



FAKES, FORGERIES...

INTELLECTUAL PROPERTY AND THE ARTS

by Joseph C. Gioconda, Esq.

[Art forgery has become an epidemic, costing collectors, museums, galleries—and the IRS—hundreds of millions of dollars a year. Intellectual property laws have been effectively utilized to attack similar epidemics—fake luxury goods, counterfeit pharmaceutical products, and unauthorized CDs/DVDs. The art world needs to collaborate and utilize the same laws to combat the many fakes and forgeries that are glutting the market.]

Art forgeries are as old as art itself. But there is a growing sense in the art community that current laws do not meaningfully combat the rising tide of spurious art. Due to technological developments such as the internet, online auction sites, and the ease of international distribution, the number of art forgeries is steeply on the rise. Art and antiquities of questionable authenticity now proliferate on a worldwide and unprecedented scale.

The production and mass distribution of forged art hurts the legitimate art market: museums, galleries, collectors, artists, insurance companies are defrauded and duped into over-valuing forgeries. The same production and distribution even robs the public treasury of tens of millions of dollars when tax deductions are taken for charitable donations of inauthentic items. Recent audits have detected thousands of such donations.

Unfortunately law enforcement often places art fraud and forgery low on the list of priorities to investigate. The rarity of criminal prosecutions as well as the lack of severity in sentencing has emboldened opportunistic forgers who are, by nature, sophisticated thieves constantly on the lookout for opportunities to copy anything for a profit.

We can learn from experience with a similar problem in the commercial world—the serious threat posed by fake automotive parts, pharmaceuticals, luxury goods and CDs/DVDs. As a result of lobbying efforts and collaboration, intellectual property laws have been strengthened and effectively utilized to attack the epidemic of counterfeits of these commercial products. The art community, however, has not been as diligent or aggressive in utilizing the existing intellectual property laws against art forgeries. In order to address this problem, the art establishment should develop meaningful legal strategies that have teeth vis-à-vis a relentless adversary.

Unfortunately, effective legal protections against art forgery are not automatic. The responsibility of litigating against an art forger usually rests with the private party who has been injured; institutions or individual rights owners must formally register trademarks and copyrights, and record them with U.S. Customs to receive protection. And when infractions (read “thefts”) occur, attorneys and private investigators are needed in civil litigations when law enforcement is disinterested.

However, once properly protected, current federal trademark and copyright statutes allow intellectual property owners to effect swift seizure and ultimate destruction of illicit goods. In addition, the U.S. Customs Service is legally empowered to detain, seize, and destroy infringing products as they are imported into the country.

To help itself against theft, the art community should be diligent in utilizing cutting-edge techniques. For example, new technologies such as embedding DNA in paint can help to detect future forgeries of newly created art.

Amazingly, forgers are always only one step behind.

Other industries plagued by counterfeits have come together to stanch the flow of fakes. So must the art institutions and individuals who want to preserve the public trust gather forces to legislate, litigate, and educate. But first, they must educate themselves about the wider dangers from art fraud and forgery. Concerted action will begin to make a difference.

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PHONY PHINGERPRINTS??

The matter of the “Matter Pollocks”—the paintings that were found in a Long Island storage locker by Alex Matter, the son of Herbert and Mercedes Matter who were close friends of Jackson Pollock—has more or less receded from memory. In its place—nature despoising a

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...AND THE LAW

ALI-ABA HOLDS ANNUAL CONFERENCE

The 36th annual conference on Legal Issues in Museum Administration, offered by the American Law Institute/American Bar Association and sponsored by the Smithsonian Institution in cooperation with the American Association of Museums, took place in Scottsdale in April. Museum staff members, lawyers, and others, constituted a gathering of 200-some participants.

AAM President Ford W. Bell opened the conference with a statement about the challenges facing museums today: tight government budgets, the perception that non-profit organizations serve only the rich, and negative press coverage about abuses, both perceived and real, by certain museums. Subsequent sessions dealt with ways of handling intellectual property, corporate governance, and conflicts of interest.

Misconduct, Alleged or Real

Conflicts of interest policies regulating board members and employees have come into play due to alleged misconduct among both museum officials and board members. Acting Vice President, General Counsel, and Secretary at the J. Paul Getty Trust Lori Fox suggested that museums write clearly stated policies that cover trustees' duties regarding museum business, the possibility of compromised loyalty to the museum due to potential conflicts, and how to resolve them.

Possible conflicts of interest on the part of trustees come up frequently: a trustee could be collecting the same art in which the museum is interested; a trustee could use inside information to purchase deaccessioned art; a trustee could use inside information to purchase work directly from an artist before the museum announces a purchase which could drive up the prices for that artist's work; a trustee could receive gifts from the museum or its business



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GLOBAL EYES

by Nicole M. Roylance

[In an effort to explore how global influences are reshaping art history and museum practice, the Smith College Museum of Art (MA) hosted the fifth Emily Hall Tremaine Symposium, entitled "Global Eyes: New Ways of Seeing Art," in conjunction with the exhibition "African Beaded Art: Power and Adornment." The slate of speakers represented the perspectives of academics, artists, and museum professionals]

The symposium began with a keynote address by Matthew Rampley, Assistant Dean of the School of Arts and Media at the University of Teeside in Middlesbrough, the United Kingdom. In his address, entitled "Whose Identity? Whose Difference? Reflections on Postcolonial Art Criticism,"

Rampley offered a series of reflections on the rise of a postcolonial and global approach to art and visual culture. He reviewed the current understanding of "global art" and "cultural difference" by considering contemporary artists and exhibitions, primarily "Magiciens de la Terre" at the Pompidou Centre in Paris in 1989. He pointed out that religious art and art that embraces reactionary values are still missing from the new global understanding of art practice. "For in attending to such artworks," he said, "...we run up against real difference in its obstinate, irreducible otherness. This work cannot be easily absorbed into the purview of global art without real ideological, social, religious and ethnic conflict being exposed in a raw and indigestible fashion. And this is where art criticism, theory, and history cease operating within the comfortable world of the art gallery and touch on real cultural and social differences that, with the onset of globalization, has become the most intractable political problem of our age."

Rampley suggested that art historians turn to the field of anthropology for guidance. He concluded by recommending that the framework of the art, the culture from which it emerges, not the art itself, be subjected to more scrutiny.



Arnold Friberg, *Mountie and Native American*. Opaque watercolor on board. In "Seeing Red," Tweed Museum of Art, MN

Asian Perspective

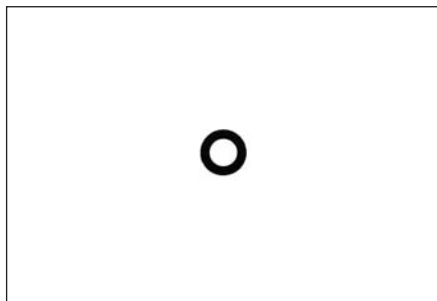
"Exhibiting Asian Art: A Curator's View" by Melissa Chiu, Director of the Museum at the Asia Society in New York City, followed Rampley's address. Chiu discussed recent exhibitions at the Asia Society and their constant participation in and confrontation with globalization. Chiu spoke of the work of several contemporary artists including Michael Joo, Ah Xian, Montien Budnma, Li Shan, Peter Peyer, and Saira Walsam. Chiu recognized that artists who recast tradition get more curatorial attention than those who continue traditions.

The Transnational Experience

Olu Oguibe, a Nigerian-born artist and Associate Director of the Institute for African American Studies at the University of Connecticut, spoke about his own experience with globalization as an art historian and transnational artist, and how he had been asked to make work as an "African" artist. A recent United States citizen, placing his work within the context and questions of contemporary art history, Oguibe posed the question, "What does it mean to make something 'African'?" He also asked how scholars of the future will account for the art created today?

The African Diaspora

In her paper, "Destabilizing Figurative Fictions: Globalization and Contemporary Art from the African Diaspora," Sarah Lewis, Visiting Professor at the Yale School of Art



Olivier Mosset, *Untitled*, 1969. Acrylic on canvas. In "John Armleder and Olivier Mosset," Contemporary Art Museum St. Louis, MO

asks: Does the speed at which we can now meet and see each other, in the context of globalization, match the rate at which we have learned to read each other so that we might begin this dismantling process? She used artists David

Boxer, Edouard Duval Carrie, Jean-Ulrick Désert, Ellen Gallagher, Wangechi Mutu, and Yinka Shonibare as case studies. In each case, Lewis proposes "globalization has occasioned productive moments of destabilization

of fictions that have hardened into facts, moments that highlight the distinction between our ability to meet and read and the velocity at which we see and perceive.

Through their deliberate physical itinerancy, their concomitant artistic practices that restage performances in black Atlantic colonial history, these artists have created 'figurative fictions,' embodiments of imagined realities, to articulate the self-authored subjectivities that are borne of multiple identifications and that pledge allegiance to their own internally defined cartographies."



Mount Washington Glass Works, *Pitcher*, c. 1875-1890. Regent pattern. In "The Brilliant period of American Cut Glass," Mint Museum of Art, NC

Studying Primitive Art

Shelly Errington, Professor of Anthropology at University of California, Santa Cruz concluded the symposium with "Globalizing Art from the Margins." Errington spoke about the changes in imagining "tribal" arts. First came "Authentic Primitive Art," a discourse largely about artifacts from former colonies and predicated on ideas and a world situation that ended definitively with "globalization." New narratives, new markets, and shifting national imaginaries are now emerging, she asserted, with implications for how we imagine and study arts and crafts made by peoples on the margins of the global economic system.

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vacuum—comes the matter of another Long Island couple, Ken and Kathy Parker, who believe that a painting given to them by Ken's father 20 years ago is a genuine Pollock—genuine by virtue of a fingerprint on the back of the stretcher.

Experts have examined the fingerprint and disagree—one agreeing with the Parkers, three who disagree and think the print a forgery. A New York designer, Thelma Grossman, tells yet another story: She claims that she bought the painting in the 1980s from an unnamed artist working with a Brooklyn group who called themselves the Kopy Kats, and a year later gave it to Ken Parker Sr. In addition, about four years ago she told Ken, Jr., that the work was not by Jackson Pollock.

The expert, Peter Paul Biro, whose fingerprint authentication has muddied the waters of attribution, is a restorer from Montreal. His history with Pollock fingerprints is legend. Some years ago he authenticated a Pollock print on the back of a painting bought at a thrift shop by Teri Horton, a California truck driver, for \$5.00 (see the film *Who the *&!@%!! Is Jackson Pollock*). More recently, he found that a fingerprint on a painting in the Matter collection was attributable to Pollock. In 2005, he proclaimed that the Parker painting was authentic after comparing the print on the stretcher to one on a can of Devoe blue paint that Pollock is said to have used before his death. In addition, he said that the print on Parker's painting was identical to the one on Horton's \$5.00 Pollock.

Most scholars reject his findings out of hand; some question his motives. A report from the Fine Art Registry, which recruited its own experts to validate or invalidate Biro's findings, concluded that the print on the paint can was "of no value for identification" and that comparisons between prints from Pollock's studio and the one on the painting were inconclusive. Another expert in fingerprint forgery and fabrication detection from the Arizona Department of Public Safety agreed with Biro: the prints on the paint can and on the painting were identical. Why? Because the stretcher print had been forged by means of a rubber stamp made from a cast taken from the paint can print.

ATOMIC RESIDUE DETECTS FAKES

The newest wrinkle in the forgery prevention arena comes out of investigations of the effects of the nuclear explosions that were rife in the 1940s and 50s in the USSR. Elena Basner, a former curator at the State Russian Museum in St. Petersburg has invented, with scientists, a new technique to detect forgeries based on the fact that nuclear explosions released isotopes (Caesium-137 and Strontium-90) into the air, which then permeated the earth's soil and plant life, and thus, through the natural oils used as binding agents for paints, became embedded in all works of art created in the postwar era.

According to the theory, any work said to pre-date World War II should not register the existence of these isotopes; if traces of them are found, the painting can be "definitively" declared a post-1945 forgery.

Dr. Basner plans to begin the process of authenticating Russian avant-garde works dating from 1900 to 1930. Forgeries in the hundreds began to appear in the 1960s, flooding the market in the 80s and 90s. "The number of avant-garde fakes out there today is unbelievable, probably more than the number of genuine works," says Basner.



Rembrandt Harmensz van Rijn, *A Beggar Seated on a Bank (Self Portrait)*, 1630. In "Rembrandt's Etchings," Chrysler Museum of Art, VA

FORGER FAMILY SAGA

The story, reported in detail in an article by Judith Bumpus for *The Art Newspaper* and documented in a film called *The Artful Codgers*, takes place in England, in a small 50-year-old family cottage in a suburb of Bolton called Bromley Cross. The father George Greenhalgh (84), his wife Olive (83), and two sons, Shaun (47) and George Jr. (51) were residents in a neighborhood whose occupants thought them "respectable," "like ghosts, disappearing into their own world"—the garden shed. It was here, in a small space chock full of the tools to make forgeries, where the nefarious acts took place.

George did the selling; Shaun did the "art-work"—"I didn't take art at school, even. I'm amazed that they fooled anyone, because they didn't fool me....I just look at books...then see if I can make them."

The film tells more of the story. London dealer Peter Nahum reported the first deception in 1990, when the Greenhalghs tried to sell him a painting at a price that he thought was too low. (In fairness, he thought, he added something to their asking price.)

The next item to come on the market through the Greenhalghs was a Roman engravers plate that they found in an 18th-century book of engravings. With each piece came an "authenticating" provenance. About the engraving: George's "grandmother used to polish it and never allowed him to touch it." It went on display at the British Museum after passing the museum's metal test. And by 1995, the British Museum was flooded with works from the Greenhalgh workshop.

Turning their expertise to modern art, the family passed off a Gauguin ceramic—"the first that Gauguin ever made"—faun which no one had ever seen. The source: a sketchbook drawing in the Louvre. It was sold to a London dealer and then bought by the Art Institute of Chicago.

A piece of sculpture was described by George to a Bolton Museum curator as "a statuette." Says the narrator: "He didn't know what it was. It was under the stairs. It looked quite old. It had been passed down through the family and he thought it was worth about £500....If by any chance we weren't interested in it, well, he'd use it as a garden ornament." Subsequently, the piece was identified as the sister of Tutankhamun, the Armana princess. Christie's valued it at half a million pounds. The museum struggled to raise the cash to buy it. The National Heritage Memorial Fund finally came up with £370,000 of

public money. Museum experts considered it "a jewel in the collection." The Queen paid a visit, especially to see it. In fact, reports Shaun Greenhalgh, "it was knocked up in caldite in less than three weeks and aged with tea and mud."

Next, in 2005, Assyrian reliefs caught Shaun's eye. "I saw these panels. I just have to do it for some reason," he told police. But this time an acute observer from Bonhams sniffed a deception: "My immediate reaction was, don't make me laugh....It looked like an Assyrian relief, but not a genuine Assyrian relief. It was made of the wrong stone, and it was carved in a marginally wrong style....And one of the horses had a modern harness."

Finally the police in the Arts and Antiquities Unit at New Scotland Yard caught up. At the Greenhalghs' house they found evidence in abundance of deception and fraud. Yet, although they had amassed more than £800,000, they lived in abject poverty. Asked why they had not spent some of the money, George pointed to a drawer. "In that drawer there I've got six pairs of socks I've never worn. What else do I need?"

Since money could be eliminated as motivation for the forgeries, what was it that drove the Greenhalghs? The film about the family offers some conclusions: George was a compulsive story teller. Some 50 years ago he said he'd found Stone Age arrow heads. An astute neighbor reflected: "I thought, there's no bloody flint around here."

In Shaun's case: "He did it because he could, because he was an artist who had been rejected. He had a hatred of...the art market, and felt he was rejected by it because he was from Bolton." Police were dumbfounded by the amount and variety of his work: he turned out pastels, oil paintings, metalwork, carvings, antiquities, as well as abstractions on canvas and in three dimensions.

Shaun was sentenced to four years and eight months in prison. George, a fraud to the end, came to court in a wheelchair claiming advanced age and disability. He received a suspended sentence. Another neighbor commented: "I've never seen him in a wheelchair." They were neighbors for 40 years.

Olive and George Jr. also received suspended sentences. The family was, however, ordered to repay buyers of some of their fake paintings. Covering only partial reimbursement, £363,707 was ordered as payment to the Bolton Museum for the "Egyptian Amarna Princess"; £37,975 to Sotheby's for the "Gauguin sculpture" among other objects; and £2,567 to the Henry Moore Institute. The total amount represented the assets retrieved during the investigation. □



Pam Ingalls, *Ilene's Kitchen*, 2007. Oil on board. In "Pam Ingalls," Jundt Art Museum, WA



RUSSIA

London architect Jamie Fobert (designer in 2006 of the Frieze tent in Regent's Park, London) has reconfigured a 1920s bus garage in Moscow, designed originally by Constructivist architect Konstantin Melnikov, transforming it into a gallery for contemporary art and culture. The **Center for Contemporary Culture Moscow (CCC)**, will open in September with a retrospective of the work of native Muscovites Ilya and Emilia Kabakov, whose installations, paintings, drawings, and models, some never before seen in Russia, will be shown (through Oct. 14) in two other venues as well—the **Pushkin Museum** and the **M+J Guelman Gallery**.

Russian-born American Ilya left Russia some 20 years ago, which accounts for the implied theme of the exhibition: the relationship of the émigré artist to his or her native country. "We selected works that we personally hope will inspire people to reflect on the past they (and we) had and to contemplate their present and think about their future. We also put emphasis on the Utopian and idealistic ideas which always were dominating Russian and Soviet mentality," says Emilia.

Robert Storr, dean of the Yale University School of Art; Jonathan Fineberg, a professor at Yale; Russian theorist Boris Groys; and critic Katja Degot, all of whom contributed to the four catalogues that will accompany the exhibition, will also take part in a symposium at CCC Moscow (Sept. 16-17). Other symposium participants will be Metropolitan Museum curator Gary Tinterow, Tate Modern director Vicente Todoli, philosopher Mikhail Ryklin, art historian and curator Margarita Tupitsyn, and University of Chicago art historian Matthew Jesse Jackson. New York-based Kabakov scholar Amei Wallach will serve as moderator.

POLAND

The first collection of contemporary Western art to be displayed in Poland was opened for public view on May 29 in a new department of the **National Museum** in Krakow. Some 50 works were loaned to the museum by the Cologne-based Polish-born art dealer Rafael Jablonka, and will be on display for 18 months, after which Jablonka intends to make the loan permanent. He also intends to add to the collection over the course of the next few years. "This is just a first step," he says.

The collection includes pieces by ten post-modern artists, each of which will be housed in a separate room. They are: Nobuyoshi Araki, Miquel Barceló, Francesco Clemente, Eric Fischl, Mike Kelley, David LaChapelle, Sherrie Levine, Andreas Slominski, Philip Taaffe, and Andy Warhol.

ITALY

Milan will be the venue of a new museum dedicated to the art collection of Italian fashion designer Miuccia Prada. Large-scale, specially commissioned works by the likes of Anish Kapoor, Louise Bourgeois, Sam Taylor-Wood, Francesco Vezzoli, and Thomas Demand are included in the contemporary art collection of over 500 works.

Dutch architect Rem Koolhaas has been commissioned to convert a large industrial site in the south of Milan into a permanent exhibition venue scheduled to open by the year 2012.

Rush to Rome in order to see, perhaps for

the last time, Richard Meier's **Ara Pacis Museum**. The building (opened in 2006), on the banks of the Tiber, houses the "Altar of Peace," built by Roman Emperor Augustus (63 BC-14 AD) to celebrate the end of the civil war that brought him to power. It was excavated in the 1930s. The museum is threatened with destruction by the city's newly elected mayor—"Meier's building [should] be scrapped," and perhaps relocated outside Rome.

In Florence, the **Uffizi** will redisplay its collection of self portraits, said to be the largest (1,630 works) and earliest (started by Leopoldo de' Medici in 1661) collection of its sort in the world. Many of the works were hung cheek by jowl in parallel rows in the Vasari Corridor, a covered elevated walkway (built in 1564 for Cosimo de' Medici) linking the Palazzo Vecchio to the Palazzo Pitti across the Arno River.

A deteriorating exterior prompted the effort to restore it and its windows (not the interior). Designed by Giorgio Vasari, architect, artist, and art historian, the walkway goes through the Uffizi, continues above a street on the bank of the river, above the Ponte Vecchio and its still present gold shops, past the Church of Santa Felicità, and into the Boboli Gardens.

Hung chronologically, the paintings include the Italian masters, Lippi, Andrea del Sarto, Tintoretto, Giordano, Carriera, Bernini, and many more. The earliest painting is dated in the 1330s. Foreign artists' work is hung after the corridor crosses the Arno: here are Rubens, Rembrandt, Ingres, Velázquez, and others. Following those come the 19th-century and foreign artists. In future, the 20th century will also be represented.

Only small groups are permitted, by appointment, into the corridor. Escorted tours must make bookings months in advance. However, the museum is considering setting aside a large gallery in the main building to accommodate many of its historical works, hung densely in the style of the 18th-century. The result of such a plan would be to open the collection to all visitors to the museum.

TAIWAN

One of the world's largest permanent public artworks, a 7200 sq. ft. backlit dome, was unveiled in the city of Kaohsiung, Taiwan, on March 7. The dome, called *Wind, Fire, and Time*, is the culmination of five years intensive labor by artist Narcissus Quagliata. Some 100 square feet in diameter, the dome was installed in Formosa Boulevard Square and forms the focal point and hub of the new Kaohsiung Mass Transit System.

Every known glass technique was utilized in its creation: enameled, acid edged, fused, mouth-blown, laminated, and sand-blasted, as well as Quagliata's own leading technique that bonded the 1,252 disparate glass panels. The backlighting uses over 9,000 daylight fluorescent tubes and 48 computer-controlled dimmers.

Two other major glass art projects in other stations—*Emerald Luminata* by Lutz Haufschild in the Airport Station and *Canopy of Light* by Ron Wood and Christian Karl Janssen in the Half-Cliff Mountain Station—are in the works in Kaohsiung, one of Taiwan's cities of light.

BEIJING

The new American embassy in Beijing, one of the two largest in the world, opens in August before the start of the summer Olympics with a complement of artwork consistent with the collection of a major museum. Works, many new commissions or site-specific, by Jeff Koons, Cai Guo-Qiang, Louise Bourgeois, Robert Rauschenberg, Betty Woodman, Martin Puryear, Maya Lin, Yun-Fei Ji, Hai Bo, Ellsworth Kelly, Mark di Suvero, and others, will create a dramatic backdrop for the business of Chinese-American diplomacy.

GERMANY

The **Abteiberg Contemporary Art Museum** in Mönchengladbach, West Germany, inaugurates its new extension "End," built by local artist Gregor Schneider, in August. With its own entrance, the new extension is totally dark inside. "It's a black museum. Things which are normally in a museum—light, white spaces, windows—will all be removed. It's a black hole of a museum, an entrance into the unknown," says Schneider. It will be on site for a year.

A new collection of contemporary works can be seen at the **Hamburger Bahnhof** in Berlin. Donated to Bahnhof by collector and heir to the Mercedes fortune Friedrich Christian "Mick" Flick, the group includes paintings and large-scale installations, among them Bruce Nauman's *Room with My Soul Left Out, Room That Does Not Care* and many others.

Because of his background—a family association with the Nazis, a grandfather who supplied the Nazis with munitions and was convicted of using forced labor in his factories—he wandered Western Europe in search of a museum that would accept his gift. At length, he has settled on the Hamburger Bahnhof as the eventual recipient of his huge collection, which he wishes to be kept together.

In 2003, a seven-year agreement between Flick and the Bahnhof commenced. The gallery agreed to publish and display his entire collection. The next year, 2,500 of his works were on view, occupying almost the entire museum as well as an adjacent hall, modified by Flick for his purposes.

SWEDEN

Stockholm's **Moderna Museet** has a new Renzo Piano designed gallery called the Pontus Hultén Study. Featured in it is a two-story automated storage system that enables visitors to see, close up, paintings and drawings that are not currently on view. Visitors select a work on the system's computer and watch as the piece is retrieved from storage compartments on the floor above.

Some 700 modern and contemporary works from the Pontus Hultén collection are available for viewing.

ABU DHABI

The purchasing power of the new Frank Gehry-designed **Guggenheim Museum** in Abu Dhabi is estimated to be "potentially unlimited," according to the Abu Dhabi Authority. In fact, despite an opening scheduled for some four years down the road, buying has already started. Ditto for the Jean Nouvel-designed branch of the Louvre (opening in 2012-13).

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California

Berkeley Art Museum, University of California, Berkeley □ “Trevor Paglen: The Other Night Sky” (Sept. 14) Using astronomical tools, photographer documents the orbit of classified American satellites. □ “Bruce Conner: Mabuhay Gardens” (Aug. 3) Photographs of San Francisco’s thriving punk art scene in the late 1970s.

Irvine Museum, Irvine □ “Abundance of Color: California Flowers in Art” (Aug. 23) California vistas, gardens, and still lifes.

University Art Museum, California State University, Long Beach □ “Al Held: The Evolution of Style” (Aug. 10) Second-generation Abstract Expressionist’s works include watercolor studies for the stained glass windows installed in the U.S. Courthouse in Orlando, Florida. □ “art/tapes/22” (Sept. 4-Oct. 19) The newly restored videotapes from Maria Gloria Biccocchi’s pioneering media studio in Florence, Italy, which operated from 1973-1976 as an international residency for artists and Europe’s first production and distribution studio for art video. The exhibition is curated in partnership with the Venice Biennale contemporary art archives.

Oakland Museum of California □ “Birth of the Cool: California Art, Design and Culture at Midcentury” (Aug. 17) Architecture, jazz, furniture design, decorative and graphic arts, and film all reflect the post-World War II dynamic of southern California in the 1950s.

Palo Alto Art Center □ “Nathan Oliveira: The Painter’s Bronzes” (Sept. 7) First survey of the painter’s sculpture.

Crocker Art Museum, Sacramento □ “The Language of the Nude: Four Centuries of Drawing the Human Body” (July 27) Depictions of the ideal body from the early 16th century in Italy to the late 19th century in France.

San Francisco Museum of Modern Art □ “Frida Kahlo” (Sept. 16) Portraits, allegorical paintings, and still lifes.

Cantor Arts Center, Stanford University, Stanford □ “Spared from the Storm: Masterworks from the New Orleans Museum of Art” (Oct. 5) Paintings, drawings, and sculptures from late 16th to mid-20th century: Boucher, Kandinsky, Miró, Monet, O’Keeffe, Picasso, Pollock, Renoir, Sargent, Tiepolo, Le Brun. □ “A Decade of Collecting” (Aug. 16) Highlights from the museum’s collection. □ At the **Green Library**: “Experiments in Navigation: The Art of Charles Hobson” (Aug. 17) Artist’s books and preliminary works.

Colorado

Fine Arts Center, Colorado Springs □ “Pablo Picasso: Etchings: 1966—1971” (Sept. 14) Imagery that evokes figures from the past as well as from a pantheon of favorite painters.

Center for Visual Art, Metropolitan State College of Denver □ “Changing Identity: Recent Works by Women Artists from Vietnam” (Aug. 2) Drawings, paintings, photography, sculpture, and video.

Mizel Museum, Denver □ “Israel at 60: Art Blue & White” (Sept. 11) Lachman,

Ben Haim, Gershuni, Kadishman, Neustein, Ozeri, and others.

Museum of Outdoor Arts, Englewood □ “Chris Drury: Examining Earth Works” (Nov. 1)

Sangre de Cristo Arts Center, Pueblo □ “Glitz & Glamour: Art Meets Celebrity” Period costumes designed for film and stage; art created by celebrities; movie posters.

Connecticut

Bruce Museum, Greenwich □ “Reclaimed: Paintings from the Collection of Jacques Goudstikker” (Sept. 7) Heirs of the Amsterdam art dealer only recently were able to reclaim from the Dutch government 200 of approximately 1,400 works of art that were looted by the Nazis. Thirty five of the paintings are on display.

Yale Center for British Art, Yale University, New Haven □ “Great British Watercolors from the Paul Mellon Collection” (Aug. 17) Gainsborough, Sandby, Cozens, Blake, Girtin, Turner, Constable. □ “Joseph Wright of Derby in Liverpool” (Aug. 31) 18th century paintings and drawings created in the artist’s home city, then Britain’s fastest-growing port and a cultural and economic center.

District of Columbia

Federal Reserve System □ Through Sept. 26: “Light of the Southwest: Paintings by Cynthia Littlefield” Arizona-born artist evokes the space and colors of the desert landscape; “Selected Paintings from the Kelly Collection of American Illustration” Images that appeared in magazines, novels, and newspapers in the early part of the last century.

Textile Museum □ Through Sept. 18: “The Finishing Touch: Accessories From the Bolivian Highlands” Woven and knitted belts and bags made in the early to middle 20th century with handspun wool yarns; “Blue” The creation and significance of the color on textiles produced across time and place, with particular emphasis on contemporary artists’ use of natural indigo dyes.

Florida

Vero Beach Museum of Art □ “Florida Visual Art Fellowship Exhibition: 2006” (Sept. 21) Paintings, ceramics, photography and video by recipients of the 2006 award. □ “Ecstasy: The Mystical Landscapes of Walter Anderson” (Sept. 7) Watercolors of Horn Island off the Mississippi coast.

Idaho

Boise Art Museum □ “Frederic Remington Makes Tracks: Adventures and Artistic Impressions” (Aug. 24) □ “MK Guth: Ties of Protection and Safekeeping” (Sept. 14) □ “Gerri Saylor: Ad Infinitum” (Oct.)

Illinois

Museum of Contemporary Photography, Columbia College, Chicago □ “Beyond the Backyard” (Aug. 23) Group show zooms in on outdoor spaces in which people spend leisure time, from the backyard to city parks and family farms.

Northern Illinois University Art Museum, DeKalb □ “Global Matrix 11” (Aug. 28—Oct. 3) Contemporary review

of fine printmaking features 76 artists from 24 countries.

Block Museum of Art, Northwestern University, Evanston □ “Design in the Age of Darwin: From William Morris to Frank Lloyd Wright” (Aug. 24) The influence of evolutionary theory on English and American architecture, design, and decorative arts in the 19th and 20th centuries.

Krannert Art Museum, University of Illinois, Urbana-Champaign □ Through July 27: “Landscapes of Experience and Imagination: Explorations by Midwest Latina/Latino Artists” Chicago-based Latina/Latino artists address their cultural identity; “Contrasting Architectural Visions: Piranesi and Brenna in 18th Century Rome”

Indiana

Indiana University Art Museum, Bloomington □ “The Art of Assemblage” (Sept.) An exploration of its history. □ “Albert Valentin’s Flora of California” (Aug. 17) Watercolor studies.

Midwest Museum of American Art, Elkhart □ “Modern Images of Native Americans: The Art of Fritz Scholder” (Oct. 5) Paintings, sculpture, drawings, lithographs, and mixed media works.

Purdue University Galleries, West Lafayette □ “57/1: Artists from the Premier Edition of the PMC Guild Annual” (Aug. 1) The work of the 57 Precious Metal Clay artists who appeared in the 1st edition of the annual. □ Through Sept. 2: “L’il Heads, Too” Small portraits; “No Danger Airplane Show” Paper airplanes by artists from the U.S. and Europe that call attention to the benefits of cultural interchange over violence.

Iowa

Figge Art Museum, Davenport □ “When Gold Blossoms: Indian Jewelry from the Susan L. Beningson Collection” (Aug. 24) Rings, anklets, earrings, necklaces, hair pendants, ivory combs, and jeweled crowns, primarily from South India, dating from the 17th through 19th centuries.

Kansas

Ulrich Museum of Art, Wichita State University, Fairmount □ “Larry Schwarm: Greensburg After the Storm” (Aug. 10) Prompted by a middle-of-the-night phone call from his parents, Schwarm hurried to his hometown, checked on his family, and began a series of photographs the morning after the devastating tornado of May 4, 2007.

Salina Art Center □ “Leaded: The Materiality and Metamorphosis of Graphite” (Aug. 10) Contemporary artists utilize graphite in their two- and three-dimensional work.

Wichita Art Museum □ “The Art of Jerry Buchanan (Sept. 28) Paintings by Wichita native.

Louisiana

Hilliard University Art Museum, Lafayette □ Through Sept. 6: “We the People, To Form a More Perfect Union: the Promise, the Challenge” Organized by the School of Architecture and Design around the concept of the U.S. Constitution; “Forty Works for Forty Years” This summer the museum celebrates its evolution over four decades as

an art institution in the Acadiana region. □ “Long Overdue: Book Renewal” (Sept. 13) In a collaboration between the Portland Public Library and Maine College of Art, artists create new books from volumes no longer usable at the library.

Maine

Portland Museum of Art □ “Georgia O’Keeffe and the Camera: The Art of Identity” (Sept. 7) 60 photographs of her and 15 paintings by her. Photographers include Adams, Steiglitz, Porter, Webb and Newman. □ “Urban Seen” (Aug. 17) Paintings, prints, and photographs that document and idealize monuments, buildings, streetscapes, and neighborhoods. □ “Contemporary Collaborations: Artist and Master Printer” (Aug. 10) Prints created by artists in concert with technical specialists at professional fine art print presses.

Maryland

Walters Art Museum, Baltimore □ “Faces of Ancient Arabia: the Giraud and Carolyn Foster Collection of Southern Arabian Art” (Sept. 7) Ancient sculptures, relief carvings, and inscribed blocks from Southern Arabia (Republic of Yemen), 4th century BC to 4th century AD. □ “Sonya Clark: Loose Strands, Tight Knots” (Sept. 21) A look at shifting notions of beauty and forms of adornment through sculpture, beadwork, photography, and video art, together with objects from the museum’s collection.

Washington County Museum of Fine Arts, Hagerstown □ Through Aug. 17: “Pastels from the Permanent Collection”; “The *Iliad* and the *Odyssey*: Paintings by James Robert Stewart” Large-scale paintings focus on the epic narratives. □ “Ellen Lanyon: A Wonder Production” (Aug. 10) Linking art and nature. □ “Alluring Locales” (Aug. 24) The beauty of far-off cities and exotic places. □ “Art Glass of the Golden Age” (Sept. 7) Glassware created in the late 19th and early 20th centuries. □ “76th Annual Cumberland Valley Artists Exhibition” (Sept. 28) Juried show.

Massachusetts

Institute of Contemporary Art, Boston □ “Anish Kapoor” (Sept. 1) Sculptures by the British artist, using stone and bronze, as well as newly applied forms of aluminum, pigment, enamel, resin, polymer, and PVC. □ “Momentum 11: Nicholas Hlobo” (Oct. 26) South African artist’s works on paper, sculpture that harnesses found materials, and performances. □ “Sandra and Gerald Fineberg Art Wall: Dave Muller” (Oct. 12) Los Angeles-based artist creates a new mural incorporating a timeline of Rock music from the 50s to the 70s.

Cape Cod Museum of Art, Dennis □ “Sam Feinstein (1915-2003): A Retrospective” (July 27) From realism through expressionism to monumental abstract paintings.

DeCordova Museum, Lincoln □ “Moving Through New England” (Oct. 14) Paintings, photographs, prints, pastels, and watercolors from the museum’s collection.

Peabody Essex Museum, Salem □ “Wedded Bliss, the Marriage of Art and Ceremony” (Sept. 14) Spanning three

centuries: the wedding ceremony as an impetus for the creation of art in cultures around the world.

Michigan

University of Michigan Museum of Art, Ann Arbor □ “Paul Outerbridge: Color Photographs from Mexico and California, Circa 1950” (Sept. 7) Southern California and towns just south of the Mexican border.

Kresge Art Museum, Michigan State University, East Lansing □ Through Aug. 1: “Silk Road to Clipper Ship: Trade, Changing Markets, and East Asian Ceramics” How foreign trade and changing domestic markets stimulated innovations in Chinese, Japanese, and Korean pottery over the course of a thousand years; “Works on Paper Gallery: Andy Warhol Photographs.”

Minnesota

Tweed Museum of Art, University of Minnesota, Duluth □ “Seeing Red: The Potlatch Collection of Royal Canadian Mounted Police (Mountie) Illustrations” (Sept. 7) Images of the Mounties, used for over 75 years in ads for the Northwest Paper Company.

Goldstein Museum of Design, St. Paul □ “Sportswear to Streetwear: American Innovation” (Oct. 26) 20th century integration of women’s athletic apparel into mainstream fashion. □ “Techno Textiles: Inner Space to Outer Space” (July 27) New developments in textile engineering and fabric uses, from medical applications to space travel.

Mississippi

Lauren Rogers Museum of Art □ “David Hayes: Sculpture” (Aug. 31) Out-of-doors.

Missouri

Contemporary Art Museum, St. Louis □ “John Armleder and Olivier Mosset” (Aug. 3) Conceptual artists react against the information saturation of the current visual culture.

Springfield Art Museum □ “Watercolor U.S.A. 2008” The 47th annual national competitive exhibition of aqueous media painting.

Montana

Paris Gibson Square Museum of Art, Great Falls □ “Free Rein: Recent Work by Bill Drum and Carol Spielman” (Aug. 2) The Horse—on canvas and in sculpture. □ “Rudi Dietrich: Echoes” (Aug. 9) Digital images. □ “Bill Stockton: A Retrospective” (Sept. 13) From early Modernist paintings to Bill’s drawings of the North-Central landscape.

Montana Museum of Art & Culture, University of Montana, Missoula □ “The Poindexter Collection” (Aug. 16) Contemporary American painting: de Kooning, Gorky, Kline, Diebenkorn, DeNiro, Sr.

Missoula Art Museum □ “Gaylen Hansen” (Aug. 16) Three decades of work by painter based in southeastern Washington.

New Jersey

Monmouth Museum, Lincroft □ “Rick Buttari—Oil Paintings” (Aug. 10) One of a New Jersey Emerging Artist Series. □ “Transforming Heaven and Earth: Artistic Visions of Technology” (Aug. 3) Murals

and paintings of industrial and technological subjects. □ “Fabulous Fiber—A Juried Exhibition” (Sept. 21) Unique approaches to fiber arts.

Museum of the American-Hungarian Foundation, New Brunswick □ “Magyar Grafika: Hungarian Posters, Advertising and Ephemera” (Sept. 14) Commercial, movie, travel, and sports posters from the 1910s through the 1980s.

New York

University Art Museum, State University of New York, Albany □ “Steve DiBenedetto: Edge Dwelling” and “Keith Edmier: &” (Sept. 21) Concurrent shows of two New York-based artists with a shared interest in popular culture and science fiction.

Islip Art Museum, East Islip □ “Site Specifics ’08” (July 27) Installations and mixed media work. □ “A Passion for Pixels” (Sept. 7) Digital art.

Heckscher Museum of Art, Huntington □ “The Heckscher Museum of Art Rediscovered: From Lucas Cranach to Olafur Eliasson” (Sept.) Celebrating its reopening after a year in rehab, the museum is strutting out a sampling of every aspect of its collection: expect to see Old Masters, 19th-century landscapes, American Impressionists, 20th-century art and photography, and their most famous work, returning after two years of conservation and exhibition at the Metropolitan Museum of Art, George Grosz’s *Eclipse of the Sun*, 1926.

Americas Society, New York City □ “Between Observation and Intervention: The Painted Photographs of Melvin Charney” (July 31) Images in pastels and paint overlaid on printed images of the city.

Guggenheim Museum, New York City □ “Louise Bourgeois” (Sept. 28) Full-career retrospective (paintings, works on paper, and sculpture) organized in association with Tate Modern, London, and Centre Pompidou, Paris. □ “Imageless: The Scientific Study and Experimental Treatment of an Ad Reinhardt Black Painting” (Sept. 14) Conservation research study that includes experimental restoration techniques. □ Through Sept. 8: “Selections from the Collection: New York in the 1940s” A gathering of works by artists who were working or showing in New York during the 1940s: Bazziotes, Calder, Gottlieb, Hofmann, Kline, Lam, Matta, Pollock, and Rothko; “Toward Abstraction: Work on Paper from the Collection” A selection of works that follows the course of the early twentieth-century avant-gardes spanning Cubism to Orphism, Expressionism, Der Blaue Reiter, Dada, and the Bauhaus, and culminating with Surrealism.

International Center of Photography, New York City. □ Through Sept. 7: “Heavy Light: Recent Photographs and Video from Japan”; “Bill Wood’s Business” Photo record of life in post-WWII Fort Worth Texas from the Bill Wood Photo Company; “Arbus, Avedon, Model: Selections from the Bank of America La Salle Collection.

Jewish Museum, New York City □ “Levy-Franks Family Portraits” (through September) A portion of the most exten-

sive surviving group of colonial American portraiture. □ “Art, Image and Warhol Connections” (Aug. 3) Seven artists inspired by Warhol’s themes and techniques: Kass, Katz, Lahav, Rolston, Shahn, Sperber and Wayne. □ “Action/Abstraction: Pollock, de Kooning, and American Art, 1940-1976” (Sept. 21) Artists who helped transform perceptions of art after World War II, when the center of the art world shifted from Paris to New York.

Metropolitan Museum of Art, New York City □ Through Sept. 1: “Framing a Century: Master Photographers, 1840-1940” Photography’s first 100 years through the work of key figures—they’re all included; “Superheroes: Fashion and Fantasy” The symbolic and metaphorical associations of fashion with comic strip heroes, movies, avant-garde haute couture, and high-performance sportswear; “Radiance from the Rain Forest: Featherwork in Ancient Peru” A 2,000-year-old tradition explored. □ “Anatomy of a Masterpiece” (Aug. 10) Details of Chinese paintings enlarged in photographs to show what makes each a masterpiece. □ Through Sept. 21: “J.M.W. Turner” First retrospective in the U.S. in over 40 years; “Art of the Royal Court: Treasures in Pietre Dure from the Palaces of Europe” Hard-stone (pietre dure) carvings from agate, lapis lazuli, and other semi-precious stones, a technique developed in Italy in the 16th century which spread through Europe. □ “Jeff Koons on the Roof” (Oct. 26) The rabbit and other sculptures create a sensation that competes with the view. □ “Medieval and Renaissance Treasures from the Victoria and Albert Museum (Aug. 17) The Carolingian ivory cover of the Lorsch Gospels, an ivory statuette of the crucified Christ by Giovanni Pisano, Donatello’s bronze Putto with Fish, and a pair of gilt-bronze statuettes of prophets by Huber Gerhard. □ “Photography on Photography: Reflections on the Medium since 1960” (Oct. 19) How artists have directed the camera toward photography itself, its claims to objectivity, and its ties to consumer culture.

Museum of Modern Art, New York City □ “Home Delivery: Fabricating the Modern Dwelling” (July 20-Oct. 20) Five architects show full-scale, prefabricated houses in the museum’s outdoor space. □ “Dalí: Painting and Film” (Sept. 15) An exploration of the central role of cinema in Dalí’s work.

Rubin Museum of Art, New York City □ “Buddha in Paradise” (Aug. 18) Paintings evoke concepts of paradise in Tibetan Buddhism. □ “Nepal in Black and White: Photographs by Kevin Bubriski” (Oct. 13) The product of 35 years of visits to Nepal.

Pelham Art Center □ “Some Sunny Day: The Golden Age of American Sheet Music” (Aug. 15)

Loeb Art Center, Vassar College, Poughkeepsie □ “Facebook: Images of People in Photographs from the Permanent Collection” (Aug. 10) The development of the photographic portrait from the 19th century through today: Sander, Evans, Arbus, Sherman, Avedon, Dijkstra, among others.

George Eastman House, Rochester □

Through Sept. 28: “West African Masquerade: Photographs by Phyllis Galambo”; “Africas: Photographs from the Permanent Collection” □ “Curse of the Black Gold: 50 Years of Oil in the Niger Delta” (Sept. 1)

North Carolina

Mint Museum of Art, Charlotte □ “The Brilliant Period of American Cut Glass” (Aug. 17) Punch bowls, trays, vases, stemware and decanters made between 1880 and the outbreak of WWI. □ Through Sept. 14: “Quiet Spirit, Skillful Hand: The Graphic Work of Clare Leighton” Wood engravings of pre-industrial life and labor; “Coming Home: Selections from the Schoen Collection” American Scene painters depict the changes between WWI and WWII: Benton, Curry, Gwathmey, Shahn, and others.

Waterworks Visual Arts Center, Salisbury □ Through Sept. 6: “Suspension: Color and Light” Mixed media wall hangings; “Embroideries”; “Domestic Goddess” Mixed media sculptures of empty dress forms.

Ohio

Dayton Art Institute □ “Ken Butler: Hybrid Visions” (Aug. 10) Playable musical instruments made from flashlights, brooms, clocks, and other mundane objects.

Taft Museum of Art, Cincinnati □ “Small Paintings” (Aug. 17) 18th- and 19th-century mini art from France, Holland, Belgium, and the U.S. □ “Views from the Uffizi: Painting the Italian Landscape” (Oct. 12) The evolution of landscape painting over three centuries: Botticelli, Guercino, Poussin, Lorrain, Canaletto, and others.

Oklahoma

Sherwin Miller Museum of Jewish Art, Tulsa □ “Kristallnacht: The Night of Crystal Death” (Aug. 10) Intaglio vitreographs on paper that show Germany in the throes of the infamous Nov. 9, 1938 pogrom against its Jews. □ The Jewish Graphic Novel” (Aug. 17) Original works of three generations of pioneering graphic novelists.

Oklahoma City Museum of Art □ “Roman Art from the Louvre” (Oct. 12) Sculpture, sarcophagi, marble busts and reliefs, bronze and terracotta statuettes, jewelry, glass vessels, mosaics, fresco painting, and silver pieces from Pompeii, 1st to 6th centuries.

Oregon

Museum of Contemporary Craft, Portland □ “Glass: A Site-Specific Installation by Melissa Dyne” (Aug. 10) Industrially produced pane of skyscraper glass mounted on a wall slowly bends under its own weight, changing the light’s reflection over time. □ “Emergent Forms” (July 31) Works by glass artists, from sculpture to functional tableware.

Pennsylvania

Allentown Art Museum □ “The Wedding of Cupid and Psyche and The Council of the Gods” (Aug. 3) 17th-century German engravings that reproduce Raphael’s fresco design made a century earlier in Rome. □ Through Sept. 7: “William Wegman: Fay” Photos of his canine muse, Fay Ray; “Linda Lee Alter: A Life in Art” Early

fiber art, paintings, metal works, and book illustrations.

Berman Museum of Art, Ursinus College, Collegeville □ “In the Moment: Paintings by Richard Goldberg” (Aug. 17) Self-taught artist is a retired ophthalmologist/surgeon who lectures on the impact of eye disorders on perception. □ “Everything I See is New & Strange: A Retrospective Exhibition of Walter Inglis Anderson,” (Aug. 24) A love affair with nature shown in watercolors, drawings, oils, block prints, ceramics, and carvings.

Westmoreland Museum of American Art, Greensburg □ “Painting in the United States” (Oct. 19) Reconstruction of a sampling of annual exhibitions organized by the Carnegie Institute in Pittsburgh (now Carnegie Museum of Art) from 1943 to 1949 to replace the Carnegie International exhibition that was suspended during World War II. □ “Bill Wade: Waterfall Spirits” (Aug. 24) Black and white photographs show the flow of water over rocks and precipices. □ “Intimate Landscapes: The Gouache Paintings of Thomas Paquette” (Oct. 19) Two by four inch paintings, often translated by the artist onto larger canvases.

Philadelphia Art Alliance □ Through Aug. 17: “Paper (space)” A survey of East Coast artists who use paper not only as a support for paint or pencil, but also as a sculptural medium; “New Work by Jolynn Krystosek” Three separate bodies of work include floral relief carvings in wax, floral paper cutouts, and watercolor and multimedia renderings of exotic fowl; “John Clark: Perspectives in Buoyancy”

The Print Center, Philadelphia □ “Prints by Benjamin Edwards” (Aug. 2) “The Triumph of Democracy: Inside the Studio: Benjamin Edwards” Digital prints including several studies relating to a recently completed, epically scaled public commission, “The Triumph of Democracy.” □ “82nd Annual International Competition: Photography” (Aug. 2)

Institute of Contemporary Art, Philadelphia □ “Trenton Doyle Hancock—Project Space and Ramp Project” (Aug. 3) Wallpaper installation on the ramp and drawings in the space.

Frick Art & Historical Center, Pittsburgh □ “A Panorama of Pittsburgh: Nineteenth-Century Printed Views” (Oct. 5)

Pittsburgh Filmmakers/Pittsburgh Center for the Arts □ “2008 Biennial” (Aug. 24) A mob of artists representing the entire spectrum of mediums and techniques, large and small: puppets, sculpture, drawings, watercolors, collages, installations, videos.

Everhart Museum of Natural History, Science & Art, Scranton □ “Art of the Land: John Willard Raught and the Continuing NEPA Landscape Tradition.” (Sept. 1) Paintings depict both pastoral and industrial landscapes in Northeastern Pennsylvania.

Palmer Museum of Art, Pennsylvania State University, University Park □ “Miniature Worlds: Art from India” (Aug. 10) Watercolors, drawings, and sculpture spanning 400 years of Indian history. □ “Joel Meyerowitz: Bay Sky Porch” (Sept. 28) Photographs of Cape Cod in the

1970s. □ “Richard Haas: Print and Preservation (Sept. 14) Documenting urban architecture.

South Carolina
Gibbes Museum of Art, Charleston □ “Landscape of Slavery: The Plantation in American Art” (April 2) Paintings, works on paper, photographs, mixed media, and installations, many by African-American artists.

Columbia Museum of Art □ “Carolina Collects” (Aug. 17) Private collections by South Carolinians: paintings, works on paper, sculpture, furniture, decorative arts, and photographs.

Greenville County Museum of Art □ Through Sept. 28: “Masters of Watercolor: Andrew Wyeth and His Contemporaries” The Man and those who influenced him early on—Benton, Hopper, and Burchfield; “Joshua Shaw: A Paradise of Riches” Landscapes of the South by British-born Shaw. □ Through Oct. 5: “Stone Cold Classics” From the collection: works that show the development of American art; “Jasper Johns: Image Duplicator!” Exploring the infinite possibilities of printmaking; “William H. Johnson” The artwork of this modernist African-American native of South Carolina; “Andrew Wyeth: The Greenville Collection” Paintings of people and places in Wyeth’s life □ “Suitcase Paintings” (Aug. 24) Abstract Expressionism, small-sized.

Tennessee
Knoxville Museum of Art □ “Size Matters: XS—Recent Small-Scale Paintings” (Aug. 24) Contemporary artists explore the expressive possibilities of small-scale painting. □ “Mary Lee Bendolph, Gee’s Bend Quilts and Beyond” (Sept. 21) Twelve quilts created by Bendolph and family in Gee’s Bend (AL).

Frist Center for the Visual Arts, Nashville □ “Tiffany by Design: The Neustadt Collection” (Aug. 24) Lamps made by Tiffany Studios between 1900 and 1925. □ “Tennessee Adult Artists with Disabilities” (Sept. 14) A selection from statewide submissions. □ Through Sept. 21: “Color as Field: American Painting, 1950-1975” Frankenthaler, Louis, Noland, Rothko, and Stella, among others; “Shades of Gray: Four Artists of the Southeast” The return of *grisaille*.

Texas
Dallas Museum of Art □ “On Kawara: 10 Tableaux and 16,952 Pages” (Aug. 24) Paintings, drawings, and books that mark time in various ways. □ “Making it New: The Art and Style of Sara and Gerald Murphy” (Sept. 14) American patrons—living well was their art—who influenced a constellation of creative artists in Paris and on the Riviera in the 1920s and 1930s.

San Antonio Museum of Art □ “The Powerful Hand of George Bellows: Drawings from the Boston Public Library” (Aug. 31) Subjects include friends, family, and sporting events.

Museo Alameda, San Antonio □ “Of Rage and Redemption: The Art of Oswaldo Guayasamin” (Aug. 14) Ecuadorian artist’s paintings, drawings, and serigraphs.

Utah
Brigham Young University Museum of Art, Provo □ “Masterworks of Victorian Art from the Collection of John H. Schaeffer” (Aug. 16) Paintings and drawings.

Utah Museum of Fine Arts, Salt Lake City □ “Monet to Picasso” (Sept. 21) Paintings, drawings, and sculptures by the luminaries of Impressionism, Post-Impressionism, Dadaism, Cubism, and Surrealism. □ “A Fragile Empire: Roman Glass” (Aug. 3) Large bowls from Egypt and Syria, a container for kohl, a sprinkler for scented oils, and more.

Salt Lake Art Center, Salt Lake City □ “Present Tense: A Post-337 Project” (Sept. 27) Local artists, amateur and professional, work together on new works and installations to update the original “337 Project,” the community art project that was its predecessor.

Virginia
University of Virginia Art Museum, Charlottesville □ “John Toole: Itinerant Painter” (Aug. 9) Portraits painted in Virginia in the late 19th century. □ “Himalayan Art from the Collection” (Aug. 3) Tibetan tangkas, paintings used for teaching and meditation.

Danville Museum of Fine Arts □ Lenné Nicklaus-Ball” (Aug. 24) Painted ostrich eggs ornamented with vintage and costume jewelry. □ “New Harmonies: Celebrating American Roots Music.” (Aug. 24) Freestanding kiosks with audio and interactive components.

Chrysler Museum of Art, Norfolk □ “Rembrandt’s Etchings: The Embrace of Darkness and Light” (Aug. 17) The master’s career in printmaking, from the collection of the Museum of Fine Arts, Boston. □ Through Aug. 31: “Prints from the David and Susan Goode Collection” A wide variety of artists and techniques in a display ranging from the early 20th century to the present: “Ansel Adams: Photography” The Yosemite and the Sierra Nevada mountain ranges.

University of Richmond Museums, Richmond □ At the **Robins Gallery of Design from Nature** “Hester Bateman, Queen of Silversmiths: Eighteenth Century English Silver” Silversmith’s widow takes over husband’s small business and turns it into thriving family workshop.

Washington
Maryhill Museum of Art, Goldendale □ The Maryhill Outdoor Sculpture Invitational” (Oct. 31) Large-scale works in a variety of mediums by Northwest artists. □ “Andy Warhol and Other Famous Faces” (Nov. 15) Portraits by Warhol and other artists.

Frye Art Museum, Seattle □ “Heaven is Being a Memory to Others” (Aug. 10) Site-specific installation by Dario Robleto inspired by the life of Emma Lamp Frye, wife of Charles, the museum’s founder. □ “Dario Robleto: Alloy of Love” (Sept. 1) Survey of 10 year’s work: sculptures, installations, prints, collages, drawings, and photographs.

Henry Art Gallery, University of Washington, Seattle □ “The Violet Hour” (Oct. 12) Artists imagine alternative realities emerging from socio-political strife:

sculpture, videos, large-scale watercolors, and collaged photographs. □ “Josiah McElhany: The Last Scattering Surface” (Aug. 17) Hand-blown glass, chrome-plated aluminum, rigging and electric lighting in a spherical sculpture. □ “Matthew Buckingham: Play the Story” (Sept. 21) Film, videos, and photography that address social and political issues.

Jundt Art Museum, Gonzaga University, Spokane □ “Pam Ingalls: Ah Life!” (July 31) Brightly colored interiors and portraits.

Wisconsin
Kenosha Public Museums, Kenosha □ “Wisconsin Pottery” (through July) Early Wisconsin ceramics □ “Living Planet” (Sept. 14) New works created by artist/members of the Lemmon Street Gallery.

Charles Allis Art Museum, Milwaukee □ “Journey from the Secular to The Spiritual: Works by George McCormick Sr.” (July 27) Woodcarvings and metal sculptures. □ “At a Moment’s Notice: Photographs by John Heymann” (Sept. 21) □ “Rituals & Meditations: Works by Richard Bolingbroke and Imari Bowls from the Permanent Collection” (Sept. 14) Paintings inspired by trips to Asia.

Kohler Arts Center, Sheboygan □ Through Aug. 3: “Jens Gussek: Mountains of Destiny” Slip-cast ceramic images of prominent Alpine peaks such as the Matterhorn; “Spielplatz” Ceramic sculptures; “New Now: Recent Gifts from Arts/Industry Artists” Works by artists given access to industrial processes and materials not available to them in their own studios. □ “American Masterpieces” (Aug. 2) Works in the center’s collection by artist/environmentalists. □ “Vested Interest” (Sept. 7) Seventeen artists who use dress to investigate issues of personal interest. □ “Under Surveillance” (Sept. 28) Viewers sit while a camera installation conveys their every move onto flat screens in the gallery.

Leigh Yawkey Woodson Art Museum, Wausau □ Through Aug. 24: “Steam Power: Railroad Photographs by O. Winston Link” The Norfolk and Western railway in Virginia, West Virginia, Maryland and North Carolina, 1955-1960; “Unknown Bridges: Pencil Drawings by Terry Miller” Abstract and geometric man-made bridges juxtaposed with images of animals and birds; “Hidden Designs: Sculpture by Wendy Ross” Abstract welded-steel constructions that draw on physics, biology, and architecture.

Wyoming
Nicolaysen Art Museum, Casper □ Through Sept. 28: “Pulp Function”; “Casper Collects” □

Tate Liverpool “Gustave Klimt: Painting, Design and Modern Life in Vienna 1900” (Aug. 31) His paintings and drawings are accompanied by the accessories of his era in Vienna—the furniture, silver, jewelry, and fashion.

Centre Pompidou, Paris “Traces of the Sacred” (Aug. 11) Artists search for meaning while the world seems to turn away from religion. The effect on art of the “disenchantment of the world” is shown in canvases, sculptures, installations and videos wrought by an international group of some 200 artists.

Musée d'Art Moderne de la Ville de Paris “Bridget Riley” (Sept. 14) A retrospective of her entire career covering early paintings inspired by Seurat, her 1960s black-and-white op art, and her most recent works, many of which have never been seen in Europe.

Moderna Museet, Stockholm “Time and Place: Milano-Torino 1958-68” (Sept. 7) The second of three exhibitions celebrating the museum’s 50th anniversary that focus on three of the world’s art centers: Rio de Janeiro, Milan/Turin, and Los Angeles. In the current show, art, architecture, design, literature, film, and music attest to the impact on the art world of these two cities.

Brücke-Museum, Berlin “Ernst Ludwig Kirchner: Master Draughtsman” (Aug. 31) The first of three exhibitions that mark 70 years since the death of the artist. For this one, the museum focuses on works on paper: drawings from his early Post-Impressionist years, through his years as a member of the Brücke (Bridge) movement, and his final experiments in Abstract art.

National Gallery of Ireland, Dublin “Impressionist Interiors” (Aug. 10) Interior scenes by those who we know as *plein air* painters: Manet, Monet, Renoir, Degas, Cassatt, and Post-Impressionists Vuillard and Bonnard.

Palazzo Sant’Elia, Palermo “España: Spanish Art 1957-2007” (Sept. 14) The movement of Spanish art starting with the foundation of the El Paso group—mostly on loan from Spanish museums.

Gemeentemuseum Den Haag, The Hague “Ah Xian” (Sept. 7) Beijing-born, Australian-based, this 48-year-old artist straddles two worlds with his life-size porcelain figures and busts (in the Western tradition) decorated with butterflies and dragons (traditionally Chinese).

Huis Marseille Museum Voor Fotografie, Amsterdam “Hans Scholten ‘Urban Future #2’ ” (Aug. 31) The theme—the future of the city—unfolds in photographs taken in huge cities in Asia and the Middle East where rapidly growing neighborhoods spawn chaos and anarchy.

Munch Museet, Oslo “Scream and Madonna” (Sept. 26) Both on display again after two years of rehabilitating conservation following their 2004 abduction.

Kunstalle, Vienna “Punk: No One Is Innocent” (Sept. 7) The effect of the 1970s Punk movement on visual artists.

Liechtenstein Museum, Vienna “Oases of Tranquility: The Great Landscape Gardens of Central Europe” (Nov. 18) The British transformation of gardens from formal, geometrical Renaissance and Baroque walled parterres to the more natural look that erased the boundary between field and garden spread like wildfire through Central Europe, most particularly Germany, Austria, Moravia, and Hungary. Here are paintings, documents, designs, drawings, and sculptures that illustrate this transformation in the great estates—the Esterházy in Eisenstadt, the Schöborn at Göllersdorf, the Harrach in Bruck an der Leitha, and the Liechtenstein house at Feldsberg, Eisgrub, Greifenstein, and the garden at the museum, among others.

Musée d'Art Contemporain de Montréal “Quebec Biennial” (Sept. 7) With the theme “Nothing is lost, nothing is created. Everything is transformed,” this biennial presents the work of some 30 contemporary residents of Quebec.

Royal Ontario Museum, Toronto “Shanghai Kaleidoscope” (Nov. 2) The architecture, urban design, contemporary art, and fashion that make Shanghai’s aesthetic the fast-moving, booming community that it is today.

Vancouver Art Gallery “Krazy! The Delirious World of Anime + Comics + Video Games + Art” (Sept. 7) Huge exhibition covering, guess what, animation in all its varieties.

Israel Museum, Jerusalem “Real Time: Art in Israel, 1998-2008” (Aug. 30) The first of six exhibitions to take place over the coming months to celebrate Israel’s 60th anniversary. Each show will focus on a decade in the life of the country, each in a different museum. This first features the most recent decade, with works by contemporary Israelis who curators say have entered a period when “Israeli art has turned very international without losing its Israeli feel.” Director James S. Snyder goes further: “There has been a kind of syntheses into modernity. These artists grew up here and absorbed 60 years of history and integrated it into their world views.”

The Sixteenth Biennale of Sydney “Revolutions, Forms that Turn” (Sept. 7) Multiple venues across the city feature works created by a preponderance of native artists who focus on the word “revolution” and its etymology.

Museo Nacional del Prado, Madrid “The Renaissance Portrait: From Pisanello to Rubens” (Sept. 7) The evolution of portraiture is in evidence in this showing of Northern and Southern European Renaissance paintings, many commissioned, many depicting courtship, friendship, marriage, as well as self-portraits and images of court jesters, dwarfs, and other satirical subjects.

Museo Nacional Centro de Arte Reina Sofia, Madrid “Edward Steichen—Lives in Photography”



Musée de l'Elysée, Lausanne “Teen City—The Adventure of Adolescence” work done by photographers over the last ten years dealing with a variety of issues: schools as autonomous, closed spaces; the difficult balance between individuality and belonging to a group; the interaction between generations; the conflict between the search for authenticity and norms of behavior; the end of a carefree existence and the transition toward the harsh reality of adult life; the dreams, fantasies and values that are often far removed from the conventions of society; the construction of a new body; the experience of sexuality.

Since the works reflect the way adults perceive adolescence, the museum, in order to present a balanced look at adolescence, invited some one hundred young people to become photographers for the duration of the exhibition. □

SUMMER BREAK ABROAD

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Both are the beginnings of a newly formed “cultural district” on Saadiyat island.

Acquisitions will be subject to the approval of an advisory committee, the members of which have not yet been named. The first work to go under the committee’s scrutiny is the already purchased 1987 Keith Haring *Untitled*.

SPAIN

Madrid’s latest art museum, the **CaixaForum**, opened in the heart of the city’s cultural district—near the Prado, the Reina Sofia, and the Thyssen-Bornemisza museums. It is housed in a converted power station, vintage 1899, it’s exterior walls retained, but raised on piers so that visitors are able to walk underneath the building. Two underground floors and exhibition space, and a two-floor rusted iron extension rises above the original structure. Perhaps even more striking is the vertical garden—a 4- or 5-story wall, one side of the square that the museum faces, covered with some 15,000 plants of 250 different species.

“The garden is a dialogue with the Botanical Garden on the street and adjacent to the Prado,” says architect Jacques Herzog. “We love to...experiment with materials and create a very unusual encounter between the rough and the natural, the smooth and the artificial, to incorporate nature so there can be the smell of a garden where you would not expect it.”

The museum shows selections from the collection of the Caixa Foundation (the philanthropic arm of the Spanish bank Caixa d’Estalvis I Pensions de Barcelona and the museum’s funder), which consists of works dating from the 1980s to the present. Loans and special exhibitions are also scheduled. □

partners; a trustee could solicit favors from museum staff in the form of private work done on his/her collection. Museums should be prepared for all these possibilities, says Fox, by drawing up the clearest possible set of rules on policy, and following them up by annual disclosure forms that expose the possibility of a conflict of interest in the making.

Government Rears its Head

Tax laws are now being used to stop perceived abuses in non-profit organizations. Revised form 990 requires more information regarding a museum's mission and activities, changes in its programs, and how or whether it has achieved its exempt purpose.

Deputy General Counsel to the Smithsonian Institution Marsha Shaines discussed the new form and opined that museums should have policies in place before filing. Probing questions are asked such as: Do the board and committees document their meetings? Does the museum have a written conflicts of interest policy? Are employees, officers, and/or trustees required to disclose interests that might incur conflicts? Does the museum enforce its conflicts policy? Does it have rules covering which documents are retained and which destroyed? How does the museum determine director compensation: By independent review? Using comparison data? How much money is spent on first-class travel? On travel for companions? On housing for directors and trustees?

The answers, whether processed by the IRS or not, will be available to both public and press.

Politics, No

Complex rules govern non-profit organizations in the realm of politics, political campaigns, and legislation. Non-profits are prohibited from participating in any of these areas.

Marcus Owens, a lawyer based in Washington, D.C., discussed disclaimers: a

"facts and circumstances" test is used to determine whether a non-profit organization is participating in a political campaign. How close in time is the political campaign? An anti-war exhibition would be questionable if it included contemporary events and dif-

ferentiates between political parties. Both parties should be covered, or the subject should be restricted to the past. "If you think a political statement is going to pop out of a visiting



Marc Chagall, *Bride with Fan* (detail). In "Wedded Bliss," Peabody Essex Museum, MA

artist's mouth at a lecture, you might want to start the program with a disclaimer."

Copyrights, Yes

Useful information on intellectual property was set forth by Sharon Farb of the UCLA Library in Los Angeles. She expounded on the problems museums face with users of their images on the Web. As the number of images and the amount of content are increased online, the number of users increases proportionately.



Clare Leighton, *Scything* (detail). Wood engraving. In "Quiet Spirit, Skillful Hand," Mint Museum of Art, NC

With this burgeoning number of users, museums, she said, should not require licenses for everything. Instead, she advised that museums should indicate on their websites which image or content is available to be reproduced without permission. For those that require permission, generic license forms should be posted.

Creative Commons (CC) is a non-profit organization that supplies licenses that keep copyrights intact while inviting certain uses of the work—a "some rights reserved" copyright. The CC license expands the regulation copyright agreement by authorizing the holder to signal when it is permissible to copy, or even alter, a work. The New Museum in New York, for example, uses CC licenses to permit copying. Sample CC licenses are posted on the CC website (creativecommons.org).

At some websites, violating copyright laws is normal procedure. Virtual art, the real version of which could be hanging in a museum, is bought and sold every day, sometimes with virtual money that can be turned into the real thing. Should a museum take steps to enforce its website copyright? Or are the virtual versions protected by "fair use" exceptions to copyright rules? Museums, said lawyer Connie J. Mabelson, should face the question in advance and decide what its fair use policy should cover in the face of infractions. The question of wiki web sites (sites that permit editing and alterations by any and all users) is especially thorny to museums and should also be dealt with in the fair use policy. □

AAM PROPOSES NEW STANDARDS

The American Association of Museums (AAM) announced proposed standards pertaining to museum acquisition of archeological material and ancient art. The proposals were made by a special AAM Ethics Task Force on Cultural Property, and were subject to review and comment by museum professionals through July 11. These comments will be considered by the task force, and a final draft will be prepared by August.

Says Ford W. Bell, president of AAM: "These standards seek to address issues regarding provenance and origin of these artifacts. The new guidelines emphasize transparency and disclosure, and urge museums to go beyond legal and ethical considerations in making determinations as to the status of artifacts. Sunshine is the best assurance of the upholding of legal, ethical, and moral standards."

AAM was motivated to create these standards by recent provenance disputes. They embrace the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property, which holds that future museum acquisitions should have a documented provenance demonstrating that the objects were out of their country of origin prior to 1970, the year of the adoption of the UNESCO convention.

Standards Regarding Archeological Material and Ancient Art

Preamble

To promote public trust and accountability for U.S. museums, AAM offers the following standards to guide the operations of museums that own or acquire archeological material and ancient art originating outside the United States.

Standards

1. Collections Policy

Museums should have a publicly available collections policy setting out the institution's standards for provenance concerning new acquisitions of archeological material and ancient art.

2. New Acquisitions

Museums should:

- Rigorously research the provenance of an object prior to acquisition
- Make a concerted effort to obtain accurate written documentation with respect to the history of the object, including import and export documents
- Require sellers, donors, and their representatives to provide all available information and documentation.

Museums must comply with all applicable U.S. Law, including treaties and international conventions of which the U.S. is a signatory, governing ownership and title, import and other issues critical to acquisitions decisions.

AAM PROPOSES NEW STANDARDS

Continued from page 9

Beyond the requirements of U.S. law, museums should not acquire any object that, to the knowledge of the museum, has been illegally exported from its country of origin or the country where it was last legally owned.

In addition, AAM recommends that museums require documentation that the object was in the United States or out of its probable country of modern origin by November 17, 1970, the date on which the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property was signed.

For objects exported or imported after November 17, 1970, AAM recommends that museums require documentation that the object has been or will be legally exported from its country of origin, and legally imported into the United States.

AAM recognizes that there are cases in which it may be in the public's interest for a museum to acquire an object, thus bringing it into the public domain, when there is substantial but not full documentation that the provenance meets the conditions outlined above. If a museum accepts material in such cases, it should be transparent about why this is an appropriate decision in alignment with the institution's code of ethics and those of the field.

3. Existing Collections

In order to advance further research, public trust, and accountability museums should make available the known ownership history of archeological material and ancient art in their collections, and make serious efforts to allocate time and funding to conduct research on objects where provenance is incomplete or uncertain. Museums may continue to respect requests for anonymity by donors.

4. Claims

Museums should respectfully and diligently address ownership claims to antiquities and archaeological material. Each claim, whether based on ethical or legal considerations, should be considered on its own merits.

When appropriate and reasonably practical, museums should seek to resolve claims through voluntary discussions directly with a claimant or facilitated by a third party.

5. Fiduciary Responsibilities

Members of the board, staff, and volunteers who participate in the acquisition and management of the collections should be knowledgeable concerning the legal compliance requirements and ethical standards that pertain to antiquities and archeological materials, as well as the collecting policies and disclosure practices of the museum. □

A BOOK ON POINT

Who Owns Antiquity: Museums and the Battle over our Ancient Heritage by James Cuno (Princeton University Press, 2008)



James Cuno, president and director of the Art Institute of Chicago and former director of the Courtauld Institute of Art in London and the Harvard University Art Museums, has put together an exploration of the impact of the new restrictions on the acquisition of antiquities and how they will affect the future of museums.

The movement toward cultural nationalism that mandates the return of cultural objects to the

countries of origin, he believes, is detrimental to museums, especially those that aspire to encyclopedic universality. He explains: "No culture of any consequence is free of influences from other cultures. All cultures are dynamic, mongrel creations, interrelated such that we all have a stake in their preservation. National retentionist cultural property laws deny this basic truth."

In years past, says Cuno, had the new laws been operative, unnumbered objects of antiquity might have been lost in wars or natural disasters. Thus, rather than more restrictive options, he advocates a system of "partage," where objects are shared between source countries and the museums in foreign countries that can supply the expertise and financial backing for excavations, analysis, and conservation. Collections in the world's major museums were, in fact, gathered together in this way and benefit the massive publics they serve.

Do restrictions work? Have they stopped the lucrative trade in looted artifacts? Cuno says, "No." Undocumented or looted antiquities still flood the marketplace. Museums, however, are more and more declining to purchase antiquities without clear provenance thus depriving the public access to a broad and varied intellectual and cultural experience. Museums are hesitant to aspire to broaden and develop, and encyclopedic museums are threatened.

Who Owns Antiquity? argues that the focus on who can acquire what and when limits the discussion of the core issue—at what cost to our understanding of the world's cultures is the practice of modern nations' nationalistic claims on antiquities? How can a modern state make exclusive claims on antiquities solely because they are found or presumed to have been found within their borders? Nations are not born, they evolve and develop—wars are fought, new governments and religions take power, culture changes. National cultures are always political constructs. □

Above: Francois Lucas, *Nude Male Bending Over*. Black chalk, charcoal, stumped, white chalk on blue laid paper. In "The Language of the Nude," Crocker Art Museum, CA

"LITTLE ORPHAN" WORKS OF ART

The proposal before Congress that reforms copyright law regarding "orphan works" is, according to Lawrence Lessig, law professor at Stanford University, "amazingly onerous and inefficient" and would "unfairly and unnecessarily burden copyright holders with little return to the public."

"Orphan works" are defined as those works whose owners cannot be found. And there is a special problem connected to these works caused by a shift in copyright law. Before 1978, those who wanted the protection would simply register for a copyright and then keep it current by renewing it when required. Only a registered copyright owner was privileged to use the familiar symbol of exclusivity ©. After 1978, copyright protection became automatic and long-lived—currently a copyright is in effect for almost 100 years.

"The old system filtered copyright protection to those works that needed it; the new system regulates indiscriminately," writes Lessig. The system maintains no registry of copyright owners, nor of sources of permission to use a copyrighted work. "The consequence has been that an extraordinary chunk of culture gets mired in unnecessary copyright regulation." In fact, the law protecting creators automatically, with no action required by the holder, would be abandoned. Both Americans and foreign copyright holders, both old and new works, would all be held to the same standards.

The new bill would excuse any infringement on the condition that the infringer prove a "diligent effort"—"reasonable and appropriate" as determined by a set of "best practices" established by the government—to find the copyright owner. Exactly what steps should be taken in a "diligent effort" is not specified. Instead, both potential infringer and copyright owner must rely on experts who would be employed in libraries.

An Easier Way

Professor Lessig proposes an easier way: "Following the model of patent law, Congress should require a copyright owner to register a work after an initial and generous term of automatic and full protection." After 14 years of automatic protection, the copyright owner would have to register the work with an "approved, privately managed and competitive registry," and pay a fee of \$1.00.

He suggests that these rules not apply to foreign works or works created between 1978 and today. They would apply, however, to photographs when the copyright office has the means to develop registration databases that would simplify the search process. "A hired expert," he says, "shouldn't be required...for a small museum to know whether it can put a photograph from the New Deal on its Web site. In a digital age, knowing the law should be simple and cheap. Congress should be pushing for rules that encourage clarity, not more work for copyright experts."

[Lawrence Lessig's article on this subject appeared on the op-ed page in The New York Times.] □

Living bodies and a naked slave have come into view on the art scene in the persons of Belgian tattoo artist Wim Delvoye and Mr. Johnny Naked.

Delvoye's work exists on the bodies of those whom he tattoos, one of whom was exhibited in a gallery in Zurich in 2006. Sales are not booming.

And here in the U.S., Mr. Naked, who calls himself "an artist, an actor, a film-maker, an attention whore," considers himself a work of art: he has advertised his services as "Naked Slave for One-Year Term" at the modest price of \$1,999,999.99 up front. A product of underground publications, U-Tube, and the Web, Mr. Naked's services as a live-in slave are limited to exactly 365 days.

A three-day symposium entitled "Inception, Intersections, Connections, Directions" will be held at the Waterloo Center for the Arts (IA), Sept. 26-28. Complementary exhibitions of the center's Haitian collection will explore aspects of Afro-Caribbean art from African roots to current trends.

Thomas Krens, director of the Guggenheim Foundation (NY), Mikhail Piotrovsky, director of the State Hermitage Museum in St. Petersburg, and Robert Goldstein, president of the Venetian Resort-Hotel-Casino and The Palazzo, both in Las Vegas, announced this spring that the Guggenheim Hermitage Museum (NV) has concluded its seven-year residency at the Venetian.

The partnership of the Guggenheim Foundation in New York and the State Hermitage Museum in St. Petersburg brought about a "seven-year exhibition history [that was] a perfect example of the value of the far-reaching partnership between the Guggenheim and The State Hermitage Museum that was launched in St. Petersburg in 2000," said Krens. "While the partnership also includes collection sharing and project development initiatives, the alliance is collaboration, in the truest sense of the word between two world class museums who have brought exceptional exhibitions and education programs to the citizens of Las Vegas and the millions of international tourists who visit the city every year...." He went on to praise the Venetian, which he said was cooperative in every way, even to building two exhibition spaces, both designed by Rem Koolhaas. "We had planned from the beginning that this partnership [with the Venetian] would be set for a specific term, and that has been fulfilled. We are now looking forward to continuing the relationship [with the Hermitage] with a number of projects that are under discussion."

"Our intention," said Piotrovsky, "has been to use our permanent collections to create a unique cultural experience. The exhibitions that we have organized for Las Vegas have also been shown at the Hermitage in St. Petersburg,

and at the Guggenheim museums in New York, Bilbao, and Berlin. And as we planned, we brought these magnificent collections to new international audiences, which after all, is part of our mission. We are proud that we also achieved our other goals by creating a new platform for scholarship and established a new model for cultural collaboration, while fulfilling our original mission."



Ellen Lanyon, *Kingfisher*, 1984. Crayon and acrylic. In "Ellen Lanyon," Washington County Museum of Fine Arts, MD

In another collaboration, The Frye Art Museum, the Tacoma Art Museum, On the Boards, and the Seattle Public Library (WA) have come together with artist Oliver Herring to stage a day-long "Task" performance at the library.

Herring brings together a group of strangers of various ages, professions, and backgrounds to create a site-specific artwork. He assigns participants simple "tasks," which become the catalysts for the performance.

"I write a bunch of simple tasks in order to get the performance going," Herring explained. "Each one is put in a task pool, and the performance starts with each participant taking an envelope, opening it, and trying to fulfill that task. Once they're done, they each write a new task, put it back in the task pool, grab a new

task, and go on with business. After the first five or ten minutes, the performance is entirely self-perpetuating." The performance's unpredictability is important; the artwork takes shape according to the interests and creativity of those on stage as well as the relationships they form with one another.

The Jewish Museum held an "Off the Wall Artists at Work" open-studio project that featured eleven artists working and performing in the galleries for two weeks. Experimental work in performance art, video, fashion, and music were featured. The program's diverse offerings included artists at work, impromptu discussions, concerts, DJ sets, salons, a poetry slam, a fashion show, and a Purim party, all in two, five-day sessions. Artists received an allotment of gallery space in which to exhibit already completed work while developing a new project over five days. One museum admission was good for multiple visits and events during the same week.

"Life on Mars," the 2008 Carnegie International at the Carnegie Museum of Art (PA) focuses on the question: What does it mean to be human in the world today? The artists in the exhibition investigate particular aspects of the human condition in the face of ominous world conditions—political, social, natural, and economic. The question, Is there life on Mars? is posed at a time when global events challenge everyday existence and expresses the metaphorical quest to explore what it means to be human in our unmoored world.

Continued on back page

NOTES ABOUT JASPER JOHNS

With the opening in 2006 of its "Jasper Johns: Look Homeward" exhibition, the **Greenville County Museum of Art (SC)** set in motion a campaign to form a collection that would survey Johns' career.

Born in 1930, Johns spent much of his childhood living with various family members in several locations in South Carolina. After time in Allendale and Columbia, he graduated from high school—the class valedictorian—in Sumter. Then, after three semesters at the University of South Carolina, he left for New York to enroll at the Parsons School of Design. Military service at Fort Jackson and a stint in Japan followed. When Johns returned to New York in the 1950s, he became an overnight success. And currently, he divides his time between homes in Connecticut and the island of Saint Martin in the Caribbean.

In a 1984 interview Johns said: "In my early work I tried to hide my personality, my psychological state, my emotions.... I sort of stuck to my guns for a while, but eventually it seemed like a losing battle. Finally, one must

simply drop the reserve." Thus, his recent work is dense with references to his childhood, to objects he owns, to spaces where he lives and works, and to artworks—his and those of others. The subtitle of the 2006 exhibition, "Look Homeward," refers to Johns' late work in which he not only looks back over a rich and prolific career, but also to his roots in South Carolina. Also evident is his versatility with a variety of media: oil, acrylic,

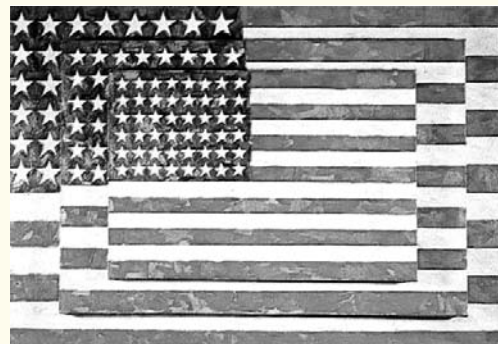
watercolor, encaustic, and printmaking techniques including etching, silkscreen, monotype, and lithography.

The museum's goal is to raise more than \$6 million to add to its Johns collection, which will some day number more than 70 works. A new exhibition, "Jasper Johns: Image Duplicator!" is on view through mid-October.

—Notes submitted by Martha R. Severens, Curator, Greenville County Museum of Art

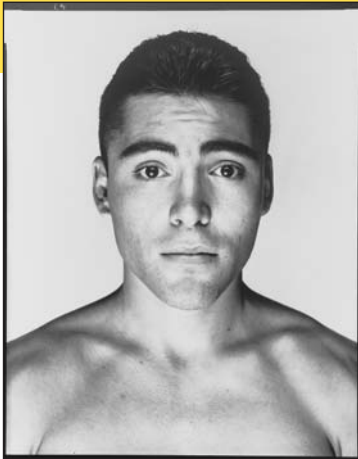
□

Jasper Johns, *Three Flags*, Whitney Museum of American Art, New York



2 Peter Cooper Road
New York, NY 10010

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



Above: Richard Avedon, *Oscar De La Hoya*, Phoenix, October 30, 1993. Gelatin silver print. In "Facebook," Loeb Art Center, NY



Right: Amedeo Modigliani, *Portrait of a Woman*, c. 1917-18. Oil on canvas. In "Monet to Picasso," Utah Museum of Fine Arts, UT

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"You are cordially invited to the 1st Ever Downtown San Angelo (TX) Artwalk," said the invitation. "A Free Trolley will take you to Stops along the Artwalk." Thus began a tradition that is likely to have a future. It began at the San Angelo Museum of Fine Arts (free admission for the day of the walk), and directed participants through Miss Hattie's and D'vine Wine (featuring live music), and a gaggle of galleries and studios. Bus routes and stops, gallery/art venues, and music venues were designated on a colorful map that appeared under the invitation.

The Great Rivers Biennial Visual Awards Program, a collaboration between the Contemporary Art Museum St. Louis (MO) and the Gateway Foundation, was established in 2003 with a mission to strengthen and support the local artists of St. Louis. The goal of the program: to identify talented emerging and mid-career local artists, provide them financial assistance, raise the visibility of their work in both the Midwest and national arts community, and provide them with the professional support of visiting critics, curators, and dealers. Both the museum and the foundation are com-

mitted to energizing the spirit of the art scene in St. Louis by providing emerging artists with a platform to the national art world. As many as three artists, selected by a panel of nationally recognized jurors, are awarded a grant of \$20,000 and given the opportunity to exhibit at the Contemporary. With exhibition space provided by the Contemporary, the Great Rivers

program aspires to raise the visibility of the artists' work by providing them with professional support from visiting critics, curators, and dealers, as well as connecting them to the St. Louis public.

For ten days in October (10-20), Freewaves, an arts organization that stages new media art festivals, will open "HollyWould" along Hollywood Boulevard between Vine and Highland. All along the boulevard, storefronts and building façades will become the screening room for experimental videos, films, and media art. Other venues—tattoo parlors, adult entertainment and electronics stores, bars, restaurants, clothing boutiques—will feature screenings, installations, a film and musical event, and more. Web-based works selected specifically for online presentation will appear on the organization's website, constituting a virtual festival running concurrent with the street show. □



Salomon van Ruysdael, *River Landscape with Ferry* (detail), 1649. Oil on panel. In "Reclaimed," Bruce Museum, CT