



## THE UPS AND DOWNS OF DEACCESSIONING

### NOT FOR \$ALE

by Karol Lawson

A little before 5 p.m. on October 1, 2007, John Klein, the president of Randolph College (formerly Randolph-Macon Woman's College) in Lynchburg, Virginia, arrived unannounced at the school's Maier Museum of Art. He had just taken office in August, and was there to carry out instructions from the college's board of trustees to remove four paintings from the museum's galleries and storage: George Bellows' *Men of the Docks*, Edward Hicks' *Peaceable Kingdom*,

Ernest Martin Hennings' *Through the Arroyo*, and Rufino Tamayo's *Troubadour*. He was accompanied by a coterie of administrative staff, personnel from a fine art shipping company, and city police officers. At the time, I was the museum's director. As such, I refused to assist Klein but chose not to abandon the building. I learned later that telephone and computer lines had been disabled for the duration of the event and that the museum's driveway had been closed.



The trustees had voted that day to sell the four paintings from the Maier's permanent collection at Christie's November auctions. In doing so, they sought to obtain an infusion of cash for the school's operating endowment. Though that endowment is reported to be \$153 million, the school's financial affairs had been under scrutiny from the Southern Association of Colleges and Schools (SACS) since December 2006 because of an unacceptably high spending rate from the endowment and other issues having to do with financial management.

Alumnae, Lynchburg citizens, museum professionals, and academics from across the country immediately protested the action, and an injunction halting the sales was eventually secured (it will expire February 15, 2008 unless the outstanding balance on a \$1 million bond is posted in Lynchburg Circuit Court). I resigned my position as director of the Maier on October 2, 2007, less than 24 hours after the paintings were taken. Associate director Ellen Schall Agnew and Associate Professor of Art Laura Katzman had resigned, in August 2007 and May 2007 respectively, over the trustees' evolving plans to sell art from the permanent collection.

### A SUBJECT OF DISCUSSION

While the events of October 1 attracted national, even international, attention and caused an uproar in the museum community, it should be noted that the issue of selling art from the Maier's permanent collection had been a subject of discussion among Randolph College's trustees and senior staff since at least the spring of 2005. Indeed, the trustees' interest in the topic predated by more than a year and a half the 2006 warning regarding college finances from SACS. In a message delivered by the dean of the college to me in April 2005, the school's strategic planning steering committee, a body comprising trustees, senior administrators, professors, and students, had requested that I obtain fair market value appraisals of "the most significant" works in the collection.

Administrators and trustees suggested repeatedly that this was merely a fact-finding exercise; that it was necessary for them to assess all the college's financial options as they explored strategic planning scenarios. Yet, my colleagues and I feared the worst.

### THE DEFENSE

In response, my colleagues—the museum's associate director and professors from the Art Department—and I launched an education campaign to better inform trustees and college leaders about the basic expectations of the museum community toward the issue of permanency and respect for donor intent. Indeed, the Maier's own collection management and ethics policies, approved by senior administrators just a few years before, dictated that the museum staff and its advisers (among them the dean and the college president) be guided by the best practices guidelines of the American Association of Museums and its affiliated societies. In addition, we sought to reinforce in their minds the remarkable history of the art collection, which was emblematic of the school's well-deserved reputation for high standards and student achievement. The provenance of *Men of the Docks*, the masterpiece most at risk, was enunciated by museum staff, docents, and professors whenever possible and provided an inspiring back story for our educational efforts: selected in 1920 by students and faculty from the 9th annual exhibition of contemporary art on campus, it was bought directly from Bellows with contributions from students, faculty, alumnae, and Lynchburg townspeople, and became the cornerstone of

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## SYMPOSIUM SEEKS EVOLUTIONARY ANSWERS

Natalie Angier, reporting for *The New York Times*, attended a symposium at the University of Michigan on the evolutionary value of art, and why humans spend so much time at it.

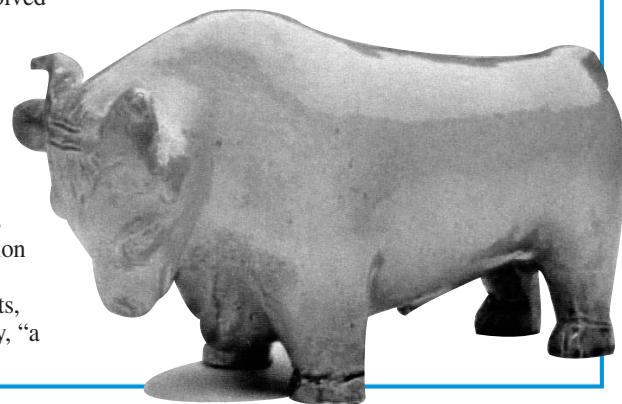
The main speaker, Ellen Dissanayake, an independent scholar affiliated with the University of Washington in Seattle, presented her thesis of the evolution of art: that the artistic impulse is so ingrained, so ancient, universal, and persistent that it is most surely innate. In contrast, some researchers believe that the human penchant for "artiness" came accidentally, as a "byproduct of large brains that evolved to solve problems and were easily bored." Dissanayake, on the other hand, argues that the creative drive in humans has all the characteristics of an adaptation on its own. Art making, she opines, takes huge amounts of time and resources that are consistent with evolution rather than accident. It also gives pleasure, "and activities that feel good tend to be those that evolution deems too important to leave to chance."

Geoffrey Miller, among other theorists, proposes that art serves as a sexual display, "a

means of flaunting one's talented palette of genes." Maybe in contemporary Western culture that theory could fly, says Dissanayake. But in traditional cultures and throughout most of human history "art has been a profoundly communal affair, of harvest dances, religious pageants, quilting bees, the passionate town rivalries that gave us the spires of Chartres, Rheims, and Amiens."

Art, says Dissanayake and others, "did not arise to spotlight the few, but rather to summon the many to come join the parade." Through singing, dancing, painting, people can be drawn

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Top: Rabbett Before Horses, *Nanaboozho & Winoah*. Oil on canvas. In "From Dreams May We Learn," Tweed Museum of Art, MN

Middle: The Maier Museum facade.

Right: Lydia Herrick Hodge. *Bull*, c. 1941. Ceramic. In "The Living Room," Museum of Contemporary Craft, OR

# ART MUSEUM PARTNERSHIP HOLDS DIRECTORS' FORUM

In late October, the Art Museum Partnership held its second annual Directors' Forum in New York, gathering directors from around the country to hear their colleagues and various specialists lend their expertise on a selection of topics pertinent to directing and maintaining museums. "Systems Thinking," "Curatorial Vision and the Art Museum's Mission," "Everyday Ethics," and "Current Top Legal Issues" were among the topics covered in the two-day session.

## ETHICS

A "Code of Ethics Exercise" was presented on day two to help museums and their staffs to identify ethics issues that should be addressed in an institutional code. The institutional code of ethics generally specifies how a museum—an organization—will behave in certain circumstances and it also describes appropriate behavior for members of the staff, the governing authority, and volunteers. For example: Should board members or staff who are artists be able to exhibit work in the museum? Are board members who serve on boards of other museums subject to problems of loyalty and conflict of interest? Do museums that display religious or culturally sensitive materials need to develop special policies regarding access and use of the collection?

An exercise presented by the speakers focused on two common challenges museums encounter in writing an institutional code of ethics: Identifying what issues should be addressed and determining which ethical issues are relevant to the museum's particular mission.

The first step of the exercise, "Mining Your Institutional Memory," is based on the premise that what you have faced in the past should serve as a window onto what could take place in the future:

1. Select a representative group that includes staff and members of the governing authority who have worked at the museum for a long time and have the benefit of institutional memory.
2. Explain the reason for the gathering: you are preparing a code of ethics or perhaps revising an existing one.
3. Ask for participants to describe an ethical decision they had to make in the course of working at the museum—by email, memo, or in a discussion group.
4. Compile the information, grouping similar issues together. Then determine whether or not there are issues that are not covered in your existing code, or use the compilation to form a new code.

The second step, "Identifying Institutional Ethics Issues Relevant to your Museum," involves decisions both individual (the decision of an employee to take outside employment; a board member buying a work that the museum might want) and institutional (should the museum accept money from a tobacco company for a health exhibit; should the museum ensure that deaccessioned works remain in the public domain).

1. Select a group that represents all departments of the museum, volunteers included, the director, a member of the governing authority, even an outside expert, if it be deemed helpful.
2. Explain the purpose of the exercise and distribute the compiled results of the previous infor-

mation-gathering exercise. Also explain the difference between individual and institutional ethics.

3. Have each participant prepare a summary of institutional ethics related to their own functions at the museum (profession-specific codes enunciated by the profession's official organization). Collect internal documents relating to ethics standards (the mission statement or other values statements).

4. Bring the participants together to present their summaries. Discuss them thoroughly, exploring what issues have not been addressed.

5. Make a list of the issues that should be included in the code of ethics. Compare it with the existing or draft code. Record what it does not deal with and decide whether these issues should be included.

## CHARACTERISTICS OF EXCELLENCE FOR U.S. MUSEUMS—

### IN PLAIN ENGLISH

[For official "Characteristics" see AAM Standards and Best Practices for U.S. Museums at [www.aam-us.org](http://www.aam-us.org). This "Plain English" version was presented at the Directors' Forum by Elizabeth Merritt during a panel discussion.]

## PUBLIC TRUST & ACCOUNTABILITY

Be good  
No really—not only be legal, but be ethical  
Show everyone how good and ethical you are (don't wait for them to ask)  
Do good for people  
And to be on the safe side  
Be nice to everyone else, too  
Especially if they live next door  
Look something like the people you are doing good for  
And maybe a bit like your neighbors  
Let other people help decide what games to play  
And what the rules are  
Share your toys

## MISSION & PLANNING

Know what you want to do  
And why it makes a difference to anyone  
Then put it in writing  
Stick to it  
Decide what you want to do next  
When you are deciding what to do, ask lots of people for their opinion  
Put it in writing  
Then do it  
If it didn't work, don't do it again  
If it did, do

## LEADERSHIP & ORGANIZATIONAL STRUCTURE

Make sure everyone is clear about who is doing what  
The board knows it is governing  
The director knows she is directing (and the board knows it too)  
The staff know they are doing everything else  
And have it in writing

## COLLECTIONS STEWARDSHIP

Know what stuff you have  
Know what stuff you need  
Know where it is  
Take good care of it  
Make sure someone gets some good out of it  
Especially people you care about  
And your neighbors

## EDUCATION & INTERPRETATION

Know who you are talking to  
Ask them what they want to know  
Know what you want to say (and what you are talking about)  
Use appropriate language (or images, or music)  
Make sure people understood you  
And ask them if they liked it  
If not, change it

## FINANCIAL STABILITY

Put your money where your mission is  
Is it enough money?  
Will it be there next year, too?  
Know when you will need more \$  
Know where you are going to get it from  
Don't diddle the books

## FACILITIES & RISK MANAGEMENT

Don't crowd people  
Or things  
Make it safe to visit your museum  
Or work there  
Keep it clean  
Keep the toilet

paper stocked  
And if all else fails, know where the exit is  
(and make sure it is clearly marked)



Marcel Duchamp, *Boite Series F*, 1966. In "Marcel, Marcel," Speed Art Museum, KY

## museum VIEWS

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## NEW BUILDING; NEW NUMBERS

The year-old waterfront facility of the **Institute of Contemporary Art (MA)** reports an eleven-fold increase in attendance from its former Boston location on Boylston Street. A new and enhanced performance program, new acquisitions to a “first-ever” permanent collection and expanding interest in the new, iconic structure have all contributed to the happy faces on staff and visitors alike. Says Director Jill Mevedow, “The art, artists, and architecture all contributed to a rich, diverse, and emotionally satisfying artistic experience and sense of civic pride.”

The success story starts with the performing arts program, which included sold-out performances of a multimedia theater piece, a concert, a dance and video performance, the premiere performance of a new work by a popular dance group, and nine performances by CRASHarts, a division of World Music, among other events. It continues with a celebrity speaker series that featured architects, critics, poets, and performance artists. A variety of outdoor programs during the summer months celebrated the new location on Boston Harbor: free, Target-sponsored concerts featuring faculty, students, and alumni of a local college of music attracted some 1,000 guests every Thursday evening; You Dance (free) Fridays with dance lessons and performances averaged 250 per night; a site-specific dance involving several dozen dancers winding inside and around the building, commissioned by the museum, attracted additional visitors. A film program presented several Boston premieres and animated films from Japan and New England.

For the first time, a permanent collection of 21st-century art—painting, sculpture, video, photography, and text-based works—was on view. In addition, the museum mounted 12 exhibitions in this inaugural year.

More success derived from the education and family programs that were offered free of charge monthly and during vacation weeks, drawing more than 10,000 people in the first year. An outreach and marketing initiative reached families in outlying areas by working with organizations, churches, community centers, and individuals serving families in those areas. Teen programs included an advanced video production program and classes in digital media. A Teen Arts Council hosted three Teen Night events as well as a “Fast Forward” screening that, together, attracted some 1,000 individuals.

With the help of several grants, two for recognition of its work in teen programming (including readings and performances of original writings), the museum succeeded in engaging the communities that surround it to the tune of a 300 percent increase in household membership through its first eleven months in operation at the new facility.

## REOPENING IN JACKSON

The **Mississippi Museum of Art** opened its new home, the former Mississippi Arts Pavilion, following a year-long renovation. Only a city block away from its previous location, the new facility moves the museum ahead in terms of capabilities, technology, and its relationship to the community. An open design by the architects, doubling the available space, reflects the muse-

um’s mission to be a “museum without walls,” an inviting public space offering meaningful cultural experiences.

## COMMUNITY ARTS ACCESS GRANTS

The **Freeport Arts Center (IL)** was awarded \$5750 through the Illinois Arts Council’s Community Arts Access regranting program. With an additional 25 percent cash match by the center the total amount for grants came to \$7187.50. The funds are designated to support artists and not-for-profit arts organizations in surrounding counties.

Community Arts Access grants are available for visual, musical, performing, literary, and inter-disciplinary arts projects that provide community-based programming. Projects taking place between January 1 and December 31, 2008

should employ artists from the northwest Illinois area, and they should make an effort to serve diverse and underserved audiences. Requests may equal 50 percent of the total project expenses up to a maximum of \$1000.

The Freeport Arts Center and other area arts organizations offered grant writing workshops where applications and guidelines were available to participants.

## HIGHLIGHTS IN PRINT

The **Speed Art Museum (KY)** announced the release of its first collection guide in more than 20 years. *The Speed Art Museum: Highlights from the Collection*, produced by Merrill Publishers, a London house, is a 240-page, full color volume featuring 300 key works from the museum’s collection with commentary by Speed curators and guest scholars. The book is divided into five sections: Art of Ancient Cultures, African Art, Native American Art, European and American Art to 1950, and Contemporary Art. The format of three works on each two-page spread shows the relationship between works in the collection.

## RURAL SETTING FOR ADDED BUILDING

The **Sterling and Francine Clark Art Institute (MA)** will unveil the first phase of its expansion and institutional enhancement program in June. The new building, Stone Hill Center, is located on a wooded hillside a short walk from the institute’s two existing buildings and their dramatic rural setting. Small galleries will have wall-sized windows that bring natural light and the countryside into intimate conjunction with the artwork.

The two-story, 32,000-square-foot wood and glass building will host smaller-scale special exhibitions of works from the collections, loaned works from periods and origins not usually seen

at the Clark, and sculpture on the surrounding grounds. “Through the Seasons: Japanese Art in Nature”—17th- and 18th-century Japanese painted screens and scroll paintings, and contemporary ceramics—will be the inaugural exhibition (June 22-Oct. 13).

Phase two of the expansion, scheduled for completion in 2013, will include another new, stand-alone building for special exhibitions, visitor orientation services, and education and conference spaces located adjacent to the current facilities, and the renovation, upgrading, and reconfiguration of the Manton Research Center.

## SAN FRANCISCO PUNK AT BAM

Acquired by the **Berkeley Art Museum and Pacific Film Archive** at the University of California, a series of 53 photographs by artist and filmmaker Bruce Conner documents San Francisco’s avant-garde of the late 1970s and the punk scene in the city’s clubs. Called *Mabuhay Gardens* after the punk nightclub on Broadway, the photos were commissioned by the publisher of a new magazine *Search and Destroy*. The resulting photographs document the bands who appeared at the club as well as the many acts and fans who passed through.

The acquisition of these photographs enhances the BAM collection of Conner’s work which includes his early assemblages that addressed themes such as consumerism and discarded beauty long before he zeroed in on the social commentary that figures into his later work.

## BOTERO GOES TO BERKELEY

Fernando Botero has decided to donate his entire 80-piece cycle *Abu Ghraib* to the Berkeley Art Museum after previously promising only part of the series. The paintings and drawings included in the gift were all inspired by the news reports of the torture by U.S. troops of Iraqi prisoners in the Abu Ghraib prison in 2003 and 2004. Berkeley was the only American museum that was willing to display the works.

## FOCUSING ON COLLECTORS

The **Washington County Museum of Fine Arts (MD)** formed a Collector’s Society to support and enrich the museum through social, educational, and networking opportunities. A lecture series was the first undertaking of the society. The lecturer, Sumpter Priddy, III, is proprietor of a shop with outstanding quality inventory in the decorative arts, especially American furniture and artifacts of everyday life. His clients include museums, historical societies, and the White House.

## PERCENT-FOR-ART MOUNTS LEWITT

The **MIT List Visual Arts Center** announced the installation of *Bars of Color within Squares (MIT)*, the first major public work by Sol LeWitt to be completed since his death in April 2007. It is a 5,500-square-foot floor for the U-shaped



Édouard Manet, *Charles Baudelaire, Full Face III*, 1868. Etching, fourth state of four. In “Manet and Friends,” Palmer Museum of Art, PA

the permanent collection.

Over the next year and a half, I enlisted the aid of groups such as AAM, the Association of College and University Museums and Galleries, the Virginia Association of Museums, the College Art Association, and the Association of Art Museum Directors in my educational efforts. The leaders of these groups, as well as individual scholars and museum administrators, were very helpful to me, either by providing ideas and serving as sounding boards as I struggled with the evolving situation, or by writing letters to Randolph College's then-Interim President Virginia Worden advising against selling art and offering help to devise alternate solutions. Margo Carlock, executive director of VAM, even came to campus to speak with trustees.

During this time, professors in the Art and History Departments were notable in their vigorous defense of the Maier's collection, both on campus and in the larger art world. The school's Faculty Representative Committee was also a source of support. Most of the Maier Museum's advisory board stepped forward to try to protect the art collection by communicating with individual college trustees and providing encouragement to staff. Maier volunteers proved to be a very effective team for getting information to the community and student docents mounted inspiring and energetic campus protests

## THE OFFENSE

In the fall of 2006, still desiring to realize cash that could be used for a variety of operating expenses from the sale of paintings based on conclusions reached during their 2004-2006 strategic planning research, Randolph College's trustees and administrators countered our efforts by questioning whether the Maier was actually a museum since it was not yet accredited by AAM. They pointed out that the Maier was "only" a quarter of a century old (as opposed to the college's 115 years); suggested that no one ever visited the museum and that it was disengaged from campus; speculated that vast portions of the collection were never seen; and painted the Maier as a financial drag on the college as a whole.

In fact, these arguments did not reflect reality. The collection, begun in 1907, had been fed by 97 years of annual exhibitions that brought the best contemporary art to campus. Approximately three quarters of the museum's operating budget was supplied by endowed funds established specifically to support its programs and acquisitions, grants, and annual membership dues. Close to 99 percent of the collection had been acquired through gift, bequest, or endowed funds. Collections were rotated regularly in the galleries and hundreds of works were also on view across campus. AAM accreditation had been a goal for several years but advancement in that area had not been endorsed by the college administration. Nevertheless, the Maier

was a long-time institutional member of AAM and staff held individual memberships.

The Maier Museum of Art was a thriving museum, noted for the excellence of the collection. It served college students as well as Lynchburg neighbors with a full program of exhibitions, publications, visiting scholars and artists, and educational programs ranging from symposia to musical performances in the galleries. The well established docent program had forged a 15-year formal partnership with local public schools. Attendance and membership were growing well. The student docent club and the summer internship program were flourishing. The Art Department's Museum Studies Program, in which Maier staff taught, was attracting an increasing number of students.

## A POSSIBLE COMPROMISE

In December 2006, a group of Randolph College professors proposed to the trustees that they explore the idea of selling a share of selected art works to the University of Virginia. They also urged the trustees to exploit Lynchburg's newfound interest in revitalizing downtown historic districts by forging an art museum to be shared and supported by both college and city. While not wholly satisfactory (the collection was still interpreted as a financial asset that would fund general college operations), the plan had aspects to recommend it, all the more so if the alternative was outright sale: the art would stay in an educational environment to which our students would have access and would remain available to the citizens of central Virginia.

The trustees accepted the concept and early in 2007 Interim President Worden initiated discussions with UVA. She and trustees would later explore the partnership concept with the Virginia

Museum of Fine Arts and with collector Alice Walton when the UVA initiative stalled.

Throughout these discussions neither professors nor staff of the Maier Museum of Art were involved in any substantial way.

Sotheby's and Christie's were invited by Worden to reappraise the most significant works in the collection in the spring of 2007 (insurance value and fair market appraisals had already been performed by independ-

ent experts in 2005-2006). The college's publicly stated desire to find a suitable partner in the academic or museum world was thus made to seem irrelevant, and the board's perception of the art collection as a financial asset was strengthened, making the possibility of outright sale seem feasible. In August, the college filed to break a trust established by the school's first professor of art Louise Jordan Smith to buy art for a permanent collection. This, too, seemed an ominous step

and in response a group of students, alumnae, and museum patrons filed a motion to intervene in Lynchburg Circuit Court. (The college has since withdrawn its suit pending the outcome of other cases.)

Partnership discussions came to an end in August 2007. College leaders, increasingly focused on the warning from SACS, were eager to take concrete steps to address financial issues. They froze salaries, laid off staff, reduced adjunct faculty, and made plans to close academic departments. In this atmosphere, and despite pleas from Maier staff and supportive faculty colleagues to continue to explore partnerships with other organizations, the trustees came to their decision to send paintings to auction. The final vote to do so took place on October 1.

## MUSEUMS ON CAMPUS

Academic museums occupy a special niche on campus and off. All across the country they hold collections both unique and remarkable and do immense good in their communities. They are blessed with built-in support from alums, and they can rely on parent schools for such benefits as the physical plant and the expertise of a community of scholars. But they are also extremely vulnerable, especially if the parent schools anticipate financial trouble. A parallel situation has been evolving at Fisk University since 2005, and several smaller schools announced plans in 2006 to sell campus art in order to fund something other than new acquisitions. These are only the most recent examples.

The crisis at the Maier Museum of Art and Randolph College is neither new nor unique—nor, for that matter, even confined to academic museums. Perhaps legal proceedings arising from the Maier Museum of Art situation will engender new law applicable to donor intent. College and university accrediting organizations may be prompted to turn more critical attention to safeguarding curricular resources such as libraries and museums. The broader, still-evolving national issue of best practices standards in all non-profits could also be affected.

Whatever the future holds, the Maier Museum experience should serve as an alert. Museum professionals and the groups that represent their interests need to be vigilant and proactive in looking after the welfare of the collections they hold in trust.

*[As of this writing the four paintings remain in the care of Christie's, pending decisions in legal actions before Lynchburg Circuit Court and the Virginia Supreme Court. The event has been covered in print media (see for example Eve Conant, "A Shot Through the Art," Newsweek (October 15, 2007, p. 85) and Stephanie Cash, "Stealth Moves at Randolph College," Art in America (December 2007, p. 35) as well as on web sites such as Lee Rosenbaum's culturegrrl blog. For up-to-date legal pleadings and news releases, see [www.preserveeducationalchoice.org](http://www.preserveeducationalchoice.org), a web site established by Randolph-Macon Woman's College alumnae leading the efforts to save these four paintings and safeguard the rest of the Maier's permanent collection.]*

*[Karol Lawson served as director of the Maier Museum of Art (VA) for eight years.]*



Sakya Lama Seated on a Throne, 18th century. In "Sacred India, Sacred Tibet," Museum of Fine Arts, FL

## California

**Berkeley Art Museum**, University of California, Berkeley □ “Gay Outlaw: Black Hose Mountain” (through Mar.) Monumental sculpture made from “unusual” materials. □ “RIP.MIX.BURN.BAM.PFA” Guest artists rip, mix, and burn elements from digital works in the museum’s collection (with the original artist’s permission) to produce new creations. □ “Goya: The Disasters of War” (Mar. 2) Napoleon’s bloody conflict with Spain in prints shown on the bicentennial of the invasion. □ “Tomás Saraceno: Microscale, Macroscale, and Beyond: Large-Scale Implications of Small-Scale Experiments” (Feb. 17) Photos, small sculptures, and site-specific installation by Argentinian based in Frankfurt, Germany, first time in the U.S.

**Irvine Museum**, Irvine □ “Romance of the Bells” (Mar.15) The effect of California missions on the artistic and social fabric of the state.

**Hearst Art Gallery**, Saint Mary’s College, Moraga □ “Pinturas de Fe: The Retablo Tradition in Mexico and New Mexico” (Apr. 6) Home altars and religious shrines—the evolution of an ancient tradition from the Spanish Conquest to the present day.

**Mills College Art Museum**, Oakland □ “We Interrupt Your Program” (Mar. 16) Group showing of video and new media works about war, power, science, technology, and gender by emerging and mid-career female artists.

**Palos Verdes Art Center** □ “The Circus Comes to Town” (Feb. 3) Paintings, sculpture, photographs, puppets, neon pieces, and more. □ “Wearable Expressions” (Feb. 22-Apr. 13) 6th biennial international juried exhibition of wearable art—jewelry and fiber pieces.

**Sweeney Art Gallery**, University of California, Riverside □ “The Signs Pile Up: Paintings by Pedro Alvarez” (Mar. 29)

**Crocker Art Museum**, Sacramento □ “Edwin Deakin: California Painter of the Picturesque” (Jan. 26-Apr. 20) Early California architecture, European landscapes and still-lives, oil on canvas, and works on paper. □ “Buddha” (Jan. 30-Apr.19).

**Cantor Arts Center**, Stanford University, Stanford □ “Bars and Stripes” (through mid-Apr.) Prints by Johns, Scully, Stanczak, Davis, Kelly, Stella, and McLaughlin from both the Marmor Foundation and the center’s collection. □ “Behind the Locked Door” (through Mar.) Display of items kept in storage for

study; interactive website invites discussion. □ “Dreaming of a Speech Without Words: The Paintings and Early Objects of H.C. Westermann” (Mar 2) Paintings, sculptures, and drawings from the 1950s and ‘60s, many based on the artist’s experiences during WWII and the Korean War. □ “Private and Public: Class, Personality, Politics, and Landscape in British Photography” (Apr. 6) Works by Cameron, Emerson, Frith, and Brandt. □ “Frederic Church, Winslow Homer, and Thomas Moran; Tourism and the American Landscape” (May 4) Three artists whose landscapes inspired tourists to visit locales opened up to travel by railroad and steamship companies.

## Colorado

**Denver Art Museum** □ “Color as Field: American Painting, 1950-1975” (Feb. 3) Gottlieb, Hofmann, Motherwell, Rothko, Frankenthaler, Olitski, Stella, and others.

**Mizel Museum**, Denver □ Through May 1: “Cultural Alarm” Artist Tamar Hirschl. □ “Evolution” Artist Debra Callan. □ “Buddhist Animal Wisdom Stories” Artist Mark McGinnis.

**Museum of Outdoor Arts**, Englewood □ “Sacred Water” (Mar. 22) Interactive multimedia installations feature animation and graphic design, photography, ceramics, woodworking, and glass pieces.

## Connecticut

**Bruce Museum**, Greenwich □ “A Taste for Chocolate” (Feb 24 ) The natural and artistic history of chocolate from the Aztec and Maya civilizations to the 20th century. □ “Navajo Textiles from the Bruce Museum” (Mar. 24) Weavings from the Transition Period (1865-1895) when technological advances moved production from blankets to rugs. □ “Robotics” (Mar. 20) The impact of robots in science and technology. □ “Phenomenal Weather” (Mar. 8 -- Nov. 30) The science behind wind, sun, snow, and extreme events like hurricanes.

**Yale Center for British Art**, Yale University, New Haven (Feb. 7 to Apr. 28) □ “British Orientalist Painters” The response of British artists to the cultures and landscapes of the Near and Middle East in the 18th and 19th centuries: Lewis, Lear, Wilkie, Dadd, Hunt, and Leighton; “Pearls to Pyramids: British Visual Culture and the Levant, 1600-1830” Intersection of British visual culture and countries of the Eastern Mediterranean: Lely, the van de Veldes (father and son), and others. □ “A New World: England’s First View of America” (Mar. 6-June 1) Late 16th-century watercolors and drawings of Algonquin Indians and flora and fauna on the coast of present-day

North Carolina by Elizabethan gentleman-artist John White; the only surviving visual record of England’s first settlement venture in North America.

**Lyman Allyn Art Museum**, New London □ “The British are Coming: British Art from the Lyman Allyn Art Museum” (Feb 4) Paintings, drawings, prints and decorative arts from the 17th through 20th centuries: Lely, Ruskin, Morris, Rossetti, Burne-Jones and others. □ “Tradition et Innovation: French Art from the Lyman Allyn Art Museum” (Dec. 31) Paintings, drawings, prints and sculpture, 17th-20th centuries. □ “At Home and Abroad: The Transcendental Landscapes of Christopher Pearse Cranch” (Feb. 25)

## District of Columbia

**National Museum of Women in the Arts** □ “A Living Tradition: Pueblo Pottery from the Permanent Collection” (Feb. 17) Celebrating the achievements of several generations of female potters from New Mexico. “The Book as Art” (Feb 3) Books geared to younger audiences.

**Smithsonian Institution** □ At the **Arthur M. Sackler Gallery**: “Patterned Feathers, Piercing Eyes: Edo Masters from the Price



Mark Janness, Monona, Hemlock Draw, Nature Conservancy, 2005. In “Earth Water, Sky,” Charles Allis Museum, WI

Collection” (Apr. 13) Japanese paintings include screen, hanging scroll, and fan formats. □ “Wine, Worship and Sacrifice: The Golden Graves of Ancient Vani” (Feb. 24) Gold, silver, ceramic vessels, jewelry, and Greek bronze sculpture, coins, and glassware found at a site in ancient Colchis. □ At the **Freer Gallery** (through Feb. 24) “The Potter’s Mark: Tea Ceramics and Their Makers” ; “Japanese Arts of

the Edo Period, 1615-1868.” □ At the **Cooper-Hewitt National Design Museum**: “Multiple Choice: From Sample to Product” (Apr. 6) The use of sampling formats since the 18th century.

**Textile Museum** □ Through Feb. 17: “Ahead of His Time: The Collecting Vision of George Hewitt Myers” Textiles from non-Western cultures collected by the museum’s founder; “Private Pleasures: Collecting Contemporary Textile Art” Lia Cook, Jon Eric Riis, Olga de Amaral, Ed Rossbach, and others.

## Florida

**Cummer Museum of Art & Gardens**, Jacksonville □ “A Kiowa’s Odyssey: A Sketchbook from Fort Marion” (Mar. 16) Drawings made by one of 72 Plains Indians who were captured by the U.S. Army during the Plains Wars, held at Fort Marion in Florida, and forced to assimilate to Western ways.

**Miami Art Museum** □ “Work in Progress; Herzog & De Muron’s Miami Art Museum” (Apr. 6) Preview of new museum

**Museum of Fine Arts**, St. Petersburg □ “Sacred India, Sacred Tibet” (Feb. 24) Bronzes, wood sculptures, and paintings inspired by Hinduism and Buddhism and ranging from the 10th to 20th centuries.

## Hawaii

**Honolulu Academy of Arts**, Honolulu □ “The Dragon’s Gift: The Arts of Bhutan” (Feb. through May) Buddhist art with a special focus on ancient ritual dances

## Illinois

**Museum of Contemporary Art**, Chicago □ “Gordon Matta-Clark: You are the Measure” (Feb. 2-May 4) Retrospective. □ “Artists in Depth” (Apr. 7) Artists whose works have been collected by the MCA: Nauman, Sherman, Judd, Koons, Lockhart, and Marshall. □ “Alexander Calder in Focus” (Apr.) Mobiles, stabiles, drawings, and paintings, 1927-1968. □ “Mapping the Self” (Feb. 10) Maps and artists. □

“Mathias Poledna: Crystal Palace” (Feb. 23-May 14) Austrian artist films the rain forest in Papua, New Guinea, as part of a 3M consortium project with the **New Museum of Contemporary Art** (NY) and the **Hammer Museum** (CA).

**Northern Illinois University Art Museum**, DeKalb □ Through Mar.7: “Revisiting Modern Japanese Prints: Selected Works from the

Richard F. Grott Collection"; "Ayomi Yoshida Installation" Site-specific installation exploring the woodblock printmaking process.

**Krannert Art Museum,** University of Illinois, Urbana-Champaign □ Through Mar. 30: "Blown Away" Works in a variety of media that focus on explosions; "Children of Arcadia" Electronic look into allegorical paintings from the Baroque period, relating them to the modern world.

**Indiana**

**South Bend Regional Museum of Art,** South Bend □ "Midwestern Views of Impressionism" (Feb. 23) Works by artists born or raised in the Midwest: Adams, Aldrich, Ball, Chase, and more through the alphabet. □ "Steven Skinner: The Little Things" (Mar. 2) Photorealistic paintings of small commonplace objects.

**Kansas**

**Dane G. Hansen Museum,** Logan □ "Kansas Art Quilters: Altered Views" (Feb. 24)) Textile art works.

**Salina Art Center** □ "New Narratives: Contemporary Art from India" (Mar. 16) Paintings, photographs, sculptures, installations, and video works.

**Wichita Art Museum** □ "Bold Expressions in Modern Art: The Buddy Greenberg Collection" (Feb. 17)

**Kentucky**

**Speed Art Museum,** Louisville □ "Gee's Bend: The Architecture of the Quilt" (Mar. 23) The famous touring creations of four generations of women from the small, isolated African-American community in southwestern Alabama. □ "Medieval and Renaissance Treasures from the Victoria and Albert" (Jan. 22-Apr. 20) A notebook in Leonardo da Vinci's hand, among other marvels. □ "Marcel, Marcel" (Feb. 17) Duchamp's *Boite-en-valise* (Box in a Suitcase): miniature replicas of paintings and objects.

**Louisiana**

**Hilliard University Art Museum,** Lafayette □ Through Apr. 19: "Balance and Power: Performance and Surveillance in Video Art"; "River of Gold: Precolumbian Treasures from Sitio Conte" □ "Transforming Tradition: Pottery from Mata Ortiz" (Apr. 30)

**Maine**

**Portland Museum of Art** □ "Bright Common Spikes: The Sculpture of John Bisbee" (Mar. 23) Large-scale abstract sculptures: nails welded and forged into organic configurations. □ "Lola Alvarez Bravo" (Mar. 16) Six decades of work by Mexico's first woman photographer. □ "New

Acquisitions 2007" (Feb. 10)

**Maryland**

**Mitchell Gallery,** Annapolis □



William Steig, *Untitled*, 1992. Pen and ink and watercolor on paper. In "From the New Yorker to Shrek," Jewish Museum, NY

"William Blake from the Syracuse University Art Gallery and Special Collections at E.S. Bird Library" (Feb. 29) Engravings in the unique style of a master. □ "Robert Motherwell and Jasper Johns: Poetic Works as Metaphor" (Mar. 11-Apr. 18) Lithographs (Motherwell) and etchings (Johns) related to the artists' literary collaborations with writers.

**Baltimore Museum of Art** □

"Rodin: Expression & Influence" (Feb. 10) Sculptures by Rodin and works by Degas, Renoir, and Picasso. □ "Matisse: Painter as Sculptor" (Feb. 3) Sculptures, paintings, and drawings. □ "Front Room: Ellsworth Kelly" (Feb. 13) Paintings and works on paper. □ "Printed Sculpture/Sculpted Prints" (Mar. 23) Sculpture as represented in European prints from the mid-16th through the 18th centuries.

**Walters Art Museum,** Baltimore □

"The Repeating Image in Renaissance and Baroque Art" (Feb. 17) Copies of works of art made between the late 14th to early 18th centuries when artists rarely thought of copies as forgeries.

**Washington County Museum of Fine Arts,** Hagerstown □

"Designing for Victory, 1914-1945: Posters from the United States Army Heritage and Education Center" (Feb. 3) History and art come together through Shahn, Rockwell, and others. □ "Making Music: Mechanical Organs" (Feb. 10) Carved and painted instruments. □ "Moonlight and Roses" (Feb. 2-Apr. 20) Works inspired by nature. □ Through April 6: "Impressionist Views: The Genteel Age" Landscapes and portraits by the early

(Metcalf) and later generation (Lawson) of American Impressionists; "75th Annual Cumberland Valley Photographic Salon" Juried showing of amateurs and pros from the region; "New Designs in Fiber Arts" Contrasting the traditional and the contemporary.

**Massachusetts**

**Institute of Contemporary Art,** Boston □ "Bourgeois in Boston" (Mar. 2) Louise's sculptures, prints, and drawings over six decades. □ "Momentum 9: Kader Attia" (Mar. 2) The French artist creates a new piece, working with students at the Massachusetts College of Art and Design.

**MIT List Visual Arts Center,** Cambridge □ "Y Portfolio" (Feb. 29) Mapplethorpe's photographic studies of flowers.

**Cape Cod Museum of Art,** Dennis □ "Jon R. Friedman: Landscapes and Portraits" (Feb. 17)

**DeCordova Museum,** Lincoln □ "Beauty and Decay: Photographs of Flowers" (Mar.) From the permanent collection. □ "Collection Highlight: Randall Thurston's Kingdom" (Apr. 27).

**Peabody Essex Museum,** Salem □ Samuel McIntire: Carving an American Style" (Feb. 24) Celebrating the Salem architect and woodcarver on his 250th birthday.

**Rose Art Museum,** Brandeis University, Waltham □ Through April 13: "Empires and Environments" Works from the collection shown with new work by emerging artists illustrate the correspondences between old and new images and forms; "Broken Home: 1997/2007" Recreation of a 1997 gallery exhibition; "Arp to Reinhardt: Rose Geometries" Geometric abstractions and how they came to prominence.

**Michigan**

**University of Michigan Museum of Arts,** Ann Arbor □ "Inge Morath and Arthur Miller: China" (Mar. 23) A creative partnership between Miller and his photographer wife that brings together photographs and journals created on trips to China in 1979 and 1983.

**Jacob Gallery,** Wayne State University, Detroit □ "Drawing in Space: An Installation by Sheila Pepe" (Mar. 7)

**Flint Institute of Arts** □ "M.C. Escher: Rhythm of Illusion" (Mar. 29)

**Minnesota**

**Goldstein Museum of Design,** University of Minnesota, St. Paul □ "Tracing History Forward" (Mar. 27) Historical works of architecture and their influence on later designers. □ Russel Wright: Living with Good Design" (Feb. 8-Apr. 20) An exploration of this influential designer's output, from housewares, furniture and fabrics to landscape design.

**Tweed Museum of Art,** University of Minnesota, Duluth □ "Portrait, Identity, Culture: Across Time, Space and Meaning—Selections from the Collection" (Mar. 4) Portraiture from the 16th century to the present: paintings, sculptures, photographs and works on paper. □ "From Dreams May We Learn: Paintings by Rabbett Before Horses" (Feb. 24) Figurative painter whose works narrate elements of Ojibwe mythology and creation stories, seen through the lens of the artist's dreams. □ "At Home(s): A Window into the World of Duluth's Collectors." (Mar. 16) Furniture, clothing, and other objects collected by local families from the beginning of the 20th century. □ "Todd Siler—All Representations of Thoughts for Art and Science" (Mar. 30) Installations of paintings, sculpture and drawing that attempt to show similarities of process bridging barriers between psychology and art.

**Missouri**

**Springfield Art Museum** □ "Multi-Cultural Exhibition" (Mar. 9)

**Montana**

**Montana Museum of Art & Culture,** University of Montana, Missoula □ Through Apr. 29: "Sordid and Sacred: the Beggars in Rembrandt's Etchings" To celebrate R's quadricentennial: works created from 1629-1654; "Miracles and Myths: Mapping the World from 1572 to 1921" Accuracies and fantasies in man's developing concept of his world.

**Nevada**

**Nevada Museum of Art,** Reno □ "Margaret Whiting: Laws of the Land" (Mar. 2) Works that combine objects from nature with discarded books—an exploration of issues related to land use. □ "The Tree: A Video by Jongsuk Lee" (Mar. 21) Tenacious urban plants in Seoul take on life with computer technology and soundtrack.

**New Hampshire**

**Art Gallery,** University of New Hampshire, Durham □ "On Gilded Pond: The Life and Times of the Dublin Art Colony" (Apr. 9) The colony and the Gilded Age that made it possible. (closed March 14-23)

**New Jersey**

**Aljira,** Newark □ "5 Days in July: A Video Installation" (Feb. 23) The 1967 Newark civil disturbance

through newsreel footage and independent films. □ “Bending the Grid: Rest in Peace” (Feb. 23) Photographs of spontaneous memorials to young people who were killed.

**Hunterdon Museum of Art, Clinton** □ Through March 30: “Cuba! Artists Experience Their Country” Work by Cuban and Cuban-expatriate artists borrowed from museums in the United States; “Nancy Moore Bess: Extraordinary Baskets” Bamboo, waxed linen, cotton thread, and raffia are among the materials used.

#### New York

**New York State Museum, Albany** □ “Cast Images: American Bronze Sculpture from the Metropolitan Museum of Art” (Feb. 24) Statuettes and portrait busts.

**Hillwood Art Museum, Brookville** □ “Peach Blossom Spring: The Dr. Robert and Patricia Magrill Collection of Chinese Art” (early April) Chinese painting, poetry, and ceramics.

**Hofstra University Museum, Hempstead** □ “African-American Highlights From the Reader’s Digest Association Collection” (Mar. 20)

**Islip Art Museum** □ “Wit on Wry” (Jan. 27) Artists look at human foibles.

**Katonah Museum of Art** □ “Horizons” (Apr. 27) Sculpture installation by Icelandic artist.

**Drawing Center, New York City** □ Through Feb. 7: “Kirstine Roepstorff: It’s Not the Eyes of the Needle That Changed” Berlin-based artist sews, glues, pins, and weaves together photocopies, fabrics, glitter, paper, and images from magazines and newspapers to construct a post-feminist narrative; “Alan Saret: Gang Drawings” Experimenting with drawings, including those made with fistfuls (“gangs”) of colored pencils swept across the page.

**Hyde Collection, Glens Falls** □ “Elihu Vedder and Italy” (Mar. 16) Paintings, drawings, a relief sculpture, and three illustrated books.

**Jewish Museum, New York City** □ “From The New Yorker to Shrek: The Art of William Steig” (Mar. 16) First major show of works by the many faceted Steig: cartoonist, children’s book illustrator, and author. □ Through Feb. 3: “Isaac Bashevis Singer and the Lower East Side: Photographs by Bruce Davidson”; “Camille Pissarro: Impressions of City and Country” Paintings and works on paper drawn primarily from New York City-area private collections. □ “Object of Desire: Yael Kanarek’s World of Awe” (Feb. 24) Animated scenes that integrate

English, Arabic, and Hebrew in an online travelogue. □ “Repairing the World: Contemporary Ritual Art:” (Mar. 16)

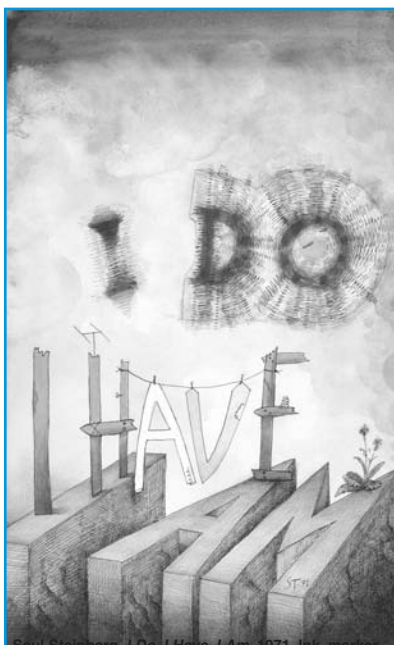
**Metropolitan Museum of Art, New York City** □ “Bridging East and West: The Chinese Diaspora and Lin Yutang” (Feb. 10) Paintings and calligraphies by leading Chinese artists of the mid-20th century. □ Through Feb. 3: “Abstract Expressionism and Other Modern Works: The Muriel Kallis Steinberg Newman Collection in The Metropolitan Museum of Art” de Kooning, Kline, Motherwell, Pollock, Rothko, and many more; “Rumi and the Sufi Tradition” Miniature paintings, calligraphy, ceramics, metalwork, glass, and textiles from the museum’s Islamic collection shown coincidental to the 800th anniversary of the birth of the Persian poet Rumi. □ “Eternal Ancestors: The Art of the Central African Reliquary” (Mar. 2) Sculptures from equatorial Africa created to portray ancestors as intermediaries with the divine. □ “Gifts for the Gods: Images from Egyptian Temples” (Feb. 18) Statues and statuettes made with precious metals and copper alloys over more than two millennia. □ Through Apr. 27: “The Art of Time: European Clocks and Watches from the Collection” English, Dutch, French, German, and Swiss horology dating from the 16th through the 18th century; “Tara Donovan at the Met” Wall-mounted installation. □ “Depth of Field: Modern Photography at the Metropolitan” (Mar. 23) □ “Abstract Expressionist Drawings” (Feb.) Pollock, de Kooning, Kline, Motherwell, and Smith. □ Through Apr. 13: “In the Light of Poussin: The Classical Landscape Tradition” Drawings and prints by Poussin’s French, Italian, and Northern contemporaries, and by later artists whom he influenced; “blog.mode: addressing fashion” Costumes and accessories from the 18th century to the present; viewers are invited to comment on the museum’s website where the fashions are posted.

**Museum of Arts & Design, New York City** □ Through Mar. 9: “Cheers! A MAD Collection of Goblets” Celebratory goblets in glass, metal, clay, fiber, wood, and mixed media; “Pricked: Extreme Embroidery” Embroidery techniques co-opted by contemporary artists.

**Museum of Modern Art, New York City** □ Through Mar. 10: “Lucian Freud: The Painter’s Etchings” Rare early experiments done in the 1940s through a rediscovery of the medium in the 1980s; “Panoramas of the Moving Image: Mechanical Slides and Dissolving Views from Nineteenth-Century Magic Lantern Shows” Synchronized 5-channel video installation using original painted or printed glass slides. □ “50

Years of Helvetica” (Mar. 31) 50 years since its introduction, the “official typeface of the 20th century” is shown in posters, signage, and more, demonstrating its beauty and versatility. □ “Focus: Alexander Calder” (Apr. 14) Early mobiles and wire sculptures created between the 1920s and 1940s. □ “Projects 86: Gert & Uwe Tobias” (Feb. 25) Twin brothers based in Germany work on large-scale woodcuts, typewriter drawings and watercolors, ceramic sculpture, and wood constructions, combined in installations. □ “Jan de Cock: Denkmal 11, Museum of Modern Art, 11 West 53 Street, New York, 2008” (Apr. 21) Floor-to-ceiling installation of photos and abstract sculptural modules made in response to the site. □ “New Perspectives in Latin American Art, 1930-2006: Selections from a Decade of Acquisitions” (Feb. 25) A diversity of mediums and a variety of styles in drawings, books, media, paintings, photos, prints, and sculpture.

**Queen Sofia Spanish Institute, New York City** □ “Mallorcan Landscapes: The Es Baluard Museu d’Art Modern i Contemporani de Palma Collection” (Feb. 2) The island as a subject for painters between 1872 and 1934.



Saul Steinberg, *I Do, I Have, I Am, 1971*. Ink, marker pens, ballpoint pen, pencil, crayon, gouache, watercolor, and collage on paper. In “Saul Steinberg,” Loeb Art Center, NY

**Loeb Art Center, Vassar College, Poughkeepsie** □ “Saul Steinberg: Illuminations,” (Feb. 24) Retrospective: drawings, collages, and sculptural assemblages.

**George Eastman House, Rochester** □ “Bloom! Experiments in Color Photography by Edward Steichen” (Feb. 3) Views of nature and flowers, and portraits of family and celebrities. □ “Heroes of Horticulture” (Mar. 2) Photographs that show culturally significant landscapes at risk

in an effort to encourage communities to safeguard their valued sites.

**Staten Island Museum, Staten Island** □ “This Was Our Paradise” (Mar.) Oral history and vintage photos relating to Spanish Camp, established in 1929 by Spanish immigrants as an escape from hot city neighborhoods.

#### North Carolina

**Mint Museums, Charlotte** □ At the **Mint Museum of Craft + Design:** “Fiberart International 2007” (Feb. 24) Traditional and cutting-edge art forms using fiber and fiber-related materials. □ At the **Mint Museum of Art:** “Made in China: Export Porcelain from the Leo and Doris Hodrof Collection at Winterthur” (Apr. 20) Objects made between 1550 and 1850. □ “With a Grain of Salt: Salt-glazed Stoneware in England and North Carolina” (Feb. 10)

**Nasher Museum of Art, Duke University, Durham** □ “Barkley L. Hendricks: Birth of the Cool” (Feb. 7) First retrospective of this American artist’s paintings.

**Waterworks Visual Art Center, Salisbury** □ Through Feb. 2: “Three Windows” Audio and video technology creates an installation which changes as visitors walk through the space; “Visible Traces” Paintings; “Disposable Views” Photorealistic paintings and prints by Chinese artist.

#### Ohio

**Akron Art Museum** □ “American Chronicles: The Art of Norman Rockwell” (Feb. 3) *Saturday Evening Post* magazine covers, paintings, and drawings. □ Through Jan. 27: “Masumi Hayashi, Meditations: Two Pilgrimages” Photos of temples and monuments in Southeast Asia. □ “Closer to Home: Watercolors by William Sommer and Raphael Gleitsmann” Two Ohio artists capture the look and spirit of the region in the 1930s and 1940s.

**Myers School of Art, University of Akron** □ “Karen Kunc: Prints” (Mar. 1)

**Toledo Museum of Art** □ “GlassWear: Glass in Contemporary Jewelry” (Jan. 31) Celebrating the union of glass and jewelry.

**Zanesville Art Center** □ “Seeing Ourselves: Masterpieces of American Photography” (Feb. 9-Apr. 6) Images dating from the 1850s to the 1980s: Adams, Bourke-White, Brady, Stieglitz, and others.

#### Oklahoma

**Gilcrease, The Museum of the Americas, Tulsa** □ “Charles Banks Wilson: An Oklahoma Life in Art”

(Mar. 9) Works by one of Oklahoma's premier artists. □ "Alfredo Zalce: El Graphico Popular" (Feb. 24) Prints by Mexican artist.

**Oregon**

**Museum of Contemporary Craft,** Portland □ Through Mar. 23: "The Living Room" Objects from the museum's collection re-placed within a contemporary domestic setting; "Touching Warms the Art" Interactive show of jewelry: viewers become touchers and wearers.

**Pennsylvania**

**Berman Museum of Art,** Ursinus College, Collegeville □ "Beggars and Choosers: Motherhood is Not a Class Privilege in America" (Mar. 22) Photographs relating to the complexities of motherhood for disadvantaged women.

**Williams Center for the Arts,** Lafayette College, Easton □ "John Crash' Matos" (Mar.16)

**Westmoreland Museum of American Art,** Greensburg □ Feb. 10-Apr. 27: "Seeing the City: Sloan's New York" The big city in paintings, drawings, prints, and photographs; "Dylan Vittone: Pittsburgh Project" B/W panoramic photos of diverse neighborhoods.

**Institute of Contemporary Art,** University of Pennsylvania, Philadelphia □ Through Mar. 30: "The Puppet Show" Contemporary art works in various media that explore the imagery of puppets; "Beyond Kiosk" A monumental kiosk of printed matter inspired by the bookstalls of Paris; audio and video projects as well.

**Philadelphia Museum of Art** □ "Frida Kahlo" (mid-Feb.-mid-May) □ Through spring: "Designing Modern: 1920 to the Present"; "Alfred Steiglitz at the Philadelphia Museum of Art"; "A Passion for Perfection: James Galanos, Gustave Tassell, Ralph Rucci"; "A Conversation in Three Dimensions: Sculpture from the Collections"; "Generations of Generosity: Gifts to the Library and Archives"; "Bonnin and Morris."

**The Print Center,** Philadelphia □ Through Feb. 16: "Moon Studies and Star Scratches" Artist Sharon Harper; "Dakar Portraits" Artist Vera Viditz-Ward; "That's Women's Work" Artist Laura Wagner.

**Frick Art & Historical Center,** Pittsburgh □ "From J.P. Morgan to Henry Clay Frick" (Feb. 3) 18th-century French furniture, Chinese porcelain, and other art pieces acquired by Frick from the estate of a fellow collector.

**Carnegie Museum of Art,** Pittsburgh □ "Designed to be Lit" (Feb.10) Lighting devices ranging from 18th-century candlesticks to Modernist aluminum lamps. □ "Forum 61: Lowry Burgess" (Mar. 23) Conceptual exploration of the earth, universe, cosmology, and humankind's relationship to these elements.

**Palmer Museum of Art,** Pennsylvania State University, University Park □ "Resonance from the Past: African Sculpture from the New Orleans Museum of Art" (Feb. 19-May 11) Ancestral masks and figures, musical instruments, ceramics, and fabric and beadwork costumes. □ "G. Daniel Massad: Loading the Work" (Feb. 24-May 25) Pastels in carefully layered picture planes. □ "Manet and Friends" (Jan. 15-Apr. 6) Etchings and lithographs by Manet and the artists with whom he often worked.



Ivory plaque with Christ Bearing the Cross, and Peter Denying Christ, Rome, c. 420-30, from the Maskell Ivories. In "Picturing the Bible," Kimbell Art Museum, TX

**South Carolina Gibbes Museum of Art,** Charleston □ "William Christenberry: Photographs, 1961-2005" (Mar. 16)

Survey, from Brownie to large format camera: Southern vernacular architecture, signage, and landscapes.

**Tennessee**

**Vanderbilt University Fine Arts Gallery,** Nashville □ "Of Rage and Redemption: The Art of Oswaldo Guayasamin" (Feb. 7-Mar. 20) Paintings, drawings, lithographs, and serigraphs by this Ecuadorian artist.

**Frist Center for the Visual Arts,** Nashville □ "Aaron Douglas: African American Modernist" (Jan 18-Apr. 13) Paintings, works on paper, and book illustrations by a Harlem Renaissance artist who spent much of his life in Nashville.

**Texas**

**Brownsville Museum of Fine Art,** Brownsville □ "37th International Art Show" (Mar. 21-April 20) Juried.

**Meadows Museum of Art,** Dallas □ "Coming of Age: American Art, 1850s to 1950s" (Feb. 24) Iconic paintings and sculptures from a period when artists sought to define an American style: Church, Eakins, Homer, Hassam, Sargent, et al.

**Dallas Museum of Art** □ "Gabriel Orozco: Inner Circles" (Mar. 30) Installation, photography, video, and sculpture. □ "Phil Collins, the world won't listen" (Mar. 23) British artist's video project, filmed in Bogotá, Istanbul, and Jakarta. □ "Indian Miniature Paintings from the David T. Owsley Collection" (Feb. 17) □ "Leonora Carrington" (Mar. 30) British-turned-Mexican surrealist painter who turned 90 in April 2007.

**Kimbell Art Museum,** Fort Worth □ "Picturing the Bible: The Earliest Christian Art" (Mar. 30) Artifacts principally from the 3rd and 4th centuries: marble sarcophagi, small sculptures, silver, ivories, gold glass, pottery, gems, coins, and scriptural texts. Works on loan from Europe and the U.S.

**Utah**

**Salt Lake Art Center** □ "David Kimball Anderson: To Morris Graves:" (Feb 2) Sculptural re-creations of Graves's still life paintings.

**Virginia**

**University of Virginia Art Museum,** Charlottesville □ "The Landscape of Slavery: The Plantation in American Art" (Apr. 20) Paintings, works on paper, photographs, collages, and installations, many by African-American artists.

**Danville Museum of Fine Arts** □ Through Mar. 9: "Elijah Gowin: Lonnie Holley Series" Photo-docu-

mentary series of Holley's art-filled Birmingham home before it was lost to the bulldozer; "Forrest Moses" Landscapes from Maine to Georgia and New Mexico in oil, monotype, and watercolor.

**Chrysler Museum of Art,** Norfolk □ "Paul Storr: Silver Gilt Breakfast Service" (Mar. 1) The work of a leading silversmith in Regency London. □ "Russian Paintings from the Chazen Museum of Art" (Apr. 27) Works created in the 1930s. □ "Bare Witness: Photographs by Gordon Parks" (Mar.30).

**Radford University Art Museum** □ "Beyond the Tartan IX: David Hodge" (Feb. 12-Mar. 3) Graphic designer's work over two decades.

**University of Richmond Museums**

□ **At the Joel and Lila Harnett Print Study Center:** "'Of Human Bondage': Etchings by John Sloan Illustrating W. Somerset Maugham's Novel" (Feb. 16) □ "Figures of Thinking: Convergences in Contemporary Cultures" (Feb. 10) 14 women artists explore some of the issues linking contemporary global society. □ "Building the Collection: Recent Acquisitions in the Harnett Print Study Center" (Mar. 30).

**Washington**

**Jundt Art Museum,** Gonzaga University, Spokane □ "Food for Thought" (Mar. 8) Prints that focus on food.

**Wisconsin**

**Design Gallery,** University of Wisconsin, Madison □ "Crafting Kimono" (Feb. 3) Making and wearing them.

**Charles Allis Art Museum,** Milwaukee □ "Earth, Water, Sky: Wisconsin's Special Places" (Mar. 9) Photographs that reveal the beauties of Wisconsin. □ "Seed Cycles: Works by Sally Kuzma" (Mar. 23) Images of plants such as corn, soybeans, sunflowers, lilies and garlic, uploaded to the computer and digitally manipulated.

**Leigh Yawkey Woodson Art Museum,** Wausau □ "Wendell Minor: In the American Tradition" & "Denise Fleming: Painting with Paper" (Apr. 13) Original artworks by two children's book illustrators. □



atrium of the Physics, DMSE, and Spectroscopy Infrastructure Project that will house the Physics Department. The work was commissioned by MIT's Percent-for-Art Program, which is administered by the List Visual Arts Center.

The Percent-for-Art Program allots funds to commission or purchase art for each new major renovation or building project. It was instituted in 1966, but earlier collaborations between artists and architects can be found around the campus. In 1985, I.M. Pei collaborated with artists Scott Burton, Kenneth Noland, and Richard Fleischner for the Wiesner Building and plaza. Artists such as Mark di Suvero, Louise Nevelson, and many others have taken part in these collaborations instituted by Percent-for-Art Program.

## FORDHAM OPENS NEW MUSEUM

Fordham University has established the **Fordham Museum of Greek, Etruscan and Roman Art** to house the more than 200 antiquities collected by alumnus financier and philanthropist William D. Walsh. The December 2007 opening revealed the largest collection of its sort held by a university in the New York area. Objects dating from the 10th century B.C. to the 3rd century A.D. and valued at \$5 to \$6 million are available for viewing by students from 8:30 A.M. to midnight, seven days a week. Regular hours for members of the general public were not yet established at the time of publication.

Having acquired all the pieces at public auctions, Walsh is comfortable about the provenance of each. "I've always focused on keeping the auction house between myself and the seller," he commented. And Jennifer Udell, Fordham's curator of university art, agrees. "We're not trying to hide anything and we're happy to work with anyone who has a legitimate claim." While provenance questions are important to the university, Udell believes it is also important to share the collection with students and the public. It's "not going to do anybody any good sitting in a private collection," she said.

## NEW BUILDING FOR CONTEMPORARY ART

In December, the **Museum of Contemporary Art** opened its first new-from-scratch building on the Bowery, in a New York City neighborhood redolent of a checkered history—the El, the seedy bars and flop houses, attempts at renewal and gentrification, the bohemian influx. A series of seemingly carelessly stacked boxes clad in shimmering aluminum mesh, the seven-story building makes a stunning statement in this recovering location. A sheet of floor-to-ceiling glass is the only thing that separates the street and sidewalk from the inner museum—a triumph of the attempt to bring art and the museum into the stream of life on the street.

The architects Kazuyo Sejima and Ryue Nishizawa, creators of the 21st Century Museum of Contemporary Art in Kanazawa, Japan, conceived of the building as a series of unmatched galleries, stacked one above the other. The galleries are of varied sizes and shapes, some small, some tall, each subtly—and differently—lighted by narrow skylights that are the result of the asymmetric stacking of the building.

The museum's inaugural exhibition

"Unmonumental: the Object in the 21st Century" is a review of assemblage sculpture—low tech, modest, made with found objects and materials. Absent are expensive materials, shiny surfaces, heavy machinery, computers, paintings, installations, videos, and the usual roster of greats such as Koons, Viola, Barney, Bourgeois, and the others. As reported by Roberta Smith of *The New York Times*, "Almost nothing here needs to be plugged in and nearly all of it looks on first glance like junk or detritus. One result is a strange combination of save-the-planet zeal and visual consistency...."

## BIENNIAL PLANS UNDERWAY

Curators of the 74th Whitney Biennial (March 6-June 1)—Henriette Huldish, Shamim Momin, and Donna De Salvo—have named the 81 artists they have chosen to exhibit their work. They include veterans and newcomers. More than usual will focus on performance art and works that utilize music; collectives will be much in evidence. The museum's first-time collaboration with the Seventh Regiment Armory on Park Avenue and the Art Production Fund will result in the display of works such as performances, large-scale installations, and events that could not be shown in the Madison Avenue building.

The first New Orleans biennial Prospect.1 is scheduled to take place from November 1-January 18, 2009.

Director Dan Cameron has announced the names of partner institutions that will host exhibitions and events, making it what is described as "the largest biennial of international contemporary art ever organized in the U.S."

Eleven venues include the Historic New Orleans Collection, the National World War II Museum, the Louisiana African-American Museum, and the Ogden Museum of Southern Art.



H. Andrew van Wyk, *Eating Something*, 1963. Hardboard relief print. In "Food for Thought," Junnt Art Museum, WA

## WARHOL FOUNDATION CELEBRATES

On its 20th anniversary, the Warhol Foundation for the Visual Arts has published a voluminous report on its finances and philanthropy, both of which are prodigious. Of three slim volumes, boxed in glossy black, two give stunning evidence of the foundation's good works, some \$200 million strong in cash grants since 1987 (\$11 million this year for exhibitions, artist residencies, publications, public programming, and individual artists and writers); the third is a collection of polaroid and black and white photographs, examples of some 28,500 that have been donated through the Andy Warhol Photographic Legacy Program to more than 180 college and university museums and galleries across the country.

## DENVER/ATLANTA/LOUVRE

The Louvre in Paris has entered into a new partnership with yet another American museum. The first was the **High Museum** in Atlanta, starting in October of 2006. Under their agreement, the High was to receive 180 works for nine exhibitions over a period of three years; the Louvre, in return would receive \$6.4 million, to be used for restoration of its 18th-century furniture galleries.

The Denver Art Museum, the Louvre's new partner, will pay a fee to the High to cover shared costs of shipping, crating, and publications, among other expenses. Denver will also pay a fee to the Louvre.

## NAZI CONNECTION?

The new **Grohmann Museum** at the Milwaukee School of Engineering is dedicated to showing "the evolution of human work," without the benefit of signage or literature on provenance. *The Milwaukee Journal-Sentinel*, reporting on the opening in October 2007 posed the mystery: why works that were created under the Third Reich are displayed without text explaining their history.

The more that 700 paintings and sculptures that are housed here are by little known German and northern European artists; some are attributed to old masters. The subject matter is invariably "Men at Work."

German-born Eckhart G. Grohmann, the museum's founder, had a three-storey brick building re-formed into his private "Kaiserdom," a mini model of the Reichstag in Berlin, complete with glass turret and a phalanx of larger-than-life bronze workers parading across the rooftop. Ceiling paintings and stained glass windows show more men at work.

Many of the works on display are by artists who were endorsed by the Third Reich and were exhibited in official Nazi exhibitions, some collected by Hitler. The museum labels tell only their names, dates, and titles of their works.

## NEW BILL SEEKS TO CHANGE GIFT GIVING

A new bill has been introduced in the House of Representatives that is intended to ameliorate the 2006 changes in the tax law that governs gifts of art to charity. The new law would lessen the negative effects on fractional donations—donations that are given over a period of years through fractional interests, letting the owner retain part ownership during the period of transition.

The law as it exists on the books as of October 2006 holds that a fractional gift must be completed within ten years, and that the receiving institution must have "substantial physical possession" of the work during the donation process. In addition, after the first year, the gift must retain the same appraisal value, despite the fact that it might have increased in value, thus restricting the tax deductions available to the owner.

The new bill would require that the gift be completed within nine months after the donor dies. In addition, tax deductions taken by the owner would depend on the fair market of the work each year—as the work rises in value, so would the deductions. The caveat that the museum must have "substantial physical possession" would remain in force.

Oversight would be conducted by the Art Advisory Panel of the Internal Revenue Service.

□



## COMMUNITY OUTCRY "SAVES THE ART": A DEACCESSION GONE RIGHT

by Terence Pitts

In October 2007, the Cedar Rapids Area Chamber of Commerce consigned several artworks it had owned for more than a half century to a New York auction house. The works by Grant Wood, Marvin Cone, and Norman Rockwell had been on long-term loan to the Cedar Rapids Museum of Art for nearly 25 years. Much to the surprise of the Chamber of Commerce, the community reaction against the proposed sale was immediate and vocal: stories and editorials (one was titled "Don't Let the Paintings Get Away") supporting the museum's maintaining possession appeared in the local newspaper.

The paintings, admittedly, weren't just any paintings. They were local treasures dating back to the 1920s and 1940s: early Impressionist-style works by Grant Wood (who lived most of his life in Cedar Rapids), a superb landscape by Wood's close friend and fellow regionalist Marvin Cone, and a series of watercolors from 1944 by Norman Rockwell, created for the *Saturday Evening Post* using citizens of Cedar Rapids as the models. They belonged in the museum's collection.

But the Chamber was asking close to a million dollars, money which they planned to use for much needed

community projects; the price was far beyond our financial capacity. Furthermore, the museum already had essential fundraising campaigns underway, including a capital campaign for critical exterior preservation on the recently donated Grant Wood Studio. Accordingly, when the Chamber made its decision in April, we decided not to start a "save the art" campaign.

And, to be honest, money wasn't the only factor in our position. Faced with a near unanimous vote by the Chamber board to sell their art, did we really want to go head to head with our own business community and ask them to forego a significant sum of money that they wanted to put to good use? It seemed like a no-win proposition from the beginning.

As for the Chamber, a non-profit membership organization whose mission was "to improve our strong business environment through the retention, expansion, recruitment and creation of businesses, and to enhance the quality of life in the areas we serve," the public outcry made life very difficult. The majority of people in the community thought these artworks belonged to, well, the community, and that the Chamber should donate them to the Museum of Art without further ado.

It took less than a week of letters to the edi-

tors, phone calls from concerned citizens, and newspaper stories for board and staff from the Chamber of Commerce and the Cedar Rapids Museum of Art to start talking seriously about how to bring about a satisfactory solution for both organizations. The Chamber of Commerce board reaffirmed its position that they had no choice but to sell the art. However, they would concede to accepting less than they had hoped for if a sale could be arranged so that the works would go to the museum. For our part, we at the museum accepted the notion that this would require a "save the art" campaign that might compete with our ongoing fundraising. So, with four weeks to go before the auction in New York, we all agreed to see if donors could be found for any or all of the artworks. It would take \$500,000 to acquire all of them for the museum or they would go to auction.

In the end, several community leaders and the locally owned newspaper *The Gazette* announced that they would pledge the first \$150,000; the community was challenged to follow their lead. Within three weeks, more than 250 individuals, businesses, and local foundations met the challenge. The artworks were pulled from the auction and the museum, as of this writing, expects to take possession of them before the end of 2007.

With hindsight, it is easy to think that perhaps the Chamber of Commerce and the museum

might have reached this compromise solution earlier. But, in fact, it took a public outcry and a crisis for them to lower their financial hopes and for us to ask our small community (pop. 120,000) for yet another \$500,000. And undoubtedly the looming deadline of the auction prompted people to act immediately—and generously.



Gordon Parks, *Black Muslim Rally*, 1963. In "Bare Witness," Chrysler Museum, VA

## BONUS: EDUCATION

During the campaign to "save the art" we found that the museum needed to do some public education. We discovered that people were often confused about the purpose and use of the collection. If we truly wanted these artworks why had they not all been on display for the last twenty-five years? In the public's mind, ownership was almost exclusively identified with display. Few understood how museums rotate works between storage and exhibition, and even fewer understood the inherent limitations in our ability to show the Norman Rockwell watercolors for more than a few months every few years. In response, we have been able to talk about our commitment to future generations and research, and about the benefits of having more work in storage than can be displayed at any one time.

The incident as a whole has turned into an educational experience for everyone involved. For me, it was a great pleasure to see people defining the identity of their community in terms of art—even as, at the same time and only briefly, museum attendance actually dropped.

[Terry Pitts is executive director of the Cedar Rapids Museum of Art (IA)]



## STRONG TIES TO THE UNIVERSITY SPELL A-C-Q-U-I-S-I-T-I-O-N-S

by Kathleen Walsh-Piper

The Art Museum at the University of Kentucky serves not only the university community but is also the primary and only accredited art museum for the region. Our collection funds are small and most of our collecting is responsive—accepting gifts from donors. Our donors are not only in the area, but in many cases are alumni whom we have not even met before. It is heartening and astonishing to be presented with a gift of, say, a suite of Calder prints, by an alumnus we did not know about and it demonstrates the strength of the university connection.

Because many alumni graduated before the museum was established in 1976 and may be unaware of its existence, we advertise in the alumni magazine and occasionally have a brief interview on the football game half-time radio broadcasts. Of course, the museum does not accept all gifts, but looks at the quality, condition, maintenance requirements, relevance to mission, provenance, and other factors.

Our only designated acquisition funds are part of a photography endowment, which allows one or two purchases a year. Recent acquisitions include works by Elliott Erwitt, Larry Towell, and Uta Barth (partial gift). Purchases over \$5,000 need to be ratified by our Advisory Board; this has never been a problem.

The museum has a Collectors Group which is involved in a major collection purchase, usually every two or three years. A couple can donate \$500 (for one vote) or \$750 (for two votes) for the opportunity to vote on the selection. To date, this group has purchased a Mary Cassatt print, a Deborah Butterfield sculpture, and a watercolor and sculpture by William Zorach. The curator works with the group to decide on a work that we need for the collection, offering a choice of three options. Of course, there tends to be lobbying for favorites. Overall, this group benefits from strong leadership from the volunteer chair and our curator, and from celebrating successes! The museum also has a Docent Art Fund (established 1992) which is funded by the volunteer docent group. It is used specifically for the purchase of works by regional artists. We are working on a Collections Plan, and see this as a real opportunity for the museum to look at what we have, define our goals, and also to help donors to understand our needs and decisions regarding gifts and purchases.

[Kathleen Walsh-Piper is director of the University of Kentucky Art Museum.] □

# NOTES ABOUT AN ARTIST

Norman Percevel Rockwell was born in his parent's upper west side apartment in New York City in 1894. Early on, he was sketching the characters in Charles Dickens' novels which his father read aloud to his family. He studied in New York at the Chase School of Fine and Applied Art, the National Academy of Design, and finally the Art Students League, which proved to be the defining training that led to his initial commercial commissions, the first of which was for four Christmas cards. Following that he accepted a job as art director for *Boys' Life* magazine, the official publication of the Boy Scouts of America. That was the starting point of a sixty-year-long career as magazine illustrator. He painted his first cover for the *Saturday Evening Post* in 1916; for the next 47 years, more than 320 of his compositions were used by the magazine.

It was in 1916, after moving to New

Rochelle (NY) and setting up a studio with cartoonist Clyde Forsythe, that he married his first wife, teacher Irene O'Connor. The marriage ended in 1928. His income, by the start of WWI was remarkable for that time—he never earned less than \$40,000 a year, even through the Great Depression.

In 1930, he married Mary Barstow, moved to Arlington



(VT), and had three sons.

During these years he began his illustrations for new editions of Mark Twain's *The Adventures of*

*Huckleberry Finn* and *Tom Sawyer*, traveling to Hannibal (MO) for his source material.



During WWII he produced the *Four Freedoms* series—his contribution to the war effort. A tour of the works in the series raised \$139.9 million in war bonds.

After the war, in 1953, he moved the family to Stockbridge (MA), where his ailing wife, six years after the move, died unexpectedly. *My Adventures as an Illustrator*, his autobiography, was published in 1960, after which he married Mary L. "Molly" Punderson and continued in Stockbridge creating his own style of nostalgic artworks.

Then in 1963, he commenced a ten-year stint at *Look* magazine where his covers addressed social and political concerns such as civil rights, the country's war on poverty, and the exploration of space.

In 1973 Rockwell established a trust to preserve his life's work, placing his paintings in the custodianship of the Old Corner House Stockbridge Historical Society, which would later become the Norman Rockwell Museum at Stockbridge. In 1977, a year before his death, Rockwell received the Presidential Medal, the nation's highest civilian honor. □

Top: *Triple Self-Portrait*, 1960. Oil on canvas.  
Left: *The Problem We All Live With*, 1964. Oil on canvas.  
Right: *Art Critic*, 1955. Oil on canvas.  
All by Norman Rockwell, in "American Chronicles," Akron Art Museum, OH

## CONSERVATION: VAPOR TREATMENT

[The following explanation of vapor treatment was written by David Yanez, a painting conservator at the firm of Julius Lowy Frame & Restoring Company, Inc.]

### WHAT IS IT?

It is a procedure that uses small amounts of moisture, heat, pressure, and solvents to relax surface distortions that occur on oil paintings.

### WHAT PROBLEMS CAN IT HELP?

Most surface distortions such as cupping (cracked layers of paint curl up), dents, buckling, and protrusions can be improved by the treatment.

### HOW DOES IT WORK?

A loosely woven, porous material is sprayed lightly with a water-based solution. It is then placed against the verso of the canvas and laid on a heat/vacuum table set to a low temperature. Next a large sheet of mylar is put over the entire canvas and sealed completely to the table. Suction cups attached to a vacuum pump are placed over tiny pinpricks made in the mylar, causing the vacuum to literally suck away the vapor that emanates from the moist material.

Because of this process, moisture is directed through the canvas, gesso, and the paint layers, but no humidity remains on the surface or in the paint layer. Mild pressure created by the vacuum pump holds the various layers together so they cannot separate during the treatment.

This slowly administered minute amount of moisture, combined with gentle heat and mild pressure helps the paint relax into its original position in the least disruptive way possible.

It "coaxes" the paint back into place.

### ARE OTHER PROCEDURES NEEDED?

Generally, the next step is to consolidate or line the painting (as necessary) so the paint layer has a stable support.

### WHY NOT JUST LINE THE PAINTING?

In order to line a work with pronounced surface distortions like cupping, the painting must be put under high levels of pressure. This can further fracture the paint layer and especially with newer paintings, flatten the impasto.

Another problem with lining damaged

works without first performing a vapor treatment is weave interference. Some canvases have a weave that is so pronounced it literally imprints itself on the paint surface when heavy pressure is applied. Vapor treatments make it possible to line a painting under mild pressure, eliminating this problem.

### CAN VAPOR TREATMENTS BE USED AS AN ALTERNATIVE TO LINING?

No. Vapor treatments are used to relax the ground and paint layers back to their original form, not reattach them to their support. Infusions can be performed in conjunction with

vapor treatment. While infusions do help consolidate and reattach ground and paint layers to their supports, results will not last as long in severe cases without a new lining. Cupping, tears, and stretcher marks have a memory of their own and will eventually revert back if they have not been permanently stabilized.

### ARE ALL PAINTINGS CANDIDATES FOR VAPOR TREATMENTS?

No. Some canvases will shrink, causing even more damage to the paint layer. They may also be sensitive to heat or solvents, even though we use the absolute minimum of each. Since this type of sensitivity can't be discerned with the naked eye, the only way to know is to test each canvas before any work is considered.

A successful vapor treatment means that the conservator has reversed the distortions of the paint and ground layers; this is one step in a series toward stabilizing deterioration and restoring damage to the work with the least invasive methods. The job of the conservator is to preserve as much and add as little as possible.



Charles Harmon, *San Luis Rey*. Oil on board. In "Romance of the Bells," Irvine Museum, CA

### WHY DON'T ALL CONSERVATORS USE VAPOR TREATMENTS?

Many don't know how. It takes years of training. Being able to test a canvas, knowing the appropriate solution, temperature, and pressure level—if any one of these is wrong, a painting can be permanently damaged. □



Alfredo Zalce, *Sandias*, 1968. Relief print. In "Alfredo Zalce," Gilcrease, OK

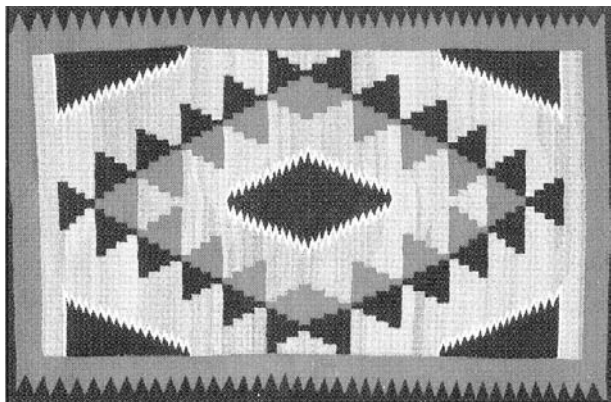
H.O. Hoffman, "Cheers! An Art Deco New Year," drawing from the *New Yorker* magazine, 1920.



## SYMPOSIUM *continued from page 1*

together; the weakness of one traded for the strength of many.

And what is the starting point of art as an innate human characteristic? According to Dissanayake in her interview with Angier, it is the universal actions that form the bond between mother and infant. The spontaneous visual, gestural, vocal cues and rituals between mother and child are replicated in the techniques and constructs of much art. "These operations of ritualization, these affiliative signals between mother and infant, are aesthetic operations too," she says. In other words, "when you are choreographing a dance or composing a piece [or painting a picture], you are formalizing, exaggerating, repeating, manipulating expectation and dynamically varying your theme." You are using the tools that mothers have used over the millennia. □



*Ganado Style Rug*, c. 100-29. In "Navajo Textiles," Bruce Museum, CT

## CURATORS

They travel a lot, looking for something that no one else knows about; they can't know everything, although they are very highly educated and have access to a mass of information; and they want to present their discoveries in interesting and arresting ways. They are called "curators," and what they are looking for is new, undiscovered art.

They love to work with friends, artists whom they know and whose work is familiar and appealing to them. But, "it's not enough just to put things up on the wall," said New Museums (NY) curator Laura Hoptman to *The New York Times*. "You want to participate in art history, to have an impact."

Question is: Can a curator have more impact by scanning the world scene, and moving from museum to museum, jockeying for a position at the institution that most closely matches his or her goals, or is it better to stay in one place, creating close ties to the board, the trustees, philanthropists in the area, and artists?

A curator's loyalty to an artist or a group of artists is particularly appealing to the artists and rewarding to the curator. Helen Moleworth, formerly of the Wexner Museum (OH) and presently at the Fogg Museum (MA) was quoted by Dorothy Spears of the *Times*, "When you work with

artists, it's an intimate relationship. You start having this conversation that takes a lot of forms. I'm interested in that continuity. I think you need to be worldly, but I don't want to go to Shanghai for six weeks and pick three artists to do a show with, out of context. With an artist I know, I think I can say much more.... I've never understood why, just at the moment when artists are making their most refined and interesting work, that as curators we're asked to set them aside for someone more youthful."

Yet, there are pitfalls. Limiting one's choice of artists to one's own generation, geographical region, and/or cultural context can result in conflicts of interest, cronyism, and provincialism. And, veering in the opposite direction can lead to chaos—too much variety, too many artists, and too much information.

The middle road seems to be favored by many: being familiar with what is out there in the wider world community is good, tempered with the awareness of art as a visual language that spans cultures, but that has specific histories.

Art of the last five years, wherever it is made, is still a questionable commodity. Making snap judgements about it, whether it is local or international, is not something a curator should do. □