



BOOKS BOOKS BOOKS

A Forger's Tale

The stories of forgers and forgeries goes on. The one about Han Van Meegeren and his “Vermeers” is the mother of all such tales. It is told in intriguing detail by Edward Dolnick in his recently published *The Forger's Spell: A True Story of Vermeer, Nazis, and the Greatest Art Hoax of the Twentieth Century* (HarperCollins, 2008).

A small-time Dutch painter turned dandy and womanizer, then experimenter with paints and adhesives, then copyist and creator of new “old masters,” then schemer and con artist, salesman, and ultimately millionaire was charged with and convicted of forgery and marked as a collaborator with Nazi invaders.

Han Van Meegeren began his wayward career after some success painting portraits and sentimental kitsch; one, the picture of a doe, became a popular image seen all over Holland. A first solo show of his paintings proved commercially successful. But a second was snubbed by the critics. Irritated and disgruntled by what he conceived as the “smug and narrow-minded” clique of critics who rejected his work, he decided to have his revenge.

After years of research and experimental failures, he found the perfect material—the first plastic invented by Baekelite—to mix with his oil paints, rendering them hard and unyielding to the chemicals that experts would use to test their authenticity. (Centuries-old oil paint becomes hardened with extreme age and resistant to alcohol testing; newer paint remains soft under a crusty surface and smudges when tested with a damp cloth.) The material he found that solved the hardening problem was Baekelite, a substance invented by Belgium born Leo H. Baekeland (1863-immigrated to the U.S. in 1889-died 1944) by mixing carbolic acid with formaldehyde. Finding this final key to the puzzle of fooling the experts, Van Meegeren began on his perverse path.

It was 1922, shortly after the critical drubbing of his work, when Van Meegeren set to work on his first forgeries. Until about 1936, he turned out clever likenesses of the work of Johannes Vermeer, primarily. After that, he began to create totally new, “undiscovered” works purported to represent a missing phase of the conveniently undocumented Vermeer oeuvre.

By any standard, they were bad. Yet he was successful financially. With intellect more than

artistic proficiency, he fooled the authenticators. In 1937, Abraham Bredius, at that time the foremost authenticator of newfound Vermeers, declared *Christ at Emmaus*, the first of Van Meegeren's later fakes, as “the masterpiece of Johannes Vermeer of Delft.”

Like a magician on stage, Van Meegeren had prepared his act with care, primed his audience with his cleverness and affability, all the while counting on a buyer's greed and acquisitiveness to serve as his aides. Among the potential buyers were the Nazi looters: none other than the leaders of the Nazi party—Hermann Goering and Adolph Hitler—set upon the devastated population of Holland (and



other conquered countries) to acquire the largest and best collections in the world, Goering, to fulfill his own greed, and Hitler, to fill the new museum he fantasized about building in his hometown of Linz, Austria.

The stage had been set for the “greatest hoax of the twentieth century.” According to Dolnick, “Over the course of the war's five years, hundreds of thousands of paintings, sculptures, and drawings vanished into German hands.” Who would notice an occasional fake? When a previously undiscovered Vermeer masterpiece appeared, who would not jump at the chance to acquire it?

Goering took the bait. Twice, he was about to close deals through his personal art scout when Hitler intervened and snatched the paintings—one was Vermeer's *The Art of Painting*—for his museum. Hitler's needs superseded Goering's. A third time, Goering's scout found a new Vermeer, a religious painting called *Christ with the Woman Taken in Adultery*. Although many of its characteristics were not those

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Art and Proust

Devotees of two demanding mistresses—Art and Proustian fiction—will find a new and rich resource in *Paintings in Proust; A Visual Companion to “In Search of Lost Time”* (Thames & Hudson, 2008). Proust's perception of art, both making it and viewing it—that the flash of awareness of the whole depends on an acute recognition of the tiniest details—forms the *raison d'être* of *Paintings in Proust*. Some 206 color reproductions—all the paintings and artists mentioned in the book in chronological order—are accompanied on facing pages by the passage in which each painting or artist appears, preceded by an explanatory introduction.

Says the publisher: “Eric Karpeles has identified and located all of the paintings and located all of the paintings to which the book makes exact reference. Where only a painter's name is mentioned, he has chosen a representative work to illustrate the impression that Proust sought to evoke. Botticelli's angels, Manet's courtesans, Mantegna's warriors, and Carpaccio's saints are here, as well as Monet's water lilies and Piranesi's engravings of Rome, while Karpeles's insightful essay and contextual commentary explain their significance to Proust.”

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Women: Stage Center

In yet another compendium of pictures and narrative, *A Museum of Their Own: National Museum of Women in the Arts*, by Wilhelmina Cole Holladay (Abbeville Press, 2008), describes the birth, growth, inspiration, and blossoming of the only museum dedicated solely to, guess what, women in the arts. This unique museum and its founder, advocate, and leader Wilhelmina “Billie” Holladay are beautifully presented in a memoir/art book in which the journey from conception to founding and establishing a museum for women

artists are set forth beside some 130 color reproductions of artwork ranging from the Renaissance to the present day.

Until the last quarter of the 20th century, much of the work of great women artists had been forgotten or ignored. Women's works had been left out of museums and histories of art. It was in 1987 that Wilhelmina Holladay burst onto the museum world with the realization of her dream—the opening of the National Museum of Women in the Arts.



Museum of Women in the Arts.

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DIRECTORS' CORNER

Sabbatical Study

by Rebecca Massie Lane



During my sabbatical last fall from my position as Director of Museums and Galleries, Associate Professor, and Director of the Arts Management Program at Sweet Briar College in Virginia, I undertook a study of leaders in the arts across disciplines, in search of common traits, backgrounds, understandings, and experiences. I was especially interested in their decision-making processes in times of crisis or when internal matters seemed critical. I spoke with directors of performing arts institutions, museums, and cultural funding organizations at both national and regional levels.

The role of the art museum director, in particular, has fascinated me for nearly three decades, as I moved from a directorship at the Knoxville Museum of Art in Tennessee to my job at Sweet Briar College. I taught a course called "The Director of the Arts Institution" in the arts management program, and assembled some very intriguing case studies over those years. In my research, I unearthed success stories along with cases of failure, controversy, neglect, and unethical decision-making. The latter seemed to occur mostly at times of change in the arts world, when definitions of professional practices were evolving and hapless art institutions were caught in iterations of past professional practices, no longer commonly used. These evolutions were often driven by changes in the law (before art law *per se* existed) or by the economy.

Hand-in-hand with a study of directors goes a study of trusteeship, for the two are entwined in the role of leadership: museum professionals guiding and advising diligent and dedicated volunteers—the trustees—in their search for a vision of a future for their museum. Together they face the challenges of purpose, service, collecting, public education, and sustainability.

The directors, asked to juggle the obligations that arise from both public and private support, recognize the special sacrifices and gifts of museum trustees and donors, but must also protect the museum against criticisms of elitism. They try not only to serve the public, but also to *appear* to serve the public. Not an easy job.

The study found that...

...Most of the directors attributed their career choices to early childhood exposure to the arts, both through visits to museums and through art making. Many had a family member who encouraged their interest in art and some experienced an "awakening" during high school years, which was related to their participation in the arts.

...Seeking out and accepting responsibility was the key to advancement, for all of those interviewed.

...The most commonly shared trait among my interviewees was their desire to accomplish an idea or reach a goal they had set for their institutions or their served audiences.

...Most interviewees linked crises and crucial times to their own inner discontent or the need to take on new challenges. Seeking specialized training or new positions were the usual responses to these times.

...One of those interviewed spoke about a career

move, which originated in a feeling of frustration at hitting the glass ceiling. The move necessitated a geographic relocation, leaving personal connections behind in the home city, and a complete immersion into the new workplace. The project entailed launching a major international arts project, and seeing it through from inception to assessment for several successive years. Interestingly, this accomplishment led the director back to the top artistic position in a beloved "home" institution. His exposure to international artists helped with the formation of a dynamic new interdisciplinary arts series, which became an overnight success.

...Innovation is rewarded. A director of a funding organization gradually changed the culture of grant-making from one of pro forma funding for the major arts institutions to one which rewarded innovative programming, especially those which caused the institution to stretch its boundaries, reach new audiences, and reformulate its service mandate.

...Artists have served as museum teachers for years, particularly in art schools associated with museums. Rather recently, artists have taken on a new role in museum interpretation, envisioning ways for visitors to experience the artistic process, advising through interactive programming and exhibition design, engaging multigenerational and diverse visitors in art making, serving as artists-in-residence in the fullest sense of the word, inviting visitor artistic submissions through impromptu art-making. □

Rebecca Massie Lane is director of the Washington County Museum of Fine Arts, MD

How to Do a Conference

by John Nichols and Katherine Crum



We have gone through the throes of 15 conferences called "Directors Forum." Twelve were organized and presented by the American Federation of Art. Three have been sponsored by the Art Museum Partnership (AMP), an organization that was formed to facilitate the exchange of information and resources among art museums across the country. They have all taken place in New York.

Over the years we have learned a lot about how to "do" a conference. So far, directors of small and mid-sized museums have attended and benefited from our ever increasing expertise in conference planning.

Here is how we do it:

First, we choose New York as the conference venue—it's Mecca to art museum folks; it's a big drawing card, and offers a multitude of opportunities and attractions during off hours.

Next, we work in a field—art museums—where collegiality and generosity abound. New York art museums of every size and type have provided space, tours, and staff time. Large and small institutions, from the Met, the Modern, and the Guggenheim, to the Rubin Museum, Ukrainian Museum, and New Museum have helped us. Participants are more than willing to share their knowledge and experience, too.

Now we have some basic questions and we ask them: What do directors want to do and learn? What's ahead? What's changing? How do they tackle the next challenges?

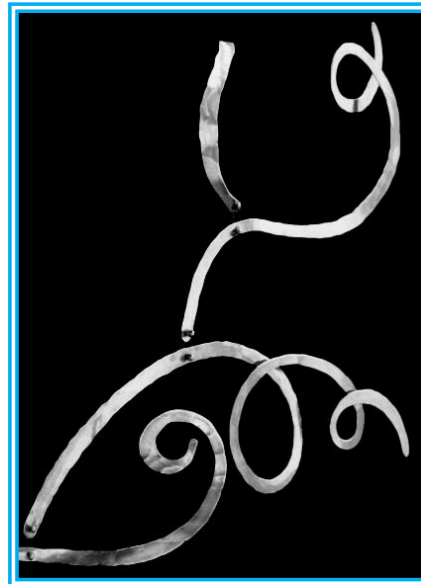
Meeting challenges calls for well developed skills in thinking, planning, and leading.

That is why, in the 2007 Forum, we included a workshop on Systems Thinking (problem analysis), and why we often look outside art museums for workshop leadership. For example, last year's workshop presenter was a management specialist trained at MIT, and this year's was Robert Kegan of Harvard University who spoke on overcoming resistance to change. Another 2007 presenter was Terry Parsons, Stewardship Director for the National Episcopal Church, who talked about saying no to gifts with too many strings. Her most resonating example: "I'll give you 10 million dollars if you agree never to hire a woman minister."

What's the secret of getting great people to speak? We ask them. For the 2008 Forum we

wanted to focus on "reinvention"—of self, the organization, the marketing plan, whatever needs reinventing. We were especially curious about the Metropolitan Opera's new public persona. But how do we get to someone inside the organization? Our first thought: networking—Do we know someone at the Met? Do we even know someone who knows someone at the Met? The best we could do was: Katie's acupuncturist's brother-in-law had known General Manager Peter Gelb in college. Not too helpful. So we just started calling offices at the Metropolitan Opera until we found the perfect person—Editorial Director Matt Dobkin, who is in charge of all the opera's written communications. He

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Alexander Calder, *Neckface*, c. 1940. Brass wire. In "Calder Jewelry," Metropolitan Museum of Art, NY

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of other Vermeer paintings—it was larger, it had four figures rather than the usual lone figure, the setting was not the familiar scrupulously depicted Dutch interior, the figures were ugly—still, it was a Vermeer. Goering wanted it desperately but was unwilling to meet the price of 2 million Dutch guilders (\$10 million in today's prices). Instead, he traded 137 paintings from his collection for the masterpiece he couldn't resist. It was a forgery by Van Meegeren.

Another well documented series of events resulted in the sale of *Christ at Emaus*. The enthusiastic endorsement of the painting by Bredius was obtained through an emissary (Van Meegeren never left the shadows of anonymity) who himself was duped with a complicated tale of a desperate anti-Nazi family who had to sell the painting to escape persecution. The emissary carried the painting to Bredius who, after some hesitation, wrote to the director of Rotterdam's Boymans Museum: "I am in a state of anxiety, in ecstasy. I have before me a Vermeer.... No other connoisseur has ever seen it." In his official authentication, he wrote:

"This gorgeous work by Vermeer, the Great Vermeer from Delft, has emerged from the dark—thank God!—where it had been hidden for years, untouched, exactly as it left the artist's studio. Its subject is nearly unique in his oeuvre. It radiates a depth of feeling not found in any of his other works. When I was shown this masterpiece I had difficulty controlling my emotions, and that will be the feeling of many of those privileged to view this painting. Composition,

expression, color—all join to form a unity of the highest art, the most enchanting beauty." And he signed it with a customary calligraphic flourish. Van Meegeren's fake had passed the authentication test with flying colors. Now, the final phase of the scam—the sale.

Emmaus became the god-child of the aging Bredius. He campaigned for the painting for months with passionately supportive letters to the museum, the Rembrandt Society, and others, emphasizing the importance of keeping the painting—a national treasure—in the Netherlands. Finally, the money (\$3.9 million in today's dollars) was raised to buy the painting for the Boymans.

Bredius had made the second and final mistake of his career. The first, five years before, had involved another painting purported to be by Vermeer, also a fake.

Van Meegeren had become a wealthy man through his portraits, his "Vermeers," his "De Hooches," and more. But by 1947, revenge on collaborators was in the air. Dutch investigators found evidence of treason in Van Meegeren's commissions for the Occupation and his dealings with the occupiers as well as the collaborators. But the fact that he humiliated the enemy saved him. His trial was held in a courtroom bedecked with his paintings. The people cheered his brava-



Above: Vermeer, *The Astronomer* [Note the astronomer's left hand and forearm, and the left hand and forearm on the table in the foreground in Van Meegeren's painting on p. 1]

do, and laughed at his forthright answers. He confessed his sins, all the while proclaiming that he could hardly have done otherwise than sell the pictures at very high prices: "Had I sold them for low prices, it would have been obvious they were fake."

He was sentenced to a year in prison and forfeiture of his money. He died of heart failure only two months later at the age of 57.

Dolnick has woven the details of this intriguing story of crime and deception into the whole cloth of a grand psychological drama. Han Van Meegeren succeeded in pulling the wool over the eyes of most of the established experts of the time with his mediocre paintings. But how? Dolnick explores this question in his examination of the preconceptions brought to works of art, the intangibles that give it value, and how forgers play with these concepts in the execution of their skulduggery. It's fascinating—and a good read. □

Dürer's Other Art: Stained Glass

Albrecht Dürer was born in Nuremberg in 1471. He was a painter, engraver, and designer of woodcuts, stained glass, sculpture, and metalwork as well as a major art theorist. He traveled widely, making a profound study of Italian and northern European Renaissance painting. His synthesis of the arts of the North and South had an immense impact on European art. In particular, Dürer's engravings and woodcuts, which were easily transported, made him widely known. He was friends with many of the leaders of the Reformation and deeply involved in the religious debates of his time. In 1512 he was made court painter to Emperor Maximilian. He died in 1528.

Dürer transformed painting and printmaking in Germany through the enormous impact of his graphic language and his knowledge of human proportions and one-point perspective. He also played a major role in shaping a new aesthetic for stained glass. Designs for stained glass made during his early years in Germany (1490-94) and just after his return in 1495 from his first trip to Italy prove that he had seen quatrefoils (small, four-lobed panels) with secular subjects designed by the Master of the Housebrook, an anonymous artist active in the Middle Rhine around Mainz from around 1470.

Dürer's return to Nuremberg in 1495 coincided with the appointment of Veit Hirsvogel the elder as the city's official glass painter. Hirsvogel, who pre-

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How to Do a Conference continued from page 2

accepted our invitation to the Forum and gave a wonderful presentation.

Still in a "re invention" mind-set, we were also curious about the emerging field of electronic publishing of catalogues. Our search led to—who better?—the directors of the American Council of Learned Societies (ACLS) Humanities E-book project. We called Ron Musto and Eileen Gardiner, asked them to speak, and they said yes.

All this information is important at a conference, but why, we ask ourselves, do people really attend? To meet and share ideas, questions, problems. To commiserate. So, we designed Directors Forum with lots of time for informal talk—lunches together, receptions at galleries, a dinner at the National Arts Club. People tell us that the informal time is one of the most useful features of the event, even a kind of "family reunion," seeing old friends and making new ones.

And finally, no details are unimportant: that the room is comfortable, that the AC works, that we're not eating the same chick-

en thing we ate last year. Details, some of them seemingly picayune, are all elements of a successful conference. "The devil is in the details" is one of my mantras. Nobody notices the logistics until they're not right. Then they notice—and remember. Not particularly what you want to be remembered. □

John Nichols is Executive Director and Katherine Crum is President of the Art Museum Partnership

Marc Chagall, *Introduction to the Jewish Theater* (detail), 1920. Tempera, gouache, and opaque white on canvas. In "Chagall and the Artists of the Russian Jewish Theater," Jewish Museum, NY



sumably spent his apprentice years in the Strasbourg workshop of glass painter Peter Hemmel von Andlau in the early 1480s, brought together the linear brilliance of Dürer's drawings and a pictorial style derived from his teacher. Together, Dürer and Hirsvogel introduced something new to stained-glass: figures of unprecedented monumentality and pathos, set in extensive landscapes and unified architectural settings.

Renaissance glass painters relied on artists for their designs. German and Swiss artists devoted a goodly portion of their time creating designs for stained glass. They would make a sketch of the overall composition of a panel or window and then a working design in proportion to the final panel or window. The working design could be executed by the designer or by a member of his studio. For small-scale panels the working design could be placed underneath the glass to guide the glass painter. In the case of monumental windows, working designs were based on cartoons (in Italian *cartone*, or "big paper"). Pieced together, cartoons matched the full dimension of the finished window.

The elements of stained glass in the 15th century

GLASS: Glass was made from a combination of silica (sand), a flux such as soda or potash (to lower the melting point of the silica), and a stabilizer (such as calcite from oyster shells). It was heated in a wood-fired brick kiln to a temperature of about 1,300 degrees centigrade. After heating, it was handblown with a blowpipe: a long bubble (*bosse*) was blown and cut off at the top and bottom creating a glass cylinder. After the cylinder cooled it was split along its side and then reheated in the kiln where it opened to a flat glass rectangle.

The selection of the glass was critical; the glass itself determined the colors of the window. It was handblown and could be colored or clear. Colored glass was either an even color throughout or a layer of color over clear glass.

PAINT: Contours, modeling, and texture were rendered in vitreous paint—ground glass in a liquid binder such as gum arabic, vinegar, and clove oil—which, when fired, fused to the surface of the glass. The vitreous paint was applied to the front of the glass and the stain (color) to the back. Thicker paint was used to create the line work, while thinner washes were used for modeling. Vitreous or glass paint has a range of tones from brown to gray to black.

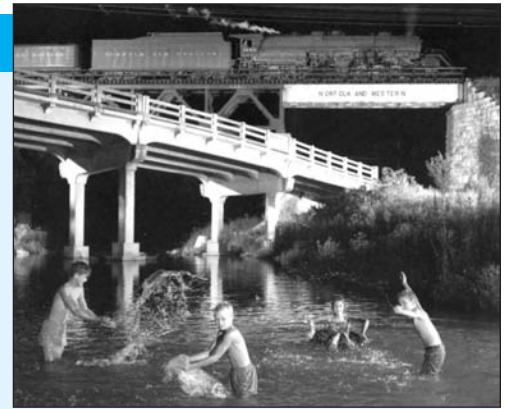
STAIN: Metal oxides were applied to the glass to add specific colors. Silver nitrate produced silver or yellow stain; iron oxide produced a red color known as *sanguine*. Yellow stain is the source of the term "stained glass."

LEADING: The leading, or lead strips called *comes*, not only held the pieces of glass together, but also formed a critical aspect of the composition of the panel. Lead was used because it was relatively cheap, easily worked, is resistant to weather and temperature, and provided the adaptability needed for the intricate shapes of glass. *Comes* were cast on the spot: craftsmen poured hot metal into boxes lined with reeds, called *comes*. The addition of iron cross bars on larger windows provided the strength to withstand the pressures of wind and rain. □

Known by many as the most important railroad photographer of all time, Ogle Winston Link or, more familiarly, O. Winston Link, is best known for his black-and-white photography and sound recordings of the last days of steam locomotive railroading in the United States in the late 1950s. Link produced nighttime photographs of the railroad over a five-year period that ended when the last steam locomotive of the Norfolk and Western Railway was taken out of service in May 1960.

While taking pictures of trains as a hobby, he was employed as a commercial photographer at a public relations firm in New York City. It was here that he learned the technique of making posed pictures look candid as, at the same time, they made a pragmatic point. In 1942, unable to join the military due to mumps-induced hearing loss, he left the field of public relations to work for the Airborne Instruments Laboratory at Columbia University as both project engineer (researching a device for low-flying planes to detect submarines) and photographer. Link was designated to photograph the project for the U.S. government. The end of the war saw the end of his employment there; he moved on to open his own studio in New York City in 1946 with such notable clients as Goodrich, Alcoa, Texaco, and Ethyl.

On the job in Staunton, Virginia, in 1955, Link, the railroad lover, focused his attention on the nearby Norfolk and Western Railway line, the last major Class I railroad to make the transition from steam to diesel. He took his first night photograph of a steam locomotive in January 1955, preceding the first of the conversions to diesel by four months. Thus, his work documented the end of the steam era. His last night shot was taken in 1959, and in 1960 the railroad completed the transition to diesel. He had accumulated 2,400 negatives, which included not only the trains in motion, but also the



working people of the N&W, trackside communities, and the shops in Roanoke where locomotives were built and maintained.

These primarily night images were all posed. "I can't move the sun," he said, "and it's always in the wrong place—and I can't even move the tracks, so I had to create my own environment through lighting." He developed new techniques for flash photography; his night images were the first of moving trains to be made with synchronized flash. With his assistant, he wired his massive equipment in series so that a failure would prevent a picture being taken.

In addition to photographing the trains, Link was also making sound recordings of them. He issued "Sounds of Steam Railroading," a series of six gramophone records, between 1957 and 1977, and as a result, became well known in the community of train fans.

After 1960, Link devoted his talents to advertising until he retired in 1983. He died at the age of 87 in 2001 having, at the end of his life, become involved with planning a museum of his work.

The rail photography of O. Winston Link is housed in the O. Winston Link Museum in Roanoke, Virginia. It opened in 2004 in the former passenger station of the N&W Railway. A caboose is part of the display. □

Campus Model: Participatory Art Artist-in-Residence Builds Landmark

The following article is drawn from extensive reporting by Hannah Benoit, senior writer for the *Wheaton Quarterly*, a publication produced by Wheaton College (MA).

A new phenomenon on campus—a monumental structure, made from natural materials—rose like a phoenix on the campus of Wheaton College (MA) in the space of about three weeks. It was the brainchild of Patrick Dougherty, a North Carolina artist.

Dougherty builds "stick-work" installations wherever he can—he has built some 200 of them—across the country and around the world. His raw materials are the twigs and branches of saplings, tons of them, woven together without the aid of

wires, nails, or fasteners. He assembles the raw materials—the branches and bare saplings—in massive piles around the site. Gradually the unruly piles disappear into the sculpture that he has envisioned.

His modus operandi involves many helpers—easy to find on a college campus. His methods have been called "radically participatory." Up to 100 people participated in the making of Wheaton's *Twisted Sisters*, a massive bough house with doors and windows, four tall towers, and interior passageways, which was

created outdoors, in full view of passersby. "I use [this participatory process] as a cultural exchange," he explains, "one in which the people and the energy of that place are folded back into the sculpture. [The process] deeply embeds the work



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Top: O. Winston Link. In "Steam and Steel," George Eastman House, NY
Above: Patrick Dougherty, *Twisted Sisters*, 2008. Maple, birch, and willow saplings. Wheaton College, VT

California

Berkeley Art Museum, University of California, Berkeley □ “Bending the Word” (Feb. 8) Four artists reinterpret everything from ancient fables to official histories through filmmaking, and comic book, installation, and performance art. □ “Gas Zappers” (Feb. 8) Featuring an interactive online art game that tackles global warming.

Getty Museum, Los Angeles □ “The Belles Heures of the Duke of Berry” (Feb. 8) Ninety pages of an illuminated French devotional text from the early 15th century.

Hearst Art Gallery, St. Mary’s College, Moraga □ Through April 5: “Dutch Influences in William Keith’s Portraits and Elizabeth Emerson Keith’s Still Lifes.” Husband and wife painters in late 19th century California; “Bert Monroy: A Digital Artist Paints with Light” Photoshop artist and teacher known for pioneering digital painting techniques; part of the Master Artist Tribute series to honor artist-teachers.

Mills College Art Museum, Oakland □ “Painting the Glass House: Artists Revisit Modern Architecture” (March 22) Two-dimensional works in various media, including video, that explore modern architecture.

Oakland Museum of California □ “L.A. Paint” (March 15) Selected artists characterize Southern California art scene.

Cantor Arts Center, Stanford University, Stanford □ “Dürer to Picasso” (Feb. 15) Arp, Braque, Ernst, Goya, Munch, Rembrandt, Toulouse-Lautrec, and more. □ “Timbuktu to Cape Town” (March 22) African art from the museum’s collection. □ “Hendrick Goltzius: Promised Gifts from the Kirk Long Collection” (March 29) □ “Rodin! The Complete Stanford Collection” (opens Feb. 18) Bronzes, plasters, and waxes, plus a rotation of works on paper.

Crocker Art Museum, Sacramento □ “The 75th Crocker-Kingsley: California’s Biennial” (Feb. 6) Painting, sculpture, photography, printmaking and craft. □ “Buddha” (April 19) Variations in the depiction of Buddha across Asian cultures.

Bedford Gallery, Walnut Creek □ “Illuminated Sculpture” (Feb. 22) Artists use cutting-edge mediums such as LEDs, electroluminescent wire, and photovoltaics, as well as more standard materials in creating lighting. □ “Post Secret” (April 26) Secrets mailed on postcards as part of an art project.

Colorado

Sangre de Cristo Arts Center, Pueblo □ Through Jan. 31: “Steve

Mohlenkamp Photography”; “Patchwork Quilts by Radeaux”; “Watercolor Society Signature Members”; “Deb Komitor”

Connecticut

Bruce Museum, Greenwich □ “That Liberty Shall Not Perish: World War I Posters” (Feb. 1) Bold graphics and concise wording urge Americans to contribute to the war effort. □ “Setting the Stage: Twentieth-Century Theater Models” (March 15) Sketches and scale-models for stage settings of dance, opera, and drama, and photographs of the sets in actual performances.

Slater Memorial Museum, Norwich Free Academy, Norwich □ “66th Annual Connecticut Artists Juried Exhibition” (Feb. 22-April 2)

Delaware

Delaware Art Museum, Wilmington □ “Frank Schoonover: An Artist for All Seasons” (Feb. 1) Overview of illustrator’s career during the “Golden Age of Illustration,” the early 20th century. □ “Paintings from the Reign of Victoria: The Royal Holloway Collection” (April 12) Works acquired for a women’s college as a teaching tool: Landseer, Frith, and Millais, among others.

District of Columbia

Decatur House □ “The Half Had Not Been Told Me: African Americans on Lafayette Square (1795-1965)” (March 1) Artifacts of African-American life in the neighborhood of the White House.



Jim Campbell, *Library*, 2004. L.E.D. screen with attached Plexiglas and photogravure. In “Phantasmagoria,” Salina Art Center, KS

National Museum of Women in the Arts □ “Beyond Tradition: The Pueblo Pottery of Tammy Garcia” (Feb. 3) The infusing of a 2,000-year-old tradition with modern notions of design: her most important pots for the first time at this museum.

Textile Museum □ “Timbuktu to Tibet: Rugs and Textiles of the Hajji Babas” (March 8) Drawn from the collections of members of America’s

oldest rug and textile collecting society, the Hajji Baba Club.

Florida

Boca Raton Museum of Art □ “American Modernism 1920-1950: Selections from the Permanent Collection” (March 8) American art between the World Wars: paintings, drawings, and prints by the known—Sloan and Soyer—and the lesser-known—Vytlacil and Florsheim. □ “Shock of the Real: Photorealism Revisited” (March 11) Everyday things transformed. □ “Rabarma In the Park” Sculptures of human figures covered with multi-colored patterns, displayed in Mizner Park.

Museum of Art, Fort Lauderdale □ “Coming of Age: American Art, 1850s to 1950s” (March 23) Iconic paintings and sculpture in a period when artists sought to define an American style: Church, Eakins, Homer, Hassam, Sargent, et al.

Museum of Fine Arts, St. Petersburg □ “Albrecht Dürer: Art in Transition, Masterpieces from the Graphic Collection of the Hessisches Landesmuseum (Hessian State Museum), Darmstadt” (April 12) Woodcuts, etchings, and engravings. □ “Theater in Ancient Art: The William Knight Zewadski Collection” (through March) Antiquities dating from the 6th century B.C. to the 4th century A.D. celebrate the theater tradition in Greek, Roman, and Etruscan art and culture.

Vero Beach Museum of Art □ “Painting the Italian Landscape: Views from the Uffizi” (March 15) Evolution of landscape painting in Italy over 500 years: Botticelli, Canaletto, Poussin, Lorrain, and others.

Cornell Fine Arts Museum, Rollins College, Winter Park □ “Jack R. Smith: Portraits of American Poets” (April 19) Six-by-six inch oil paintings on copper accompanied by a

work by each poet. □ “Jess: To and From the Printed Page” (March 21) Drawings and collages and the books and magazines in which they were reproduced. □ “Portrait of a Lady” (Sept. 15) Paintings that show how depictions of women have changed over time.

Hawaii

Honolulu Academy of Arts □ “Muraqqa: Imperial Mughal Albums from the Chester Beatty Library, Dublin (March 1) Painting and calligraphy in books commissioned by Mughal emperors in the 17th century.

Idaho

Boise Art Museum □ “Jun Kaneko” (Feb. 8) □ Through March 1: “An-My Le: Small Wars”; “Susan Valiquette: Let Me Be Brave: Portraits of Courage”

Illinois

Tarble Arts Center, Eastern Illinois University, Charleston □ “17th Biennial Drawing/Watercolor: Illinois” (Feb 22) Juried exhibition.

Museum of Contemporary Photography, Chicago □ “Michael Wolf: The Transparent City” (Jan. 31) Chicago’s urban grids and the office workers and condo dwellers within them.

Krannert Art Museum, University of Illinois, Urbana-Champaign □ “Jean-Luc Mylaine” (April 5) Photographs that show the interaction of migrating birds with their surroundings at Fort Davis (TX). □ “Polaroids and Portraits: A Photographic Legacy of Andy Warhol” (May 24) Celebrities, socialites, and others.

Indiana

Midwest Museum of American Art, Elkhart □ Through Feb. 22: “Selected Gifts to the Permanent Collection” Diverse works from a growing collection; “The Art of Currency: The Dr. William Luther Family Coin Collection” The small masterpieces of pocket change, on exhibit in a former bank building (now occupied by the museum): rare examples of early American coinage and printing.

Kansas

Salina Art Center, “Phantasmagoria: Specters of Absence” (Feb. 15) Ghostly images and spectral effects produced by magic lanterns in traveling shows are evoked by artists as they address contemporary issues.

Mulvane Art Museum, Washburn University, Topeka □ “Liquid Fire: Kansas Collection” (Jan. 25) Functional and sculptural glass by international, national and regional artists. □ “China Before Mao: Through the Lens of a Flying Tigers Photographer” (Feb. 7-March 22) Images that provide a glimpse of the

people, culture, and landscape of China during the Chinese resistance (supported by Chennault's Flying Tigers Unit) against Japanese invaders attempting to control the Burma Road, the supply route for Allied aid to the Nationalist government. □ "Quilting African American Women's History: Our Challenges, Creativity and Champions" (Feb. 14-April 5) Works that illuminate and interpret the history of African American women from the beginning of this country's history to the present.

Kentucky

Speed Art Museum, Louisville □ "Reclaiming the Plate: Nineteenth-Century Etching Clubs" (March 15) European and American artists rediscover etching, among them Lalanne, Millet, Corot, Whistler, and Pennell. □ "Collecting for Kentucky: A Year of New Art at the Speed" (Feb. 1) Acquired works—donated or purchased: Medieval manuscripts, Old Master paintings, and modern European and contemporary art.

Maine

Portland Museum of Art □ "Backstage Pass: Rock & Roll Photography" (March 22) Rarely seen studio portraits and candid outtakes of Elvis, the Beatles, Rolling Stones, Hendrix, Dylan, Cash, Joplin, U2, and others. □ Lynne Drexler—Painter" (March 1) Paintings, drawings, and photographs by an abstract painter from Monhegan Island.

Maryland

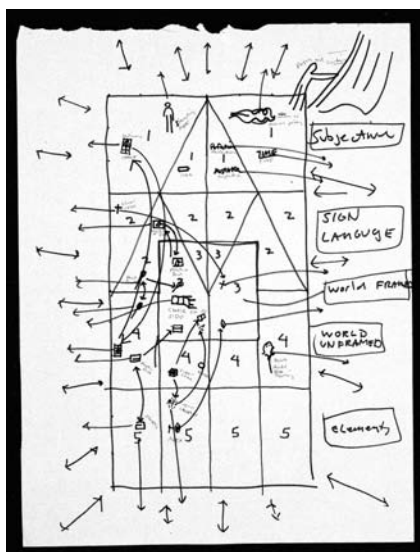
Mitchell Gallery, St. John's College, Annapolis □ "The Spirit of Africa" (Feb. 25) Artifacts from the ancient tribes of West Africa, some as early as 16th century: tools, domestic objects, masks, religious statues, and more. □ "A Century on Paper: Prints by Art Students League Artists" (Apr. 17) A variety of printmaking techniques records 100 years of America's cultural and artistic development.

Walters Art Museum, Baltimore □ "Portraits Re/Examined: A Dawoud Bey Project" (Feb. 16) An exploration of how race, class, and identity have been addressed in portraiture. □ "The Romance of the Rose" (April 19) From North American collections: ten different manuscripts of a 13th century poem written in Old French.

Massachusetts

Institute of Contemporary Art, Boston □ Through March 1: "The James and Audrey Foster Prize" (March 1) Work by four finalists in a competition which recognizes artists of promise from Greater Boston;

"Momentum 12: Gerard Byrne" Photographs, films, and text all explore the legend of Scotland's Loch



Matt Mulligan, *Untitled*, 2004. Marker on paper. In "Matt Mulligan," Drawing Center, NY

Ness monster. □ "Shepard Fairey: Supply and Demand" (April 19) A street artist's screenprints, works on wood and metal, and recent works on collage paper and canvas.

MIT List Visual Arts Center, Cambridge □ "Video Trajectories (Redux)" A series of short videos, one through Jan. 30, another Feb. 6–March 6.

Rose Art Museum, Brandeis University, Waltham □ "Hans Hofmann: Circa 1950" (April 5) 0 Mural designs for a planned urban development in Peru and other works from the same period.

Michigan

Flint Institute of Arts □ "Masterpieces of European Painting from the Museo de Arte de Ponce" (March 8) Rubens, van Dyck, Goya, and others. □ "Comics, Heroes and American Visual Culture" (April 26) From the Dan and Barbara Howard Collection.

Center Art Gallery, Calvin College, Grand Rapids □ "The Father and His Two Sons" (Feb. 7) Images of the Prodigal Son from the Larry and Mary Gerbens Collection. □ "Index" Paintings by Jered Sprecher" (March 20-April 25)

Kalamazoo Institute of Arts □ "Spared from the Storm: Masterworks from the New Orleans Museum of Art" (Feb. 8) Works that survived Hurricane Katrina in 2005: Boucher, Cassatt, Degas, Gauguin, Kandinsky, Picasso, Pollock, Renoir, Rodin, Tiepolo, and more.

Minnesota

Tweed Museum of Art, University of Minnesota, Duluth □ "Drawings by

Frank Big Bear" Work by native American, born and raised on Minnesota's White Earth Reservation, whose most recent works explore Indian spiritual themes.

Goldstein Museum of Design, College of Design, University of Minnesota, Saint Paul □ "The Green House: New Designs in Sustainable Architecture & Design" (March 8) Photographs and drawings of projects around the world document the emergence of sustainable (and green) building.

Mississippi

Lauren Rogers Museum of Art, Laurel □ "American Watercolor Society" (Feb. 10) A traveling show of works by an international group of artists selected from the 141st juried exhibition of the society.

Missouri

Springfield Art Museum □ "Rolland Golden (Katrina: Days of Terror: Months of Anguish)" (Feb. 21-March 29)

Montana

Paris Gibson Square Museum of Art, Great Falls □ "Neltje: Wide Open" (Feb. 21) Expansive canvases represent the vastness of nature.

Missoula Art Museum □ "Elk Dogs" (Feb. 21) Horse imagery created by contemporary American Indian artists.

New Hampshire

Museum of Art, University of New Hampshire, Durham □ Jan. 24 through April 8: "Drawing the Line" Drawings in graphite, charcoal, pastel, ink, and paint, 18th to late 20th centuries; "Renewal: Printmakers from the New Northern Ireland" Works that reflect a cultural and economic renaissance a decade after the end of sectarian violence.

Thorne-Sagendorph Art Gallery, Keene State College, Keene □ "2009 Biennial Regional Jurors' Choice Competition" (Feb. 26)

New Jersey

Aljira, A Center for Contemporary Art, Newark □ "The B Sides" (March 7) Group exhibition looks at relationship between music and contemporary art: installation, painting, performance, photography, sculpture, and video.

Montclair Art Museum □ "Philip Pearlstein: Objectifications" Retrospective: Expressionist, figure, portrait, and landscape works from 1941 to 2008.

New York

Hofstra University Museum, Hempstead □ "Sacred to the Memory: Photographs by Robert Reinhardt" (Feb. 6) The cemeteries of Scotland

with their historical, religious, and architectural associations. □ "Ancient Echoes in Contemporary Printmaking" (March 20) New York-based artists use a combination of traditional and modern techniques. □ "Out of Africa: Works from the Hofstra University Museum Collection" (March 15)

Johnson Museum of Art, Cornell University, Ithaca □ "Well-Behaved Women Seldom Make History" (March 15) Works on paper by women of the 19th and early 20th centuries: Cassatt, Morisot, Perry, Lazzell, and others. □ "Icons of the Desert: Early Aboriginal Paintings from Papunya" (April 5) Desert ceremonial imagery transferred to permanent surface. □ "Picturing Eden" (March 22) Garden as paradise, as seen through the camera lens.

Katonah Museum of Art □ "Contemporary Confrontations" (Feb. 22) Triennial juried exhibition of work executed since 2004.

Bard Graduate Center, New York City □ "English Embroidery from the Metropolitan Museum of Art 1580-1700: "Twixt Art and Nature" (March 15) Samplers, costume accessories, interior furnishings, portraits of royalty, and decorated Bibles.

Drawing Center, New York City □ "Matt Mulligan: A Drawing Translates the Way of Thinking" (Feb. 5)



Lesley Dill, In "Lesley Dill: I Heard a Voice," Hunter Museum of American Art, TN.

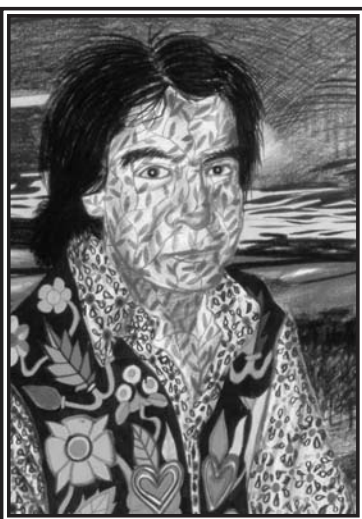
Drawings, notebooks, rubbings, video, and mixed media installations. □ “Selections Spring 2009” (March 28) New works by emerging artists. □ “Frédéric Bruly Bouabré: The Knowledge of the World” (March 28) Works on paper by Ivory Coast artist whose work evokes both mystical traditions of Africa and the self-reflective traditions of the West. □ “Sun Xun: Shock of Time” (March 28) Hand-drawn animations by Hangzhou-based artist, combining traditional drawing materials and printmaking techniques with digital media.

Fashion Institute of Technology, New York City □ “Gothic: Dark Glamour” (Feb. 21) Alexander McQueen, John Galliano of Christian Dior, Anna Sui, and Riccardo Tisci of Givenchy, among others.

Grey Art Gallery, New York University, New York City □ “Damaged Romanticism: A Mirror of Modern Emotion” (April 4) Contemporary artists whose work explores the confrontation between classic, idyllic romanticism, and contemporary, pragmatic realism. Running concurrently at the **Parrish Art Museum**, NY.

Guggenheim Museum, New York City □ “Emily Jacir” (Feb. 6–April 15) Palestinian-American winner of the Hugo Boss Prize 2008.

Jewish Museum, New York City □ “Chagall and the Artists of the Russian Jewish Theater, 1919-1949” (March 22) Artwork created during the short time before vital theater life was crushed under Stalin. □ Through Feb. 1: “Susan Hiller: The J. Street Project” A wall installation of 303 photographs



Frank Big Bear, *Self-portrait: Floral Man*. PrismaColor pencil. In “Drawings by Frank Big Bear,” Tweed Museum of Art, MN

that shows street signs in Germany with the prefix “Juden” traces the ghosts of vanished Jewish communities; “Theaters of Memory: Art and the Holocaust” A selection of works including George Segal’s sculpture

The Holocaust, 1982; “1942 (Poznan): A Video by Uriel Orlow” The uses of former synagogues in once-vibrant Jewish communities decimated by Nazism and forgotten under Communism. □ “The Hanukkah Project: Julianne Swartz, the Sound of Light” (March 1) A site-specific sound and light installation for the Festival of Lights.

Metropolitan Museum of Art, New York City □ “The Essential Art of African Textiles: Design Without End” (March 22) Classical textile genres from West Africa, and their influence on contemporary artists. □ “The Philippe de Montebello Years: Curators Celebrate Three Decades of Acquisitions” (Feb. 1) Works acquired by the museum during de Montebello’s tenure as director. □ “Raqqib Shaw at the Met” (March 1) Paintings and works on paper by the Indian-born, London-based artist, part of a series highlighting the work of contemporary artists. □ “Art and Love in Renaissance Italy” (Feb. 16) Jewelry, marriage portraits, drawings and prints, c. 1400 to mid-16th century. □ “Beyond Babylon: Art, Trade, and Diplomacy in the Second Millennium B.C.” (March 15) Art created for royal palaces, temples, and tombs from Mesopotamia, Syria, and Anatolia to Cyprus, Egypt, and the Aegean reflect the development of a sophisticated trade network throughout the eastern Mediterranean region. □ “Choirs of Angels: Painting in Italian Choir Books, 1300-1500” (April 12) The marriage of painting, text, and music in works created for cathedrals and monasteries across Italy. □ “Calder Jewelry” (March 1) Bracelets, necklaces, earrings, brooches, and tiaras, many made as personal gifts for family and friends. □ “Raphael to Renoir: Drawings from the Collection of Jean Bonna” (April 26) Del Sarto, Watteau, Gericault, Seurat, Gauguin, and more. □ “Pierre Bonnard: The Late Interiors” (April 19) Paintings, drawings, and watercolors. □ “Shigeyuki Kihara: Living Photographs” (Feb. 1) Samoan-born multimedia and performance artist uses photography to explore themes of Pacific culture, identity, colonialism and indigenous spirituality. □ “Reality Check: Truth and Illusion in Contemporary Photography” (March 22) Artists create a sense of ambiguity about what is real and what is not. □ Provocative Visions: Race and Identity—Selections from the Permanent Collection” (March 8) Sculptures, prints, and drawings by contemporary African-American artists. □ “Early Buddhist Manuscript Painting: The Palm-Leaf Tradition” (March 22) An illuminated meditation text recorded on specially treated leaves from palm trees. □ “Royal Porcelain from the Twinight Collection, 1800-1850” (April 19) Products of the porcelain factories of

Berlin, Sèvres, and Vienna.

Museum of Modern Art, New York City □ “Batiste Madalena: Hand-Painted Film Posters for the Eastman Theatre, 1924-1928” (April 6) Hired by George Eastman during the late period of silent cinema, Madalena’s posters promoted Eastman’s theater in Rochester, NY. □ “Artist’s Choice: Vik Muniz, Rebus” (Feb. 23) Ninth in a series of exhibitions in which artist serves as curator of works selected from the collection; as with a rebus, unrelated visual elements create a larger deductive meaning: Atget, Baldessari, Duchamp, Picasso, and many others. □ “Focus: Jasper Johns” (Feb. 16) Celebrates the museum’s acquisition of a series of 13 untitled compositions from 2001 with a show of prints, drawings, and paintings from the collection. □ “Marlene Dumas: Measuring Your Own Grave” (Feb. 16) Portraits treated as psychological phenomena (think Rorschach tests) and drawn from photographic source material. □ “Here is Every Four Decades of Contemporary Art” (March 23) Art of the recent past: photographs, paintings, sculptures, drawings, films, and videos, including several new acquisitions. □ Through March 31: “George Lois: The Esquire Covers” 31 prints, including Muhammad Ali as St. Sebastian (1968) and Andy Warhol drowning in tomato soup (1969); “Ateliers Jean Prouvé” Workshop mass-production as practiced by the French architect and designer Jean Prouvé (1901–1984), including the evolution of the “Standard” Chair and inventive applications of sheet metal.

New-York Historical Society, New York City □ “New York: A Portrait of the City” (through 2009) Pictorial survey of over 200 years of metropolitan life. □ “Grant and Lee in War and Peace” (March 29) Opposing generals and the turbulent years from the 1830s to the 1880s. □ “Nation at the Crossroads: New York Debates the Constitution, 1787-1788” (March 15) A look at what preceded the vote to ratify the Constitution in 1788. □ “Audubon’s Aviary: Something Old, Something Borrowed, but Most Things New” (Feb. 13-April 5) Major contributions to ornithological illustration.

Queen Sofia Spanish Institute, New York City □ “Intimacies/Intimismos” (Feb. 28) West Coast-based artist Mary Heebner’s paintings and artist’s book.

Rubin Museum of Art, New York City □ “From the Land of the Gods: Art of the Kathmandu Valley (March 16) Nepalese art from the museum collection, highlighting forms and techniques that emerged from the creative matrix of the Kathmandu Valley. □ “The Last Nomads: Photographs from Inner Mongolia by A Yin”



Norman Rockwell, *Yankee Doodle*, 1937. In “American Chronicles,” Chrysler Museum of Art, VA

(March 2) Born into the last remaining nomadic tribe in China, A Yin, as his tribe’s advocate, reveals his people’s ancient lifestyle, their daily life in the Inner Mongolian highlands.

Loeb Art Center, Vassar College, Poughkeepsie □ “Faith and Fantasy in Outsider Art from the Permanent Collection” (April 26) Works, all from the last 20 years, in a variety of media, and from a range of geographic, economic, and cultural sources.

Parrish Art Museum, Southampton □ “Damaged Romanticism: A Mirror of Modern Emotion” (Feb. 7-April 11) Contemporary realism confronts classic romanticism; artists’ multilayered responses to a complex real world. Running concurrently at the **Grey Art Gallery**, NY.

Staten Island Museum □ Through Feb. 8: “joy nagy: leaf storm” Plant-inspired paintings, drawings, sculptures, and installations; “Seeing Green” Staten Island-based artists focus on forms in nature.

George Eastman House, Rochester □ “TRAINS!”: Through Jan 25: “Steam and Steel: The Photography of O. Winston Link” The sights and sounds of the Norfolk and Western Railway from the mid-1950s to 1960 (see p. 4); “Tracks: The Railroad in Photographs from the George Eastman House Collection” Images from around the world: Hine, Siskind, Jackson, Coburn, and others; □ “Passing Time: Recent Video by Andrew Cross (Feb. 8) High-speed trains slowed down become games of suspense.

North Carolina Asheville Art Museum □ “Ashcans, Trains and Factories: Students and Followers of The Eight” (Feb. 1) Marsh, Soyer, and others influenced by The Eight’s emphasis on contemporary urban life.

Nasher Museum of Art, Duke

University, Durham □ "A Room of Their Own: The Bloomsbury Artists in American Collections" (April 5) Part of a year-long series of events celebrating Bloomsbury group's contributions to the world of art/culture.

Waterworks Visual Arts Center, Salisbury □ Through Feb 7: "Purgatory Ain't Nothin' but the Blues" Large-scale figurative drawings; "The Quest: Dreams and Coincidental Discoveries" Paintings; "Atmospheres: Formed and Formless" Abstract paintings by Charlotte, NC, artists; "Fifth Annual Artists' Invitational Exhibition and Sale" Local and regional artists and craftspeople.

Ohio
Contemporary Arts Center, Cincinnati □ "Carlos Amorales" (March) Site-inspired installation involves dancers of the Cincinnati Ballet, together with animated films and drawings.

Oklahoma
Sherwin Miller Museum of Jewish Art, Tulsa □ "In a Different Light: The Book of Genesis in the Art of Samuel Bak" (Feb. 8) Holocaust survivor uses surrealist techniques to convey a post-Holocaust world. □ "Ancient Rites, Modern Masters: Swed Masters Workshop Contemporary Judaica" (through Feb.) Artists at a Jerusalem studio marry computer technology to the traditional techniques of silversmiths and jewelers to create contemporary designs.

Pennsylvania
Trout Gallery, Dickinson College, Carlisle □ "Photographs from the Trout Gallery's Permanent Collection" (March 4–April 11) □ "Recent Gifts to the Trout Gallery" (March 28)

Berman Museum of Art, Ursinus College, Collegeville □ "Works in Progress" (Apr. 12) The collection comes out of the vault and into view (in rotation) in preparation for the move to the new expansion; museum staff are also on view, studying and assessing works.

Westmoreland Museum of American Art, Greensburg □ "Scenic Views: Painters of the Scalp Level School Revisited" (Feb. 1) Landscapes and still lifes by southwestern Pennsylvania artists associated with this 19th-century school. □ "Violet Oakley: The Founding of the State of Liberty Spiritual" (March 29) Preparatory mural studies (1902-06) for the governor's reception room at the Pennsylvania state capital in Harrisburg. □ "Kathleen Dlugos: The Shape of Days" (Feb. 1)

The Print Center, Philadelphia □ Through Feb. 14: "Domesticated:

Amy Stein"; "The Preponderance of Evidence: Shelley Thorstensen"; "Shop: Art, Commerce and the Printed Image" Installation of specially created artist projects that explore the ties between commerce and the printed image and push the limits of technology in contemporary art.

Mattress Factory, Pittsburgh □ "Predrive: After Technology" (April 5) New works that interrogate the aesthetics of immediacy produced by technologies in contemporary art.

South Carolina
Gibbes Museum of Art, Charleston □ Through March 29: "Painters of American Life: The Eight" Henri portraits; Davies, Lawson, and Prendergast landscapes; Luks, Shin, Glackens, and Sloan urban realism. □ "The American Scene on Paper: Prints and Drawings from the Schoen Collection" Works that reflects the political, social, and economic changes that occurred during the Great Depression and WWII: Cadmus, Gropper, Kent, Sloan, and others.

Columbia Museum of Art □ "Eye to the East: The Turner Collection of Chinese Art" (Feb. 8) Painted jars, ceramics, stoneware, and porcelain made over the millennia from 2000 B.C. to the 14th century A.D.

Greenville County Museum of Art □ Through Feb. 22: "E. Ambrose Webster: Pioneer Modernist" Paintings by early 20th-century New England artist, teacher, and color theorist. □ "Webster's World" Works by his colleagues and students.

Tennessee
Hunter Museum of American Art, Chattanooga □ "Lesley Dill: I Heard a Voice" (April 19) Sculpture, bronzes, and wire pieces.

Vanderbilt Fine Arts Gallery, Nashville □ "Harmony Korine: Pigxote" Photographs by artist and filmmaker.

Texas
Brownsville Museum of Fine Art, Brownsville □ "38th International Art Show" (March 28) Juried exhibition

Kimbell Art Museum, Fort Worth □ "Reconstructing the Renaissance: Five Paintings from an Altarpiece by Fra Angelico" (Feb. 15) The five panels—four lent by other collections—that

together stood at the base of a now-dismembered Italian altarpiece.

Utah
Utah Museum of Fine Arts, Salt Lake City □ "An Innermost Journey: The Art of Shauna Cook Clinger" (Feb. 15) Large-scale commissioned portraits and symbolic self-portraits created over the last three decades. □ "Art Since 1960: Selections from the Permanent Collection." (Feb. 8) Pop art to minimalism and the new trends in photography.

Virginia
Second Street Gallery, Charlottesville □ "Steve Keene" (Jan. 31) Colorful paintings installed salon style.



Fra Angelico, Two of the five panels made for an altarpiece, 1427-29. Tempera on panel. Left: *Saint James Freeing the Magician Hermogenes*; Right: *The Naming of Saint John the Baptist*; In "Reconstructing the Renaissance," Kimbell Art Museum, TX

Danville Museum of Fine Arts & History □ "Who Am I?—Discovering Harriet Fitzgerald" (March 8) Expressionist paintings.

Chrysler Museum of Art, Norfolk □ "American Chronicles: The Art of Norman Rockwell" (Feb. 1) Survey of a career: paintings, drawings, posters, and all 323 covers created between 1916 and 1963 for the *Saturday Evening Post*. □ "Countdown to Eternity: Photographs of Dr. Martin Luther King, Jr. by Ben Fernandez" (March 1) Life of the civil rights leader as documented by a photojournalist. □ "50 Years Later: The Lessons of Massive Resistance" (March 1) Photographs, documents, and clippings on the reopening of schools in Norfolk after the governor closed them rather than agree to court-ordered desegregation.

University of Richmond Museums, Richmond □ At the **Harnett Museum of Art**: "Model Warplanes: A Print Series by Malcolm Morley" (March 22) From troubled childhood

memories of the blitzkrieg in London came (in 2001) prints that feature images of cutouts for paper model airplanes. □ "Studying the Figure: Works from the Collection" (March 6) The human body in art throughout history, from representational to idealized to abstraction. □ At the **Harnett Print Study Center**: "This is War! The Pain, Power, and Paradox of Images" (April 4) Prints, drawings, and photographs that focus on war imagery over the past five centuries.

Washington
Jundt Art Museum, Gonzaga University, Spokane □ "Paris Review Print Series" (March 6) Lithographs and silk screens include work by Christo, Glaser, LeWitt, and others, to raise funds for the new (est. 1953) magazine. □ "Violence" (April 4) Artist's response to it.

Frye Art Museum, Seattle □ Through April 26: "The Munich Secession and America" Americans who were invited to join or exhibit with the Munich, Berlin, and Vienna Secessions; "Transatlantic: American Artists in Germany" Chase, Bierstadt, Alexander, and others who studied or lived in Germany, late 19th, early 20th centuries.

Henry Art Gallery, University of Washington, Seattle □ "Outta My Light! Exposing Photographic Processes" (March 29) From the museum's Monsen Collection of Photography: a survey of photographic processes including carbon print, cyanotype, salted-paper print from a wet collodion negative, photogravure, and silver gelatin prints from cliché-verre negatives.

Wisconsin
Leigh Yawkey Woodson Art Museum, Wausau □ Through March 29: "Quilt National 2007: The Best of Contemporary Quilts"; "Craig Nutt: Wood Transformed" Wood sculpture and furniture that often reference vegetables as a source of inspiration.

Kenosha Public Museum □ "Hearts Touched with Fire" (Feb.) Kurz & Allison Civil War prints, from the Carthage College Palumbo Collection. □

BOOKS...

Art & Proust

continued from page 1

Others say: “Fortunately you do not need to have read a page of Proust to appreciate this beautiful book.”—*Daily Telegraph*

“...an intelligent and passionate introduction from a painter who deeply understands Proust, a collection of sumptuous reproductions of paintings from the Middle Ages to the early 20th century, and a window into Proust’s sharp, eccentric wit.”—*The Irish Times*

“I look forward to the day when I read the novel again with Mr. Karpeles’s book beside me.”—*The Art Newspaper*

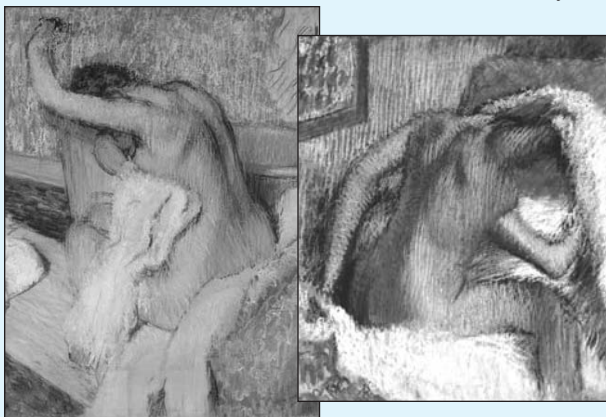
Eric Karpeles is a painter who was educated at Oxford University and The New School in New York City. In the 1970s he lived in France, where he held painting fellowships at both La Cité des Arts in Paris and the Camargo Foundation in Cassis. He is the painter of two monumental works – *The Sanctuary Project* and *The Rockefeller Chapel*. Karpeles writes about painting, poetry, and aesthetics. □

Women: Stage Center

continued from page 1

How did the idea of creating a museum for women in the arts evolve? “We had purchased a few paintings for the house. A friend, one of the great collectors said to us, ‘If you are going to buy art you must have a focus. It will be more interesting to you and to others.’... We eventually decided to have a collection that would show the contribution of women to the history of art...” After many years (and 500 works later) Nancy Hanks planted the seed by suggesting to her friend that there was need for a museum devoted solely to the art produced by women over the centuries. The suggestion took root and the result became an astounding fact in the art world.

Did you face opposition to the premise that women artists had been neglected? “...there was opposition voiced concerning the museum’s goal to show the contribution of women to the history of art. Conservative dowagers thought the effort was a feminist maneuver and the feminists were upset that we were unwilling to take on political issues such as abortion and homosexuality.... To me art is the great unifier rising above religion, nationality, color, etc. It seemed truly important to have nothing divisive which might hamper establishing the museum.... The dowagers and the feminists have all come around and now support our cause.”



Edgar Degas, Left: *After the Bath, Woman Drying Herself*, c. 1889-90. Pastel; Right: *Woman Drying her Hair*, c. 1905. Pastel on paper.

Wilhelmina Cole Holladay, founder and chair of the board of the National Museum of Women in the Arts, was elected to the National Women’s Hall of Fame and was awarded the American National Medal of Arts, the French Chevalier de la Légion d’Honneur and the Norwegian Den Kongelige Norske Fortjenstorden. □

Vision—the Literal and the Figurative

A recent study by Michael F. Marmor, M.D., in which computer simulations show what an artist who has eye disease actually sees, has thrown light on the artistic output of some of the great masters—Monet, Degas, Rembrandt, Mary Cassatt, Georgia O’Keeffe, among others. In fact, his numerous studies of eye diseases as related to the arts cover many years of a distinguished medical career.

A beautifully put together book (with color illustrations), *The Eye of the Artist* (Mosbey-Year Book, Inc., 1997), which he wrote with James J. Ravin, M.D., goes to the heart of why, for example, O’Keeffe’s later work is less detailed than her early work, why Degas’ later paintings were increasingly rough, why Monet’s lily pond became less colorful. Monet had cataracts; Degas had retinal disease; O’Keeffe became nearly blind with macular degeneration and turned to pottery making. Other artists had similar problems with similar results.

Euphronios (b. 540 B.C.), the vaunted Greek painter of vases and jugs (his famous and stunningly beautiful krater, acquired from an excavation in Italy by the Metropolitan Museum of Art in 1972, was returned to Italy after a long dispute over its provenance) abandoned his fine brushes and turned to pottery making. Marmor hypothesizes he did so after losing the visual acuity needed for his delicately detailed work. A similar solution to blurred or distorted vision was adopted by O’Keeffe, who resorted to pottery and large-scale pastels in later life.

Renoir, because crippling rheumatoid arthritis made the simple act of holding a brush painful, began to paint with less detail. Having fled to southern France in search of sun and warmth, he used more of the warm reds than he had previously. It is possible, says Marmor, that the changes in his palette were due in part to changes in his eyesight—the perception of detail and color changes with age.

Domenikos Theotokopoulos—El Greco (born in Crete 1541—died in Spain 1614)—was long thought to paint his elongated figures by virtue of astigmatism. No, I don’t think so, says Ravin. “Elongation in El Greco’s art is purely stylistic. If an artist has astigmatism, elongation should occur in only one direction. But the distortion of El Greco’s figures occurs in both the horizontal and vertical directions.”

Two phenomena in the paintings of van Gogh could indicate ocular causation: The colored haloes around sources of light, common in his pictures (see *Starry Night* and *The Night Café*), “have given rise to the idea that van Gogh may have suffered from a form of glaucoma, since this disease can cause colored haloes to surround lights.” And the predominance of the

color yellow may have been the result of a medication he was given for what was diagnosed as “manic-depressive illness.” The medication, *santonin*, can cause yellow vision, but it is not at all certain that this was the source of van Gogh’s predilection for the color.

Monet’s eyesight became a problem at the turn of the 20th century. “He was aware of his diminished vision by 1908.” He began to have difficulty handling colors. By 1912, the problem had become severe. His doctor diagnosed bilateral cataracts. Mortally fearful of surgery, Monet put it off for years. He painted very little between 1914 and 1917. He became interested in the similar problem of Mary Cassatt who, because her surgeries in 1917 and 1919 were not successful, was forced to give up painting. Finally, in 1923, after tortured debate and indecision, he consented to have a two-stage operation on his right eye. The procedure was mildly successful until further complications forced yet another operation on the same eye. The series of changes in the glasses that he was prescribed produced disappointment and depression, then a short lived improvement. Yet he soldiered on, painting until he died at the age of 86 in 1926.

Cassatt’s output changed as her cataracts developed, and in spite of several attempts at surgery her vision continued to be severely impaired. “...she became unable to paint in the finely detailed manner of her previous years. She found working with pastel did not require the sharp acuity that oil painting had previously....” Like Degas, whose vision was diminished as a result of macular degeneration, her late pastels were done in broad strokes on large pieces of paper. Colors became limited in range with less gradation of hue; there were fewer details. Embittered and depressed, she ceased painting after 1915. She died at age 81 in 1926, her career truncated by the loss of vision.

Degas suffered from a retinal disease; he complained of sensitivity to light, thus he had difficulty painting outdoors; he had difficulty in distinguishing colors. “The intense colors of his late works may have been due, at least in part, to his eye disease.” His cross-hatching became much broader and more widely separated as he aged; this correlates with his loss of vision. In fact, “Degas’ experimentation with sculpture, photography, pastels, and monotypes were probably attempts to explore media better suited to his limited sight than was painting in oil.” A critic who visited Degas in his studio in 1907 commented: “The execution was a bit summary like everything currently done by this man whose eyes are becoming worse each day. But what vigorous and magnificent drawing!”

“Munch [like many of the other artists discussed in the book] painted throughout his long life (he died in 1944 at the age of 80), but his work was interrupted in 1930 by hemorrhaging in his right eye. As his sight recovered, he made a remarkable series of sketches and pictures showing how the world appeared through the diseased eye. In some of these he drew the debris within the eye, while in others he revealed his aesthetic or emotional response to the disease.” His eye disease, however, was only a brief interlude in a long career and occurred after he had produced his most famous works. “Although his regular painting was interrupted for nearly a year, his career was not cut short or permanently compro-

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Bipartisan Bill Before Congress

The Artist Museum Partnership Act, a bipartisan bill before Congress proposes to redress the imbalance of tax incentives given for donations: Donors to museums receive a tax deduction for the fair market value of works they donate. Artists, on the other hand, receive a deduction only for the cost of materials—canvas, paint, stretcher—used to create the work.

Believing that this practice is inequitable, the Art Dealers Association of America is lobbying the government to change the law. The proposed law would allow artist donors the same incentives (read: tax deductions) as art-collector donors.

In real figures, according to a 2007 survey conducted by Americans for the Arts, more than \$160 billion is generated by the cultural industry, resulting in some \$12.6 billion in Federal income tax revenue. The cost of a museum/artist tax deduction agreement would come to only \$25 million, a paltry amount in light of the economic contribution of the arts.

Proponents of the bill maintain that a new law would have the greatest impact on small, mid-sized, and/or regional museums where donations by artists would enhance contemporary collections, attract new audiences, and ensure that the country's artistic heritage remains here in the United States.

To bring their cause to the public, the Art Dealers Association of America has launched a national initiative—50 Artists for 50 States, the results of which will take effect only after the passage of the Artists Museum Partnership Act. The plan is to collect pledges from well known artists to donate a work to museums in all 50 states, thus helping to enlarge museum collections while publicizing the inequities in the current system.

Billionaire Bailout in L.A.

With the disclosure by the Museum of Contemporary Art in Los Angeles that it was facing a financial crisis, major L.A. art patron Eli Broad came to a rescue of sorts. He offered to help the financially beleaguered museum with \$30 million, provided that museum trustees and other patrons increase their donations.

According to a report in *The New York Times*, the museum's endowment has decreased some 75 percent from its high several years ago—the rapid depletion arising from the use of permanent funds to pay for operations

Art Initiative in L.A.

The Getty Foundation has awarded a grant to two museums in Long Beach (CA) as part of its multi-year initiative "Pacific Standard Time: Art in L.A. 1945-1980." With the grant, totaling \$175,000, the two museums, the Long Beach Museum of Art and the University Art Museum at California State University in Long Beach, will collaborate for the first time in researching and developing exhibitions that explore the city's role in the development of video art and the international connections forged during the 1970s and 80s. The resulting two related exhibitions, "Exchange and Evolution: World Wide Video/Long Beach" will open in late 2011.

Rutsch Award and Exhibition

The 5th Alexander Rutsch Award and Exhibition, sponsored by the Pelham Art Center (NY), is given to the winner of an open juried competition for U.S.-based artists, age 19 or older. In

2009, the award—\$5,000 and a solo exhibition at the center—is for painting. With this award and exhibition, the center honors the memory and achievement of an artist who gave his support for more than 25 years.

Met Reopens Galleries

With the opening of the Metropolitan Museum of Art's (NY) expanded Mary and Michael Jaharis Galleries for Byzantine Art and the new Gallery for Western European Art from 1050 to 1300, some 900 outstanding examples of medieval art created between the 4th and 14th centuries will return to view in the fall. The new galleries will incorporate the recently acquired Jaharis Byzantine Lectionary—an important, rare, and beautifully ornamented liturgical manuscript from about 1100—in an apse-like space. The former Medieval Tapestry Hall has been transformed into a space for the presentation of Western European art from the early Middle Ages.

"We are proud to show this great manuscript near other important examples of Byzantine art in the apse, a space that is newly added to the Jaharis Galleries and that evokes the ecclesiastical architecture of the time," comments Philippe de Montebello, director of the museum.



Detail of *The Bible and The Book of Common Prayer*, c. 1636. In "English Embroidery from The Metropolitan Museum of Art," Bard Graduate Center, NY

Hugo Boss Announces Winner

Emily Jacir, a Palestinian-American artist, has been named winner of the Hugo Boss Prize 2008 by the Solomon R. Guggenheim Foundation and Hugo Boss. The biennial award was established in 1996 to recognize significant achievement in contemporary art. It carries a cash prize of \$100,000, and an exhibition of the artist's work.

In 2007, Jacir received the Golden Lion Award for an artist under 40 at the 52nd Venice biennale. She is the seventh artist to win the competition which is judged by an international panel of museum directors and curators.

Airport Art Program Marks Anniversary

In celebration of its 10th anniversary, the Albany International Airport's Art & Culture Program, with loans from 25 regional museums, opened "A Remarkable Past: Objects of Outlandish Purpose and Astonishing Configuration," an exhibition on view through March 29. The program showcases the "breadth and quality of the arts throughout the region.... Through exhibitions, free public programs, and group tours, the Art & Culture Program has extended the reach of area artists and museums to an audience of more than 3 million people each year."

Objects collected from the participating museums for the current exhibition are among their quirkiest and most eccentric—an attempt to affirm the creative peculiarities of human nature, the compulsion for new technologies, the quest for rewarding leisure time, the interest of the trappings (both monuments and daily minutia) we leave behind.

Museums that have loaned objects are: Adirondack Museum, Albany County Historical Association/Ten Broeck Mansion, Albany Institute of History & Art, The Arkell Museum at Canajoharie, Bennington Museum, Berkshire Museum, Chapman Historical Museum, The Clark, Chesterwood, A National Trust Historic Site, Columbia County Historical Society, Hancock Shaker Village, Historic Cherry Hill, The Hyde Collection, National Museum of Racing and Hall of Fame, New York State Museum Old Fort Johnson, The Pember Library and Museum of Natural History, Rensselaer County Historical Society, Saratoga County Historical Society at the Brookside Museum, The Saratoga Springs History Museum, Schenectady County Historical Society, Schenectady Museum & Suits-Bueche Planetarium, Shaker Museum and Library, Slate Valley Museum, The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College.

Vogel 50/50

A national gifts program, The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States, with the help of the National Gallery of Art, the National Endowment for the Arts, and the Institute of Museum and Library Services, is in the process of distributing 2,500 works from the Vogels' collection of contemporary art throughout the nation, 50 works going to a selected art institution in each of the 50 states. The first 10 institutions were announced in April; 20 more received gifts before the end of 2008; the final 20 will be recipients in 2009.

More than 170 contemporary artists are represented in the collection, which focuses primarily on minimal and conceptual art. Some of the artists included are Barnett, Barry, Benglis, Graham, LeWitt, Mangold, and Tuttle.

The NEA funded the publication of The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States. The IMLS provides funds for packing and shipping the works and for developing a Web site, which is under the aegis of the National Gallery of Art. The site will eventually enable each museum to create a section about its own Vogel Collection donation, increasing exponentially its viewing public.

For a list of all museum recipients, go to www.vogel5050.org.

Blog Extends Museum Experience

Launching its first-ever blog, called On Reading Online, located on its website, the Portland Museum of Art (ME) made connections with its concurrent exhibition "André Kertész: On Reading" and with National Book Month (November). During the run of the exhibition, visitors were encouraged to visit the blog, share thoughts and ideas about books and reading, and answer questions that invite conversation: What are you reading? Why do you love your favorite book? The reading online subject was the first in a series of conversations that will accompany future exhibitions.

From 970 entries and 3,800 works of art, jurors for the 2009 Portland Museum of Art Biennial exhibition have selected 28 works by 17

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artists to be shown from April 8 to June 7. The focus of this sixth biennial will be on a small but diverse group of artists with ties to Maine, rather than on a broad spectrum from the contemporary art scene in the state. The majority of the artists are full or part-time Maine residents, and work in a wide range of media.

Artworks Returned

The New York State Banking Department's Holocaust Claims Processing Office (HCPO) announced the return from Austria of eight works of art to the heir of their original owner, Ignatz Pick. All eight works, two from the Albertina Museum and six from the Vienna Museum, were lost as a result of Nazi persecution.

Artist Monique Goss is the sole surviving heir and granddaughter of Ignatz Pick, who was an art collector, antiquarian, and gallery owner in Vienna before WWII. After the Anschluss, Pick's antique business was "Aryanized" and control over his personal art collection was turned over to a Nazi-approved administrator. The administrator sold art from the collection to raise funds necessary to pay the punitive taxes imposed by the Nazis as well as to pay the immigration taxes for Pick's wife and daughters who had fled to New York. Pick, unable to join his family in the United States, died alone in 1941 in Vienna.

The intricate restitution process involved extensive historical, genealogical, and provenance research. Finally, due to efforts of the Austrian Commission for Provenance Research and the Viennese Restitution Commission, the Austrian Ministry for Education and Culture and the Vienna Municipal Councilor for Cultural Affairs and Science made the decision to return the works.

The HCPO is a division of the New York State Banking Department. It was created in 1997 to help Holocaust victims and their heirs recover assets deposited in banks; unpaid proceeds of insurance policies issued by European insurers; and artworks that were lost, looted, or sold under duress. The HCPO does not charge claimants for its services. To date, the HCPO has helped return approximately \$90 million in bank claims, more than \$29 million in insurance claims, over \$7 million in other assets, and has assisted in securing the return of 26 works of art.

Waterfalls Showers City With \$\$

The controversial art installation of man-made waterfalls over the East River in New York City generated a larger economic impact for the city than was projected—some \$69 million according to the Bloomberg administration. *Olafur Eliasson's Waterfalls*, a set of four falling-water displays on sites along the East harbor that could be seen from the East Side of Manhattan and Brooklyn, were commissioned by the city and Public Art Fund. Some 1.3 million people visited the installations during the summer and early fall of 2008, almost a quarter of them (including New Yorkers) visiting Lower Manhattan or Brooklyn for the first time. In addition, visitors saw an average of 2.6 other sites in the area, went to

Broadway shows, and visited museums or other art exhibits.

"People didn't buy tickets or pass through a turnstile to experience the Waterfalls, but this exhibition brought people to areas of the city they might not otherwise have visited," said Mayor Michael Bloomberg.

Controversy persisted for the duration of the exhibition. Local restaurants and environmentalists complained about the spraying of local establishments and plant life with harmful salt water. The complaints prompted city officials to reduce the waterfalls' operating hours. And crews were dispatched to hose down trees in affected areas with fresh water.

Nevertheless, the exercise was considered a success. And, about 90 percent of the installations' construction materials—scaffolding, pipes, pumps, and steel—will be reused in other construction projects.



Online Archive Helps Curators

The Elizabeth and Mallory Factor Prize for Southern Art—\$10,000 given annually by the Gibbes Museum of Art (SC) to an artist whose work demonstrates high achievement and who works or resides in Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, or Virginia—is designed to create an online archive of information about Southern

artists that can be used by curators, collectors, academicians, and the public. Entries are now being accepted online for the 2009 prize which will be awarded in May. Entrants from 2008 are automatically registered for this year's competition (see <http://www.factorprize.org/ViewArtists.asp?pid=6>)

LHC Rebrands

The Lower Hudson Conference of Historical Agencies and Museums has officially become Greater Hudson Heritage Network. Supporting sites, objects, and cultural heritage programs in a region that includes everything from the Battery to Albany to Long Island and parts of Connecticut and New Jersey, the organization was no longer identifiable, nor recognized by uninformed constituents with its former name. The LHC had outgrown its name. The newly adopted name more accurately reflects the vision and mission of the organization's role.

A Half Century Later

The U.S. Senate has voted to officially ratify the Hague Convention, an international treaty aimed at reducing damage to cultural properties during wartime, more than a half century after it was signed and adopted by 121 other countries. The treaty regulated the signatories' conduct during war or occupation to protect sites, works of art, and monuments.

The absence of a U.S. signature notwithstanding, the Pentagon adhered to the principals set forth in the treaty because of growing tensions between the Soviet Union and the U.S. After the collapse of the Soviet Union, objections to the treaty were withdrawn, and then-President Bill

Clinton sent it on to the Senate for ratification. Again, it was ignored. But the looting in Iraq of the museum in Baghdad and archaeological sites caused several concerned organizations to press for ratification.

The United States has followed the principles of the Hague Convention for these many years, despite the lapse in formal ratification.

Litigation Shrouds Gelman Collection

The Jacques and Natasha Gelman Collection of Mexican Art, with more than 300 works by the likes of Kahlo, Rivera, Tamayo, Siqueiros, and Orozco, among many others, is in limbo as a result of a lawsuit brought against Robert Littman, a scholar and curator who was named trustee of the collection. The disputants, a lawyer and a half brother of Natasha claim the inheritance. Meanwhile, the collection is in an undisclosed location for protective purposes until a ruling in the suit is announced.

New Museum to Open in Miami

Craig Robins, Miami (FL) developer, plans to open a private museum in the city's Design District in 1912 to show his own art collection. Construction on the Abolos/Herreros building will begin in nine months. Robins was the founder of Design Miami, a fair that is now partly owned by Art Basel and Art Basel Miami Beach.

NY Times Reports on Basel Miami

"Miami Beach, FL—The most trenchant comment on the dazzling and enervating spectacle that is Art Basel Miami Beach is written in bold black and white letters on the floor of the Mary Boone Gallery booth. A wall-to-wall text piece by Barbara Kruger, it spells out two quotations. One, from Goethe, observes, 'We are the slaves of objects around us.' The other, from a short story by Edgar Allan Poe reads, 'He entered shop after shop, priced nothing, spoke no word, and looked at all objects with a wild and distracted stare.'

"These lines truly sum up the experience of a frenetic fair....The sense of art as merchandise is overpowering...."

"Events like this do occasion collective soul-searching, especially now, as the art world grapples with recession. What is art for, after all, assuming that it is not just something for sale?... A response to Ms. Kruger might point out that art objects are compelling because they embody nonobjective and nonmaterial meanings and values...."

Ken Johnson's report also comments in an aside: "...the talk was not all gloom and doom. Dealers I spoke with said that collectors were buying, and that things were not turning out as disastrously as they had feared."

Survey Uncovers New Old Drawings

A survey of the earliest assembled public drawing collection in the United States, housed at the New-York Historical Society, has turned up previously unknown or misattributed works by Sargent, Tiffany, Wilkie, and many others. A selection of the 8,500 works were shown in the society gallery at the end of 2008. □



Jeneese Hilton, *The Ingham*, 2007. In "Elk Dogs,"
Missoula Art Museum, MT

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mised as with the visual problems that afflicted Monet, Cassatt, Degas, and O'Keeffe."

An article in *Science Daily* (April 2007) quotes Marmor on the simulations that show how much the sense of color is destroyed by retinal disease or cataracts. "Some people say, 'Oh, it's a stylistic change.' Gosh, I don't think so. Understanding the challenges these artists faced because of eye disease helps further illuminate the accomplishments they achieved despite their disabilities."

Dr. Michael Marmor is a leading expert in retinal disease and retinal physiology. He is professor and former chair of ophthalmology at the Stanford University School of Medicine, and he teaches in the Stanford undergraduate program in human biology. Dr. James Ravin's investigations into the effects of illness on artists have been published in the *Journal of the American Medical Association* and have been featured on CNN.

Marmor and his co-author, with contributions of essays from an art historian, other ophthalmologists (both authors are eye specialists), and a professor of art history and classics, produced an interesting and readable book with wonderful color reproductions. At the astronomical price (listed by Amazon.com) of \$469.56, it is a hard item to find. A search of the internet possibilities beyond Amazon—the New York Public Library, Rizzoli, the publisher's web site, and more—led to no clues. Solution: Find a kind and sensitive ophthalmologist whose Renaissance interests include art, artists, and how they work and ask to borrow the book. □

Participatory Art continued from page 4

in the community, not only because some people have worked on it, but because other people have observed that activity and feel closer to the work. Slowly the object and the drama of building win over the normal passersby. I see guarded smiles, then open enthusiasm, then I'm getting asked over for dinner.... I like this progression of moving an idea through space and, on the other end, having people's disbelief turn into a positive interest in the work."

As the sculpture took shape near the fine arts building, it became the focus of study in courses in art and art history. Teachers of several classes required students to work at least eight hours on the project, then to write papers reflecting on the experience, make sketches, or keep journals. Class discussions followed. One worker/student said, "To be able to work with a prominent contemporary artist on something he was building was overwhelmingly wonderful." She found the wood weaving process "Zen-like and peaceful."

The Dougherty project took center stage in the curriculum of one professor's first-year seminar called "Public Art and the Popular Imagination." The students who worked on the sculpture made the process part of their discourse on the role of public art. Probing questions

were addressed: How do public art commissions define (or redefine) the spaces they occupy? Can ephemeral art convey the same authority and power as more permanent monuments? Other teachers used it in other ways—as a subject of drawing exercises, a lesson in problem solving, a laboratory to study texture and mass. A professor of sculpture and design likened the process to "a community barn raising. Everyone collaborates, and an individual benefits and so does the community."

The artist himself muses about his work: "In some ways this work recreates the community of a hunting and gathering tribe. You have a single goal, and everybody is taking it not too seriously—it's kind of fanciful, and there's not a lot of pressure to be exact. It's a situation that allows people to feel free and capable and yet directed. I let the thing grow, and let the person's energy provide them with momentum for working."

Twisted Sisters, named with reference to the mystical and twisted interior and its presence on what used to be a women's college campus, is expected to last about two years before it succumbs to the elements. That's fine, says the Dougherty, "I think the true mission of art is not to be bought and sold but to enliven. I want to make things that enliven and stir and compel." □

