

Notes...



...on Fashion

The word “cashmere” comes from an 18th-century English spelling of Kashmir, the northwestern region of the Indian subcontinent, known for its finely woven and pieced shawls, the production of which began as early as the 6th century BCE. Predominantly Muslim, Kashmir is also home to a significant Hindu population.

Cashmere wool comes from the soft undercoat of the double-fleeced Cashmere goat (*capra hircul laniger*), which sheds its winter coat each spring. The fiber is also known as *pashm* (Persian for “wool”), or *pashmina* (Persian/Hindi from *pashm*). After the gathering of the wool in the spring, the coarse protective hairs were separated from the soft underlying coat, which was then transformed into a soft fiber, dyed, and woven into what we know as cashmere.

With the increase of demand for cashmere, innovations in textile manufacture led to changes in collection methods: cashmere farmers no longer wait for the spring shedding; today they use a coarse comb that pulls tufts from the goats’ coats. Most goats today are

combed or shorn; the coarse fibers are then separated from the undercoat by means of a mechanical process.

History

In the early 18th century, as the British East India Company began engaging in regular trade with the Indian subcontinent and China, soldiers returned from the colonies with cashmere shawls—a form of dress popular with Kashmiri men. Imported to England and Scotland, these same shawls became a sign of wealth and taste in the world of fashion. Josephine Bonaparte, in sporting *les cachemires*, brought the fashion to France and thence across the ocean to America. Sir Walter Scott’s biographer recorded that the bridal trousseau presented to Scott’s bride in 1797 included a Kashmir shawl that cost 50 guineas, a large sum at the time. The high costs of imported shawls spurred European textile manufacturers to imitate Kashmiri designs in the production of lower quality, less costly replicas.

Then, early in the 19th century, weavers in the town of Paisley, Scotland, began mass production of what they called cashmere shawls, later known as “paisleys.” With the advent of the jacquard loom (a mechanical machine invented by Joseph Marie Jacquard in 1804) Scotland went on to move weaving from a cottage industry to an industrialized process. The fashion for paisley shawls peaked in Europe

around 1800, and by the mid-19th century the fad had reached the heartland of America.

[Information provided by the Bruce Museum (CT) where a collection of Kashmir shawls is on view.]

...on Housekeeping

While getting tarnish off your flatware at home might be an occasional inconvenience, curators and conservators find it a threat to irreplaceable works of art.

Scientists from the A. James Clark School of Engineering at the University of Maryland, in concert with conservators from the Walters Art Museum (MD), are developing and testing a new, high-tech way to protect the silver art objects and artifacts that are in the care of the museum. They project that the technique, called atomic layer deposition (ALD), will be used to create nanometer-thick, metal oxide films that, when applied, are both transparent and optimized to reduce the rate of silver corrosion. The films are created when an object is exposed to two or more gases that react with its surface.

“ALD gives us an exquisite level of control, literally at the atomic level,” says Ray Phaneuf, a professor of materials science and engineering who is working on the project. “It’s an effective, low-cost strategy to reduce corrosion that preserves artifact appearance and composition while complying with the rigorous standards of art conservation practice.”

Explaining the goals the new coating must achieve, Walters Art Museum conservation scientist Glenn Gates says: “First, its appearance must be acceptable for display in a museum context. It has to be tough enough to endure transport and handling, but not so tough that it can’t be removed. It needs to be completely removable so an object can be re-treated to meet future standards of conservation and aesthetics. And finally, it should

not cause any harm to a piece, even if it breaks down.”

Having worked with the Walters’ silver collection, Gates is well acquainted with the battle against tarnish. He points out the “mascot” of the project: Antoine Louis Barye’s 1865 *Walking Lion* sculpture, which is a prototype of the sort of piece that could one day benefit from the new treatment. Cleaned and lacquered twice since 1949, both times having deterioration problems with coatings, it is currently without any coating and must be kept in a special exhibition case to ward off tarnish. “The *Walking Lion* represents a complex

DIRECTORS MEET, EAT, PONDER, AND LEARN

“Survival Strategies for the Recession-Weary Leader” was the theme for the 2010 Art Museum Partnership Directors Forum. The theme song: collaborate, communicate, and partner. So advised the curators, consultants, mentors, registrars, art shippers, and insurers addressing the October conference held at public and private art venues throughout New York City.

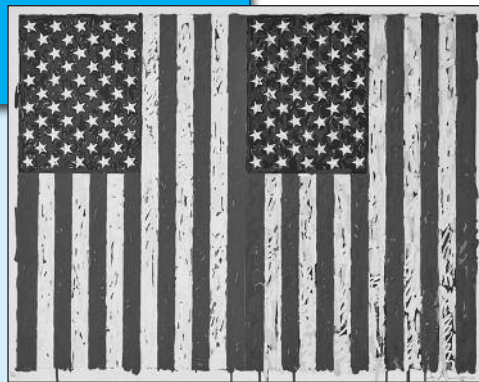
Open to all American art museums and non-profit galleries, the Art Museum Partnership was founded in 2006 by John Nichols, executive director, and Katherine Crum, president, to help small to mid-sized organizations network, create smarter programs, and cut costs. “The conference is a great opportunity to meet and have an informal and informative setting for exchange....We have so few occasions for such unpressured time,” said Holly Block, director of the Bronx Museum of the Arts.

“What do you have that no one else has?” asked keynote speaker Tom Finkelpearl, executive director, the Queens Museum of Art. Speaking at a welcome dinner at the National

Arts Club,* he noted that “Queens is not in mid-town Manhattan—but it ‘has’ an eclectic community where Latinos and Asians share neighborhoods with older generations of Italian, Jewish, and Irish immigrants.”

He explained how he was able to transform his “under-known” organization by forging community-based partnerships—one with libraries that offered courses such as Photoshop and Chinese brush painting taught in Mandarin, Korean, and Spanish. Such efforts gave people a reason to visit the museum, which in turn helped grow audiences for the broader curatorial partnerships that the museum shares with the Museo del Barrio, the Bronx Museum, and the Neustadt Collection of Tiffany Glass.

Programs and events are lively. But, like bookstores and memberships,



continued on page 4

continued on page 3



Director's Corner

Animal Caricature: An Exploration of Irreverence

by Robert S. Wicks, Ph.D.

Is it coincidence that our museum's "contact us" page contains caricatures of each staff member? That the illustrator C.F. Payne, well known for his caricatures of celebrities and political figures, is a graduate of Miami's studio art program? Or that colleague Clive F. Getty recently completed a long-awaited monograph on the French illustrator J.J. Grandville (1803-1847), known in his lifetime as the "King of Caricature"?

A visitor to our website will notice that one portrait is missing. Our former curator of exhibitions departed at the end of February, leaving a major hole in exhibition planning for six months until a new curator was hired. It fell to the collections manager/ registrar and me to complete the fall 2010 exhibition series, "Creatures Great & Small." In doing so, we proceeded to devote three galleries to an exploration of animals in art. This included works from our permanent collection, as well as some 40 books selected from The Edgar and Faith King Children's Literature Collection at Miami University. These books formed an exhibit called Animal Tales: Storybooks for Children.

In the course of planning the educational programming for the exhibit, I prepared a talk on animal caricature. As an undergraduate, I had studied the wonderful *Choju-giga* scrolls from 12th-century Japan that depict frolicking animals taking on human roles. One especially humorous scene includes a frog posing as a Buddha. Previously, when I had worked on our 2009 exhibition "Darwin's Firsts," a selection of his publications celebrating the 150th anniversary of *On the Origin of Species*, I had encountered the orangutan/human caricature of Charles Darwin. The title of my talk eventually evolved into "Animal Caricature: A History of Irreverence."

Ancient myths to animated films

The subject of animal caricature is broad, ranging from animal parodies of ancient myths and fables to the animated films of Disney and Pixar. Start with the human/animal hybrid in ancient mythology. Think of the minotaur, a man/bull creature who inhabited the labyrinth at Minos on the island of Crete. Better yet, consider the centaur, composed of the contradictory natures of man and horse, containing within itself the germ of what eventually became phrenology, the quasi-scientific study of physical characteristics and associated personality traits, which gained prominence in the 18th and 19th centuries.

Between these two extremes of time and space lies an incredibly rich resource for caricaturists: medieval grotesques, manuscript illuminations, emblemata, natural curiosities, mythical and fantastical creatures, all of which, directly or not, supplied artistic fodder for the incisive social critiques of Goya, Daumier, Grandville, Nash, and Magritte, and contemporary artists such as David Levine and Patricia Paccinini.

The challenge became: how to determine when an artistic rendering crossed the line from a sanc-

tioned characterization, such as that used in religious iconography, for example, to caricature, which, in the words of art historian E.H. Gombrich, gloried in "the conscious distortion of the features of a person with the aim of ridicule."¹ And related to that: how to identify the intended audience for a particular caricature and gauge the likely response of the targeted individual (or group). In other words, the context in which a given work was produced and "exhibited" becomes central to gaining a fuller appreciation of its motivation and impact.

A 3rd-century human/animal graffito from the Palatine Hill in Rome helps to clarify these issues. An awkwardly lettered inscription identifies Alexamenos as the youthful soldier who worships a donkey-headed figure undergoing crucifixion. Carl Jung noted, "It was found in the rooms of the training school for the imperial cadets. There was a young Christian among them apparently, and the other boys, to make fun of him, made a rough sketch on the wall of a cross, and the crucified man had an ass's head; then in bad Greek they wrote at the bottom: *Alexandros [sic] sebei theon*: Thus 'Alexandros [sic] worships his god.' The idea that Christ, the crucified one, should have an ass's head comes from confusion with Yahweh, the Jewish god. It was a legend in Rome that the Jews worshipped an ass in the temple at Jerusalem. . . ." (*Seminars*, 1930-34, Volume 1, p. 1122). Although well known today, the graffito would have fulfilled its purpose if it was seen by the young cadet alone. No larger audience was intended. We can only imagine what his response would have been. Although presented as a mocking caricature of the cadet's religious faith, the graffito to this day retains its historical value as the earliest surviving rendering of the Christian crucifixion.

Renaissance and pre-modern animal/humans

During the 16th century, animal/human hybrid caricatures ridiculed both Catholicism and the Reformers. In a 1545 anti-Papist woodcut by Lucas Cranach, the Pope is portrayed as a donkey dressed in liturgical robes playing a bagpipe. The accompanying caption reads: "The Pope alone can interpret Scripture and sweep away misapprehension in the same way that a donkey alone can play the bagpipes and get the notes right." A slightly earlier anti-Reformation woodcut depicts Martin Luther as a bagpipe being played by the devil. Readers will recall the right panel of Hieronymus Bosch's *Garden of Earthly Delights*, which uses the bagpipe both as the source of grotesque animal/human hybrids and as an iconic tavern sign. In medieval lore, the bagpipe was a symbol of lust, lechery, and gluttony; the woodcuts would have reinforced pre-existing attitudes among the competing faiths of northern Europe at the time.

Donkeys have long symbolized ignorance and the inability to perform more than repetitive or menial tasks. In his series *Los Caprichos*, on the caprices or vices of society, Francisco Goya (1746-1828) uses the pack animal to represent the Spanish upper class. He effectively turns the world upside down, helping to point out society's inequities. Especially telling is image 42 in the series, which shows two laborers saddled by nearly overwhelming burdens; each has

an enormous donkey on his back; the donkeys stare tauntingly at the viewer. The title, *Tu que no puedes* ("You who cannot"), is a reference to the fact that the Spanish nobility took economic advantage of the hardworking poor. In image 40, *De Que mal morira?* ("Of what illness will he die?"), the donkey is dressed as a rich physician taking the pulse of an ailing patient. Will the patient be victim of the disease or of the treatments prescribed by the ignorant doctor? A favorite is image number 39, *Asta su Abuelo*. ("As far back as his grandfather"), in which a suited donkey, seated in a study, examines his genealogy. Row upon row of the donkey silhouettes are identical, a reminder of the in-bred nature of European royal family trees, at the same time evoking (for the modern viewer at least) the motion studies of photographer Edward Muybridge more than a half century later.

Influenced no doubt by Goya's success, French illustrator J.J. Grandville used a similar upside-down approach in his caricatures, dressing animals and insects in human attire. On occasion Grandville adopted the donkey in his art. In his *Les Fleurs Animées* of 1847, for example, Grandville depicted a thistle-clothed maiden protecting herself from the advances of a donkey-headed gentleman with a dagger-like spine aimed at his upraised hand.

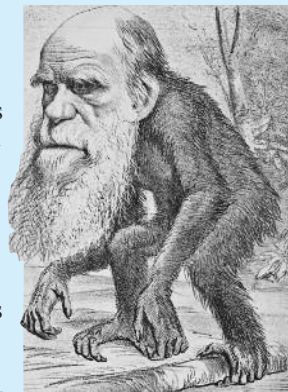
In other works Grandville takes his satire one step further than Goya through the effective use of shadows which transform the very nature of the subject being depicted. In the illustration entitled *Les ombres portées* ("Cast shadows"), published in the magazine *La Caricature* on March 11, 1830, the shadows cast by French officials become the non-human characters they most closely resemble—a crow, a pig, the devil, and an enema syringe, the syringe representing the cleansing of the public record.

In *Les Métamorphoses du Jour*, a volume by Grandville first published in 1829, human subjects take on animal faces (the frontispiece depicts a lantern slide presentation with human heads morphing into animals), revealing the true bestial character of humanity.

continued on page 10

Top: Robert S. Wicks, by Dan Chudzinski.

Left: Anonymous, A Venerable Orang-Outang. A Contribution to Unnatural History, Published in *The Hornet*, March 22, 1871.



museum VIEWS

Editor: Lila Sherman
Publisher: Museum Views, Ltd.
2 Peter Cooper Road, New York, NY 10010
Phone: 212-677-3415 **Fax:** 212-533-5227
Email: lsher116@aol.com.
On the web: www.museumviews.org.

museum VIEWS is supported by grants from the Horace W. Goldsmith Foundation and Bloomberg.

museum VIEWS is published 4 times a year: Winter (January 1), Spring (April 1), Summer (July 1), and Fall (October 1). Deadlines for listings and art work are November 15, February 15, May 15, and August 15.

shape that, difficult to coat with traditional lacquer, might benefit from ALD protection," he explains.

A three-year project, testing of the new technique continues on small samples of silver and on Gates' own collected objects; the Walters, however, plans to wait to treat its own collection until the method has been proven effective and safe. The investigation into this procedure is one of the first projects to be funded by the National Science Foundation's Chemistry and Materials Research at the interface between Science and Art (SCIART) grant program, which supports projects in the field of cultural heritage science through the funding of collaborations among conservation experts in museums and scientists in academia. The SCIART program will be highlighted at the 2011 notional meeting of the American Chemical Society, which has invited the team to present their work.

[Information provided by the Walters Art Museum (MD)]

...about a Slum Artist

The TED conference, the California lecture series named for its roots in technology, entertainment, and design, announced its intention to award its annual \$100,000 prize for 2011 to the Parisian street artist known as JR whose work consists of huge photographs plastered across downtrodden neighborhoods around the world. Usually, the photographs depict and extol the local residents.

Recipients of the prize—among them Bill Clinton, Bono, biologist E.O. Wilson—commonly have used the money in support of a "wish": an intention to devote the money to a humanitarian project that will inevitably draw donations and other help from the organization's corporate partners and influential supporters.

JR's "wish" is expected to involve his own kind of guerrilla art, which he has been creating in slums in Brazil, Cambodia, and Kenya, where outsize photographs, printed on water-proof vinyl, doubled as new roofs for ramshackle houses.

...about Art Exchange

In an "Art Exchange" Program, put together at the James A. Michener Art Museum (PA), artists donate work that is then exhibited at social service agencies across Bucks County. The artwork hangs in public areas where the largest number of people congregates.

"Part of our mission is to make art accessible to underserved populations, so we are delighted to act as an intermediary between artists and these important community organizations," says Museum Director/CEO Bruce Katsiff. "Because artwork is exhibited in places that attract a large number of visitors, artists feel good knowing they are in active dialogue with audiences too frequently omitted from the conversation," says Director of Programs Zoriana Siokalo.

The museum is partnering with the Senior Artists Initiative (SAI) for this program. Founded in Philadelphia in 1996, the SAI was created to assist senior artists in understanding

the need for, and processes involved in, organizing their life's work, and to develop programs that provide recognition for senior artists. The Michener was one of the first sponsors of SAI's docent and internship program for museums in the Greater Philadelphia area.

...about a Health Hazard

Some 100 million hand painted sunflower seeds comprise the work *Sunflower Seeds* by the Chinese Artist Ai Weiwei. "An Oceanic new installation in the cavernous Turbine Hall" (*The NY Times*) at the Tate Modern in London, covers a vast expanse of floor with seeds to the depth of about four inches. Visitors were invited to wade in, sit in, recline in, or toss about in this sea of black-and-white crunchies. Until...

It was determined that the dust raised by the visitors' rompings was the source of a possible health hazard. The Tate, in its wisdom, and in consultation with the artist, immediately banned people from sloshing about in the seeds. The work can now only be viewed from behind ropes or from the bridge that spans the Turbine Hall a floor above.

...about a Collaboration

Sixteen museums and historical organizations, together with an encouraging number of individual supporters in the state of Maine came together to save a collection of Maine artifacts—17 rare 19th-century hand-painted banners. When it was discovered that the banners were to be sold at auction, the consortium leapt to the rescue, raised enough money to cover the auction price, and saved the banners for future generations to appreciate as one of Maine's historical treasures.

They were commissioned by the Maine Charitable Mechanic Association, in downtown Portland, in the early 1800s to promote skilled trades. Painted on linen, most of them were executed by decorative painter William Capen; many have fringes and were originally attached to wooden arms for hanging or carrying in parades.

The institutions concerned enough to make the effort to save the banners were: the Maine Historical Society, Portland Museum of Art, Maine State Museum, Maine Maritime Museum, the Maine State Historian, Bates College Museum of Art, Bowdoin College Museum of Art, and Colby College Museum of Art.

...taken at a lecture on Starting and Managing a Major Gifts Program

Kimberly Hawkins, partner at the firm of Raybin and Associates in New York, held forth on the above subject at the recent Directors Forum. (See p. 1).

- *On giving to arts organizations:*
 - Total giving in 2009: \$303.75 billion.
 - Giving to arts, culture, and humanities organizations: \$12.34 billion, or 4% of the total.

- Giving in 2009 was down 2.5% from 2008.
- Giving in 2008 dropped 6.6% from 2007.
- *The reasons for a major gifts program?*

- Money.
- Sustainable revenue.
- Identify new donors and bring them closer.

- Prepare for eventual campaign.

- *On starting a major gifts program:*

- You need a development committee or other volunteer group willing to help.

- You need a group of people with some connection to the museum: members, event attendees, volunteers/docents, donors to arts programs at your university, or others.

- *What else do you need?*

- Some institutional capacity to thank and recognize major donors.

- Fundraising staff is helpful, but not necessary.

- Commitment from board and staff leaders to make major gifts a priority.

- *How to get started:*

- Convene the development committee or enlist a group of board and friends willing to help.

- Identify 25-50 prospects who have some connection and the capacity to make a major gift.

- Create "A" and "B" prospect lists based on an individual's readiness to be asked, his/her relationship with the director and/or board member/s.

- \$\$\$ (basic and essential).

- Focus on the top 25 (the "A" list) with the goal of getting 10-15 major gifts in the first year.

- Gather basic information on "A" prospects (their connections to the museum, the board, or members of the staff; their gift/membership history; business information; other know philanthropy).

- Arrange regular meetings of the development committee during which cultivation and solicitation strategies are planned for each prospect (plan on using curatorial/education staff to help tell the story to the prospect; make assignments and set deadlines; review everyone's progress at regular meetings).

- When strategies for "A" list are in progress, begin working on the "B" list.

- *For university-related museums:*

- cultivate a relationship with the university VP for Development.

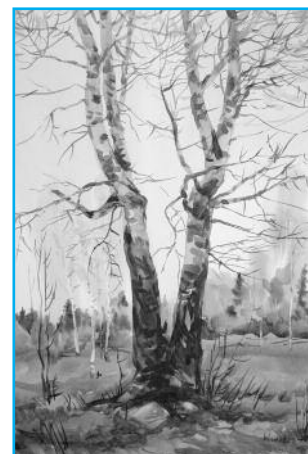
- Understand and respect prospect clearance guidelines.

- Think big: Is there a project/program that would benefit the museum and the university if you made a joint ask for a very large gift?

- *Building a high level donor group:*

- Educate donors on what it takes to run a museum—curatorial, conservation, and exhibition realities—and costs.

- Set the membership fee high enough to make it exclusive, reasonable



continued on page 4

enough to recruit a critical mass of members; or have multiple levels with varying benefits.

• *Attracting your donor group:*

– Provide unique and attractive benefits: in-house and outside speakers, behind-the-scenes tours, educational courses, travel programs, gatherings with artists, writers, etc., adopt-an-artwork program, the option to vote on an object for the museum to purchase, listing in the annual report, newsletters, etc.

• *The role of the board:*

– The board can help by suggesting prospect names, making introductions, organizing/hosting events, lunching with a prospect together with the director, talking about the museum, thanking donors, asking for gifts.

• *Tips for Solicitation:*

- Work in teams.
- Do the easiest first—success is motivating.
- Treat the prospect as you would want to be treated.
- Have a strategy, but respond to the situation

at hand.

– Never say: “We’ve got you down for...”

– Always ask the prospect to consider joining you in making a gift.

– Remember that people make decisions with their heads and their hearts.

– Remember that it’s a conversation, not a request, demand, or the like.

– Passion matters more than technique.

– Remember that giving for something you care about should be a joyful experience.



Angela Babby, Bobby Angel. Enameled glass mosaic. In “Angela Babby,” Missoula Art Museum, MT

DIRECTORS MEET *continued from page 1*

they seldom keep museums in the black. A morning of talks at the Museum of Art and Design focused on how museum consultants can help weary directors. The museum’s Chief Curator David Revere McFadden, welcomed Forum participants with a private tour of the exhibition, “Dead or Alive”—art, made from once living matter that spoke eloquently to the transformative powers of creative thinking.

Afterward, Kevin Grogan, director of the Morris Museum in Augusta, Georgia, introduced panelists who probed the topic “Investing in Consultants: The Value of an Objective Perspective.” Shirley Jenks (Jenks Group, LLC) offered suggestions for managing relationships with board and staff. Kim Hawkins (Raybin Associates) shared her “Top Tips for Solicitation,” advice that included “Never say ‘we have you down for...’” (see p. 3)

On day two, the Museum at the Fashion Institute of Technology (FIT) hosted participants and speakers on “Lying in Wait: Mining the Permanent Collection,” a session devoted to the challenge of creating cost-effective exhibitions. Director Valerie Steel welcomed everyone with a tour of the exhibit “Japan Fashion Now.” Joseph Ruzicka, scholar and independent curator, introduced an impressive panel of speakers: Gillian Forrester, curator, Yale Center for British Art; Marilyn Kushner, curator, New York Historical Society; Nadine M. Orenstein, curator, Metropolitan Museum of Art; and Edward C. Papenfuse, archivist, Maryland State Archives.

Gillian Forrester described “Art and Emancipation in Jamaica: Isaac Mendes Belisario and His Worlds,” an exhibition culled from a selection of lithographs depicting Jamaican masquerades. Stretching the limits of the genre to deal with the general issue of enslaved, ethnographic types, she instituted a program of community events celebrating Jamaican culture.

Marilyn Kushner’s exhibition “Here is New York: Remembering 9/11” also created synergies with the local neighborhood. It was a display of photographs taken on September 11, 2001, spontaneously snapped by people using their personal and cell-phone cameras. An homage to those lost, the show featured thousands of images, hung on wires with paper clips, displayed with artifacts rescued from

the tragic scene.

In the afternoon, host Bob Crozier of Crozier Fine Arts opened the proceedings, titled “The Registrar Was Right,” with some questions and some warnings: “Does your storage company have an alarm system? Do they turn it on? Beware of vans with neatly painted ‘professional art shipper’ signs. There are no standards for art storage and shipping!”

So, he went on, communicate with your museum registrar, a trouble-shooter who can research prospective art handlers and save precious dollars and time. Among the following speakers, Maureen McCormick, chief registrar at the Princeton Art Museum, cautioned against “Scope-Creep”—that which happens when an exhibition from the permanent collection expands to include unanticipated loans. “Insist on an exhibition plan with a checklist,” she said. This helps registrars target messy situations; objects needing framing or conversation; works posing security or insurance problems; works that won’t pass Fish and Wildlife inspection.

At the end of the second day of the Directors Forum, participants bid farewell to each other and New York at the Onassis Cultural Center, surrounded by “Heroes,” an exhibition organized by the Walters Art Museum (MD). They went off to Massachusetts, Arkansas,



California, and points in-between, some to tend enormous Frederick Church landscapes, others to oversee works as small as a Charles M. Schultz *Peanuts* comic-strip. Wherever, whatever, they went home energized by new ideas, affirmed by a new network of colleagues and friends, and a lot less weary.

*Tom Finkelppearl’s excellent address can be heard in its entirety on <http://urls.artonair.org/history>.

[Joyce Beckenstein is an art historian and arts writer.] □

...on an Art Forger

In an article that appeared in the November issue of *The Art Newspaper*, Helen Stoilas reported the following:

“New York: Museums and universities across the U.S. are being targeted by a suspected art forger who has tried to donate works, complete with auction house records, that the museums now believe to be fakes. In September, a man posing as a Jesuit priest visited the Hilliard University Art Museum in Lafayette, Louisiana, and tried to donate a work that the museum says was a skillful forgery.

“Research into his previous donations at other museums has uncovered a history of what appear to be fraudulent gifts going back 20 years.

“...According to Mark Tullos [director of the Hilliard Museum], a man dressed as a Jesuit priest came to the museum wanting ‘to donate a painting in honor of his late mother.... He brought an American Impressionist painting he purported to be by Charles Courtney Curran with what appeared to be proof of provenance.’ Tullos said the man, calling himself Father Arthur Scott, first wrote to him on what appeared to be church letterhead.... Father Scott paid a visit. ‘He got out of a red Cadillac dressed like a priest, with the collar and pin,’ said Tullos. The museum accepted the painting, issued a receipt, and Father Scott ‘blessed us in the parking lot’ and left....”

Afterward, close examination by the museum’s registrar revealed the “tell-tale dot matrix pattern of a reproduction, which had been painted over and signed.” Reminded of a previous incident in which a man called Mark Landis (Tullos recognized his picture as being Father Scott) had attempted to donate a work to the Louisiana State University Museum of Art in 2009.

More cases came to light as Tullos began informing his colleagues. Mark Leininger, registrar at the Oklahoma City Museum of Art at the time, came across “Landis” in 2007, and has since compiled a dossier of his attempted donations.

So far Leininger has found over 30 U.S. well recognized and reputable museums that have been approached by a man going

continued on page 11

Alabama

Tennessee Valley Museum of Art, Tusculumbia □ “Nature Photography” (Feb. 6-March 12) Images of the area’s abundant wildlife and the habitats that support it.

Arizona

Museum of Northern Arizona, Flagstaff □ “Jake Brookins—Dreams: Realizations: Contemplations: Fantasies” (March 27) Retrospective of work in ceramics, metal, and paint.

California

Pomona College Museum of Art, Claremont □ “Helene Winer at Pomona” (Feb. 19) Second part of a three-part initiative, “It Happened at Pomona: Art at Pomona College 1969-1973.” In this section are works gathered for exhibitions curated by director/curator-at-the-time Winer.

Monterey Museum of Art □ Through Feb. 7: “In Process: Ingrid Calame” Large-scale abstract wall drawing created by transferring dry pigment over a pierced cartoon, and other smaller works; “Miró, Matisse & Picasso” Matisse’s Jazz portfolio, Picasso’s classical period, and calligraphic lithographs by Miró; “Cabaret Calaveras: Día de los Muertos Figures from Mexico” Papier maché figures by Pedro Linares, folk artist, celebrating this ancient festival; “Hung Liu: Seven Poses” Pigment prints all about femininity, based on images of Chinese courtesans.

Oakland Museum of California □ “Mark Dion: The Marvelous Museum” (March 6) Multiple site-specific installations and interventions that draw on the museum’s art and history collections—overlooked orphans, curiosities, and other treasures, some of which lie outside the present museum’s focus.

Crocker Art Museum, Sacramento □ “A Pioneering Collection: Master Drawings from the Crocker Art Museum” (Feb. 5) Works purchased between 1869 and 71: Dürer, Fra Bartolommeo, van Dyck, Fragonard, and others. □ “The Vase and Beyond: the Sidney Swidler Collection of the Contemporary Vessel” (April 10) The 20th-century studio movement on display as well as objects made in this century. □ “Paul Jenkins: The Color of Light” (Feb. 20) □ “Gottfried Helmwein: Inferno of the Innocents” (April 24) Paintings and photographs that survey a career begun in Vienna and continued in and influenced by California.

San Jose Museum of Quilts & Textiles □ Through Jan. 30: “Cream of the Cloth: Quilts from the Marbaum Collection of Hilary & Marvin Fletcher” Contemporary art quilts; “Yvonne Porcella: Bold Strokes” Retrospective spanning 25 years of influential works.

De Saisset Museum, Santa Clara University, Santa Clara □ “LandsCapes: Glimpses of Everyday California” (Jan. 28) Images in many styles of unnoticed sites in the state. □ “The Veil: Visible and Invisible Spaces” (March 11) A diverse group of artists portray a diverse interpretation of “the veil.”

Cantor Arts Center, Stanford University □ “Chiaroscuro Woodcuts from 16th-Century Italy: Promised Gifts from the Kirk Edward Long Collection” (Feb. 27) The evolution of thematic and compositional styles in Italy from the High Renaissance through mannerism. □ “Vodoun/Vodounon: Portraits of Initiates” (March 20) Diptychs by Belgian photographer who pairs B&W portraits with color photos to portray this traditional Fon religion as practiced in the Republic of Benin. □ “Embracing Color: The Evolution of Prints in Europe, 1500-1800” (Feb. 20) How new techniques that arrived in the 17th century allowed print artists to mimic painted imagery. □ “Faculty Choice: Out of the Wild” (March 13) From the center’s collection.

Connecticut

Bruce Museum, Greenwich □ “Cindy Sherman: Impersonations” (April 23) Survey of photographic images that portray the artist as various personae. □ “A Child’s View: 19th-Century Paper Theaters” (Jan. 30) Small, tabletop theaters constructed from printed paper. □ “Kashmir Shawls from the Bruce Museum Collection” (Feb. 28) Early-to mid-19th century samples.

Lyman Allyn Art Museum, New London □ “A Sense of Place: Painters of Matunuck, Rhode Island 1873-1941” (Feb. 20) Personal interpretations over many decades of the landscape around Matunuck, a hamlet that became an art colony and an inspiration. □ “Members Collect: The Thrill of the Chase” (March 20) Prize possessions from private collections.

District of Columbia

Kreeger Museum □ “In Unison: 20 Washington, DC Artists” (Feb. 26) Monoprints, made by painters, sculptors, digital media and installation artists who worked together in the same studio at the George Mason University School of Art.

National Museum of African Art, Smithsonian Institution □ “African Mosaic: Celebrating a Decade of Collecting” (through 2011) Traditional, contemporary, modern, and popular works, some never on display before; highlight and centerpiece is *Toussaint Louverture et la vieille esclave* (Toussaint Louverture and the elderly slave), a large-scale sculpture by Senegalese artist Ousmane Sow commemorating the bicentennial of the French Revolution.

Florida

Boca Raton Museum of Art □ “Romanticism to Modernism: Graphic Masterpieces from Piranesi and Picasso” (April 17) Those two and Goya; others as well.

Vero Beach Museum of Art □ “Vero Promises” (April 24) A selection of promised gifts celebrate the museum’s 25th anniversary.

Georgia

Morris Museum of Art, Augusta □ “Introducing America to Americans: FSA Photography” (Jan. 30) An examination of the important role the Farm Security Administration and the Office of War Information played in documenting Southern life in the 1930s and 40s.

Hawai‘i

University of Hawai‘i Art Gallery, M‘noa □ “The Reformer’s Brush: Modernity and Traditional Media in China” (Feb. 27-April 8) Chinese Calligraphy and painting from Honolulu collections commemorating the 100th anniversary of the 1911 revolution in China.

Illinois

Tarble Arts Center, Eastern Illinois University, Charleston □ “18th Biennial Drawing/Watercolor: Illinois” (Feb. 20) Juried exhibition of works by artists living in the state.

NIU Art Museum, Northern Illinois University, DeKalb □ Through March 11: “Best Face Forward: The Presented View” How a subject seeks to present him/herself for a portrait as opposed to how the subject is depicted by the artist; “Frances Whitehead: Documents, Proposals, Installations” Conceptual artist conceptualizes; “in/VISIBLE” Contemporary works explore the nature of place as actual and as mood provoking.

Kansas

Dane G. Hansen Memorial Museum, Logan □ “Sean McLaren and Deb Pipes” (Feb. 6) McLaren’s hand-crafted miniature cottages, and Pipes’ expressionist-style works in a variety of media.

Salina Art Center □ “Stephen Vitiello: Tall Grasses” (Jan. 30) Installation utilizing video and sound that echoes the natural life of Kansas’s tall grass prairies.

Ulrich Museum of Art, Wichita State University, Wichita □ “Alfredo Jaar: We Wish to Inform You that We Didn’t Know” (March 27) Part of the Ulrich Project Series: this artist produces video projections that bear witness to world tragedies.

Wichita Art Museum □ “British Watercolors: Featuring Gifts of Virginia and George Ablah and the Friends of the Wichita Art Museum” (Jan. 30) Pastoral scenes, the human form, and still life. □ “Gwendolyn Knight Lawrence, Zora Neale Hurston and the Big Read” (Feb. 13) Objects that pay tribute to the African American experience as iterated in Hurston’s novel, which was chosen Wichita’s Big Read for 2010, *Their Eyes Were Watching God*.

Louisiana

Newcomb Art Gallery, Tulane University, New Orleans □ “Reflections on Water in American Painting” (Feb. 4) American Impressionists trace the country’s maritime and seaside history.

Maine

Portland Museum of Art □ “Rackstraw Downes: Onsite Paintings, 1972-2008” (March 20) Major works from the artist’s earliest *en plein air* paintings of Maine to later views of the New York City skyline and panoramas near his home in Presidio, Texas. □ “Weston: Leaves of Grass” (March 13) Invited to illustrate a limited edition of Whitman’s epic poem, Weston traveled across the country shooting scenes of interest, particularly man-altered landscapes.

Saco Museum □ “Unconventional Portraits: Photographs by Charles E. Moody” (Feb. 26) Images by a native son that capture the particularities of his much loved state: negatives, lantern slides, photos, and camera equipment from the Dyer Library and the McArthur Public Library in Biddeford.



David Mbele, *Chess Players*, undated. Mixed media on paper. In “Soweto Art,” Hofstra University Museum, NY

Maryland

Mitchell Gallery, St. John's College, Annapolis □ "Ancient Bronzes of the Asian Grasslands" (Feb. 18) An exploration of the cross-pollination of cultures that took place across the territory from Northern China and Mongolia into Eastern Europe; the focus is on the Asian steppes. □ "The Floating World: Ukiyo-e Prints from the Lauren Rogers Museum of Art" (April 16) Edo-period works: Hiroshige, Housai, Utagawa, and others.

Walters Art Museum, Baltimore □ "Beasts on Parchment: Picturing Animals in Medieval Manuscripts" (Feb. 6) They inhabit margins and scramble across pages, delighting, fascinating, and often frightening medieval readers while illuminating modern viewers. □ "German Drawings from the Walters' Collection" (Feb. 13) Works characterized by clear storytelling, appealing subject matter, and precise draftsmanship.

Washington County Museum of Fine Arts, Hagerstown □ "Lions and Dragons and Snakes! Oh My! The Folk Art Carvings of Frank Mish Jr." (Feb. 12) A menagerie of animals, toy soldiers, and birds, simple carvings with strong character inspired by an itinerant carver. □ "Circuit of the Summer Hills: Mourning the Losses of the Civil War" (Feb. 6) Paintings—portraits and iconography—produced shortly after the end of the war as a response to the atrocities and a desire to create a unified American identity to move the country forward while still mourning the loss of so many lives. □ "78th Annual Cumberland Valley Photographic Salon" (March 6) Amateurs and pros from Maryland, West Virginia, Pennsylvania, Virginia, District of Columbia, and beyond; juried.

Massachusetts

Addison Gallery of American Art, Phillips Academy, Andover □ "Sheila Hicks: 50 Years" (Feb. 27) First retrospective of structures built of color and fiber, some monumental in size, some miniature weavings. □ Through March 27: "Artist's Project: Tristan Perich" Artist-in-residence Perich created, while the public watched, a multimedia installation to inaugurate the

Museum Learning Center; "John La Farge's Second Paradise: Voyages in the South Seas, 1890-1891" The creative product of a year-long journey to the islands of the South Pacific.

Museum of Fine Arts, Boston □ "Kristin Baker: New Paintings" (March 27) Large-scale works on view for the first time; the first in a series of exhibitions featuring graduates of the past decade from the School of the Museum of Fine Arts. □ "Chinese Master Paintings from the Collection" (Feb. 27) Paintings and calligraphy and important imperial works; the show complements the concurrent "Fresh Ink: Ten Takes on Chinese Tradition" in which contemporary artists from China and the Chinese diaspora present new works in response to old masterpieces in the collection.

Fuller Craft Museum, Brockton □ "The New Materiality: Digital Dialogues at the Boundaries of Contemporary Craft" (Feb. 6) The use of new technologies in tandem with traditional craft materials to forge new artistic directions. □ "Different Lines: Drawings by Craft Artists" (Feb. 27) The unseen talents of craftspeople. □ "Caravan: An installation by John Garrett" (March 27) A textile artist's work in modular sections inspired by textiles created by nomadic people from the Middle East and West Africa. □ "Photo Clay: In the Picture with Warren Mather" (Jan. 23) Silk-screened photographic images on ceramic surfaces.

List Visual Arts Center, Massachusetts Institute of Technology, Cambridge □ "Stan VanDerBeek: The Culture Intercom" (Feb. 4-April 3) New media art: exploring the links between art, technology, and communication through collage, film, performance, and computer-generated art.

Cahoon Museum of American Art, Cotuit □ "The Birds and the Beasts Were There: A Celebration of Animal Life" (March 13) How artists capture the natural beauty of the area.

Cape Cod Museum of Art, Dennis □ "Matryoshka Doll Collection" (Jan. 30) Russian nesting dolls, hand carved wooden figures that separate in the middle to expose another smaller doll inside. □ "Silvestro Pistolesi: Frescos of the Church of the Transfiguration" (Jan 23) Drawings and color studies from the church at Rock Harbor, Orleans.

Fitchburg Art Museum □ "The Jude Peterson Photography Collection" (March 20) A selection from the large collection of this avid supporter of the museum.

Michigan

University of Michigan Museum of Art, Ann Arbor □ "Mai-Thu Perret: An Ideal for Living" (March 13) A range of media used to create an imaginary alternate history of 20th-century art, design, and social activism. □ "UMMA Projects: Simon Dybbroe Møller" (Feb. 13) Architectural installation.

Flint Institute of Arts □ "Picasso" (Feb. 27) Highlights from the maestro's body of graphic works. □ "100 Years of African American Art: The Arthur Primas Collection" (Feb. 16) Paintings, sculptures, and works on paper.

Center Art Gallery, Calvin College, Grand Rapids □ Through Feb. 5: "Presence/Absence: New Work by Bruce Herman"; "Florence Portfolio: Sacrifice" Etchings. □ "Transformation Tools: Alutiiq Masks of Kodiak Island" (Feb. 11-March 18)

Marshall M. Fredericks Sculpture Museum, Saginaw Valley State University, University Center □ "Artists Portray Artists" (Jan. 29) Portraits from the collection of the Kresge Art Museum (MI) by 20th-century artists.

Minnesota

Tweed Museum of Art, University of Minnesota, Duluth □ "Vladimir Lobanov: Landscapes of the Russian North" (Feb. 6) Watercolors based on the artist's travels around Karelia—western Siberia, Murmansk, and the countryside around Petrozavodsk, one of Duluth's four Sister Cities.

Mississippi

Lauren Rogers Museum of Art, Laurel □ "Take Time to Appreciate: Photographs of Mrs. L.V. Hull and Reverend H.D. Dennis" (Feb. 23) Photographs that document the rural landscape and culture of the Mississippi Delta.

Montana

Missoula Art Museum □ Through Feb. 6: "Angela Babby: Wolakota" Enameled art glass mosaics: floral designs and portraits; "Steve Muhs: I have a Coffee Table" Raw, childlike drawings in the Art Brut tradition. □ Through Feb. 27: "Jim Poor: New Works, Exploring a Visual Vocabulary" Abstract paintings "inspired by Montana"; "Branson Stevenson: A Short Gleam" Paintings, prints, sculpture, and crafted objects; "Art 4 All: Snap Art" Cell-phone snapshots from whoever sends them in.

New Hampshire

Museum of Art, University of New Hampshire, Durham □ Through April 6: "Legacy: Works by Distinguished Former Faculty"; "Re-View: Recent Work by UNH Alumni" Juried.

New Jersey

Monmouth Museum, Lincroft □ "32nd Annual Juried Art Exhibition" (Feb. 27) Open to original works completed within the last five years by all artists worldwide, age 17 and over.

New York

Bard Graduate Center, New York City □ Through April 17: "Objects of Exchange: Social and Material Transformation on the Late Nineteenth-Century Northwest Coast" From the American Museum of Natural History, an exploration of the rapid change for indigenous peoples of the area with the advent of interventions such as commerce, Christianity, and settlement; "Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties" Objects from a well known French collection based in Paris as well as many from public collections in the U.S. that demonstrate the technique in China from 1279 (beginning the Yuan dynasty)-1912 (end of the Qing dynasty).

Hofstra University Museum, Hempstead □ "75 stories for 75 Years" (Feb. 4) The history of the university through 75 stories from the past: photos, documents, memorabilia, and objects. □ "Soweto Art from the Collection of Violet and Les Payne" (April 21) Works by artists who lived through and survived the intense struggle against apartheid during the Soweto Uprising.

Drawing Center, New York City □ Through Feb. 3: "Day Job" Works by select Viewing Program artists that address the ways in which contemporary artists support themselves; "Dr. Lakra" First solo flight in New York by this Mexican tattoo artist featuring a site-specific wall drawing and images that juxtapose macho iconography with the complexities of pop culture, history, religion, and humor. □ "Drawn from Photography" (Feb. 18-March 31) Group exhibition focuses on a growing trend within drawing: the meticulous translation of images from photographs and photo-based media. □

Grey Art Gallery, New York University, New York City □ Through March 26: "Concrete Improvisations: Collages and Sculpture by Esteban Vicente" First generation New York Abstract Expressionist, the only one of his genre originally from Spain, delves into other media: works on



Brenner Benedict, *Cedar Wash*, 2009. In "Peripheral Vision," Museum of Northern Arizona, AZ

paper and small-scale polychrome sculptures; "Art/Memory/Place: Commemorating the Triangle Shirtwaist Factory Fire" Documenting 100 years of memorializing the largest workplace disaster before 9/11,

Jewish Museum, New York City □ "Houdini: Art and Magic" (March 27) An exploration of the career and life of Houdini through objects and recent works of art that he inspired. □ Through Jan. 30: "A Hanukkah Project: Daniel Libeskind's Line of Fire" Installation utilizing Hanukkah lamps from the museum's collection; "Shifting the Gaze: Painting and Feminism" The impact of the movement on contemporary painting; "Shulie: Film and Stills by Elisabeth Subrin" Remake of a documentary, made in the 60s, about feminist Shulamith Firestone.

Metropolitan Museum of Art, New York City □ "The Roman Mosaic from Lod, Israel" (April 3) First discovered in 1996 during construction on the Jerusalem-Tel Aviv highway in Lod, Israel, this large, recently uncovered mosaic floor is believed to belong to a large house owned by a wealthy Roman in about A.D. 300. □ Through April 10: "Stieglitz, Steichen, Strand" Three giants of photography as represented in the museum's collection, which was launched in 1928 with Stieglitz's 1928 donation of 22 of his photographs, and subsequent gifts of more than 600 by other photographers including Steichen and Strand; "Our Future Is In The Air": Photographs from the 1910s" Images from a time when photography was beginning to be redefined as an art □

"Between Here and There: Passages in Contemporary Photography" (Feb. 13) Images that reflect the themes of dislocation and displacement. □ "Howard Hodgkin: Prints from the Collection, 1987-2002" (Feb. 13) Monumental multi-layered compositions. □ "Representation/Abstraction in Korean Art" (March 27) Objects and paintings from different periods of Korean art history. □ "Katrin Sigurdardottir at the Met" (March 6) Two site-specific sculptural installations by this Icelandic artist: full-scale interpretations of 18th-century French rooms, one from the Hôtel de Crillon (Paris), the other from the Hôtel de Cabris (Grasse).

Museum of Modern Art, New York City □ "Abstract Expressionist New York" (April 25) Reinstallation of the 4th floor results in a major exhibition tracing the development of Abstract Expressionism from infancy in the 1940s to maturity in the 1960s. □ "Counter Space: Design and the Modern Kitchen" (March 14) A look at the continual redesign of the kitchen as a barometer of changing aesthetics, technologies, and ideologies, all a reflection of social, economic, and political change. □ "On Line: Drawing Through the Twentieth Century" (Feb. 7) A look at the transformation and expansion of the medium through an international roster of artists. □ "Nocturne of the Limax maximus" (Feb. 28) Installation in the lobby of two sculptures: a 15-foot wall-mounted horizontal sculpture *Slug*, and a free-standing floor-to-ceiling structure *Egg*, both incorporating living plants.

New York Public Library, New York City □ "Three Faiths: Judaism, Christianity, Islam" (Feb. 27) Great works of the miniaturist's art and of calligraphy, drawn from all three Abrahamic faiths. See the videos on the web site about parchment and paper; pens, paint-making, and illumination; and writing.

Rubin Museum of Art, New York City □ "Grain of Emptiness: Buddhism-Inspired Contemporary Art" (April 11) Works in a range of media, all of which have incorporated Eastern religious beliefs. □ "Embodying the Holy: Icons in Eastern Orthodox Christianity and Tibetan Buddhism" (March 6) A comparison of the two traditions, juxtaposing Greek, Russian, and Byzantine icons with traditional *thangkas* from Tibet. □ "From the Land of the Gods" (March 8) Nepalese art that evolved from the country's matrix of creative activity, the Kathmando Valley.

Loeb Art Center, Vassar College, Poughkeepsie □ "150 Years Later: New Photography by Tina Barney, Tim Davis, and Katherine Newbegin" (March 27) Works that highlight various aspects of campus life: the people, the environment, and the campus culture.

George Eastman House, Rochester □ "Taking Aim: Unforgettable Rock 'n' Roll Photographs Selected by Graham Nash" (Jan. 30) Six decades of R 'n' R stars: Jimi Hendrix, Janis Joplin, Tina Turner, Elton John, et. al.

North Carolina Asheville Art Museum □ "The Director's Cut: 1995-2010" (March 13) Celebrating the director's 15 successful years at the museum. □ "The Olmsted Project: Photographs by Lee Friedlander" (April 24) Images of Frederick Law Olmsted's master projects including Niagara Reservation, Washington Park, Central Park (NY), and many others.

Mint Museum, Charlotte □ Through Jan. 30: "The Art of Affluence: Haute Couture and Luxury Fashions 1947-2007" One-of-a-kind, custom-made, and fitted garments by Chanel, Dior, Balmain, Balenciaga, Schiaparelli, and every other star designers; "The Heights of Fashion: Platform Shoes Then and Now" From 1930s to the present: shoes by top designers. □ "Contemporary British Studio Ceramics" March 13) Functional and sculptural objects made between the 1980s and now. □ "New Visions: Contemporary Masterworks from the Bank of America Collection" (April 17) One of the finest corporate art collections: work from 1945 to early 1990s. □ "Mary Cassatt's Madame X: A Masterpiece from the Charlotte and Philip Hanes Collection" (April 3) Special loan of *Madame X Dressed for the Matinée*, first time on view in Charlotte.

Nasher Museum of Art, Duke University, Durham □ "The Record: Contemporary Art and Vinyl" (Feb. 6) The culture of vinyl records through 50 years of contemporary art.

Ohio Cincinnati Art Museum □ "Wedded Perfection: Two Centuries of Wedding Gowns" (Jan. 30) Wedding regalia from the late 18th century to the present together with paintings, photographs, and installations.

Contemporary Arts Center, Cincinnati □ "Rosson Crow: Myth of the American Motorcycle" (April 3) This female artist's new work—super-sized paintings of daring, male-oriented places—is paired with customized motorcycles. □ "Where Do We Go From Here? Selections from *La Colección Jumex*" (Jan. 30) Large selection of contemporary art, its first time in the U.S., at the start of Hispanic Heritage Month.

Southern Ohio Museum, Portsmouth □ "Glass as Ice, Glass as Lace" (April 1) Glass sculptures that transform simple glass rods into complex and delicate forms.

Oklahoma Sherwin Miller Museum of Jewish Art, Tulsa □ Through Feb. 15: "Breaking the Glass: Wedding Traditions in Oklahoma Cultures"; "Bridal Jewelry: Circles of Gold"

Oregon Jordan Schnitzer Museum of Art, University of Oregon, Eugene □ "Chris Jordan: Running the Numbers" (April 10) Photographs of large compositions that look like well known paintings, but are made with recycled objects such as aluminum cans, advertising stickers, and more, all addressing sustainability, health, and consumerism. □ "Contemporary Korean Art: Selections from the Yongsoo



Pablo Picasso, *Tête de Femme*, 1939. Etching on paper, in "Picasso," Flint Institute of Art, MI

Huh Collection" (March 13) Cutting edge artists: iconic figure paintings, landscapes, and still lifes.

Museum of Contemporary Craft, Pacific Northwest College of Art, Portland □ "Object Focus: The Book" (Feb. 26) The first in a series dedicated to negating the lines drawn between art, craft, and design: this one focuses on selections from Reed College's Artists' Book Collection, and explores the book as a form, a site, and an interactive object.

Pennsylvania Trout Gallery, Dickinson College, Carlisle □ "*Derrière le Miroir*: Modern Prints and Promotion" (Feb. 19) Lithographs from the Galerie Maeght's journal published as a promotional piece from 1946 to 1982: Braque, Léger, Chagall, Miró, and many others. □ "Tools in Motion: Works from the Hechinger Collection" (Feb. 5) Works of art that represent or incorporate everyday tools and hardware. □ "British Satirical Prints from the Late Eighteenth and Early Nineteenth Centuries" (April 16) The ancestors of the modern political cartoon mock contemporary society.

James A. Michener Art Museum, Doylestown □ "Si Lewen: A Journey" (March 6) Lewen tells his story of the holocaust: selections from a narrative series of works on paper that relates the tale of an imaginary visitor to a concentration camp. □ "LitGraphic: The World of the Graphic Novel" (Jan. 30) A burgeoning genre: the use of a combination of words and sequential visuals to tell a story—the narrative technique used by comic-book artists.

Williams Center for the Arts, Lafayette College, Easton □ "Ryo Tokito, Sei (life)" (Jan. 28) Op art paintings and prints and acrylics on rice paper mounted on panel. □ "Revisiting the Italian Renaissance: Painting and Sculpture from the Allentown Art Museum" (March 26)

Erie Art Museum □ "Hidden in Plain Sight: Art Treasures from Regional

Collections” (April 3) From unknown collections across the region: a Benjamin West drawing, Native American works, a portrait by Audubon, ceramics, furniture, basketry, 18th-and 19th-century paintings, and contemporary works.

Westmoreland Museum of American Art, Greensburg □ “American Landscapes: Treasures from the Parrish Art Museum” (April 24) Nostalgic works created in the 19th and 20th centuries. □ “At the Rivers Edge: Paintings by Patrick Ruane” (April 24) Inspired by a childhood spent among rivers and woods: bands of sky, land, water, muted colors, and fog.

Mattress Factory, Pittsburgh □ “*Queloides*: Race and Racism in Cuban Contemporary Art” (Feb. 27) Installation pieces by seven Cuban artists whose work is based on work from an exhibit that took place in Havana.

South Carolina

Gibbes Museum of Art, Charleston □ Through March 27: “Art of Our Time: Selections from the Ulrich Museum of Art, Wichita State University” The well known and the less known artists of the past 100 years including a stunning collection of photography; “J. Henry Fair: Industrial Scars” Large-scale aerial photographs of sites in southeastern United States over the last five years where land and waterways show the effects of mining or manufacturing.

Greenville County Museum of Art, Greenville □ “Jasper Johns Prints: The First Half-Century” (March 6) Flags, numbers, targets, and a myriad of metaphorical themes. □ “Merton Simpson: Confrontations” (March 13) Work that expresses the challenges of race during the 1940s and 50s by an African American expatriate from the turbulent South of that era. □ “Andrew Wyeth: The Greenville Collection” (Feb. 6) Portraits and landscapes in watercolor that span 70 years of the Wyeth oeuvre.

Tennessee

Knoxville Museum of Art □ “David Bates: Katrina Paintings” (Feb. 13) The artist’s response to Hurricane Katrina and the physical and emotional devastation it left behind.

Texas

Dallas Contemporary □ Through Jan. 30: “Christian Wulffen: Bridges and Constructions”; “Jason Reynaga: Bling Bang!”

Kimbell Art Museum, Fort Worth □ “Salvator Rosa: Bandits, Wilderness, and Magic” (March 27) 17th-century Italian rebel’s evocative oeuvre—landscapes, fanciful portraits, scenes of witchcraft and magic, altarpieces, and more.

Utah

Utah Museum of Fine Arts, University of Utah, Salt Lake City □ Through Feb. 13: “Trevor Southey: Reconciliation” Retrospective; “Faces: Selections from the Permanent Collection of Modern and Contemporary Art” Classic works of Pop and more recent Pop-inflected art that focus on the human face and figure; “Yayoi Kusama: Decades” Early watercolors (1950s), “accumulation” sculptures (1960s), and large-scale “infinity nets” paintings (current). □ “salt 2: Sophie Whettnall” (Feb. 27) #2 in a series showcasing contemporary artists: Whettnall’s work focuses on painterly quality photography, video, and multimedia installations.

Springville Museum of Art □ Through Jan. 30: “New Acquisitions Exhibition; ‘The Measure of My Days’: Works of Angel Bentley Fife” Paintings that portray a woman’s many roles as mother and artist; “Portraits and Places: Don Busath” Photographs: portraits and landscapes; “The Art of Jeff Pugh” The Utah landscape on canvas that abstract the designs



Jeroen Diepenmaat, *Pour des dents d'un blanc éclatant et saines*, 2005. Record players, vinyl. In “The Record,” Nasher Museum of Art, NC

found in nature. □ “B.F. Larsen from the Collection of Milton J. and Louisa S. Thurber” (April 1) 20th century Utah painter and educator.

Virginia

Chrysler Museum of Art, Norfolk □ “Dutch ‘Golden Age’ Paintings” (Jan. 31) Paintings, including one by Vermeer, displayed among fine antiques. □ “Portraying a Nation: American Portrait Photography, 1850-2010” (March 27) From daguerreotypes to digital imagery, in four thematic sections: Friends and Family; I Am What I Do; My Message is My Meaning; and Joiners and Loners. □ “Cheers to Queen Victoria! British Glass from the Chrysler Collection” (March 6) Objects created during a golden age of industrial and commercial expansion in Britain, and an explosion in the output of British glass.

University of Richmond Museums □ At the **Lora Robins Gallery of Design from Nature**: “Feedback: Video by Artists” (March 18) Each screening showcases 4 thematic categories: performance, documentary, appropriation, and narrative. □ At the **Harnett Museum of Art and Print Study Center**: “Civil War Drawings from the Becker Collection” (April 3) 19th-century artists who worked as artist-reporters for *Illustrated Newspaper*; these drawings were done on site with the Union troops during the American Civil War.

Taubman Museum of Art, Roanoke □ Through Feb. 20: “James Grashow: Corrugated Fountain” A large 3-dimensional version of Bernini’s 17th-century Fountain of Four Rivers in Rome; “Primitivo Suarez: Recurring” Site-specific sculpture: 4 identical rooms arranged into a unified form evoking implications of displacement and disorientation.

Washington

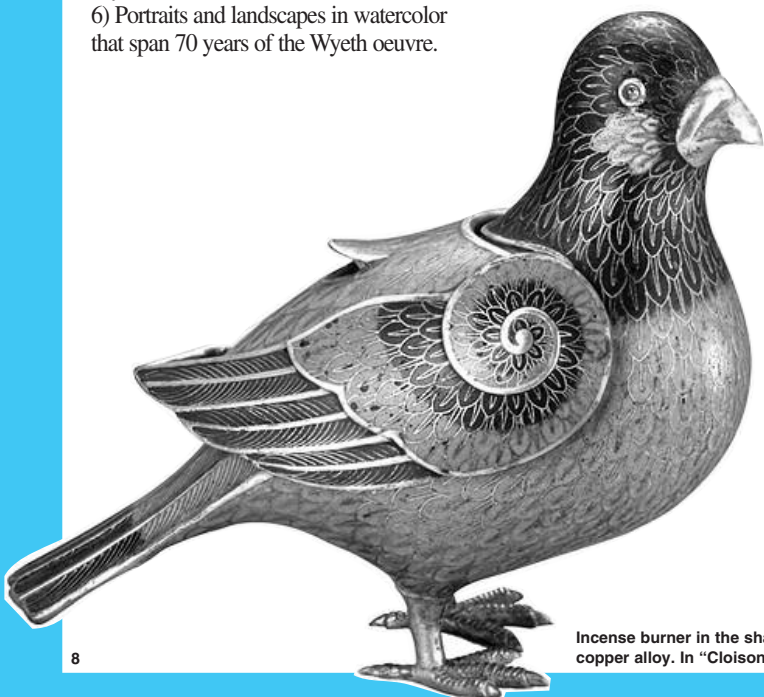
Frye Art Museum, Seattle □ “Ming Wong: Life of Imitation” (Feb. 27) Reinterpretations of familiar films by this Berlin-based Singaporean artist.

Henry Art Gallery, University of Washington, Seattle □ “SuttonBeresCuller: Panoptos” (Feb. 13) Interactive installation: selections from the gallery’s collection installed “salon style” (from floor to ceiling) and scanned by a high-definition camera that transfers images to a viewing station in another gallery where viewers can steer the camera, selecting and zooming in on works at will. Selections will be tracked and recorded to form a separate, cumulative work of art. □ “Joe Deal and Views of the Altered Landscape” (March 27) Photographs of landscapes affected by the intervention of man: tract houses, industrial sites, highway projects, and more. □ “Richard C. Elliott: Cycle of the Sun” (April 22)

Jundt Art Museum, Gonzaga University, Spokane □ “Chagall, Kollwitz, Miró, and Picasso” (March 12) Lithographs, etchings, and wood and linoleum cuts from the permanent collection.

Wisconsin

Woodson Art Museum, Wausau □ “A Naturalist’s Eden: Don Richard Eckelberry’s Birds of Trinidad and Tobago” (Feb. 27) Watercolors and drawings, memorabilia, audio, and photographs. □ Through Jan. 23: “I Want Candy: The Sweet Stuff in American Art” Contemporary artists explore America’s love affair with sweets; “Tempting Confections: Photographs by Matthew Klein” Mouthwatering images pleasing to both palate and eye. □ Through April 3: “Good Design: Stories from Herman Miller” Preliminary drawings, artwork, interactive media, concept models and works of decorative art and furnishings from the Herman Miller collection. □



Incense burner in the shape of a dove, Qianlong period. Cloisonné enamel on copper alloy. In “Cloisonné,” Bard Graduate Center, NY

Brueghel Painting Restored

The New York State Banking Department announced that its Holocaust Claims Processing Office (HCPO) has restored a painting by Jan Brueghel the Younger—*Allegory of Earth and Water*—to its rightful owner, the estate of Dr. Max Stern. This painting, discovered by the HCPO working with partners at Concordia University in Montreal, Canada, is the eighth of several hundred listed in the claim filed by Dr. Stern's estate to be recovered. It appeared first in the listings of the Netherlands' Origins Unknown Agency, the body that is responsible for investigating the ownership of the paintings in the *Nederlands Kunstbezit-collectie*, which consists of works of art recuperated after WWII.

The story: After the painting was removed from Dr. Stern's possession in the 1930s, it surfaced in the collection of Jan Dik Jr., a Dutch art dealer who acted as a middleman for the Nazis. From Dik, the painting went to the Hamburg Kunsthal museum from which the Allies recovered it and transferred custody to the Netherlands.

In 1935, Dr. Stern, the Jewish owner of the Galerie Stern in Düsseldorf and as such unacceptable to the Reich Chamber of Culture, was legally prohibited from buying and selling art in Germany. Two years later, he was ordered to sell his gallery's remaining inventory through a Nazi-approved Reich dealer; the Gestapo forced him to liquidate shortly after.

As a result, the Restitutions Committee in the Ministry of Education, Culture and Sciences, concluded that Dr. Stern had lost the Brueghel painting as a direct consequence of Nazi persecution and advised the Ministry to return the work.

The conclusion: The painting was moved to the Montreal Museum of Fine Arts, due to the ministering of the head of Special Projects and Cultural Affairs at Concordia, who also heads the Max Stern Restitution Project.

Designers Take Center Stage

The **University of the Arts** (PA) and DesignPhiladelphia, one of the nation's largest design celebrations, were partners in the autumn staging of the sixth annual (2010) design festival in Philadelphia.

"The University of the Arts is an incubator for the next generation of designers and innovators," said the founder and director of



Breaking the Glass, Wedding Traditions in Oklahoma Cultures, Sherwin Miller Museum of Jewish Art, OK



Silvestro Pistolesi, *Frescos of the Church of the Transfiguration*. In "Silvestro Pistolesi," Cape Cod Museum of Art, MA

DesignPhiladelphia Hilary Jay. Thus, the successful partnership, which extended the 2010 festival a week over its five predecessors with work by more than 500 designers in more than 100 exhibitions, workshops, open studios, lectures, street happenings, book signings, and product launches.

The aims of the festival cover a wide range of desirable effects: It serves as a catalyst for advancing the public's awareness of design exploration and innovation in or about the metropolitan area. It aims to further the region's creative economy and retain jobs. Open studios make possible networking between students and professionals. Street happenings and public installations expand general awareness of the power design has in every day life.

Statue Regains Vital Parts

A 175 A.D. classical Roman sculpture representing Mars and Venus greets visitors to the official residence of Italy's Prime Minister Silvio Berlusconi. Visitors, however, tended to notice that Venus was missing one of her hands, and Mars, the macho god of war, was missing the very feature that distinguished his "manliness." As reported in *The New York Times*, the work was restored—Venus receiving her rightful digits, and Mars his missing penis—at orders from the prime minister. Although the reporting of the restored digits was accurate, the newspaper *La Repubblica* maintained that the order for restoration was made by the prime minister's architect, who explained that the new parts were attached by means of a magnetic system, making them removable if that action was desirable.

New Mint Opens Uptown

The debut of the **Mint Museum Uptown** (NC) took place in October 2010, a year before the 75th anniversary of its precursor, the Mint Museum of Art. The new facility, expanding the museum by some 60 percent, brings together three units, the Mint Museum Uptown, the Mint Museum of Art, and the Mint Museum of Craft + Design. It doubles the permanent collection on view, and increases the institution's ability to attract and organize major traveling exhibitions.

The uptown location in the Levine Center for the Arts in the heart of Charlotte's business district brings the Mint into the galaxy of cultural institutions housed there: the Bechtler Museum of Modern Art, the Harvey B. Gantt Center for African-American Arts + Culture, and the John S. and James L. Knight Theater. The facility

includes two full floors of galleries, a dramatic multi-story atrium, a café, painting and ceramics studios, classrooms, an auditorium, a special events pavilion, and an expanded museum shop.

Artists Chosen for Biennial

Inundated with more than 900 entries for the 2011 **Portland Museum of Art** (ME) Biennial exhibition, the museum has announced its final selections: 66 works by 47 artists, all full- or part-time Maine residents. A panel of three jurors chose the finalists from more than 3,600 works submitted. The Biennial will be on view from April 7-June 5.

These exhibitions, as a series, create a visual record of Maine's evolving contemporary art scene, and serve as testimony to the influence that the landscape, traditions, and people of Maine continue to have on living artists.

White House Awards Wing Luke

The **Wing Luke Museum of the Asian American Experience** (CA) was honored in October 2010 when it received one of only 15 National Arts and Humanities Youth Program Awards from the President's Committee on the Arts and the Humanities for its YouthCAN program.

YouthCAN was recognized as an outstanding community arts and humanities program celebrating the creativity of America's young people. Through arts-based programming, low-income and/or immigrant and refugee Asian Pacific American high-school students learn to build leadership and public speaking skills, and to explore their creative voices and cultural heritage.

Construction Halted

The *Los Angeles Times* reported that the directors of the **Los Angeles County Museum of Art** (CA) ordered work to stop on the second phase of a three-part, \$450 million renovation and expansion plan until they can raise more money. Construction costs and a drop in private donations contributed to the stoppage. Under the first phase, the Broad Contemporary Art Museum and the BP Grand Entrance were opened in 2008, and the Resnick Exhibition Pavilion, in September 2010. The present phase was intended to turn a former department store into new offices and galleries. The third phase has not yet been revealed.

Morgan Reopened

The Italianate villa, designed by McKim, Mead, and White on Madison

continued on next page

Avenue and 38th Street, where financier and collector J.P. Morgan lived surrounded by his books and treasures, has been restored to its original state, much to the pleasure of visitors who can take a vicarious glimpse into the sumptuous life of the rich in the early part of the century.

New Buildings, New Art

There are two new additions to M.I.T.'s (MA) public art collection as a result of the university's Percent-for-Art program, an initiative, begun in 1968, that allots funds to commission or purchase art for each new major renovation or building project on the campus. A new untitled polished stainless steel sculpture by Anish Kapoor is a 16-foot high, 7-foot wide rectangle, curved inward, affecting a counterpoint to the curves and reflective surfaces of the Frank Gehry building in which it stands. Another addition to campus art is Cai Guo-Qiang's *Ring Stone*, a work commissioned for and installed in front of the expansion of M.I.T.'s Sloan School of Management. The sculpture is the result of Cai's collaboration with Chinese artisans who hand-carved a twelve-link chain from a 39 1/2-foot-long piece of white granite, a stone that is native to the artist's hometown of Quanzhou in China's Fujian Province. The number twelve refers to the twelve months in the Chinese lunar calendar and the twelve animals in the Chinese zodiac.

Ab Ex NY App Launched

In conjunction with its current exhibition "Abstract Expressionist New York," the **Museum of Modern Art** (NY) debuted a free iPad application, tagged as Ab Ex NY App at the App Store, that showcases 60 high-resolution images of works of art—paintings, sculptures, drawings, and photographs—featured in the exhibition. Also featured are short videos with curator-narrated commentary and demonstrations of painting techniques. Maps show the locations where the artists lived, worked,

and exhibited. Certain features of the app require a WiFi connection or a 3G network. The Ab Ex NY App is available, free, from the App Store: [itms://itunes.apple.com/us.app.moma-ab-ex-ny/id398432441?i=8](https://itunes.apple.com/us/app/moma-ab-ex-ny/id398432441?i=8)

If the information above leaves you in a state of bemused wonder, go to the nearest teenager, and he/she will explain.

This is Not a Trojan Horse

The **Center for Art + Environment at the Nevada Museum of Art** announced the winners of its first Artists/Writers/Environments (AWE) grant of \$10,000 to the creators Amy Franceschini (artist) and Mike Davis (writer) of a project called *This is Not a Trojan Horse*, built and exhibited in Abruzzo, Italy. The prize was developed to support a project collaboration that addressed creative responses to environments stressed by global change. It is funded by the Andy Warhol Foundation for the Visual Arts.

This is Not a Trojan Horse confronts the problem of social change when traditional farming is challenged by large-scale corporate farming. The Abruzzo region emerged in the 1950s from a pristine natural state to an increasingly urban area replete with factories, noise, smog, commercialization, and not least, modern farming techniques and machinery that threatened the indigenous, traditional individual farmers.

The work is a large, human-powered, wooden horse, combining architecture and interactive sculpture, that wanders on a 10-day tour beginning and ending in the town of Pollinaria. Doing so, visiting farms and functioning as an interface among local citizens, it collects traces of rural practices, seeds, tools, interviews, recipes, and products. On its return to Pollinaria, the collected seeds will be planted to create a portrait not only of the tour, but also of the diversity of the region.

The *This is Not a Trojan Horse* project will be presented as part of the Art + Environment Conference 2011 (Sept. 29-Oct. 2, 2011) at the Nevada Museum of Art in Reno.



Lauren R. Weinstein, *This is Totally Embarrassing*, 2006. Illustration for *Girl Stories*. In "LitGraphic," Michener Art Museum, PA

Still Museum to Open

Due to open next year in Denver, the coming **Clyfford Still Museum** (CO) has filed a petition to sell four paintings from the estate of Patricia Still, the artist's late wife, thus increasing the museum's endowment by \$25 million. Several years ago, in 2005, the estate donated 400 works to Denver, enhancing its original donation of some 2,000 works only a year before. The total comprises about 96 percent of Still's entire oeuvre. The gifts to Denver came with a caveat: that the city build a museum to house the work by the year 2014.

Certain restrictions accompanied the gifts: the museum should not display the work of any other artists; the museum will not be permitted to loan any of Still's works to other venues; the museum will not be permitted to house either a café or an auditorium. These limitations on the Denver venue apply to other museums that house Still's works: the estate has banned the San Francisco Museum of Modern Art, the Albright-Knox Art Gallery, and the Metropolitan Museum of Art from loaning their Still holdings—all gifts from the estate—to other institutions.

"We went in with our eyes wide open," said Denver's director of Cultural Affairs Erin Trapp. Although the circumstances of the project are "challenging," nevertheless, "This is a one-of-a-kind resource." She went on to explain that the new facility will be only a short walk from the Denver Museum of Art, where the café in the Libeskind-designed Hamilton Wing will be readily available. □



Director's Corner continued from page 2

As he writes in the preface, "Truth can circulate with impunity under the very eyes of the men it attacks." Even so, some of Grandville's more inflammatory caricatures—clergy depicted as beetles, for instance—were initially suppressed.

The modern era

By the time Thomas Nast (1840-1902) began work as an illustrator for *Harper's Weekly* in 1859, Goya had been dead for nearly half a century; Grandville had died just two years before. Nash appropriated their approaches to caricature in his campaign against political corruption in New York City, most notably his tirade against "Boss" Tweed

and Tammany Hall in the early 1870s. In a particularly notorious Nast caricature, Tweed's head is replaced by a bag of money, his face, a dollar sign. Today Nast is perhaps best remembered for the earliest use of the donkey (actually called a jackass in the cartoon) to represent northern Democrats who opposed the Civil War. What began as a criticism of Democratic partisanship soon became entrenched as a nationally recognized party symbol.

The dividing line between characterization and caricature has become less distinct in recent years. Australian sculptor Patricia Paccinini's *The Young Family*, 2002-03, for example, depicts a "transgenic creature," inspired by the prospects and practice of growing human body parts in other organisms: part human and part pig, the mother and her young morph between the two identities. And, depending

upon the viewer's point of view regarding genetic engineering, the response could be disgust, mild interest, or fascination. Paccinini contends that her interest is "in the kinds of ways that we look at the many ethical issues that surround medical technologies."

Whether caricature or art of provocation, Paccinini's work suggests the infinite possibilities of both forms to engage viewers in the challenging moral and ethical issues that face contemporary society.

¹ "The Principles of Caricature," The Gombrich Archive, 2005,

[Robert S. Wicks is Director of the Miami University Art Museum in Oxford, OH] □

by the name Mark Landis, or Steven Gardiner, starting back in 1987. Now at the Cincinnati Art Museum, Leininger has notified police, the FBI, and the IRS, and he remains vigilant. But, since Scott/Landis/Gardiner has not committed fraud, “I don’t know what you could get him on. All I can do is let people know.”

It happens all the time

Lately, museums have been displaying the forgeries and fakes that have found their way into their collections. The Detroit Institute of Arts is currently running an exhibition entitled “Fakes, Forgeries, and Mysteries,” outing many of its own fallibilities—a fake Monet; a granite head of an Egyptian king, carved in the 1920s; a table believed to belong to the Medicis, made in Florence in the 1840s; and many more.

Earlier in 2010, the Isabella Stewart Gardner Museum (MA) showed Victorian wood and terra-cotta statues previously mislabeled as Renaissance vintage pieces. The Mint Museum of Art (NC) exhibited a painting by Sanford Robinson Gifford with a fake signature that attributed it to Jasper Frances Cropsey. The National Gallery (DC) displayed paintings wrongly attributed to Botticelli, Holbein, Vermeer, and Thomas Moran. And at the Hilliard University Art Museum, the fake Charles Courtney Curran waterfront scene, dropped off by the “man posing as a Jesuit priest,” is now on display in an exhibition titled “Say It Isn’t Faux.”

The Giacometti Scam

According to an article in *ARTnews*, in August 2009, German police seized some 1,000 fake Giacometti sculptures, fake certificates of authenticity, and other supporting documents from a warehouse near Mainz. Soon 150 more “Giacometti” sculptures were recovered from German dealers and collectors.

Investigators in Stuttgart believe that the fakes were made in Europe. One batch that appeared around the time of Giacometti’s death in 1966 is believed to have been made in Italy. An estimate of the total value of the seized artworks amounts to hundreds of millions of dollars, especially since the price of modern sculpture soared in 2010. Giacometti’s *Walking Man I*, for example, sold for \$104 million in February of last year, and the value of the Giacometti’s, 17 of them, sold in the first half of 2010 was \$185.9 million, more than four times the value of all the lots sold in 2009, and twice the total for 2008. Of the seized items, there were 60 *Walking Man* sculptures which alone represented a large fortune for the sellers.

A trial against four men and one woman, which is expected to last for months, is now in progress in Germany. At a previous trial concluded in February 2010, an art dealer in Mainz and his Greek and German accomplices were convicted and sentenced to substantial jail time; only the German accomplice was given probation.

...about an Artist

“Fiercely independent and powerfully inventive, 17th-century painter Salvatore Rosa charmed noble and princely patrons only to spurn them; he explored dark and brooding subjects that ran counter to mainstream tastes; and he was never one to keep his thoughts quiet, risking numerous enemies with his biting satirical poems. Through it all he created some of the most evocative paintings of his age—landscapes, fanciful portraits, scenes of witchcraft and magic, altarpieces, and subject derived from classical literature.”¹



Born in Arenella, Sicily, then part of the Spanish Habsburg domain, in 1615, Salvatore Rosa studied painting in Naples where he was influenced by engraver José de Ribera. At the age of twenty, he went to Rome to study, but soon contracted malaria. Returning to Naples, he painted battle and marine scenes while all the time developing a technique for landscapes—wild, romantic scenes of nature with shepherds, seamen, soldiers, even bandits.

Four years later, in 1639, he returned to Rome, now as an established artist, and began to assert his talents as a comic actor. In that role, he satirized Bernini, making for himself a powerful enemy whose animus forced Rosa to abandon Rome and return to Florence. There Cardinal Giovanni Carlo de’ Medici took him under his wing; his patronage led to Rosa’s popularity in literary, musical, and artistic circles. Flamboyance was his style in all three fields.

He returned to Rome in 1649, settled there, and began his “serious” period of religious and historic scenes until 1660, when he began etching, producing a number of successful prints posthumously published in 1710.

Rosa, Italian Baroque painter and etcher of the Neapolitan school, died in 1673 in Rome.

¹ From an article in the Kimbell Art Museum magazine *Calendar* (Sept. 2010 through Jan. 2011)

...about Climate Control

A recent report from an international group of conservators who met in Milwaukee revealed that environmental standards could be significantly revised. Director of the Indianapolis Museum of Art Maxwell Anderson, who has been in favor of more flexibility in climate control standards, moderated the discussion that was organized by the International Institute for Conservation (ICC) and the American Institute for Conservation (AIC). Of the 100-some conservators present, said Anderson, “next to no one challenged the panel’s basic conclusion: the majority of works in our collections can sustain

greater ranges of relative humidity.”

The international standard, evolved since the 1970s, holds that a range of 40% to 50% relative humidity and a temperature range of 64.4°F (18°C) to 77°F (25°C) must be maintained. Many of the new structures as well as the renovated ones were designed to achieve these standards. However, the facts are different: few museums manage to maintain these narrow standards year round. “A change would be ratifying reality,” said a senior conservation scientist at the Canadian Conservation Institute. Case in point: The British Museum revised its guidelines three years ago; to date, relative humidity is held from 40% to 60%.

Accurate data, however, is hard to come by since museums are reluctant to report on how they are controlling their environments. “The profession is progressing to a set of environmental guidelines that are more nuanced. It makes sense since the range of environmental conditions across the world is vast and dynamic, and the needs of collections and works of art are complex. It’s going to take new research and collaboration to resolve this since we do not want to go from one artificially simplistic and restrictive dogma to another that may prove too broad for some objects,” said Jerry Podany, president of the ICC and senior conservator of antiquities at the J. Paul Getty Museum in Los Angeles.

...about a Confounding Cryptogram

Jim Sanborn, whose puzzling sculpture *Kryptos* nestles in the courtyard of C.I.A. headquarters in Virginia, after 20 years of fielding questions, criticisms, and incorrect solutions, has succumbed to revealing a clue to the solution to the last of the unsolved puzzles imprinted onto the surface of his work. Three of the four curved copper panels imprinted with cryptic letters that form secret messages have been solved; the fourth is still a mystery.

To relieve the suspense, and to discourage intrusions from eager, but unsuccessful code crackers, Sanborn provided *The New York Times*, with the answer to six of the 97 remaining unsolved characters: the 64th through the 69th characters (NYPVTT), he revealed, spell out BERLIN when deciphered.

None of this mystery was envisioned by the C.I.A. when, after a competition, the sculpture was commissioned for its expansion in the 1980s. Sanborn, as winner, was introduced to Edward Scheidt, a retiring cryptographer, who gave him a crash course in concealing text and helped him devise the codes used on the sculpture.

The first three codes of the four sections were solved by 1999. They read as follows: (Mistakes in spelling were included to make the puzzle harder to solve.)

“Between subtle shading and the absence of light lies the nuance of iqlusion [sic].”

“It was totally invisible. How’s that possible? They used the earth’s magnetic field. x The information was gathered and transmitted underground to an unknown location. x Does Langley know about this?”

continued on back page



David Ligare, *Penelope*, 1980. Oil on linen. In "A Pioneering Collection," Crocker Art Museum, CA

Going Green Redux

museumVIEWS is beginning the process of "going green." Please send us your email address as soon as possible, so that we can build a database of those who want to receive the publication over the Internet. It will be newly designed, web friendly, in full color and packed with information and illustrations, as well as the usual quarterly listings of concurrent exhibitions.

Your email address should be sent to: LSherr116@aol.com. Make it short: name of director (or other recipient), name of institution, address of institution (with zip code), and email address.

NOTES continued from page 11

They should: it's buried out there somewhere. x Who knows the exact location? Only WW [referring to William Webster, former agency director]. This was his last message. x Thirty eight degrees fifty seven minutes six point five seconds north, seventy seven degrees eight minutes forty four seconds west. x Layer Two."

"Slowly desparatly [sic] slowly, the remains of passage debris that encumbered the lower part of the doorway was removed. With trembling hands I made a tiny breach... And then, widening the hole a little, I inserted the candle and peered in. The hot air escaping from the chamber caused the flame to flicker, but presently, details of the room within emerged from the mist. x Can you see anything? q" [This was Howard Carter's account of finding King Tut's tomb.]

...on a few New Ways to Raise \$\$\$

Before the Christmas holiday, the Springville Museum of Art (UT) announced something new in the realm of fundraising: "...we have asked 25 artists to create holiday ornaments to be auctioned off during the holiday season. Each ornament is a work of art, as unique as its creator. ...". After the ornaments went on display, there was a month-long silent auction; bidding started at \$25. "And for anyone who loves an ornament too much to wait

until bidding closes, each one has a listed 'knock-out' price, for which it can be purchased and taken away on the spot. All proceeds go to benefit the museum...."

The Freeport Art Museum (IL) invites artists as well as non-artists, virtually everyone, to paint one or more "Mini Masterpieces" (no more than six inches on a side, in any medium, two- or three-dimensional) for the purpose of showing them in a special exhibition. They are all for sale at \$15 per masterpiece to benefit the museum.

...about a New Wing

The Museum of Fine Arts, Boston, announced the opening of its new and spectacular four-storey, 53-gallery Americas (North, Central, and South) wing—the approximately 5,000 pieces start with pre-Columbian and colonial-era art, proceed through history to culminate in 20th-century art and design. In illustrating the depth and breadth of the collection, *The New York Times* singled out five extraordinary and rarely seen items: A 16-inch-long ship model of the C. Andrews, made in 1844, and rebuilt after its purchase in 2005; an abstract, 35-canvas painting, *Blue, White, Green*, by Ralph Coburn (c.1950), whose training included architecture at M.I.T., and a close friendship with Ellsworth Kelly; a portrait attributed to Thomas Smith (1679), *Mrs. Richard Patteshall* (Martha Woody) [who turns out to be the



Diane Arbus, *Lady Bartender at Home with a Souvenir Dog*, New Orleans, 1964. Gelatin silver print on paper. In "Art of Our Time," Gibbes Museum of Art, SC

great-grandmother of Paul Revere] and *Child*; a ceramic bowl, *Flight of Man*, painted by Jackson Pollock (1939) when he was in therapy for alcoholism; an *escritorio* (1650-1700); a "Spanish-Colonial laptop" from Oaxaca, Mexico, with a detailed map of the town on its top and scenes that show saints and Renaissance-style scrolls inside the drawers. All these five objects, some bought for the wing or some having languished in storage, appear amongst the famous and favorites of the collection. □