcement, the Massachusetts attorney general’s office said that it planned a detailed review of the university’s surprise decision. (Jonathan Lee, chairman of the museum’s board of overseers said that “nobody at the museum—neither the director nor myself nor anyone else—was informed of this or had any idea what was going on.”)

At the time of its opening in 1961, the Rose had no acquisition budget. Its collection grew through gifts, most notably an early donation of \$50,000 to be used for the purchase of contemporary works, the price of each to amount to no more than \$5,000. As a result, 21 paintings by ten young artists (Rauschenberg, Warhol, Lichtenstein, and Johns, for example) were acquired, and are now among the most valuable works in the collection, which consists of some 6,000 works. □

## MUSEUMS VIS-À- VIS GALLERIES: IS THERE SYNERGY?

In a column on ethics in *The Art Newspaper*, Michael Rush, director of the Rose Art Museum at Brandeis University (MA), begins a discussion about the “boundaryless world of art...[and] the issue of museums lending works of art to for-profit galleries for exhibition....” He did it—after receiving “assurances that no work in the exhibition would be for sale and that other museums would also be lending. There was absolutely no consideration on our part for future gains in terms of borrowing works from [the gallery] for a possible exhibition. Do these factors mean that our decision is totally justifiable and there really is no problem with museums lending precious work to commercial enterprises? No.”

Rush’s comments go further: Although there is need for further debate among art professionals, “to deny the ever-expanding synergy between galleries and museums would be shortsighted.... There is not a museum in the world that does not cultivate relationships with galleries, which often represent the work of the living artist whom the

museum wants to exhibit or the estate of the deceased artist who is of interest. No major monographic exhibition of a contemporary artist has been accomplished without the support of the artist’s gallery.... Galleries assist in securing loans for exhibitions from collectors to whom the museum curator may not have access, and galleries are now creating ‘museum quality’ exhibitions that unabashedly rival, if not surpass, what museums are doing.

“Having observed the phenomenon of curators creating world-class exhibitions for dealers for at least the past 15 years, I decided that we, as a museum, wanted to take back some of the power or at least reverse the phenomenon somewhat and examine critically the gallery as museum, but in such a way that critique and education, not market factors, were fundamental.... [By presenting an exhibition that had been created by two highly admired independent curators for a commercial gallery], we intended to rattle the system a bit and raise the very thorny questions about museums’ relationships with galleries, and curators’ relationships with commercial enterprises.” Artists, curators, and museum directors, invited to various panel discussions on the subject, were agreed that the art world is changing, and that integrity can be maintained while the boundaries between commercial and not-for-profit organizations are becoming obsolete.

Some questions remained: In its originating venue, the gallery, the work is for sale; at the

museum it is not. Should curators give their hard-won expert stamp of approval to commercial galleries? If a work is museum quality, why isn’t it in a museum? Are museums relinquishing their status in the art world to dealers who are “perhaps more nimble and financially able to organize quality exhibitions?”

Rush goes on: “It’s all too easy to suggest that the cloudy alliances between museums and commercial galleries are fundamentally about money. Money, of course, especially now, plays into everything, but museums and curators needn’t abandon their independence and critical distance because of some fatuous notion of being soiled by money if they cooperate with commercial galleries.

“Gain can never be a motivation for lending works of art or for deciding on an artist to exhibit. We need to be constantly vigilant in our decision making. But it is also foolish and reactionary to think that there exists some ‘pure’ separation between the principled museum and the unprincipled gallery or art fair or auction

house. The synergy among these entities is deepening, and it is incumbent upon museum professionals to both embrace the good that comes from these combined forces and constantly cling to the boundaries that do indeed keep the encroachments of the marketplace at bay....” □



## Image Rights continued from page 3

museums should: “Engage in active ongoing collaborative efforts with a wide spectrum of organizations and individuals who can contribute to the expansion of the museum’s public dimension,” and “Commit leadership and financial resources—in individual museums, professional organizations, and training organizations and universities—to strengthen the public dimension of museums.”

³But not always. A high court in the United States has ruled that a photograph or scan of a two-dimensional artwork that is created to be as close to the original as possible does not have sufficient new creative content to be copyrightable (*Bridgeman Art Library, Ltd., v. Corel Corp.*). Although not all owners of artworks accept this decision, several federal courts have applied it in similar cases. □



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Above: F.L. Schmied, "The Beloved" *le Cantique des Cantiques (Song of Songs)* 1925. In "St. John's Bible," Walters Art Museum, MD



Left: Anonymous (English, 16th/17th Century) *Portrait of Edward VI of England when Prince of Wales, c. 1549*. Oil on canvas. In "Facing Destiny," Nassau County Museum of Art, NY

## Up- & Down-Sides continued from page 2

The museum's 2008 year-end appeal met its target, so we haven't panicked. But program sponsorships for 2009 (which come primarily from business), and sponsorships for the March fund-raising benefit event (primarily from individuals) are down from budgeted amounts based on past experience. Capital campaign donors who have not made a final commitment have all mentioned the economy. At the least, we anticipate a more protracted payout schedule for pledges, and in a few cases, we may not receive an anticipated gift.

Like many small museums, we run on a very tight budget.\* There is very little to be trimmed without drawing blood. We strive for zero waste, and while we are not perfect, we have examined every aspect of our operations repeatedly and from the perspectives of both materials and time. Staffing is by far our largest expense—even though the pay scale is very modest. Last September, when our assistant curator unexpectedly departed, the economic dark clouds had not yet blocked out the sky, but there was enough haze that I decided not to replace him immediately. The rest of the staff wasn't excited to hear that at the time, but no one has mentioned it in quite a while—even though it has meant one less hand, and a lot of extra work to spread around. We share a collective horror at seeing so many layoffs in local businesses, and the very real prospect of more layoffs from municipal governments, which have been struggling for years to hold the line in the face of declining tax revenues and the loss of thousands of local industrial jobs. Now, the National Endowment for the Arts' stimulus-funded grants program offers a possibility to fill that curatorial position.

### ...and the future

We have reassessed some of our programming. After years of trying and a couple of false starts, the education department last year finally established a weekly family program, aimed at parents and tots. But it is labor intensive, and staffing resources are already stretched. We are committed to experiential tours that combine looking at art with talking about art and making art, and even though we employ artists to assist, it still falls on education staff to manage the tours. We had resolved to stick with the family program until it was well established enough to attract a regular audience and produce a regular (albeit subsidized) income. But, given the demands of other programming, we have decided to take the family program back to a monthly schedule.

Some of our annual goals are definitely impacted by the lack of staffing. Collections inventory, and adding images to the collections database, for example, will now drag out for several years; it will be a challenge to keep up with current accessions.

For several years, we have budgeted nothing for acquisitions—virtually all accessions come as gifts—in order to grow the collections fund. It is depressing that the fund took a major hit in the collapse of the markets, losing a third of its value. The same fate has befallen our endowment holdings. In the silver lining department, one of the few blessings of having a small endowment is that we are not dependent on it for a major part of our income, as are many institutions. Of course, earned income and annual giving, on which we do depend, will also suffer, as people have less money to spend, and less money to donate.

### The bright side

But there is an upside. It may not be good news economically, but we do not expect to see a drop in our audience levels. To the contrary, museums offer a very cost-effective entertainment option, and as long distance vacations become less affordable, hometown attractions are an appealing alternative. For Americans hungering for an authentic experience, a museum visit—with real objects and interesting stories—is a welcome relief from the plastic environment of the mall and the amusement park, and the outrageous whiz-bang banality of most television.

Our education program continues to grow as we cultivate relationships with teachers who seek release from the teach-to-test mentality that accompanies No Child Left Behind. The museum's annual Blues & Jazz Festival, which typically attracts over 15,000, will likely be more popular than ever this year. It's a no-brainer for the cost-conscious because it's free, but even paid festivals are anticipating bigger audiences, as people perceive them as highly cost effective.

Ironically, hard times may actually help us grow our audience. And for a mission-driven institution, that's always good news. □

\*According to Financial Planning Consultant Tom Harris, this is generally true of small cultural organizations. Most such organizations are frugal and highly efficient at squeezing value out of a dollar. Their challenge is on the revenue side.

*John Vanco is Director of the Erie Art Museum, PA*