

WOMEN: REDRESSING AN IMBALANCE

Tate Addresses Gender Balance

Trustees of the Tate Museum (UK) have decided to “address the gender balance” of the collection. It was reported that of 2,914 artists represented in the museum, only 348, or 12%, are women. The number of actual works by women is only 7% of the total. Among contemporary artists, the deficiency is less acute: of 175 artists born after 1960, 55, or 31%, are female.

Tate spokesperson says: “...we are concerned to address areas where, historically, women artists may have been unduly neglected.” The move toward redress comes behind an initiative at the Moderna Museet in Stockholm, which is raising funds to acquire work by women.

Feminist Art Project

Mission: “The Feminist Art Project is a collaborative national initiative celebrating the Feminist Art Movement and the aesthetic, intellectual and political impact of women on the visual arts, art history, and art practice, past and present. The project is a strategic intervention against the ongoing erasure of women from the cultural record. It promotes diverse feminist art events and publications through its website calendar and facilitates networking and regional program development throughout the U.S.”

Founding Program Partners are: A.I.R. Gallery (NY); Art Table; Brodsky Center for Print and Paper; College Art Association; Elizabeth A. Sackler Center for Feminist Art (Brooklyn Museum, NY); Institute for Women & Art at Rutgers; Maryland Institute College of Art; National Museum of Women in the Arts; Rutgers University and Libraries; Through the Flower; Women; Caucus for Art. The program is administered by the Institute for Women and Art at Rutgers.

From the web site: “The Feminist Art Project aims to effect permanent change by focusing on the impact of feminism on the art world, feminist content in art, and feminist analysis in art and art history and other cultural arenas. Artists, groups and presenters may post their national and international exhibitions, publications and programs that serve this mission on the calendar. All visual art media are eligible for inclusion.”

Early this spring, the Hunterdon Museum of Art participated in an exhibition that focused on work created by American women artists between 1970 and 1975. “The women’s art movement of the 1970’s introduced bold new concepts into art practice that have become

embedded in contemporary art today,” said Judith Brodsky, professor emerita and co-curator of the exhibition. “These practices have become so widely accepted today that we tend to forget they were introduced through the feminist art movement....” Feminist artists, she explains, introduced new ways of looking at the body. They incorporated into high art the decorative materials often associated with women, and reintroduced the drama of narrative into art after a long period of dominance by abstraction.

[The web site: feministartproject.rutgers.edu/]

Judy Chicago in Brooklyn

The centerpiece and anchor of the new Elizabeth A. Sackler Center for Feminist Art in the Brooklyn Museum is none other than Judy Chicago’s iconic installation *The Dinner Party*.

The 8,300-square-foot space for exhibition and education surrounds the triangular gallery that houses Chicago’s banquet table with place settings that pay tribute to 39 famous heroines, both real and mythical: Hatshepsut, Virginia Woolf, Sojourner Truth among them. Porcelain plates at each setting are painted or sculpted with vagina patterns; place mats are in styles appropriate to each “guest.”

Sackler, the daughter of Arthur Sackler, doctor, researcher, medical newspaperman, and collector whose galleries and museums are scattered around the world, states her objective in creating the feminist art center: “To me, this is a pinnacle of social activism—creating a space that holds high the feminist values of equality, equity, and justice, and shows art of the oppressed or suppressed, which has historically been a lot of what feminist art is” *Continued on page 3*

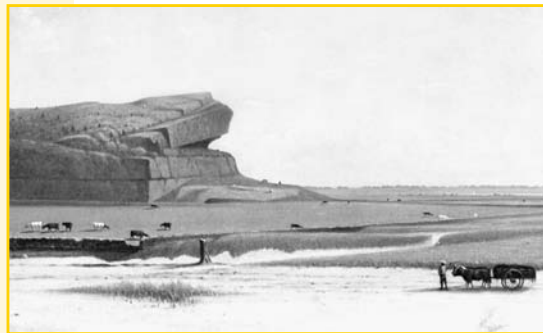
FOR VACATIONERS: WHAT’S AFOOT ABROAD...

Amsterdam

Rijksmuseum. “All the Rembrandt Drawings in the Rijksmuseum.”

Athens

Excavations under the ancient citadel for the new **Acropolis Museum**, opening this summer, unearthed thousands of relics that have been on temporary display in a 19th-century hospital nearby. The exhibition, “The Museum and the



Excavation,” (through Sept.), offers a glimpse into the lives of the people who lived in the shadow of the Acropolis from the 10th century B.C. to the 12th A.D. It will be transferred to the new facility, where visitors can view the excavation site of ancient temples from which the artifacts on exhibit come. Remains of villas, Roman bathhouses, workshops, factories, and cisterns are also sights to be seen by means of the glass-and-steel construction. “The museum will be a window onto the excavation,” said Dimitrios Pandermalis, head of the construction project.

Bilbao

Guggenheim Museum. “100% Africa” Jean Pigozzi’s contemporary African art from 29 sub-Saharan countries.

Cork, Ireland

Crawford Municipal Art Gallery, “Remembering Seamus Murphy” (through Sept.)

Frankfurt

Städel Museum. “A Focus on Ernst Ludwig Kirchner: His Life, 1927-32” (through Sept. 2007) Tapestry designed by the artist.

Jerusalem

A new museum has opened at **Masada**, the historic fortress fortified by King Herod of Judea, on a high plateau overlooking the Judean desert. It was here that a group of Jewish refugees and rebels were surrounded and besieged by Roman soldiers for several months in 73 or 74 A.D. And it was here that the Jews, rather than surrender, agreed to kill one another and burn their buildings. The museum displays, for the first time, a selection of artifacts from the time of King Herod and the Second Temple, destroyed in 70 A.D.

Kassel, Germany

Documenta 12 (through Sept. 23) In seven principal venues in and around the central German town of Kassel, 5-yearly contemporary art happening Documenta 12 addresses three questions: “Is modernity our antiquity? What is bare life? What is to be done?” The questions are answered by some 100 artists: one from Thailand who has planted terraced rice fields (a first for Germany); another, a Spanish three-star Michelin chef whose work, says organizer Roger Buergele, “shows cuisine should be a new art form.”

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CURATOR'S CORNER

ON CHALLENGES AND OPPORTUNITIES: A CURATOR'S CAREER ON CAMPUS

by Linda Muehlig

[Excerpted and adapted from a lecture presented at the Grolier Club, New York, March 7, 2007, to members of the Smith Club of New York and affiliate club members.]

My assignment this evening is to speak on the challenges and opportunities confronting an art museum curator in an academic setting. My remarks may be more parochial than global, in that virtually my entire museum career—thirty years last fall—has been spent at the Smith College Museum of Art, where I arrived as a National Endowment for the Arts intern in 1976. I stayed for a second year of internship, and was finally hired, perhaps because I had attached myself like a barnacle to the museum and its collection. Smith, as you know, has one of the greatest college collections in this country, with strengths particularly in 19th- and early 20th-century French and American art.

Having been in one place for such a long time, however, has given me a certain perspective. I can see what one might call generational changes—those that are particular to this museum and others that are more general to museums as they have evolved over three decades in a changing economic, social, and business environment. The museum ecology is much different now than when I first started out.

So, You'll be Dusting the Iguanas?

When I first told people that I was going to become a museum professional, there was always several seconds before a response was formed because, to a great extent, what museum professionals and museum curators do was, and still is, a mystery to many. I might as well have said I was training to be a jewel thief. One person imagined the scene as an endless round of tea parties and openings. Another, brow furrowed, said to me, "So, you'll be dusting the iguanas?" imagining, I assume, that I was headed for a natural history museum (or a taxidermy shop). It was clear that no one thought being a museum curator was work, let alone a job.

So, what does an art museum curator do? That's hard to describe in a few words. Although curators perform many tasks that fall far outside their job descriptions, the objects in their care are their core mission. They pursue works of art by purchase or by pleading, provide for their health and well-being, and present them in exhibitions. But I was to discover this and much more when I arrived in Northampton, fresh from graduate school at the University of Michigan and full of ideals, not to mention naïveté.

The Initiation

When I became an intern at the Smith College Museum of Art, Charles Chetham was the director and Betsy Jones, who was to become my

mentor, was the curator of painting. Charles directed the museum from 1962 to 1988, and he was responsible for the then new fine arts center that opened in 1972, replacing a neo-Georgian building outgrown by the collection. But the new facility was far from being universally loved. In fact, it was plagued by leaks and stuffed with asbestos, the removal of which in 1990 caused the building to be temporarily shut down. It was renovated and expanded in 2003 and renamed the Brown Fine Arts Center; it is the building we occupy today.

Before Charles Chetham came to the museum, the staff had been very small, usually consisting of the director, a secretary/receptionist, and sometimes, but not always, a curator—the director at Smith has traditionally been a curator. Charles added staff, and made sure there was a succession of graduate interns, virtually all of whom came from my alma mater. He ran the museum like a family. We did everything together. We were a museum herd, a gang. The director was our chief, and the museum was his fiefdom. We all put up shows together, even if we did not have good measuring and hammer skills, which I did not have then and still lack.

There were no museum departments at that time, and while certain people had titles that related to administrative or support duties, the rest of us were employed in a gamut of activities that would have made for very strange job descriptions. But we learned a great deal, just by doing. Being a curator was much more than acquiring and researching art objects for the collection and organizing exhibitions. It was doing all that, and more.

A Great Curator

At Smith College, my curatorial forebear in the museum, Jere Abbott, was the exemplar of the great curator. He came to Smith as the second director of the museum in 1932 from the newly fledged Museum of Modern Art, where he was the founding associate director under Alfred Barr, Jr., his close friend. Abbott and Barr had both trained at Harvard University under Edward Forbes, Director of the Fogg Art Museum, and Paul J. Sachs, whose course "Museum Work and Museum Problems" was the springboard for many influential museum directors and art professionals in the 20th century. Abbott's circle of associates and friends included the protean director of the Wadsworth Atheneum C. Everett "Chick" Austin, the composer Virgil Thomson, and dance impresario, writer, and Renaissance man Lincoln Kirstein. Dubbed later by scholar Steven Watson as the "Harvard modernists," these men belonged to a generation of new museum professionals who changed the culture of visual and performing arts between the two world wars. Together, they championed both traditional and modern art; they advanced film, photography, and design as worthy of exhibition and collecting by museums; and they promoted museums as a means of educating the middle class.

But what distinguished Jere Abbott, and what made him a great curator, was his vaunted "eye" for art. An omnivorous collector who recognized quality across all media, Abbott acquired a significant percentage of the Smith College Museum's masterworks—paintings by Corot, Degas, Manet, Monet, Seurat, and Picasso. Although he is often relegated to footnotes in the biographies of his more famous peers (he would never direct another museum after leaving Smith in 1946), his impact on our collection was enormous.

Seismic Shifts

The museum landscape has shifted in seismic ways since Jere Abbott's generation, especially in the last two decades. The works that Abbott bought, affordable in their time, are far beyond the buying power of today's museum. The modern Western canon that directed much of his collecting is no longer the sole collecting or programming determinant of the Smith College Museum or any other college museum that must respond to the global climate and ever-expanding curricula of its educational institution.

The curator is no longer regarded as "the" authoritative voice in matters of acquisitions and exhibitions but as one voice among many. She or he is one member of a team of players responsible for developing and presenting the "product" of the museum. As museums began to adopt business models in the 1970's, the curator increasingly became a manager in addition to his/her other curatorial responsibilities; meetings became the norm; strategic and five-year plans were developed.

As federal funding diminished for the arts, the curator spent more and more time chasing money and less and less time "curating," a noun unfortunately transformed into a verb. As political and social trends increasingly influenced the art world, the museum's audience became not one but multiple audiences. For college museum curators and their colleagues, that meant figuring out how to serve the campus

and the community, and the various subsets of audience defined by interest, age, demographics, and a host of other identifiers. Choosing and scheduling programs became an exercise requiring the equivalent of military campaign planning. Then it became a matter of competing for the interest and attendance of the

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Jessica Dunne, *Manhole Cover*, 2006. Oil on linen. In "Town and Country," Hearst Art Gallery (SC)

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about. Certainly it has to do with turning around woman from object to subject.”

In addition to the Chicago installation, and the space for temporary exhibitions, the center also boasts an electronic resource room for research and a presentation space for lectures and panel discussions.

The inaugural exhibit, “Global Feminisms,” (through July 1) surveyed an international group of 67 contemporary women artists whose works were grouped into four sections—“Life Cycles,” “Identities,” “Politics,” and “Emotions.” “The Sackler Center,” said Peter Schjeldahl in his *New Yorker* review, “faces incommensurable choices; to advance what women corporately want or to promote what a gifted elite of women does. It will opt both ways, probably, with attendant anguished debate.”

Women Effecting Change

In January, the Museum of Modern Art (NY) held a two-day symposium called “The Feminist Future: Theory and Practice in the Visual Arts,” dedicated to feminist activism in the 1960’s and ’70’s, to the resulting backlash in the ’80’s and ’90’s, and to the present place of feminism both in practice and theory. A book on the works by female artists in the museum’s collection will be published in 2009.

In March, a retrospective of 1970’s feminist art from around the world—“Whack! Art and Feminist Revolution” (through July 16)—opened featuring artists such as Judy Chicago, Cindy Sherman, Nancy Spero, and Hannah Wilke, among many others. It will travel to the National Museum of Women in the Arts (DC) in September and then to P.S.1 Contemporary Art Center (NY) in February of 2008.

Also in March, the Elizabeth A. Sackler Center for Feminist Art opened at the Brooklyn Museum (NY), providing a permanent home for Judy Chicago’s *The Dinner Party* (1974-’79), and the first permanent museum space in the world to be devoted exclusively to feminist art. The inaugural exhibition, “Global Feminisms,” featured an international selection of works by artists born after 1960. It will travel to other museums around the country.

The Feminist Art Project was created to commemorate the feminist movement of the 1970’s.

Museums have mounted major retrospectives of women artists: Elizabeth Murray was shown at the Museum of Modern Art last year; Kiki Smith and Lorna Simpson earlier this year at the Whitney Museum of American Art; Eva Hesse last summer at the Jewish Museum; Louise Nevelson is on view now, also at the Jewish Museum.

A continuing introduction of female artists onto the world art scene is confirmation of a theory held by Judy Chicago. “One of the big changes,” she says, “is that finally a woman

[Sackler] has come forward to provide patronage for another woman’s work [her *The Dinner Party*]—at a level from which women had formerly been restricted. So much work by women has been erased, because we have not had comparable patronage. Feminism and feminist art is a long, historic struggle, and we are at another stage in the struggle.”

Women whose world view was formed in the 70’s have come of age and reached lofty positions of power in cultural institutions. There they can reexamine the workings of their organizations, reform exclusive practices, and redress the gender imbalance that exists in most museums.

Maura Reilly, curator at the Sackler, says, “That [all these shows based on feminist art] are happening at the same time is the result of a lot of hard work among myself and my female and really powerful male feminists. I think we’re finally infiltrating...the major institutions.”

About time! In her catalogue essay she points out that the famous Guerilla Girls poster of 1989 posing the question “Do women have to be naked to get into the Met. Museum?” revealed some stunning statistics: “Less than



Agadez, Niger, Chemo Saidi, 1980. Photograph. In “Art of Being Tuareg.” Cantor Center for Visual Arts (CA)

5% of the artists in the Modern Art sections are women, but 85% of the nudes are female.” In 2005 the poster was updated. Under the identical question the statistics changed: “Less than 3% of the artists in the Modern Art sections are women, but 83% of the nudes are female.” And, in the fall of 2006, it was reported that “Of 297 one-person shows between now and December 31, just 23% are solos by women” (up from the previous fall’s 19%).

Chicago is optimistic. “The ’70’s feminist movement is not over. It has spread worldwide. The feminist work that has been produced globally...is the most significant art movement of the latter 20th century.”

[An article on this subject entitled “We’re Finally Infiltrating” by Phoebe Hoban appeared in the February issue of Art News.]

Vietnamese Women Face “Changing Identity”

Contemporary Vietnamese women artists challenge the traditional role of women in the exhibition, “Changing Identity: Recent Works by Women Artists from Vietnam” (through Aug. 5). The works on view explore gender and cultural identity, and offer a variegated view of Vietnam.

They also offer diverse representations of the female body and gender roles in Vietnamese society. □

Volunteering in the United States, 2006

According to the Bureau of Labor Statistics of the U.S. Department of Labor, about 61.2 million people—or 26.7 percent of the population—volunteered through or for an organization at least once between September 2005 and September 2006. For the prior three years, the number of volunteers was 2.1 percent higher and only slightly higher in 2002.

Following tradition, women volunteered at a higher rate than men across all age groups, educational levels and other indices. Last year about 30.1 percent of women and 23 percent of men offered their services. The numbers decreased from 32.4 and 25 percent the previous year.

People from age 35 to 54 were the most likely to volunteer (31.2 percent); people in the early twenties were the least likely (17.8 percent). Although all age groups showed a decline in volunteering, the largest decline was among teenagers. Females age 16-19 fell in one year from 33.5 percent to 28.8 percent; the male group of that age fell from 27.4 to 24.1 percent.

The percentage of married people to volunteer was higher (32.2 percent) than those who were not married (20.3 percent) and those with other marital statuses (21.3 percent). Parents whose children were under age 18 were more likely to volunteer (34.4 percent) than those with older children or couples with no children (23.6 percent).

College graduates volunteer at the rate of four in ten; high school graduates, two in ten; those without high school diplomas, one in ten.

Among people who were employed, 28.7 percent volunteered, while 23.8 percent of unemployed did so. Part-time workers were more likely than full-time workers to participate in volunteer activities—35.5 percent versus 27.3 percent.

The median number of hours per person spent volunteering was 52 hours for the year—women, 50 hours; men 52. Older people (65 and older) were reported to spend as many as 104 hours; younger (25 to 34), as few as 36 hours.

Most volunteers proffered their hours to one or two organizations—68.5 and 19.8 respectively. The more highly educated were more likely to volunteer for multiple organizations; parents more likely than people without children under 18.

The organizations most likely to receive the benefit of volunteer hours were religious (35 percent), followed by education/youth service related (26.4 percent), and social or community service organizations (12.7 percent). Older people volunteered more for religious organizations than their younger counterparts (parents with children under 18) who favored educational/youth service related groups. Parents with older children were more likely to volunteer for other types of groups—hospitals or health organizations and social or community service organizations.

The main activities of volunteers, as reported by them, were fundraising and tutoring or teaching, depending on gender and education. Men were more likely to engage in general labor, coaching, refereeing, or supervising sports teams; women, to fundraising, tutoring, or teaching.

Some 43 percent of volunteers became involved with their work after being asked by someone in the organization. A slightly smaller number became involved on their own initiative. □

potential museum visitor, who is able to choose from an enormous menu of outside entertainments and distractions.

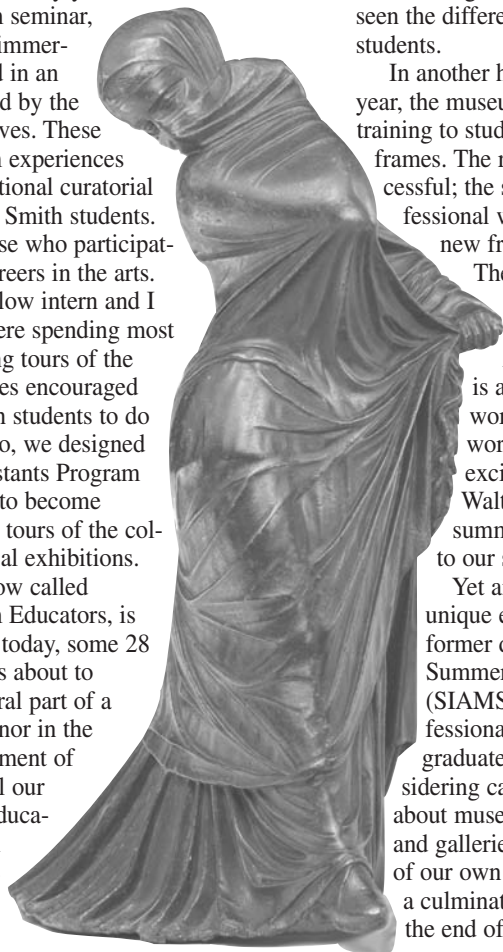
And there are other issues as well as disadvantages: most college museum curators, though expected to produce, publish, and work with their faculty colleagues, do not have tenure, faculty status, summers away, or sabbaticals to pursue research. We are still in that limbic state of governance, not above stairs, not below stairs, but standing on the landing.

Teaching and Learning

For those curators who choose to work in a college or university museum, students are of primary importance. The founding vision for Smith College included a gallery, whereby students would be made familiar with actual works of art. The teaching mission of the museum was there from the very start, and it remains our pillar of fire. We teach through the objects, and the objects teach through us.

While all museums teach, they do so in a variety of ways. Like Jere Abbott before him, Charles Chetham believed that works of art were intrinsically educational; he staunchly supported the teaching mission of the museum, but his concept of the way museums teach was different from today's approach. During Charles' tenure, there was no one at the museum whose title was curator of education. For many years he taught a museum seminar, a semester-long immersion that resulted in an exhibition created by the students themselves. These out-of-classroom experiences gave truly exceptional curatorial training to many Smith students. A number of those who participated went on to careers in the arts.

When my fellow intern and I found that we were spending most of our time giving tours of the collection, Charles encouraged us to teach Smith students to do it in our place. So, we designed the Gallery Assistants Program to train students to become docents and lead tours of the collection and special exhibitions. This program, now called Student Museum Educators, is still in existence today, some 28 years later, and is about to become an integral part of a new teaching minor in the education department of the college. Until our first curator of education was hired in 1992, successive graduate interns, who were not



Statuette of a Veiled and Masked Dancer, Greek and Roman Galleries, Metropolitan Museum of Art (NY)

much older than the students they taught, ran the program.

Since that time, museum education has risen as a profession within the profession, with specialized skill and training. For me, the value of the experience was learning how to speak about art in galleries before groups of people. It showed

me how important that interpretive link can be between the object and the visitor. It gave me the basis as a curator for teaming and collaborating with museum educators, when we finally had them. And just as important for the future of the museum, it cast bread upon the waters: over the past three decades, hundreds of Smith students became docents through the Gallery Assistants Program. Even if they did not pursue art as professionals—though many of them did—they went away with a greater knowledge of and connection to the museum and its holdings. And this has reaped rewards for us in a very direct way: our current director, Jessica Nicoll, Smith College class of 1983, was a member of the Gallery Assistants Program.

The museum supports teaching efforts in an increasingly varied way, in our case through the already mentioned docent program, through student work positions, internships, and special studies. Some interns, working with a curator, are given the opportunity to put together their own small shows from the collection. We support classes through exhibitions, sometimes organized with the faculty member expressly for that purpose. On occasion, the students in a class will organize a show as part of their term assignment. These opportunities, if not unique, are rare at an undergraduate level, but at Smith we've seen the difference these experiences make for the students.

In another hands-on program, now in its third year, the museum offers apprenticeship-based training to students to learn how to conserve frames. The results have been startlingly successful; the students have produced highly professional work, restoring or even carving new frames for works in the collection.

Their efforts are showcased at the end of each academic year in an exhibition series called "Framework." Although the apprenticeship model is a very old way of teaching, it has worked over the centuries, and it still works. This program has taken an exciting turn, in a partnership with the Walters Art Museum, which will offer summer frame conservation internships to our students.

Yet another innovative and, we believe, unique educational program created by former director Suzannah Fabing, is the Summer Institute for Museum Studies (SIAMS), which is an intensive paraprofessional training experience for undergraduates or recent graduates who are considering careers in the arts. Students learn about museum practices, visit other museums and galleries, and are mentored by members of our own museum staff as they work toward a culminating exhibition that they mount at the end of the course.

Going Global: Art Outside the Western Canon

Supporting the expanding curriculum of the college is one of the many challenges that the Smith College Museum of Art faces. While our collections are world class, the collecting policy formulated in 1919 to concentrate on modern

Western art has produced strength in the 19th and 20th centuries, but has left us with a corresponding weakness in non-Western art. As a midterm



Donald Lipski, *Exquisite Copse (Big Knot)*, 2002. Mixed media. In "Material Terrain," Columbia Museum of Art (SC)

solution, we have employed the services of three curatorial consultants in Asian, African, and Islamic art.

To redress a lack of collection objects in a particular area, we mount loan shows with our consultants or borrow exhibitions from other institutions. These shows bring works to students that we can't otherwise represent through our own holdings, and that's all to the good. But there are dilemmas, as well. The consultant model, though it expands the available expertise in areas not covered by staff curators, is probably not sustainable as a permanent solution. Our consultants have teaching and other commitments. Beyond that, because consultants and guest curators are not members of the staff, those who are, including staff curators, become the facilitators for their projects. The results in our galleries speak for themselves, but there is a real challenge to avoid mitigating one curator's practice for another's.

At Smith, as at other institutions, museum positions have been departmentally specialized: curatorial positions are now in the minority compared to the number of public relations and marketing, education, administration, and finance positions. We present approximately fifteen exhibitions a year, a mix of small, medium, and large shows that are either "prepackaged" (traveling exhibitions), or organized with a consultant, guest curator, faculty member, class, individual intern, by another staff member, or by the staff curator. Multiple exhibition projects in various stages of development are in play at the same time. A further complicating factor in this ferment of creative activity: Smith has a wonderful, newly renovated and expanded building giving us 30 percent more space, but we are staffed at only a slightly higher level than we were in the old building—the result of the downturn in the stock market several years ago. To rephrase Mies van der Rohe, we do more with less.

Living Artists

As a curator, one of my chief delights has been working with living artists, and though this is not an opportunity that is unique to working in a college art museum, the intellectual openness of the campus environment fosters such collaborations. While some curators prefer to work with historical art, I find that there is a particular honesty, rigor, purpose, and excitement working with an artist toward a common goal, usually an exhibition or site-specific installation. *Continued on page 9*

Alaska

Anchorage Museum of Art & History □ “Changing Hands: Art Without Reservation 2: Contemporary Native North American Art from the West, Northwest and Pacific” (Sept. 16) Works that challenge stereotypical notions of Native American art.

California

Berkeley Art Museum, University of California, Berkeley □ “Allison Smith: Notion Nanny” (Aug. 15) A look at traditional crafts in today’s world: Notion Nanny is the life-size reincarnation of Victorian mantelpiece dolls that carried baskets with miniature samples of needlework and other crafts. □ “Tara Donovan: Colony” Installation artist creates room-sized sculptures with common objects, in this case, pencils. □ Through Oct. 14: “Kunstkammer” Prints, drawings, and photographs spanning four centuries hung randomly as they would have been in a 16th-century *kunstkammer*; “Psyche: R&R” Works on paper; “Andrea Zittel: A-Z, Travel Trailer Unit” Sculpture garden turned vintage trailer camp. □ “David Goldblatt: Intersections” (Aug. 26) South African photographs his native, post-apartheid country and its people. □ “Abbas Kiarostami: Image Maker” (Sept. 23) Photographs taken by an Iranian film director.

Irvine Museum □ “Passionate Visions: Paintings by Botke, DeRome, Rider & Wendt” (Sept. 8) Four passions; four styles; three steeped in the California impressionist period (1890-1930); one, in Art Deco.

University Art Museum, California State University, Long Beach □ “Grand Gestures: The Gordon F. Hampton Collection” (Aug. 15) Showcasing this gift to the museum: Gottlieb, Held, Goldberg, Kraser, and others.

Hearst Art Gallery, Saint Mary’s College of California, Moraga □ “Town and Country: Jessica Dunne and Louis LaBrie” (Aug. 12) Landscape painters in the Photorealist tradition.

Oakland Museum of California □ “Yosemite: Art of an American Icon” (Aug. 26) Large selection of works arranged chronologically: 1855-1890: Nature’s Cathedral; 1890-1916: The People’s Playground; 1917-1969: An Icon Comes of Age; 1970-Present: Revisiting Yosemite. □ “The Edge: Where California Culture, Critters, and Environment Collide” (Oct. 7) A mix of artwork, specimens, and artifacts tells the history of the competition among the state’s occupants—human, animal, and developer.

Museum of Contemporary Art, San Diego □ “Vik Muniz: Reflex” (Sept. 9) Photographs: images are created from dirt, diamonds, sugar, peanut butter, ketchup, and the like.

Cantor Center for Visual Arts Stanford University, Stanford □ “Yosemite’s Structure and Textures: Photographs by

Eadweard Muybridge, Carleton Watkins, Ansel Adams, and Others” (Oct. 28) From the 1860’s onward: the beauty of Yosemite and the evolution of photographic technology. □ “Art of Being Tuareg: Sahara Nomads in a Modern World” (Sept. 2) Jewelry, clothing, leatherwork, and other objects made by the nomadic peoples of Niger, Mali, and Algeria.

Colorado

Museum of Outdoor Arts, Englewood □ “ArchiTEXTure: Reinventing the Book” (Aug. 18) Book arts in the 21st century.

Sangre de Cristo Arts Center, Pueblo □ At the Buell Children’s Museum: “Jump to Japan: Discovering Culture through Popular Art” (Sept. 1) Introduction to Japanese culture through hands-on activities based on animations, manga (comics), woodblock prints, and traditional scrolls.

Connecticut

Bruce Museum, Greenwich □ Through Sept. 9: “Fakes and Forgeries: The Art of Deception” Old and new forged works that reveal the strategies and techniques used by the deceivers; “Flora and Fauna: Themes and Symbols in the Decorative Arts of China” Textiles and objects of porcelain, jade, cloisonné, ivory, and lacquer



Nicholas Prior, *Untitled #111*, 2004. Cibachrome print. In “Suburban/Domestic,” Salina Art Center (KS)

display pervasive and repeated symbolism. □ “The Bruce Museum: A Century of Change” (Aug. 19) Photographs, fine art, and natural history objects associated with seven museum directors.

Yale Center for British Art, Yale University, New Haven □ “Paul Mellon’s Legacy: A Passion for British Art” (July 29) Celebrating its 30th anniversary, and the centennial of its founder, the center showcases the collection: Hogarth, Rowlandson, Blake, Turner, and many others.

Lyman Allyn Art Museum, New London □ “Through Sept. 23: “Larry Kinkin: Painting to Silkscreen, an Interpretive Process” The relationship between two mediums; “The New York School: Works from a Private Collection” 20th-century artists. □ “Nantucket Sleigh Ride: Painting

Conservation” (July, Aug., Sept.) A demonstration of conservators at work.

Florence Griswold Museum, Old Lyme □ Through Oct. 14: “Picturing Health: Norman Rockwell and the Art of Illustration” Rockwell works for medical ads paired with those of contemporary illustrators; “The Way We Work: David Macaulay’s Human Body” Illustrations describing the digestive system, created for his book, *The Way We Work*.

District of Columbia Kreeger Museum □ “Gene Davis: Interval” (July 31) Stripe paintings, micro-paintings, and works on paper.

National Museum of African Art □ “Inscribing Meaning: Writing and Graphic Systems in African Art” (Aug. 26) The interface between African art and the communicative power of graphic systems, language, and the written word.

Smithsonian Institution □ At the **Sackler Gallery**: “Encompassing the Globe: Portugal and the World in the 16th and 17th Centuries” (Sept. 16) The creative results of Portugal’s world trading network; her commercial reach into Africa, India, China, Asia, Japan, and Brazil led to highly original work for both export and domestic consumption. West African objects are on view at the interconnecting **National Museum of African Art**.

Textile Museum □ “Architectural Textiles: Tent Bands of Central Asia” (Aug. 19) Woven bands that girdle the roof struts and the cylindrical walls of the tents used by the nomadic peoples for millennia.

Florida

Vero Beach Museum of Art □ “From the Vault: Selections from the Permanent Collection” (Oct. 21) Early 20th century to the present: Chihuly, Rosenquist, Warhol, Dine, Noland, and others. □ “Jennifer Steinkamp Installation” (Sept. 16) Computer animation of a tree’s seasonal metamorphosis.

Georgia

Georgia Museum of Art, Athens □ “Wild Rides: Artistic Lessons of Nature by Eric Strauss” (mid-Aug.) Kinetic steel sculptures from found objects. □ Through Sept. 16: “John Grabach: Century Man” Paintings that describe America during the Great Depression and the coming WWII; “Imprinting the South: Works on Paper from the Collection of Lynn Barstis Williams and Stephen J. Goldfarb” Images of the South from the 1920’s to the 1940’s.

Hawaii

Academy Art Center, Honolulu □ “Ukiyo-E Exhibition” (Sept. 30) Japanese wood block prints.



Egon Schiele, *Edith Schiele, Standing*, 1915. Oil on canvas. In “The Mirror and the Mask,” Kimbell Art Museum (TX)

Idaho

Boise Art Museum □ “Kendall Buster: New Growth” (Oct. 21) □ “Chuck Close Prints: Process and Collaboration” (Aug. 12) □ “Brittany Powell” (Oct. 21) □ “Nocturnes” (Aug. 25-Oct. 21)

Illinois

Garfield Park Conservatory, Chicago □ “Niki in the Garden” (Oct. 31) Large-scale fiberglass sculptures, indoors and out, by French sculptor Niki de Saint Phalle.

Museum of Contemporary Art, Chicago □ “Upon an Ether Sea: Water and Ship Imagery from the MCA Collection” (Sept. 9) Sculpture and photography as well as videos, paintings, and screen prints. □ “Sol Le Witt in Memoriam” (Aug. 5) Works that represent his recent colorful style, and earlier, sparer lithographs from the 1970’s. □ “Escultura Social: A New Generation of Art from Mexico” (Sept. 2) Works made over the last ten years: videos photography, and performance.

Smart Museum of Art, University of Chicago □ “Majestic Nature/Golden History: German Romantic Art from the Crawford Collection and the Smart Museum of Art” (Oct. 21) Early 19th-century works that rejected formalism and the aesthetics of antiquity, drawing inspiration from local scenery, Gothic art, and Renaissance masters. □ “Living Modern: German and Austrian Art and Design, 1890-1933” (Sept. 16) During a period of transition: Symbolism, Jugendstil, Expressionism, Constructivism, and the Bauhaus. □ “The World Writ Small: Early Northern European Prints” (Sept. 9) Diminutive engravings and woodcuts from early 16th century that contributed to a revolution in printmaking.

Northern Illinois University Art Museum, DeKalb □ “Community

Windows Project" (Aug. 11) Posters for local historical and cultural organizations. □ Aug. 28-Oct. 13: "Dafatir: Contemporary Iraqi Book Art" A testimony to the persistence of the artistic impulse in a troubled land; "Some Enchanted Evening: 100 Years of Evening Gowns (1900-1999)" Designers' changing aesthetic; "Body Politic" Interpretations of identity and politics imposed onto images of the human body.

Krannert Art Museum, University of Illinois, Urbana-Champaign □ Through July 29: "A History of New" Interactive project in which visitors help build a (graphic) timeline of technological innovations showing how the new stuff is co-opted by artists; "An Architect Collects: Robert D. Kleinschmidt and a Lifetime of Fine Arts Acquisitions" Modern and contemporary works that show the integration of landscape and architecture; "New Acquisitions."

Indiana

Indiana University Art Museum, Bloomington □ Through Sept. 2: "Architecture, Real and Imagined" Actual architectural elements, artists' interpretations of real buildings, and images of imaginary architecture; "Inconvenient Stories: Portraits of Vietnam War Veterans by Jeffrey A. Wolin" Images, taken after 1992, show how veterans' lives today are informed by their lives during the war; "A Building Lives: IU Art Museum Celebrates 25 Years in I.M. Pei's Building" Archival photographs, models, and memorabilia.

South Bend Regional Museum of Art □ "Duane Hanson: Real Life" (Sept. 9) Lifelike sculptures of clichéd common people, empty, bored, and alone; also photographic studies, and landscape paintings. □ "Cameron Van Dyke: Furniture Chef" (Sept. 16) Interactive furniture sculptures for sitting, leaning, relaxing.

Kansas

Salina Art Center □ "Suburban/Domestic: The Nature of Love and Family" (Aug. 19) Photographs about love, family, isolation, innocence, teen culture—imagined and real.

Ulrich Museum of Art, Wichita State University, Wichita □ "Poets on Painters" (Aug. 5) 20 painters paired with 20 writers: the juxtaposition of two arts.

Wichita Art Museum □ "Painting the Beautiful: American Impressionist Paintings from the Michener Art Museum Collection" (Aug. 12) A plentitude of Pennsylvania Impressionists.

Maine

Portland Museum of Art □ "Frank

Lloyd Wright and the House Beautiful" (Oct. 8) Furniture, metalwork, textiles, drawings, publications, and accessories showing Wright's gift in creating harmony between architecture and interior design. □ "Vividly True to Nature: Harrison Bird Brown, 1831-1915" (Sept. 9) Paintings and smaller works on paper that honor nature and humankind's place within it; a look at the artist's career and at the culture of period.



Arthur G. Rider, *Bringing in the Boats*, Oil on canvas. In "Passionate Visions," Irvine Museum (CA)

Maryland

Walters Art Museum, Baltimore □ "Gee's Bend: The Architecture of the Quilt" (Aug. 26) Family staples (quilts) into works of art from an isolated African-American community. □ "Linda Day Clark: The Gee's Bend Photographs" (Sept. 2) Portraits of the quilters and their community. □ "Ottoman Embroideries and Other Ornament" (Sept. 9) 18th- and 19th-century textiles from Greece, Asia Minor, Armenia, Algeria, and more.

Washington County Museum of Fine Arts, Hagerstown □ "West, East & North of Norway: Photographs by Asle Svarverud" (July 29) Norwegian landscapes, the likes of which inspired founder William Singer. □ "Advancing the Legacy: Gifts in Honor of the 75th Anniversary" (Sept. 2) Glass, ceramics, furniture, Japanese prints, European wood sculpture, Old Masters, American and European graphic art, 19th-century American painting, work by local artists, and other contemporary and modern works.

Massachusetts

Institute of Contemporary Art, Boston □ "Philip-Lorca deCorcia" (Sept. 3) Survey of work from the 1970's to the present: domestic tableaux, street photography, and Storybook Life, a book of photos from all periods of his career. □ "Sabdra and Gerald Fineberg Art Wall" (Oct. 28) Monumental mural by Japanese artist Aoshima.

Cape Cod Museum of Art, Dennis □ "Hopper's Places & Cape Cod Connections: Photographs by Gail Levin" (Aug. 5) The houses that Hopper painted, compiled for the book *Hopper's Places*. □ "Sol Wilson (1896-1974)" (Aug. 26) Retrospective: an Expressionist who hails from Provincetown.

DeCordova Museum, Lincoln □ "The 2007 DeCordova Annual Exhibition" (Aug. 12) Contemporary works by New England artists. □ "Approaches to Narrative" (Sept. 16) The use of imagery to tell stories; visual narratives using character, plot, and setting.

Smith College Museum of Art, Northampton □ "Medea and Her Sisters: Leonard Baskin's Images of Women" (Sept. 9) Sculptures and works

on paper created from the 1950's to his death in 2000.

Peabody Essex Museum, Salem □ "Joseph Cornell: Navigating the Imagination" (Aug. 19) Retrospective: box constructions, collages, dossiers, films, and graphic design.

Chesterwood, Stockbridge □ "Contemporary Sculpture at Chesterwood" (Oct.

14) Juried showing of outdoor sculpture on the grounds of the Berkshire county estate of Daniel Chester French.

Rose Art Museum, Brandeis University, Waltham □ "John Armleder: Too Much is Not Enough" (July 29) Swiss artist's first major show in the U.S.: Installations take over the entire museum.

Clark Art Institute, Williamstown □ "The Unknown Monet: Pastels and Drawings" (Sept. 16) First exhibit ever built around Monet's drawings and pastels, and new information on his personal and work life. □ "Dutch Dialogues" (Sept. 3) Pairings of works by Dutch artists that simulate a "dialogue" between them: Hals, Millet, van Gogh, Renoir, Scholte, and others.

Michigan

University of Michigan Museum of Art, Ann Arbor □ At Off/Site: "Out of the Ordinary/Extraordinary: Contemporary Japanese Photography" (Sept. 16) Images that probe social and moral anxieties in a prosperous, ordered society.

Flint Institute of Arts □ "Artists of the Great Lakes: 1910-1960" (Aug. 19) Paintings, prints, and drawings. □ "Recent Acquisitions of Works on Paper to the FIA" (Sept. 2) From the permanent collection. □ "Visions of Victory Presented by Mutual of Omaha" (Oct. 28) Celebrating the 100th year of Olympic Games.

Kalamazoo Institute of Arts □ "Lorna Simpson" (Aug. 19) Mid-career survey: image and text works (1985-92), photographs on felt (1994-2005), and film installations.

Missouri

Contemporary Art Museum, St. Louis □ Through Aug. 5: "Katie Holten: Paths of Desire" Installation and draw-

ings that explore global ecology; "Shoot the Family" Photographs and videos of relatives and partners that dispense with sentimentality.

Springfield Art Museum □ "Watercolor U.S.A. 2007" (Aug. 5) 46th annual competition. □ "Adolph Dehn: Part V" (Aug. 11-Sept. 9) Fifth in a series showing Dehn's prints and drawings.

Montana

Missoula Art Museum □ "Faith Ringgold" (Aug. 7) Tar Beach illustrations, story quilts, paintings, prints, works on paper, tanks, and soft sculpture. □ "Goatsilk: Portraits from an Ark" (Aug. 1-Sept 29) Multi-media video installation by the collaborative twosome known as Goatsilk. □ "Blake Haygood: Depending on Your Perspective It Might Be Okay" (Aug. 18) Printmaking and painting combined.

Montana Museum of Arts & Culture, University of Montana, Missoula □ Through Aug. 25: "Landscapes from the Millikan Collection" Cheever, Hook, Currier & Ives, and Del; "Yellowstone Engraved: The Art of W.H. Jackson and Thomas Moran" Original 19th-century engravings, created when Yellowstone was a newfound playground, from photographs and paintings by these artists, and others of the period.

New Hampshire

Thorne-Sagendorph Art Gallery, Keene State College, Keene □ "Illusionary Space and Other New Encounters" (July 29) Works from the 1960's to the 1990's that examine space and spatial relationships.

New Jersey

Noyes Museum of Art, Oceanville □ "Sightings: Recent Works of Doug + Mike Starn" (Aug. 5)

Rutgers-Camden Center for the Arts, The State University of New Jersey □ "Miniature Worlds: Art from India" (Aug. 11) Watercolors, preliminary drawings, and sculptures in bronze, wood, copper, and jade, from the 15th through 19th centuries.

New Mexico

University of New Mexico Art Museum, Albuquerque □ "Body and Soul / Cuerpo y Alma" (Aug. 5) Ibero-American colonial art.

New York

Islip Art Museum, East Islip □ "Free Play" (Sept. 9) Works from an open call that explore mythological worlds, improbable imagery, hallucinations, and apparitions. □ "Site Specifics '07" (July 29) Installations & mixed media work.

Hyde Collection, Glens Falls □ "Luminist Horizons: The Art and Collection of James A. Suydam" (Sept. 16) Add works by Kensett, Durand, Church, Gifford, Cropsey, and others. □ "Drawn from Life and Legend: European Works on Paper from the Permanent Collection" (Sept. 23) Renaissance to early 20th century:

Cézanne, Degas, Fragonard, Hogarth, Picasso, and more.

Iroquois Indian Museum, Howes Cave □ Through Oct.: “Cultural Contrasts: Contemporary Iroquois Commentaries” Iroquois photographers express themselves; “Life Creations” Multi-media installation.

Johnson Museum of Art, Cornell University, Ithaca □ “A Focused Collection: The Hudson River School” (July 29) Still waters, lofty mountains, colorful foliage. □ Through Sept. 23: “Looking Homeward: A Century of American Art” Bellows, Sloan, Luks, Sargent, Avery, Thiebaud, and others; “Kenro Izu: Sacred Places” (Sept. 23) Photographs of religious sites around the world. □ “Recent Acquisitions” (Sept. 30) African, Asian, and contemporary works.

Katonah Museum of Art □ Through Oct. 21: “Children Should Be Seen: The Image of the Child in American Picture-Book Art” The best children’s illustrations of the decade; “Star Illustrators: Ten Years on Parade” Children’s book art from the last ten years.

Bard Graduate Center, New York City □ “A Brass Menagerie: Metalwork of the Aesthetic Movement” (Oct. 14) Brass and mixed metal furniture and accessories created during the late 19th century and influenced by both Japanese art, and Moorish and Persian designs.

space, architectural space, psychologically charged space, invented space, spiritual space, and more in paintings, sculpture, photographs, videos, and installations.

International Center of Photography, New York City □ Through Sept. 9: “Let Your Motto Be Resistance: African American Portraits” The exhibition of noted African Americans that opened the new National Museum of African American History and Culture in Washington, D.C.; “Biographical Landscape: The Photography of Stephen Shore, 1969-79” Color photographs of the commonplace in the American landscape; “Amelia Earhart: Image and Icon” The “new woman” and the role photography plays in the creation of fame; “Chim: Photographs by David Seymour—Selections from George Eastman House” Humanism in war-time images by a co-founder of the photo agency Magnum.

Jewish Museum, New York City □ “The Sculpture of Louise Nevelson: Constructing a Legend” (Sept. 16) All phases of a lifetime of work: sculpture, drawings, and two room-size masterworks. □ “Dateline Israel: New Photography and Video Art” (Aug. 5) Life and culture after the year 2000.

Metropolitan Museum of Art, New York City □ “Frank Stella on the Roof” (Oct. 28) Recent works in stainless steel and carbon fire against sweeping views of the city. □ “Frank Stella: Painting into Architecture” (July 29) The evolution of ideas from painting to wall reliefs, to free-standing sculpture, to architecture. □ “Poiret: King of Fashion” (Aug. 5) The early 20th-century “modernizing” of fashion as an expression of concurrent discourses in Cubism, Classicism, Orientalism, Symbolism, and Primitivism. □ “Hidden in Plain Sight: Contemporary Photographs from the Collection” (Sept. 3) The camera exposes the latent beauty in ordinary things:

Evans, Weems, and others. □ “Impressionist and Early Modern Paintings: The Clark Brothers Collect” (Aug. 19) Rival brothers—one, the founder of the Clark Art Institute (MA), the other trustee and donor to the Metropolitan Museum of Art—collections brought together for the first time: Cézanne, Matisse, Picasso, Seurat, Eakins, and Hopper side-by-side with Degas, Monet, Pissarro, Renoir, Homer, and Sargent. □ “Neo Rauch at the Met” (Sept. 23) Leipzig artist’s new Surrealist/pop paintings made for this

exhibition, the latest in a series dedicated to artists at midcareer. □ “Gabriel Orozco” (Sept. 3) Photographs, drawings, collages, and small sculptures. □ “Coaxing the Spirits to Dance: Art of the Papuan Gulf” (Sept. 2) Sculptures and historical photos, masks, totems, and figures from late 19th- and early 20th- century New Guinea—the first showing of this tradition in 50 years.

Museum of Arts & Design, New York City □ “Inspired by China: Contemporary Furnituremakers Explore Chinese Traditions” (Oct. 28) Historic Chinese furniture paired with contemporary studio furniture created for the exhibition. □ “Have a Seat! The Beylerian Collection of Small Chairs” (Oct. 28) Promo models or simple whimsy, none more than 12 inches high.

Museum of Modern Art, New York City □ “Richard Serra, Sculpture: Forty Years” (Sept. 10) From early experiments with rubber, neon, and lead, to the later monumental pieces. □ “Picasso’s *Demiselles d’Avignon* at 100” (Aug. 27) The painting itself along with preparatory studies. □ “Barry Frydlander: Place and Time” (Sept. 3) Large color photographs that depict life and society in Israel today, by an Israeli. □ Projects 85: Dan Perjovschi” (Aug. 27) Site-specific wall drawing—social ad political images in response to current events—executed while the museum is open to the public. □ “Automatic Update” (Sept. 3) Highlights from the dot-com era of technology-inspired art.

Rubin Museum of Art, New York City □ “The Missing Peace: Artists Consider the Dalai Lama” (Sept. 3) de Soto, Viola, Cristo, and others: an international gathering of interpretations from the realistic to the broadly abstract.

Society of Illustrators, New York City □ “Cutting Edges: Cartoon Art Defining the World” (Sept. 5-Oct. 13) A selection of prize winners from the annual international competitions.

Whitney Museum of American Art □ “Summer of Love: Art of the Psychedelic Era” (Sept. 16) The explosion of art brought about by the civil unrest and social change of the 1960’s and ’70’s.

Loeb Art Center, Vassar College, Poughkeepsie □ “Utopian Mirage: Social Metaphors in Contemporary Photography and Film” (July 29) Failed utopian ideals as expressed in dreams, ruins, screens, and Eden.

George Eastman House, Rochester □ Through Sept. 3: “Ansel Adams: Celebration of Genius” Work from the 1920’s through the 1960’s: the American West and other lesser known images; “Pictures for Ansel: Photography and Environmental Thought.”

North Carolina Mint Museums, Charlotte □ At the **Museum of Craft + Design**: Observations: Works by Ann Wolff” (July 29) □ At the **Museum of Art**:

“An American Vision: Henry Francis du Pont’s Winterthur Museum” (Sept. 23) A myriad of masterworks—furniture, textiles, paintings, prints, drawings, ceramics, glass and metalwork—all made or used in America between 1640 and 1860.

North Carolina Museum of Art, Raleigh □ “The Big Picture” (Sept. 2) Large-scale contemporary photographs that stretch the medium through manipulation and other techniques.

Ohio Akron Art Museum □ “Prized Images: The Knight Purchase Award for Photographic Media 1991-2006” (Oct. 14) Images that record the changes in scale, technique, and approach in the medium over the past two decades. □ “Building the New Akron Art Museum” (Sept. 30) Sketches, digital renderings, and plans survey the building’s evolution.

Taft Museum of Art, Cincinnati □ “Hiram Powers: Genius in Marble” (Aug. 12) 19th-century sculptor’s product. □ “Around the Town: 19th-Century Books on Cincinnati” (Aug. 19) What life was like in the “Queen City,” it’s landmarks, and its history.

Southern Ohio Museum, Portsmouth □ “ODC Best of 2007” (Sept. 30) Annual juried crafts exhibit. □ “With a Capital P: Prohibition in the River City” (Sept. 13) The Temperance Movement in photos, clippings, oral accounts, and objects.

Oregon Museum of Contemporary Craft, Portland □ “Craft In America: Expanding Traditions” (Sept. 23) For its inaugural exhibition after months of reconstructions and rebranding from the Contemporary Crafts Museum & Gallery, an historical survey showing the evolution of the American craft movement in the past two centuries.

Pennsylvania Allentown Art Museum □ “Bead-Dazzled: Decoration in Victorian America” (Sept. 9) American needlework turns to beads in the 1830’s. □ “The Art of Warner Bros. Cartoons” (Sept. 16) Drawings, paintings, cels, and related objects used in making the classic cartoons of the 1930’s-1960.

Berman Museum of Art, Ursinus College, Collegeville □ “Presence Passing: Photographs by Andrea Baldeck” (Aug. 19) Rooms uninhabited, spaces abandoned, gardens neglected.

Westmoreland Museum of American Art, Greensburg □ Through Oct. 14: “Made in Pennsylvania: A Folk Art Tradition” Fraktur, Salt-glazed stoneware, tanware, quilts, coverlets, and furniture, all made in the region; “Akiko Kotani: Drawing with Silk and Graphite” Layers of silk fabric sewn together to create shadows of abstract forms.

Institute of Contemporary Art, University of Pennsylvania,



Joseph Cornell, *The Calliph of BagDAD* (detail), c. 1954. In “Joseph Cornell,” Peabody Essex Museum (MA)

Guggenheim Museum, New York City □ “Divisionism/Neo-Impressionism: Arcadia and Anarchy” (Aug. 6) Italian Divisionism—the “division” of vibrant color through brushstrokes—as related to French Neo-Impressionism; Italians who juxtaposed pigments to create the visual effect of one color—similar to the French Pointillists—including Longoni, Morbelli, Pellizza, and others, displayed with Seurat, Signac, Pissarro, and other Neo-Impressionists. □ “The Shapes of Space” (Sept. 5) How artists conceive of and represent space: social

Philadelphia □ Through Aug. 5: “Crimes of Omission” Works by artists who have removed visual traces of crimes or who have drawn attention to injustices that typically go unnoticed; “Karen Kilimnik” A survey of romantic imagery of past and unsettling present; “Phoebe Washburn” Environmental terrarium/aquarium installation.

Philadelphia Art Alliance □ Through Aug. 23: “Kip Deeds: Towards a 49th State”

Storytelling on canvas about a place (Alaska) or a journey; “Jessica Doyle: Intimate Environments” Mixed-media expressions of events in the artists own life; “Emily Royer: Construction Sites” Drawings that relate to the self and the outside world; “Carol McHarg: Design Against Nature” Landscape architect engages geology, cartography, and land development in depicting the environment; Kiff Slemmons Re: Pair & Imperfection” Jewelry made from a collection of other artists’ imperfect pieces.

Philadelphia Museum of Art □ “William H. Johnson’s World on Paper” (Aug. 12) □ “Forging an American Identity: The Art of William Ranney” (Aug. 19)

Carnegie Museum of Art, Pittsburgh □ “Viva Vetro! Glass Alive! Venice and America” (Sept. 16) Objects created by American and Italian artists from the 1940’s to the present. □ “The First Wave: Foundations of the American Drawing and Watercolor Collection” (Oct. 7) Works acquired prior to 1922: Homer, Whistler, Glackens, and Hassam, to name a few.

Frick Art & Historical Center, Pittsburgh □ “In the Studios of Paris: William Bouguereau and His American Students” (Oct. 7) Paintings, drawings, and prints by a renown painter who taught at the Académie Julian in Paris and his students including Breaux, Chapman, Couse, Gardner, Henri, and Klumpke.

Pittsburgh Center for the Arts □ “Fiberart International 2007” (Aug. 19) Triennial exhibition of contemporary fiber art. Also on view at the Society for Contemporary Craft.

South Carolina

Gibbes Museum of Art, Charleston □ Through Aug. 12: “Rodin: In His Own Words, Selections from the Iris & B. Gerald Cantor Foundation” Bronzes, works on paper, letters, and a display detailing the lost-wax process; “Like

Tears in Rain” Video installation

Columbia Museum of Art □ “Material Terrain: A Sculptural Exploration of Landscape and Place” (Aug. 26) Avant-garde sculptures that pose provocative questions. □ “Renoir!” Portraits of children.

Tennessee

Frist Center for the Visual Arts, Nashville □ “Jim McGuire: The Nashville Portraits” (Sept. 9) Homage to Nashville’s country music heritage: B&W photos of 60 legendary musicians. □ Through Oct. 7: “Lyrical Traditions: Four Centuries of Chinese Paintings from the Papp Collection” Hand-painted scrolls, hanging scrolls, fans, screens, and albums, including paintings from the Ming (1368-1644) and Qing (1644-1911) dynasties; “Whispering Wind: Recent Chinese

Photography” Contemporary artists look at the individual in relation to the political, the landscape in relation to modernization, as well as more traditional contemplation on nature and beauty; “Sylvia Hyman: Fictional Clay” Trompe l’oeil sculptures.

Texas

Grace Museum, Abilene □ “Randy Bacon: A Sense of Place” (Sept. 20) Representational landscapes by a native of the area. □ “David Bates: paintings from Texas Collections” (Aug. 25) Landscapes, figure studies, and still lifes by native Texan.

Kimbell Art Museum, Fort Worth □ “The Mirror and the Mask: Portraiture in the Age of Picasso” (Sept. 16) Age-old traditions reinvented in modern terms from van Gogh to Picasso to Hockney.

Rice University Art Gallery, Houston □ “Mike Stilkey: When the Animals Rebel” (Aug. 31) Whimsical portraits of animals and people in a window installation viewable from the street while the gallery is closed for the summer.

McNay Art Museum, San Antonio □ Through July 29: “Madame Butterfly: From Puccini to Miss Saigon” The history of the story told through an array of manuscripts, photographs, posters, playbills, costumes, and programs; “Lynda Benglis” Abstract sculptures: traditional materials used in unexpected ways. □ “Homage to Picasso: Hockney’s Blue Guitar” (Sept. 2) A suite of etchings inspired by Wallace Stevens’ 1937 poem, *The Man with the Blue Guitar*, which was inspired by Picasso’s *The Old Guitarist*.

Utah

Salt Lake Art Center, Salt Lake City □ “Life After Death: New Leipzig Paintings from the Rubell Family Collection” (Sept. 29) Contemporary East German Social Realism/Surrealism; the 21st century’s newest trend-setters.

Utah Museum of Fine Arts, University of Utah, Salt Lake City □ “Rooted in Tradition” (Oct. 15) Art quilts from the Rocky Mountain Quilt Museum, 1980 to the present. □ Through Aug. 12: “Revisiting Utah’s Past” Changes wrought by settlers and their progeny: paintings document the transformation from then to now; “Head Trip: Around the World in Forty Hats” Cultural diversity as shown through hats from around the world. □ “Travels in Time and Space: The Art of Robert Sabuda” (Sept. 9) Illustrator, writer, and creator of pop-up books; works here include batik, paper mosaic, stained glass, pencil drawings, watercolors, and cut paper.

Virginia

Second Street Gallery, Charlottesville □ “The Given: Studio Work by Sally Mann” (Aug. 18) Now photographs from 2000-’06: faces of children, bones of her dog, self-portraits, still lifes.

University of Virginia Art Museum, Charlottesville □ “In the Land of the Corn God: Meso-American Art from the Collection” (Aug. 5) Ceramic art from the Olmec, Zapotec, Teotihuacan, Maya, Mixtec, Huastec Pipil, Totonac, Toltec, Tarascan, and the Aztec civilizations. □ “Charlottesville Collects African-American Art” (Aug. 19) Fine and folk art, 19th century to the present: Lovell, Tanner, Traylor, Weems, and others.

Danville Museum of Fine Arts & History □ “Danville and The Culture of Tobacco” (Aug. 19) Artifacts, photographs, audio, and film showing tools for growing it, the auction system to sell it, production factories to process it, and more.

Chrysler Museum of Art, Norfolk □ “Envisioning Virginia 1587-1784: Early Maps of the New World” (Aug. 12) Original cartography showing early settlers’ vision of the New World. □ “British Paintings from the National Gallery of Art” (July 29) Reynolds, Gainsborough, and other Royal Academicians. □ “Stardust” (Aug. 5) Photographs taken from the projection room of empty movie theaters.

Piedmont Arts Association, Martinsville □ “Eric McGehearty: Access Denied” (Sept. 7-Oct. 21) Dyslexic explores the nature of language through sculpture and digital media.

Radford University Art Museum □ “Selections from the Permanent Collection” (Aug. 20) Recent acquisitions and other work. □ “Radford City Art Show” (Oct. 7) Biennial exhibit of local artists.

University of Richmond Museums □ **At the Joel and Lila Harnett Museum of Art:** “Leaded: The Materiality and Metamorphosis of Graphite” (Aug. 23-Oct. 7) Contemporary artists using graphite and pencils in two- and three-dimensional work.

Washington

Henry Art Gallery, University of Washington, Seattle □ “Mouth Open, Teeth Showing: Major Works from the True Collection” (Sept. 23) Contemporary art—young artists, experimental forms, new work—collected by William and Ruth True, true contributors to Seattle’s cultural landscape. □ “General Idea Editions 1967-’95” (Aug. 5) Retrospective of this artist collective’s mass produced posters and other items that expressed counterculture and underground content in the guise of mainstream media.

Jundt Art Museum, Gonzaga University, Spokane □ “Mardis Nenno: Oriel” (July 31) Sculptural ceramic work by artist-in-residence at the Archie Bray Foundation for the Ceramic Arts (Helena).

Wisconsin

Kenosha Public Museum □ “Coming Home—A Life’s Journey: Ron Ruble Retrospective” (Aug. 12) Prints, paintings, pottery.

Charles Allis Art Museum/Villa Terrace Decorative Arts Museum, Milwaukee □ “Forward: A Survey of Wisconsin Art Now” (July 29) Varied, and juried. □ “A Worthy Model: Works by Édouard-Marcel Sandoz” (Sept. 2) Bronze and porcelain animal sculptures. □ “Alexander Eschweiler in Milwaukee: Celebrating a Rich Architectural Heritage” (Sept. 30)



Hiram Powers, *Anna Sinton*, 1870. Marble. In “Hiram Powers,” Taft Museum of Art (OH)



Life magazine collection, *Amelia Earhart in an autogyro*. In “Amelia Earhart,” International Center of Photography (NY)

Photos, drawings, and blueprints of the architect’s diverse work.

Leigh Yawkey Woodson Art Museum, Wausau □ Through Aug. 26: “An American Story: The Wyeth Family Tradition” Intergenerational cross-pollination shown in works by patriarch N.C., son Andrew, grandson Jamie and siblings, and in-laws; “Jamie Wyeth: Birds” The infinitely varied avian world on canvas. □

NOTES ABOUT A FEMINIST

Judy Chicago was born in 1939, daughter of two political activists, one a union organizer, the other a professional woman at a time when working women were relatively rare. As Judith Cohen, she studied art at the University of California in Los Angeles where she met Jerry Gerowitz, the first of three husbands. They married in 1961. Two stormy years later, Gerowitz was killed in an automobile accident. But during their time together Judith Gerowitz began to explore the macho pop art world by painting on car hoods and learning boat building and pyrotechnics. Many of her works at this time were simple geometric sculptures of metal and fiberglass as well as fireworks installations and displays. In 1965 she married husband number two, sculptor Lloyd Hamrol, and in 1969 she changed her name to Chicago, her hometown, in order to free herself from the convention that gives a woman the name of a father or husband.

In the 1970's she settled on female imagery as the vehicle for her feminist ideals. While teaching at the California Institute for the Arts she became a leader of the Feminist Art Program, which produced the 1972 installation known as *Womanhouse*, and started *Womenspace*, an all-female collective. Also in the seventies she produced a series of flower paintings known as *Through the Flower*; much of her work at this juncture used the motif of a flower or butterfly to symbolize a woman's sexuality, and often she incorporated language, painted directly on her canvases.

Two of her most ambitious undertakings, *The Dinner Party*, completed in 1979, and *The Birth Project*, completed in 1985 (a third, *The Holocaust Project*, was completed in 1993)

bespeak her devotion to the cause of feminism and her belief that women have been systematically excluded, indeed erased from the annals of history. All were collaborations with teams of women artists and craftspeople using materials and techniques that are traditionally associated with women: quilting, needlework, porcelain painting, and tapestry.

The Dinner Party (now on permanent exhibit at the Brooklyn Museum) took 400 people 2 years to complete. It consists of a triangular table set with 39 place settings (a plate painted with a flower motif suggestive of a vagina, a goblet, and an embroidered cloth or mat) each of which represents a famous woman from history or mythology. The floor inside the triangle is painted with 999 more names of famous women.

The Birth Project, meant to celebrate the act of giving birth, consists of some 100 needlework designs created by Chicago that describe the birth process. The impetus of the project came from her belief that the subject had been neglected in Western art; the neglect was redressed with the help of her team of embroiderers from the United States, Canada, and New Zealand.

The Holocaust Project, produced with Donald Woodman, husband number three, was Chicago's



Loretta P. Bennett, *Medallion*, 2005. Cotton and twill. In "Gee's Bend," Walters Art Museum (MD)

attempt to face her own heritage and the Nazi horrors committed during World War II. Husband and wife spent more than two years doing research and visiting many of the devastating sites; the result, a multimedia work of painting, photography, needlework, silkscreen, tapestry, and stained glass.

Controversy continued to roil around Chicago well into the 1990's. It was only this past year that a permanent home could be found for *The Dinner Party*, despite the enthusiasm of audiences wherever it was exhibited. The surge of popular appreciation of Chicago's works coincided with the

rise of the feminist movement of the 1970's. Her efforts helped to open up opportunities for contemporary women artists, and to reinstate women artists such as Artemesia Gentileschi (1590-1642) to their justified place in history.

And, in addition to her accomplishments on the feminist scene, Chicago's work corresponded to the trend toward new materials and new expectations of a work of art. She exploded many myths along the way: utilizing the work of hundreds of helpers, she expunged the myth of the loner, alienated artist; of the distinctions between high art and craft; of art for art's sake and art with political underpinnings in service to an idea. □

CURATOR'S CORNER continued from page 4

Sometimes this involves odd errands and activities: I have collected mane and tail combings from Smith's stables for a fresco installation by Grace Knowlton; I have tramped through late March snow to cut saplings for one of Patrick Dougherty's sculptural structures, which are entirely created from natural materials. Working with artist Sandy Skoglund (Smith College class of 1968) on her mid-career retrospective will always be a highlight of my curatorial career. These personal experiences are wonderful in their own right; however, bringing working artists to campus is also a great opportunity for the students. We try to create occasions for them to meet with the artists, to observe them at work, and whenever feasible to assist them.

Shopping

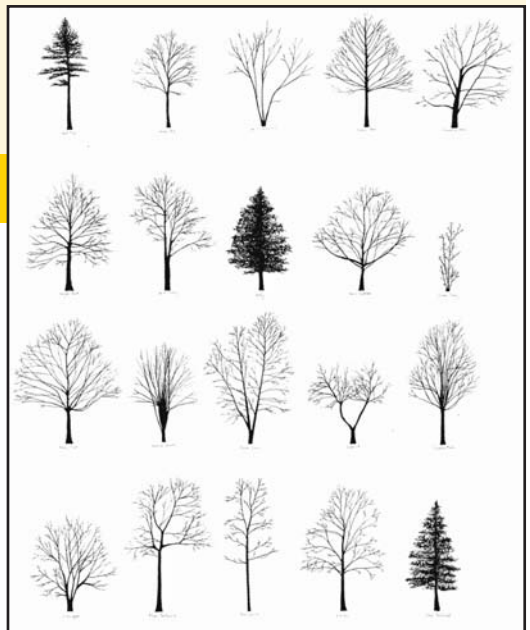
Purchasing works of art is complicated, but shopping is still an integral and exciting part of the curator's role, whether in a college museum setting or a public museum. Connoisseurship and art historical knowledge, as well as the vaunted "eye," are fundamental tools in adjudicating a potential acquisition. But the contemporary curator has many resources at his/her disposal, including physical tests and technical examinations that were not available years ago. For example, our museum recently purchased an early Northern Renaissance altarpiece, *The Coronation of the Virgin* by Bartholomäus Bruyn. In addition to consulting with scholars and conducting provenance research, we learned a great deal about the

painting from a battery of sophisticated tests undertaken at the Straus Center for Conservation and Technical Studies (Harvard University). In one such test, crucial to confirming the 1515 date of the altarpiece, Dr. Peter Klein, the acknowledged world expert in dendrochronology, determined not only that the wood panels comprising the altarpiece panels were of the correct date, but he was able to establish that the boards from the central panel and one of the side panels actually came from the same tree.

We are still seeking to acquire works with teaching value. To that end, we recently developed a 30-page collecting plan analyzing our strengths, weaknesses, and top *desiderata*. Acquisitions now are more fraught with complication than before, in terms of rules and regulations—importation laws that affect antiquities, the need to carefully check provenance or history of ownership, especially during World War II, and more. There is a virtual salmon ladder of approvals before an object can be purchased. Money, always in short supply, is almost always a factor, which puts many objects out of reach. The Bruyn altarpiece was affordable for us, because we paid "over time," a strategy that does not apply while bidding in auction settings. Still, we continue to shop, and we actively solicit donations of works of art to strengthen our collections.

Epilogue: Blanche Dubois

Unlike Blanche Dubois, the Smith College Museum of Art does not depend upon the kind-



Katy Holten, *New York Trees*, 2005. Ink on paper. In "Katie Holten," Contemporary Art Museum (MO)

ness of strangers. We depend upon our alumnae, who remain generous to the museum. A tour of the galleries and a glance at credit lines on labels reveals that many works were given by Smith College graduates and their families. While the role of the college art museum curator may have changed, as everything in its own way evolves, we have always, and will always, be able to count on the alumnae of Smith College for their generosity, advice, and support. □

[Linda Muehlig is Curator of Painting and Sculpture and Associate Director for Curatorial Affairs at the Smith College Museum of Art (MA)]

Expansions Up

According to a report from the Association of Art Museum Directors, museum expansions, attendance, exhibitions, acquisitions, endowment income, and budgets all increased in 2006 over 2005. Gleaned from member institutions in every category including public, private, university, and federal, the numbers bear out a trend that has persisted since the terrorist attack on the World Trade Center in 2001. In 2002, only 20 percent of the museums solicited claimed an increase in visitors over the year of 9/11. The numbers for 2006 indicated that a whopping 61 percent of the museums reporting quoted an increase in visitors, while only a year previous, an increase was reported by only 44 percent.

Other statistics were equally impressive: 58% reported increased revenues; 33%, increased income from endowments; 75%, increased support from private patrons; 44%, expanded exhibition programs; 37%, increased acquisitions; and many have taken on more staff and increased their marketing budgets.

In a *New York Times* feature article, Robin Pogrebin reported “The cultural building boom shows few signs of slowing. Nationwide, art institutions are renovating, adding wings or starting from the ground up.... Collectively, this growing list of major plans reflects confidence that people want to see art in exciting spaces.... For institutions...new buildings draw media coverage, new donors and...more visitors. Local governments like them since art institutions often act as economic engines, helping tourism and benefiting businesses like hotels and restaurants. Museums all hope for the Bilbao Effect....”

Some expansions and their projected completion dates: Crocker Art Museum, Sacramento, 2010; Los Angeles County Museum of Art, 2008; Clyfford Still Museum, Denver, 2009; Nelson Atkins Museum of Art, Kansas City, 2007; Crystal Bridges Museum of American Art, Bentonville, Arkansas, 2009; Saint Louis Art Museum, 2009; Chazen Museum of Art, University of Wisconsin, Madison, 2010; Weisman Art Museum, University of Minnesota, Minneapolis, 2009; Grand Rapids Art Museum, 2007; University of Michigan Museum of Art, Ann Arbor, 2009; Detroit Institute of Art, 2007; Museum Plaza, Louisville, 2010; Museum of Contemporary Art Cleveland, 2010; Akron Art Museum, 2007; Burchfield-Penny Art Center, Buffalo, 2008; Art Museum of Western Virginia, Roanoke, 2008; Contemporary Art Museum Raleigh, 2009; Museum of Fine Arts, St. Petersburg, 2008; Miami Art Museum, 2010; North Carolina Museum of Art, Raleigh, 2009; Parrish Art Museum, Water Mill, NY, 2009; Sterling and Francine Clark Art Institute, Williamstown, MA; Currier Museum of Art, Manchester, NH, 2008; Bowdoin College Museum of Art, Brunswick, ME, 2007.

First Latino Smithsonian Opens

The Museo del Alameda Smithsonian (TX) is already a familiar sight in San Antonio’s Market Square, where preparations were long in progress for its opening this spring. It is the first Smithsonian-affiliated museum dedicated to Latino culture. Among the many works shown in

the opening are the dozens loaned by branch museums in Washington, D.C., including *Reclining Figure* by Fernando Botero, and *The Prophet (St. John the Baptist)* by Pablo Gargallo from the Hirshhorn Museum and Sculpture Garden.

Western Consortium Presents Region-wide Exhibit

The West Texas Triangle Consortium of Art Museums has joined the **Old Jail Art Center**, the **Grace Museum**, the **Museum of the Southwest**, the **Ellen Noël Art Museum**, and the **San Angelo Museum of Fine Arts** in a collaboration that will present the work of Jesús Moroles across the region through September 16. Moroles is the 2007 winner of the Texas Medal of Arts in the visual arts category. His monumental work in granite is well known in museums and public spaces across the country.

Grand Opening

The **Akron Art Museum** (OH) announced its grand opening in July. The building, designed by a Viennese architecture firm, increases the museum’s ability to enlarge its schedule of exhibitions, organize workshops and programs for students, and display more works from the collection and new acquisitions. New public spaces create a gathering place for community functions in the heart of the city.

New Museum

Michigan State University has received a gift of \$26 million from alumnus Eli Broad and his wife for a new campus art museum to feature modern and contemporary art. The **Eli and Edythe Broad Art Museum** will house the university’s art collection, which is currently at the **Kresge Art Museum**. Part of the College of Arts and Letters, the Kresge will serve the new museum and the Department of Art and Art History and support visual arts programming with classroom, studio, and exhibition spaces.

Children at Stage Center

The **Grace Museum** (TX) celebrated the opening of its new Children’s Museum and Education Center with “KidzFest,” a free children’s festival in Historic Downtown Abilene. Partners in the day’s festivities were the National Center for Children’s Illustrated Literature, the Paramount Theatre, and other area nonprofits.

What’s in a Name?

The Contemporary Crafts Museum & Gallery (OR) has taken on a new name and with it a new identity at a new location. After a month-long branding process, the **Museum of Contemporary Craft** opened with “Craft in America: Expanding Tradition,” an

exhibition that looks both back to traditions and forward to new innovations in the field.

Collaboration Opens Books

The **Hudson River Museum**, **Jacob Burns Film Center**, **Katonah Museum of Art**, **Westchester Arts Council**, and the **Westchester Library System** announced the launch of “Open Books” (through Oct.), a collaborative program celebrating the art of children’s book illustration and the importance of reading.

As part of the program the Hudson River Museum presents “Building Books: The Art of David Macaulay,” with original drawings, paintings, studies, and models. The Burns Film Center plays a series of films adapted from children’s books. The Katonah is showing “Children Should Be Seen: The Image of the Child in American Picture Book Art,” bringing together works of original children’s illustrations—the best picture-book art of the last decade—that illuminate the changing image of the child. The Westchester Arts Council presents “Seeing Stories,” an exhibition celebrating the work of a group of Westchester artists. At the same time the Westchester libraries’ program “Get a Clue @ Your Library” encourages summer reading with prizes, activities, special events, and not least of all, great books.

Honor among Professionals

Mark Chapp, director emeritus of the **Springfield Museum of Art** (OH), has been named Distinguished Museum Professional for 2006 by the Ohio Museums Association. The honor is conferred annually on an individual whose achievements “Exhibit efforts above and beyond the day-to-day operations of their job titles and institutional missions, while also contributing to the museum profession in Ohio.”

The Plot Thickens

Two years after the discovery of a trove of small drip paintings thought to be by Jackson Pollock, the controversy they raised still roils among various interested parties—the owner,

Alex Matter; his lawyer, Jeremy Epstein; Pollock expert Ellen G. Landau; Pollock-Krasner Foundation chairman Charles Bergman; foundation lawyer Ronald Spencer; SoHo gallery owner Ronald Feldman; and forensic scientist James Martin who was hired by Matter to conduct chemical analysis of some of the paintings, but who is not willing to release his findings after threats of legal action by Matter’s lawyer.

Although Matter has not publicly disclosed selling any of the works, a rumor claims the contrary. It is said that Feldman has already bought several, despite the continuing discussions about their provenance. Landau now maintains that although she believes the works are genuine, recent scientific tests have begun to suggest that they are not—the finding that some of the pigments were not available until long after Pollock died in 1956, for example.



Takano Ryudai, *Tilt headed, denim jacket on*, 2003. Type-c print. In “Out of the Ordinary/Extraordinary,” University of Michigan Museum of Art (MI)

Feldman insists on their authenticity, and that the foundation, in its vigilance on behalf of the Pollock oeuvre, is “prejudicial.” Bergman strongly disagrees. In a letter to Feldman he claims that based on evidence

he had seen, the foundation found “good reasons for profound doubts about these works.” He therefore withheld copyright permission to Matter or Feldman for the use of images of authentic Pollock works that might accompany the exhibition of the “new” Pollocks.

Both Matter and Feldman are said to be involved in preventing the release of Martin’s forensic report.

Yet another conundrum connected to a “found Pollock” involves a drip painting that was bought for \$5.00 in the early 1990’s by retired truck driver Teri Horton. Her contention that it is a bona fide Pollock has been refuted by fingerprint evidence—fingerprints found in Pollock’s studio were compared with one found on the Horton drip painting. The Horton finger print was found to be unsuitable for identification by a senior crime-scene analyst. A previous test by forensic expert Peter Paul Biró came to the opposite conclusion; but requests for the original specimens that led to the Biró report were not made available for review.



Vittore Grubicy De Dragon, *Winter (Inverno)* (detail), 1898. Oil on canvas. In “Divisionism/New-Impressionism,” Guggenheim Museum (NY)

Met Opens Greek and Roman Galleries

Returning some 5,300 objects to public view, the Metropolitan Museum of Art (NY) has opened its new Greek and Roman galleries. Converted from a restaurant and offices in the south wing along 5th Avenue, galleries for Hellenistic, Roman, and Etruscan art cluster around a two-story central peristyle sculpture court with a barrel-vaulted glass ceiling, marble flooring, and towering columns. The grand atrium space is peopled with a collection of monumental Hellenistic and Roman sculptures and some two dozen Roman busts along with two ancient sarcophaguses, one from the 3rd century. Adjoining galleries have displays of architectural fragments, rooms with wall paintings, a Hellenistic treasury with silver from Sicily, and other rare treasures. The Etruscan gallery on the mezzanine has its own highlights including a 6th-century B.C. ceremonial bronze and ivory chariot, the only one in the United States. □



Duane Hanson, *Self Portrait with Model*, 1979, Polyvinyl. In “Duane Hanson,” South Bend Regional Museum of Art (IN)

In its annual “Collector’s Sourcebook,” *Art & Antiques* magazine described what it calls the “Winds of Change” in the art market. In case studies of record-breaker sales as indicators of where the market is heading, the report purports to show the new dynamics at play among buyers.

- ◆ A pair of Russian Imperial vases (sold for \$5,289,149) “Nouveau-riche Russians are spiking sales.” Harking back to a cultural history that includes Imperial Russia’s unquenchable thirst for the finest of art treasures, Russian collectors are buying and selling with abandon. “Sotheby’s annual turnover worldwide for sales of Russian art has increased 15-fold....”

- ◆ Set of Queen Anne country chairs (sold for \$2,144,000)

Enthusiasm for simple colonial antiques has replaced that for fancy Philadelphia Chippendale.

- ◆ *The Blue Rigi: Lake of Lucerne, Sunrise*, watercolor by J.M.W. Turner (sold for \$10,987,488)

“...a new world record for British works on paper” proving that oil paintings and sculpture must now share the interest of collectors with watercolors, drawings, and prints.

- ◆ *The Pond—Moonlight*, multiple gum bichromate image over platinum, 1904, by

Edward Steichen (sold for \$2,928,000) A world record for a photograph. Signed and dated, the impeccable provenance was the driving force in this unprecedented sale.

- ◆ Pair of bronze gilt jardinières by Armand-Albert Rateau, c. 1920 (sold for \$5,320,452) “...the new Picasso of the Deco arts—he created seven of the top ten price lots in the [Claude and Simone] Dray auction.”

- ◆ *Rote Leiber*, oil on canvas by Oskar Schlemmer, 1929 sold for \$2,480,000 “Oskar who?” is no longer the cry. Bauhaus modernist, taught with Gropius, Albers, and Klee, now in demand because of the scarcity of his works on the market, difficult authentication and ownership issues.

- ◆ Dining room table by George Nakashima, 1977 (sold for \$192,000) The rarity of the piece created a driving interest.

- ◆ Widener family bronze fountain by Henri-Léon Greber (sold for \$392,250) “...garden ornaments are no longer relegated to wrecking company lots.” A rarity of surviving Greber works and the mythical subject matter spurred global interest.

- ◆ *Dora Maar au Chat* oil on canvas by Pablo Picasso, 1941 (sold for \$95,216,000) “...one of Picasso’s most dynamic portrayals of Dora Maar, and its large size also sets it apart.” Lofty estimates of \$50m were disregarded in this bull market. □

FOR VACATIONERS continued from page 1

London

Royal Academy of Arts. “Rodin” Sculpture and drawings tracing Rodin’s relationship to Britain.

Tate Liverpool. “Centre of the Creative Universe: Liverpool and the Avant-Garde” On its 800th anniversary, the city honors artists Arnatt, Ono, and many others.

Tate St. Ives. “If Everybody Had an Ocean: Brian Wilson: An Art Exhibition” The developments in art history and southern California through the prism of Wilson’s life and music.

Victoria and Albert Museum. “James Athenian Stuart: Neoclassical Painter.” Studies of Greek Style fused with 18th-century English design. □ “New York Fashion Now” (through Sept. 2)

Montreal

Canadian Centre for Architecture. “Clip/Fold II: The Radical Architecture of Little Magazines” (through Sept. 9)

Moscow

Thanks to Moscow based millionaire Igor Markin, Russia’s first contemporary art museum, **Art4ru**, only a short walk from the

Kremlin, opened in May. The inaugural exhibition, consisting of 100 works in Markin’s own collection, is the first in a three-month rotation of the collection that will continue through the next two years.

Münster, Germany

Sculpture Projects (through Sept. 30) A contemporary sculpture exhibition that takes place every 10 years. This year, works by 36 artists will be displayed around the central square (Domplatz) and Lake Aa.

Paris

Centre Pompidou. “Robert Rauschenberg: Combine (1953-1964)”

Prague

Prague Biennale. “Expanding Painting 2” 20 emerging European artists strut their stuff: Czech minimalism, Slovak actionism, and a special focus on the “School of Cluj” in Romania.

Rome

Inside the fortified walls of the **monastery of Santi Quattro Coronati** atop Rome’s Caelian Hill, monks covered the painted walls of their inner sanctum with quicklime to ward off the plague—the Black Death—that hit the city in

Continued on back page



Jan Yager, *Tiara of Useful Knowledge. City Flora: The Philadelphia Series*, 2006. Oxidized sterling silver. In "Craft in America," Museum of Contemporary Craft (OR)

FOR VACATIONERS continued from page 11

1348. The Gothic-era paintings that covered the walls of their great hall were consequently lost for seven centuries, until recently. Discovered almost by chance, the sophisticated, almost secular frescoes have been 50% recovered; they were painted by an unknown artist in bright colors and represent scenes of country life, signs of the zodiac, and personifications of the arts and seasons.

The Italian press has named the discovery the "Sistine Chapel of the 13th century." Art historian Herbert Kessler considers the find "among the most consequential discoveries for the history of medieval art in our time." Italian culture minister Francesco Rutelli declares it to be "one of the most important and beautiful spaces in the world."

Rotterdam

Nederlands Fotomuseum. "Dutch Eyes" (through Aug. 26)

Tokyo

Tokyo Metropolitan Teien Art Museum. "Taisho Chic" (through July)

Toronto

Art Gallery of Ontario. "Ansel Adams" Rarely seen images from the 1920's through the '70's.

The **Royal Ontario Museum's** new Daniel Libeskind building, a cluster of aluminum and crystal stalagmite-like cantilevered shapes rising out of the earlier building, is open for the duration of the summer. Except for a showing of ukiyo-e paintings (through Aug. 12) and photographs by Sugimoto (through Aug. 19), the museum will be empty. While galleries are being installed to open

in the spring of 1980, the museum's public spaces will be accessible to visitors. President and CE William Thorsell calls the empty museum an "architecture nude."

Venice

The 52nd International Art Exhibition—Venice Biennale, located in Arsenale Corderie, Arsenale Artiglierie, and the Italia Pavilion at the Giardini, has the title "Think with the Senses—Feel with the Mind: Art in the Present Tense" (through November 21). The curator Robert Storr is the first director from the United States in the history of the event. Works by an international selection of about a hundred artists—including site specific and new productions—were created in cooperation with the Venice Biennale for the occasion.

Among the record number of countries (77) Storr chose to include a Turkish Pavilion as well as an exhibition representing African contemporary art ("Check List Luanda Pop" from the Sindika Dokolo African Collection of Contemporary Art, Luanda, Angola), which appears in the Arsenale Artiglierie.

Vienna

Come August, the Batliner collection, with 500 major artworks ranging from Impressionist to contemporary will be "permanently deposited" at the **Albertina**. The museum will show 170 of the works in "Monet to

Picasso" (Sept. 14-Jan. 2008). Next year, other selections from the collection will be seen in "The Russian Avant-garde" and "From Warhol to Kiefer."

Previous to this acquisition, the Albertina was world famous for its print collection. Now, "We will again have the type of collection which the archdukes once had. This was our role until the 1920's, when we gave out paintings to the Galerie Belvedere and our tapestries to the Kunsthistorisches Museum.," said Director Klaus Albrecht Schröder.

At Vienna's **Museum für Völkerkunde**, "Benin: Kings and Rituals," the first comprehensive exhibition of Benin bronzes, will be on view (through Sept. 3), launching a tour that takes it from Paris to Berlin and on to Chicago.

Zurich

Fotomuseum Winterthur. "Research and Invention: Investigations with Images in Contemporary Photography" The points of contact between the various disciplines. • "Towards a New Ease—Set 4 from the Collection of the Fotomuseum Winterthur" New and different ways that women have found to express themselves as artists. □



Sir Joshua Reynolds, *Mrs. Abington as Miss Prue in William Congreve's "Love for Love"* (detail), 1771. Oil on canvas. In "Paul Mellon's Legacy," Yale Center for British Art (CT)