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PAGE 9

THE BAD AND THE BEAUTIFUL: THEFT, ART, AND OWNERSHIP

“WHO OWNS IT?”

“Karma never sleeps. When people steal from other people, redress always comes, though maybe not for a long time and in unexpected forms.

Because the history of art is, in large part, a history of theft, karmic action is always at work. Somewhere, it's always payback time.” Thus spake Holland Cotter in *The New York Times*, introducing his essay entitled “Who Owns Art?”

He enumerates the ravages perpetrated on the arts through history. Relatively recently, the Metropolitan Museum of Art returned several illegally excavated (read “stolen”) objects to Italy, among which was the Euphronios krater. Some centuries before that, Napoleonic army troops took possession of tons of sculpture from the tombs of the Pharaohs and shipped them from Egypt back to Paris. At about the same time, Lord Elgin of Britain was shipping marbles back to London. In 1897, British troops stripped the altars and palaces of Benin in West Africa and shipped the ivories and bronzes thus acquired back home.

And in our own time: Khmer sculptures were airlifted from Vietnam and flown no one knows where. Nok sculptures are being smuggled out of Nigeria. Mayan temple sculptures hidden deep in the jungles of Guatemala are being carried away. Icons and murals from Greek Orthodox churches in Turkish-occupied Cyprus were pillaged. The museum in Afghanistan and its contents were vandalized and pilfered. The temples and monasteries of Tibet have been raped, as have the archaeological sites of Iraq.

Cotter tells the story of his teen-age attachment to Vermeer's *The Concert* that hung in the Isabella Stewart Gardner Museum in Boston, where he grew up. It had special resonance in his young imagination as expressive of his own New England. But it was stolen; thieves crept into the darkened museum, cut it from its frame, rolled it up tube-like, and skulked away. Some 16 years later, no one has seen it since that day in March 1990. At the time he “felt bereft and angry. Why on earth did they do that?... I still miss it because I associate it with my hometown, which means my childhood, with who I was and who I am.”

And so it is with nations and religions and the strong emotional bond to objects in the cultural heritage, the so-called patrimony—nations also feel bereft and angry when that bond is severed by looting, plundering, or simple theft. Why on earth would they take our beloved objects from us?

Different nations handle the problem in different ways: China in an attempt to change (annex) Tibet has removed its religious art. In response, and to help sustain his native culture into the

future, the Dalai Lama, living in India, has encouraged the collecting of Tibetan art in the West. Other leaders and other nations more stridently demand restitution—“Give it back. It belongs to us. Return it to its true place.”

The question of who owns art thus becomes relevant.

The present national persistence that the objects of patrimony should be restored, or at least that the plunder of them should cease, has many and various motivations. Some say “resurgent nationalism” is the cause: the notion that art can supply political and historical (cultural) identity and power—“ours is better, older, more valuable than yours.” Power politics plays its role; the profit motive plays another. Archaeologists come to the table with their own bias: that objects should remain where they are found until they can be identified, studied, and catalogued. “What they meant in the past is their most important meaning in the present.” On the other side of the table are dealers, collectors, and museums—the art market—who buy and sell such objects with or without documentation. For them, the intent is different: to get the objects moving, circulating, and selling. Archaeologists assert that the market essentially encourages looting. The market contends that leaving objects in the unstable areas of the world invites potential destruction.

Then there are the “source” countries whose voices became stronger in the mid-1960's when the sound of independence from colonialism was heard worldwide. “We must control the fate of our own art.”

Today, those voices have been muted by the facts of a “flat” world and multicultural attitudes. “The new mainstream agenda is geared less to restoring art to its claimants than it is to distributing it in ways that benefit ‘everybody,’” says Cotter. Nevertheless, the push for restitution persists: affected countries stubbornly pursue the political usefulness of their claims, knowing that the “distribution of objects in ways to benefit ‘everybody’ translates to distribution of objects to the West.” And as Western influence strengthens, threatened cultures are insistent on preserving their own cultural heritage. Stalemate.

The newest solution, attributable to the Dalai Lama, is stewardship as opposed to possession: museums and individuals regarding themselves as preservers and keepers only until the right time comes to let go. Case in point: With the smuggling of Byzantine frescoes from a Greek Orthodox Church on Cyprus, and then their appearance on the market, the Menil Foundation stepped up, bought the treasures, and with the

approval of the Church of Cyprus, mounted them in the Byzantine Fresco Chapel Museum in Houston. The frescoes will one day return to their secured home in Cyprus.

Another solution cited by Cotter is the most innovative. “A project called the Culture Bank, founded in Mali by a Peace Corps volunteer, Todd Vincent Crosby, helps create cooperatively run village museums. Villagers are invited to bring significant family objects to the museums and leave them as collateral against cash loans. The more historical information the owner can provide about an object, the more ‘value’ it has. As long as loans are repaid, more loans can be taken out against the object, which remains on view in the museum, accessible to local and foreign visitors. Thus, instead of leaving the village as a one-time sale to a dealer or foreign buyer, historical objects have a continuing economic value, and remain where they were made, a living connection to the past.”

The underside of museum collections is sometimes rooted in pillage and theft. To acknowledge such provenance would be indiscreet. And yet, it has been done. The chorus of resulting protests cleared the air: some thought it a smear upon a venerable institution; others thought it time for the venerable institution to become the honest conservator of a dishonestly acquired collection.

Stolen? Looted? Patrimony?

This year many museums have been confronted with a variety of ownership claims:

The former curator of antiquities of the **Getty Museum** has been facing a string of accusations by the government of Italy for allegedly conspiring to acquire antiquities that were either looted or illegally exported from Italy in direct contravention to its strict patrimony laws (objects found after 1939 are protected by these laws).

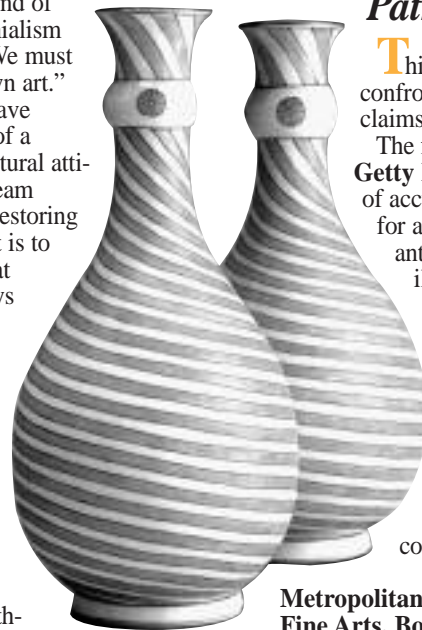
Having returned many objects from the collection, some in 1999 and some in 2005, the Getty now faces more demands from the Italian government for contested objects.

More Italian claims involve The **Metropolitan Museum of Art**, the **Museum of Fine Arts, Boston**, and **Princeton University Art Museums**, among others. The Metropolitan Museum concluded an agreement with Italy in which the museum will transfer the ownership of 21 objects in the collection in return for long-term loans (four years) of equally important works. Included in the objects to be returned are a group of Hellenistic silver, the Morgantina Silver (named for the city in Sicily from which the silver is said by the Italian government to have been looted), and the 6th century Attic Greek vase, the Euphronios krater. The krater will remain on

continued on page 3

Top: Alexander Archipenko, *Untitled (Standing Torso)*, c. 1914. Marble. In “Facing Abstraction,” Hyde Collection, NY

Center: *Pair of Vases*, Jingdezhen, China 1710-25. In “Made in China,” Vero Beach Museum of Art, FL





DIRECTOR'S CORNER

Heritage Health Index Reveals Critical Conservation Needs for Art Museums

by Kristin Laise

The first comprehensive survey to assess the condition of U.S. collections, *A Public Trust at Risk: The Heritage Health Index Report on the State of America's Collections*, was released in December 2005 by Heritage Preservation, the country's leading conservation advocate. The survey, which was conducted in partnership with the Institute of Museum and Library Services (IMLS) in 2004, concluded that immediate action is needed to prevent the loss of millions of irreplaceable artifacts held in public trust.

Planning

The input of 35 national associations and federal agencies, including the American Association of Museums and the Association of Art Museum Directors, was involved in the planning of the Heritage Health Index. The survey questionnaire was written in collaboration with 100 leading collections and preservation professionals, including conservators, curators, and collections managers. RMC Research Corporation managed the survey distribution and data analysis.

The Goal

The goal of the Index was, by crossing professional boundaries, to look at collections in a wide variety of institutions, large and small, and to assess the condition of a full range of collections. Institutions were asked to report on all aspects of conservation and preservation and to estimate the quantity and condition of the collections for which they have a preservation responsibility. Baseline data now exists on the condition and preservation needs of materials at museums, archives, libraries, historical societies, and scientific research organizations.

Response

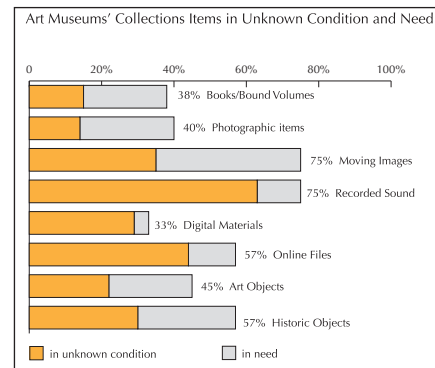
Overall, the Heritage Health Index received a 24 percent response rate with 3,370 surveys returned. Heritage Preservation had identified 500 of the nation's largest and most significant collections to participate in the survey and received a 90% response rate from this group, which included all Smithsonian Institution and National Archives and Records Administration units. Heritage Preservation estimates that there are 30,827 collecting institutions in the United States, including 1,405 art museums. Of those, 311 are large (having an institutional budget of more than \$1.5 million), 676 are mid-sized (with institution-

al budgets between \$300,000 and \$1.5 million), and 418 are small (with institutional budgets of less than \$300,000).

Condition of Collections

The Index concluded that U.S. collecting institutions care for 4.8 billion collections items. Art museums care for almost 40 million items, including 8 million—or 38 percent—of the nation's art objects (including paintings, works of art on paper, sculpture, and decorative arts). Historical societies and history-related museums care for another 42 percent of the art in the United States.

Art museums reported that 56 percent of their art collections are stable and protected from long-term damage and deterioration. However, 19 percent are in need of minor treatment or rehousing into a more stable enclosure or environment to reduce risk of damage or deterioration, and 4 percent need major treatment or are located in an enclosure or environment that is causing damage or deterioration. Almost as serious is that 27 percent of art objects are in unknown condition and may be at risk. The following graph shows commonly held collections by art museums and the percentages that are in need and unknown condition. The Heritage Health Index noted that when fewer collections are in unknown condition, more tend to be in need.



Preservation Needs

Mid-sized and small museums share the three most common preservation needs: staff training for conservation/preservation, conservation treatment, and condition surveys or assessments. At mid-sized art museums, the need for finding aids or cataloging collections ranked next; at small art museums, environmental controls were the next most common need or urgent need.

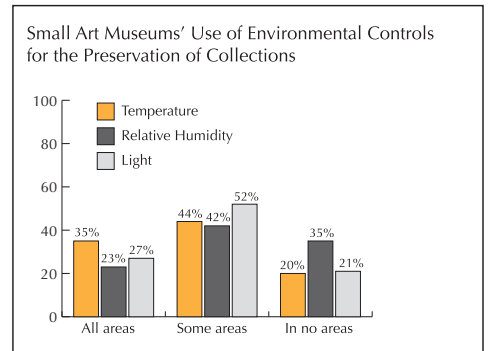
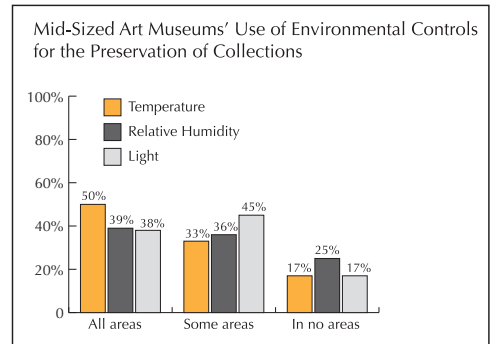
Storage

The Heritage Health Index found that in all types of institutions, improper storage facilities present one of the greatest hazards to collections. Only 41 percent of mid-sized art museums and 29 percent of small art museums have more than 80 percent of their collections stored in areas large enough to accommodate them safely

and appropriately. Thirty-one percent of mid-sized art museums and 43 percent of small art museums cited an urgent need for additional on-site storage. Art museums reported equally high percentages of urgent need for additional off-site storage, renovated storage space, and new or improved storage furniture or accessories. The urgency to improve storage is underscored by the fact that 66 percent of mid-sized art museums say that of their collections in need of treatment, the cause of damage was improper storage; this figure is 62 percent at small art museums.

Environment

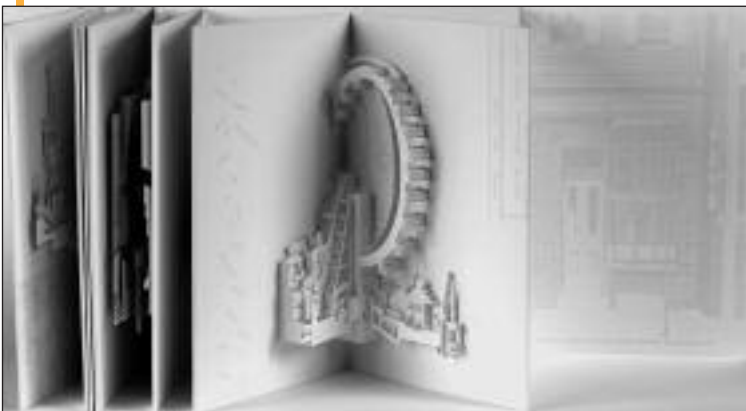
Of all types of museums, art museums are doing a better job at controlling the environment, but there is still room for improvement. At mid-sized art museums, only half control temperature in all areas where collections are held, 39 percent control relative humidity in all areas, and 38 percent control light levels in all areas. At small museums, only 35 percent control temperature in all areas, 23 percent control relative humidity in all areas, and 27 percent control light levels. The two graphs below show the level of environmental controls at mid-sized and small art museums.



Disaster Planning

One of the most shocking findings from the Heritage Health Index is that 80 percent of collecting institutions nationwide do not have an emergency plan that includes

continued on page 10



Francesca Gabbiani, *White Book*, 2005. Accordion book with cut paper and screenprints. In "Off the Shelf," Loeb Art Center, NY

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display at the Met until January 2008, and the silver collection until 2010.

Director of the Museum of Fine Arts, Boston, Malcolm Rogers traveled to Rome to discuss objects in the museum's collection claimed by Italy.

The Princeton University Art Museum has been contacted by the Italian government with regard to four objects in its collection: Two Greek vases, a Roman silver cup, and an Etruscan plaque.

Egypt has claimed a mask that is one of the prides of the **St. Louis Art Museum**. Buried with 19th-dynasty noblewoman Ka-nefer-nefer, who was buried in Saqqara, the necropolis of Memphis, the mask was discovered in 1952 by an Egyptian archaeologist under contract to the Egyptian Antiquities Organization (now the Supreme Council of Antiquities). That same year, the seller claimed, it was transported to Amsterdam as part of an agreement of division of the spoils between the archaeologist and the Egyptian government. From there it went from collector, to dealer, and finally to the St. Louis Art Museum in 1998. The Egyptian council denies that any agreement or division of the excavated objects took place and that therefore the mask must be considered to be a stolen artifact. And, in fact, it has been established that the storage facility holding the mask was looted in 1985; many objects from the cache subsequently appeared on the market. In addition, the dealer who sold the mask to the museum was convicted of antiquities smuggling.

Thus, the museum, believing the story and the documentation provided by the dealer, was deceived, and bought what is most probably a stolen object.

And, the most famous conundrum of all: Who really owns the Elgin marbles, still on view at the British Museum, and where should they be finally housed?

THE SEARCH: SURVEY FINDS MUSEUMS LAG

In July of this year, the Conference on Jewish Material Claims Against Germany (the Claims Conference), a New York-based organization formed after WWII to help restore Jewish property to Holocaust survivors and their families, issued the findings of a major survey of American museums. Activated by its belief that museums were lagging in their conformance to American Association of Museums 1999 guidelines urging members to examine their collections, the Claims Conference questioned some 332 museums.

The survey found that while some museums with major holdings of European art (according to AAM guidelines: art that was created before 1946 and was acquired after 1932, that underwent a change of ownership between those two dates, and that might reasonably be thought to have been in Europe during that period) have done substantial provenance research; others have done little beyond identifying those works that fall within the AAM parameters.

Of the 332 questionnaires sent in February, 214 responded before the deadline of July 10. Of those, slightly more than half (114) said they were actively pursuing provenance information. The remaining 100 replied in the negative—"no we are not doing such work"—or supplied too little information.

Responding museums listed 140,000 works that fall within the period in question. (The AAM

special Web site, the Nazi-Era Provenance Internet Portal, www.nepip.org, lists 18,000.) But, of those that claimed active provenance research, 53 percent had completed work on only half of their relevant items; most work was done on paintings and sculptures, rarely on drawings and prints. In addition, the survey found that only 10 percent of reporting museums employ full-time researchers.

Experts can only make educated guesses as to the number of confiscated artworks; some claim that the Nazis seized 600,000 important works from 1933 to 1945. As many as 100,000 are thought to be missing, some undoubtedly destroyed.

The number of seized works that have found their way to the U.S. is also moot. In the last eight years, since more provenance information has become available, only 22 works have been returned to their original owners or heirs; another six cases are pending.

ART CRIMES Hermitage Reels after Grand Scale Theft

The repository of the State Hermitage Museum in St. Petersburg is visited occasionally by only four people (one died mysteriously during a regularly scheduled inventory session) at the museum. Recently, the theft of 221 Russian objects, most of which were made of silver and enamel, was reported by Director Mikhail Piotrovsky.

"In the good old days," said Piotrovsky, "we presumed that a museum worker can do no harm to the museum, that he is presumed innocent. Now experience shows that this presumption does not exist, and that we must be as strict in regards to ourselves as to all those who enter the museum."

Anatoly Vilkov, deputy director of the federal oversight agency in charge of protecting Russia's cultural valuables, said, "After this flagrant example, we can say that the metastasis of money-grubbing has penetrated the museum community at all levels, from provincial museums to such a major museum as the Hermitage."

Russian news agencies described the theft as the "heist of the century" and a source of national shame, and some days later reported that suspects had been arrested. Confessions were obtained confirming the belief that the theft had been an inside job that took place over a period of six years. The fate of some 70 works was established, including where they had been sold. But news reports have not been clear on whether any items had been found. An appeal for help in finding the items, which were listed with the appeal, had some effect. An antiquities dealer in Moscow returned a 19th-century gold and silver chalice that he had purchased in 2004, unaware of its illicit provenance. Another anonymous caller sent authorities to a dumpster where they found an icon, presumed to be another of the stolen lot.

A spokeswoman for the Hermitage said that it was a mistake to rush to judgment against the museum's workers. "Museum people are honest people. Otherwise our museums would be empty by now."

Happy Ending: Cellini's Saltcellar Recovered

The most famous saltcellar in the world—Benvenuto Cellini's gold and enamel sculpted masterpiece created in 1542 for the French King Francis I—was stolen in May 2003 from the

Kunsthistorisches Museum in Vienna. In January 2006 it was recovered, unharmed; the police also found the thief: Robert Mang, a middle-aged resident of Vienna, the owner of a security equipment company and a specialist in the installation of alarm systems.

Mang's description of the theft amazed the public and embarrassed museum officials. Impulsively, acting on his own after some evening drinking, he climbed an unguarded scaffold to an unsecured second-story window, smashed the window, found the non-burglar-proof display case holding the Cellini piece, took it, and left in less than a minute. The alarm that was triggered was ignored by museum guards who assumed it to be yet another "false alarm." Cleaning personnel discovered the loss a few hours later.

As reported in the *Journal of the International Foundation for Art Research (IFAR)*, the trail that led to the recovery was twisted and fortuitous. Years after the theft, Mang attempted to blackmail the insurance company, demanding a ransom of ten million euros. The planned exchange, money for object, ended in a chase through Vienna after which Mang ceased contact. However, police were able to secure a photo of him from the security camera of a phone card vendor, released the picture, and waited. Mang turned himself in within days and led police to a woodland north of Vienna where he had buried the saltcellar, carefully wrapped, in an aluminum box. Its condition was, happily, good.

Transport Turns to Theft

In Gainesville, Florida, Patrick McIntosh took off in a rental truck carrying more than \$1.5 million in artworks. He had been hired to transport antique furniture, sculpture, and paintings from Palm Beach County to New York City. Among his freight were seven canvases by Milton Avery, being transported home from a retrospective at the Boca Raton Museum of Art. Ultimately, he was caught through the global positioning system device inside the truck and discovered, too late, to have a long history of convictions for trafficking in stolen property and grand theft. He was arrested at a Gainesville trailer park.

Behemoth Sculptures Taken for Meltdown?

In less than one year, 20 huge bronze sculptures disappeared from their venues in and around London. All more than four feet tall, each weighing a ton or more, the sculptures were worth millions of dollars. The removal of the statues, one by Lynn Chadwick, another Henry Moore's *Reclining Figure*, was executed carelessly; it seemed no attention was given to preserving the great sculptures. London police's Art and Antiques Unit believes it unlikely that they are slated for export. Rather, they fear that they were taken simply to melt down to use for other purposes, perhaps to create replicas.



Art Rosenbaum, *Self-Portrait with Fiddle*, 2004. Oil on linen. In "Weaving His Art on Golden Looms," Georgia Museum of Art.

Directors Meet in NYC

Under the auspices of the **Art Museum Partnership**, an organization founded with the purpose of providing networking opportunities for directors of small and mid-sized museums, the first annual "Director's Forum," two October days (22nd–24th) of intensive dialogue among colleagues, is being held in Manhattan. Venues for meetings, meals, and receptions include landmark sites in the city: the National Arts Club, the American Folk Art Museum, the Rubin Museum of Art, and Christie's in Rockefeller Center.

Guest speakers explore subjects such as disaster management, institutional identity, collaborations with consultants, and the misuse of corporate business models in the nonprofit sector. "We are delighted to launch an annual program created for and by art museum directors to address the concerns and interests of smaller institutions. The Directors Forum is the first Art Museum Partnership program and we expect to announce more initiatives in the near future," said John W. Nichols, director of the Partnership.

In addition to Mr. Nichols, members of the 2006 Directors Forum Advisory Board are: Katherine B. Crum, independent curator, New York, NY; Laura Gorham,

director, Bermuda National Gallery, Hamilton, Bermuda; Kevin Grogan, director, Morris Museum of Art, Augusta, GA; Bruce Katsiff, director, The James A. Michener Museum, Doylestown and New Hope, PA; Joseph Ruzicka, director, Washington County Museum of Fine Arts, Hagerstown, MD; Geri Thomas, president, Thomas & Associates, Inc., New York, NY; Susan Visser, director, South Bend Regional Museum of Art, South Bend, IN.

Keynote speaker at the opening dinner is Robert Workman, director of the Crystal Bridges Museum of American Art, which is being developed by the Walton Family Foundation on 100 forested acres in Bentonville, Arkansas. Workman is a thirty-year museum veteran with a comprehensive background in all aspects of museum administration. Before joining the Crystal Bridges project, he was deputy director of the Amon Carter Museum in Fort Worth, Texas. During his eight-year tenure there, he led the museum's \$39 million renovation and expansion project. Workman also has extensive traveling exhibition experience, including his tenure with the American Federation of Arts, in New York City as the director of exhibitions.

Free Entry

Summer visitors to the **Katonah Museum of Art** (NY) now receive free admission to the Aldrich Contemporary Art Museum in Ridgefield, Connecticut, and vice versa. The collaborative offer hopes to boost attendance and raise awareness of the programs at both institutions.

"Too Much Freedom?"

LA Freewaves, an arts organization that connects independent new media from around the world, launches its tenth biennial festival of film, video, and experimental new media art at several venues in Los Angeles; it will run through November. Opening with video installations and

projections at the University of California, Los Angeles' Hammer Museum, the festival then goes online (www.freewaves.org) to present the work of some 150 international artists responding to the question "Too much freedom?" Curators from Los Angeles, Argentina, Korea, Egypt, Mexico, and South America are involved in the exhibits, reviewing and selecting works online.

Anne Bray, executive director, poses questions that apply to the thrust of this biennial: "Is art hastening the standardization of differentiation of world culture? Is avant garde content or the creative dispersions of art the most interesting front? What are the alternative voices to U.S.-centric concepts and images? How can we initiate cross-cultural conversations in Los Angeles and online?"

"Big Ten" Announced

In its Spring/Summer 2006 "Art on Campus" issue, the magazine *Public Art Review*, a national journal, named the "Big Ten," ten colleges and universities it considers to have the best campus public art collections—sculptures and new architecture on campus—in the country: the Massachusetts Institute of Technology (MIT, MA); Arizona State University, Tempe; Johnson County

Community College (KS); Pratt Institute (NY); Texas Tech; the University of South Florida; Western Washington University; Wichita State University (KS); the University of California, San Diego; and the University of Minnesota, Minneapolis/St. Paul.

MIT's collection of public art, administered by the List Visual Arts Center, consists of some 50 publicly sited artworks in addition to its permanent collection, many of the works of which are displayed in offices and other semi-public spaces. In addition, more than 350 works of art, primarily prints and photographs, are borrowed by students through a Student Loan Art Program. The outdoor sculpture collection includes works by Calder, Moore, and Nevelson, among others.

Adding to the sum of public art on campus is the Institute's Percent-for Art policy (est. 1968) that allots funds to commission art for each new major renovation or building project on campus. Thus bringing well known artists into the architectural design and planning process

NMWA Receives NEH Grant

The **National Museum of Women in the Arts** (DC) has been awarded a \$635,000 Challenge Grant from the National Endowment for the Humanities to fund an institutional initiative, "From Rediscovery to Relevance." The grant will provide an endowment for a director of library and research center position, an outreach fund, a distinguished lecture series, and a National Council of Scholars.

Director of NMWA Dr. Judy L. Larson comments: "This grant allows us to continue providing increased depth and content to women's stories through outstanding humanities projects and our renowned library and research center. 'From

Rediscovery to Relevance' intends to transform the public perception beyond thinking of women as 'exceptions,' and initiating a greater appreciation of women as equals."

One of 11 institutions to be named recipient during the most recent application cycle, the NMWA must raise \$1,905,000 in non-federal contributions by January 2011 in order to receive the full amount of the grant

MoMA Impacts NYC

The **Museum of Modern Art** (NY) announced the results of a study that showed the refigured museum's impact on the city's economy will total some two billion dollars from mid-2004 to mid-2007. Since its opening in 2004, the new museum has supported and sustained jobs, generated tax revenue, and remains an important destination for local visitors as well as tourists.

The numbers are spectacular: the museum supports an annual average of 4,252 full-time jobs—800 staff members and a variety of outside jobs including companies that supply goods and services, hotels, restaurants, and retail outlets. From 2004 to 2007 the museum will generate an estimated \$50 million in tax revenue for the city and some \$43 million for the state.

In the first year after its reopening, more than 2.67 million people visited the museum. Of that number, 28 percent came from the New York metropolitan area, 34 percent from elsewhere in the U.S., and 38 percent from other countries. One fifth of out-of-town visitors said that MoMA was their primary reason for coming to New York.

The recorded statistics for a blockbuster institution such as MoMA are a thing of beauty; officials in smaller museums may look upon them with awe. However, Director Glenn D. Lowry's comments apply to all museums, large or small: "The results of this study underscore the vital role that the Museum of Modern Art [read: 'any museum'] plays in the cultural life and economy of New York City and State [read: 'our city and state']."

Hyde Grant Supports Technology and Accessibility

Opened in September, the **Tom Museum** (PA), a living museum of puppets, sculptures, paintings, and art experiments, is the new star in the galaxy of the **Mattress Factory** (PA). It comprises an ever-changing performance/installation piece that will remain on view until April 2007. The arts of puppetry, painting, and sculpture combined are inspired by everyday observations; visitors can take part in puppet shows, appear on talk shows, break bread with the artist, or critique his tomato plants. The Tom Museum is both an irreverent commentary on the museum experience, and a view into an artist's (Tom Sarver's) creative process.

The Mattress Factory, a flower-child institution of the 1970's that has now reached adulthood, presents new works and installations created at the museum. Over its almost 30-year history, it has renovated seven properties in its diverse community, converting them to exhibition galleries, an artist-created garden, artist residences, and office spaces. All the resources of the Factory are placed at the disposal of the artist including the staff and the curator of exhibitions who acts as a general contractor to provide materials and skilled labor to enable the artist to realize his/her vision. It also provides: an artist's stipend; funding for materials, labor, travel, and living expenses on site; technical assistance; interpretive and educational materials and programs; documentation, promotion, and public relations for exhibitions.

continued on page 11



Jan van der Heyden, *View of the Oude Delft Canal with the Oude Kerk, Delft, c. 1660, Oil on panel.* In "Highlights from the Bruce Museum Art Collection," Bruce Museum, CT

Arizona

Center for Creative Photography, Tucson □ “In the American West: Photographs by Richard Avedon” (Jan. 14) Reprise of the 1985 Amon Carter Museum exhibition: the results of an odyssey through 13 states and 199 towns from Texas to Idaho.

California

Berkeley Art Museum, University of California, Berkeley □ “Semina Culture: Wallace Berman and His Circle” (Dec. 10) Photographs, collages, sculptures, poems, and drawings by a central figure in the Beat community whose free-form journal *Semina* (1955-1964) showcased the work of other artists. □ “Selections from the Collection” (Jan.) From Rubens to Rothko, Carlone to Smith, and Gauguin to Brown. □ “Bancroft Library at 100: A Celebration 1906-2006” (Dec.) Objects spanning 2000 years, many on view for the first time.

Hearst Art Gallery, Saint Mary’s College, Moraga □ Through Dec. 17: “Talmud and the Art of Marc Chagall and Ben Zion” Commentaries on the text of Scripture in the Talmudic tradition; “Beth Grossman: The Sabbath Has Kept the Jews” Installation derived from old saying, “Jews do not keep the Sabbath; the Sabbath has kept the Jews”; “William Keith: The 1870’s Paintings” From the college’s collection: the development of the artist’s style and influences, decade by decade.

Mills College Art Museum, Oakland □ “Particulate Matter” (Dec. 10) Contemporary artists address larger issues of modern life—global warming, disaster, and war. □ “Elise Irving” (Nov. 5). □ “Lisa K. Blatt” (Nov. 11-Dec.10)

Oakland Museum of California □ “New Acquisitions: Video Work by Bill Viola” (Dec. 31) *The Reflecting Pool: Collected Work 1977-80* (1977-80), *Anthem* (1983), *The Passing* (1991), and *Déserts* (1994): in a cinema format, the works run about 2.5 hours (individual works run from 11 to 62 minutes), twice a day.

Palos Verdes Art Center, Rancho Palos Verdes □ “Painting with Light” (Jan. 6) West Coast artists painting on and with glass.

Richmond Art Center □ Through Nov. 11: “Geographic Premonitions” Emerging East Bay artists; “Members Showcase” Winners of previous year’s “Members Only” exhibition; “Richmond Field Reports” Local artists explore “neighborhood”; “Members Only” Annual event.

Crocker Art Museum, Sacramento □ Through Jan. 7: “Dark Metropolis: Irving Norman’s Social Surrealism” Jolted by atrocities during the Spanish Civil War, Norman critiqued modern (1940’s-’80’s) life in drawings and monumental paintings; “Allen Ginsberg: Beat Generation Photographer” Ginsberg’s circle of friends accompanied by his commentaries.

Museum of Photographic Arts, San Diego □ “The Roads Most Traveled: Photographs of Migration by Don Bartletti” (Jan. 14) The journeys, living conditions, and daily lives during migrations—Kenya to Italy, the Philippines to Japan, Afghanistan to Pakistan, and Central America and Mexico to the U.S.

Cantor Arts Center, Stanford University, Stanford □ “Tracing the Ownership of Art” (Nov. 26) Review of European art and sculpture in the collection, focusing on ownership of several works. □ “The Virgin, Saints, and Angels: South American Paintings 1600-1825 from the Thoma Collection” (Dec. 31) Survey of pictorial arts emanating from the Spanish viceroyalty of Peru (present day Peru, Bolivia, Columbia, and Ecuador) including examples from the well known Cuzco School and by Italian, Flemish, Spanish, Creole, mestizo, and Indian artists.

Colorado

Fine Arts Center, Colorado Springs □ “Dale Chihuly: New Works from the Fine Arts Center Collection” (Jan. 7) Recently acquired works.

Connecticut

Bruce Museum, Greenwich □ Through Jan. 10: “The Art of Jan van der Heyden” Work of 17th- and early 18th-century Dutch painter celebrated for his cityscapes; “In Response to Place: Photographs from the Nature Conservancy’s Last Great Places” Biologically rich landscapes by Wegman, Liebovitz, Friedlander, and other contemporary photographers. □ “The Nature of Dogs” (Nov. 26) Evolution and behavior of our best friends. □ “Bruce Museum Collection Highlights” (Oct. 29)

Wadsworth Atheneum Museum of Art, Hartford □

Through Dec. 31 “Reflections and Shadows: Impressionism and Nineteenth Century Style” Paintings by the likes of Renoir, Klimt, Degas, Gauguin, and Pissarro, and porcelain and stoneware from British, French, and German factories; “American Splendor: Hudson River School Masterworks from the Wadsworth Atheneum” The natural wonders of the New World as seen by Cole, Church, Bierstadt, and others; “American Art, 1800-1950” From early landscapes to Modernism. □ “Moved by Music: Herbert Gentry” (Oct. 29) Prints based on the artist’s original paintings and drawings—all inspired by jazz. □ “Shifting Terrain: Contemporary Landscape Photography” (Nov. 5) A look at a changing global environment. □ “Michelle Elzay/Matrix 156” (Jan. 7) First solo exhibition: photographs from *Hawke, The Birds of New York* and a new series on classical fencing. □ “Edward Weston: A Photographer’s Love of Life” (Dec. 31) Retrospective: vintage palladium and gelatin silver prints.

Yale Center for British Art, New Haven □ Through Dec. 31: “Canaletto in England: A Venetian Artist Abroad, 1746-1755” Paintings and drawings made during his stay in England; “Art & Music in Britain: Four Encounters, 1730-1900” Paintings, period instruments, and sheet music from moments in British history when the conjunction of art and music was apparent.

District of Columbia

National Museum of Women in the Arts □ “Book as Art: Twenty Years of Artists’ Books from the National Museum of Women in the Arts” (Feb. 4) Limited edition works created between 1970 and the present, reflecting events of their times and the recent past.

Smithsonian Institution □ At the **National Museum of African Art**: “African Gold from the Glassell Collection” (Nov. 26) Cast-gold and gold leaf works primarily by Akan artists living in Ghana and the neighboring Côte d’Ivoire. □ “First Look” (Dec. 3) Walt Disney-Tishman African Art Collection with over 500 objects in major styles of African art. □ At the **Freer Gallery**: Through Jan. 1: “Freer and Tea: Raku, Hagi, Karatsu” (Jan. 1) Tea ceremony ceramics; “A Taste of Japanese Art” Paintings, calligraphy, wood sculpture, lacquer, and ceramics, 8th to the 19th centuries. □ “Beyond Brushwork: Symbolism in Chinese Painting” (Nov. 26) An exploration into the context and meaning of Chinese art, as well as their

social and political commentary. □ At the **Sackler Gallery**: “In the Beginning: Bibles Before the Year 1000” (Jan. 7) Some of the earliest biblical artifacts in existence, many on display for the first time in the U.S.

Textile Museum □ “Pieces of a Puzzle: Classical Persian Carpet Fragments” (Jan. 7) Reuniting fragments from a little known late 16th-century Khorasan type carpet, and other carpet pieces.

Florida

Miami Art Museum □ “Lorna Simpson” (Jan. 21) Mid-career survey: image and text works (1985-92), photographs on felt (1994-2005), and film installations. □ “House with Pool 2004” (Oct. 29) Film.

Naples Art Museum □

“Changing Hands: Art Without Reservation 2: Contemporary Native North American Art from the West, Northwest and Pacific” (Jan. 7) Three-dimensional objects in classic indigenous forms that challenge stereotypical notions of Native American art.

Orlando Museum of Art □ “Paths to Impressionism: French and American Landscape Paintings from the Worcester Art Museum” (Dec. 31) Corot, Money, Pissarro, Sisley, Inness, Hassam, Sargent, and others.

Museum of Fine Arts, St. Petersburg □ “Harold Edgerton: Photographs at the Speed of Light, 1932-1978” (Nov. 5) Photographs taken with blinding light and at exposures of one fifty-thousandth to one millionth of a second. □ “Rembrandt and His Time” (Nov. 12) Works on

paper: portraits, religious scenes, and scenes of everyday life.

Vero Beach Museum of Art □ “Made in China: Export Porcelain from the Leo and Doris Hodroff Collection at Winterthur” (Jan. 14) Drinking, dining, and decorative wares, 1550-1850.

Cornell Fine Arts Museum, Rollins College, Winter Park □ Through Dec. 31: “Jerry Uelsmann “Mindscapes: Earth and Sky” Photo montages including figures, animals, and found objects set in imagined lands; “Revising Arcadia: The Landscape in Contemporary Art” “The industrial and urban worlds; “Tranquil Vistas: 19th Century Landscapes” The Hudson River Valley and the uncharted West, among other locales: Bierstadt, Moran, Heade, Kensett, and more.

Georgia

Georgia Museum of Art, Athens □ “Weaving His Art on Golden Looms: Paintings and Drawings by Art Rosenbaum” (Jan. 7) Painter, muralist, and draughtsman’s first major retrospective. □ “American Quilts at the Georgia Museum of Art” (Nov. 19) A chintz appliqué quilt from 1847, a silk album quilt from the mid-19th century, and mid-20th century quilts from Georgia.

Hawaii

Honolulu Academy of Arts □ “Won Ju Lim” (Nov. 26) Plexiglass and foamcore installations reminiscent of architectural and industrial landscapes. □ “Origins of Japanese Woodblock Prints: The Early Torii



Pablo Picasso, *Femme (Woman)*, 1922-23. Etching and roulette on Japan paper. In “Facing Abstraction,” Hyde Collection, NY

Masters" (Dec. 17) From the James A. Michener Collection. □ "In the Bag: Handbags, Purses, Carrying Cloths from the Academy's Collection" (Dec. 31) □ "Kerton Indonesian Exhibition" Artwork from Indonesia. □ "Chinese Paintings from the Richard Fabian Collection" (Jan. 28)

Volcano Art Center, Volcano □ "Christmas in the Country & Invitational Wreath Exhibit" (Nov-Dec)

Idaho

Boise Art Museum □ "Marie Watt: Blanket Stories: Almanac" (Jan. 21) Fiber works, sculpture, and lithographs; "Tradition in Transition: Russian Icons in the Age of the Romanovs" (Jan. 28).

Illinois

Museum of Contemporary Art, Chicago □ "Massive Change: the Future of Global Design" (Dec. 31) Celebrating the power and the responsibility of design; viewers are invited to consider the future impact on the world of the design choices we make. □ "Sustainable Architecture in Chicago: Works in Progress" (Jan. 6) Existing environmentally responsible and ethical approaches to land use, materials, and energy efficiency.

Smart Museum of Art, University of Chicago □ "Revisions: Modernist Sculptures by Rodin, Lipchitz, and Moore" (Nov. 5) Varied styles and shared themes. □ "Drawing as a Process in Contemporary Art" (Jan. 14) Drawing as a step in the process of creating works in other media. □ "Adrian Piper: The Mythic Being" (Dec. 10) The invented persona used for performances and photo-based works; selections from private performances.

Northern Illinois University Art Museum, DeKalb □ "Location Uncertain" (Dec. 16) The second in a collaborative exchange between Berlin and Chicago artists: new art created in pairs and threesomes that include at least one German and one American.

Block Museum of Art, Evanston □ Through Dec. 10: "Keeping Shadows: Photography at the Worcester Art Museum" The history of photography: Adams, Mapplethorpe, Ray, Sherman, Stieglitz, and others; "Torkel Korling: Bridging Commercial and Art Photography" Survey ranging from the 20's to the 40's; "Matthew Girson" Site specific photographic installation. □ "Realist Tendencies on Paper" (Dec. 17) Watercolors, drawings, and prints based on photographic images.

Freeport Arts Center □ "Natural Expressions" (Nov. 5) Regional award winners display fabric collages; pastel, acrylic, and oil paintings; monolithic cement sculptures.

Krannert Art Museum University of Illinois, Urbana-Champaign □ "Decorative and Musical Art of the 17th-19th Centuries: A Quartet of Ornamented String Instruments by Antonio Stradivari" (Nov. 26) □ Through Dec. 31: "A Saint in the City: Sufi Arts of Urban Senegal" Murals, glass paintings, posters, textiles, and paintings representing the Mouride Way art movement of Islamic West Africa; "When We Were Young: New Perspectives on the Art of the Child" Childhood drawings by celebrated artists juxtaposed with contemporary children's drawings; "Surrealist Interventions: Selections from Krannert Art Museum and the University of Illinois Library" Paintings, photographs, prints, and drawings, as well as manifestos, tracts, and limited edition books.



Isaac Broome, *The Baseball Pitcher*, 1876. Parian porcelain. In "Parian Porcelain," University of Richmond Museums, VA

Kansas

Ulrich Museum of Art, Wichita State University, Wichita □ "Ulrich Project Series: Jeremy Gilbert-Rolfe" (Nov. 12) Artist/writer explores the relationship between color and drawing in nonobjective abstract paintings and theorizes about the visual arts. □ "Love is a Battlefield/Ljubezen je bojno polje" (Dec. 22) Slovenian artists, using music, sculpture, and video, question and comment on historical moments of the 20th century.

Maine

Portland Museum of Art □ "American ABC: Childhood in 19th-Century America" (Jan. 8) Childhood and the quest for identity: Homer, Eakins, Johnson, and others. □ "A Century of Maine Prints: 1880s to 1980s" (Dec. 10) The history of printmaking in Maine and the variety of graphic techniques and trends. □ "Maine: The Way Life Is: Contemporary Photographs from the Collection" (Nov. 26) A hard look exposes humor as well as issues of poverty and decline.

Maryland

Baltimore Museum of Art □ "Henry Ossawa Tanner and His Influence in America" (Dec. 3) Second in a series on this African-American painter from the turn of the 20th century. □ "A View Toward Paris: The Lucas Collection of 19th-Century French Art" (Dec. 31) Paintings, sculptures, prints, and drawings from a rare intact collection formed during the lifetime of artists such as Manet, Whistler, Cassatt, Barye, Rousseau, and Corot. □ "siteMaryland: Governor's Arts Initiative 2006" (Nov. 5) Juried: artists are invited to reinvent exterior spaces of the museum.

Walters Art Museum, Baltimore □ "Courbet and the Modern Landscape" (Jan. 7) Landscape painter from the 1860's who influenced art for the next 100 years. □ "Things with Wings: Mythological Figures in Ancient Greek Art" (Nov. 26) Winged creatures on bronze and marble statuettes, vases, and gems. □ "For This Is My Body: The Medieval Missal" (Jan. 28) Illuminated texts.

Washington County Museum of Fine Art, Hagerstown □ "Our Fondest Dreams and Hopes: Celebrating 75 Years of Growth" (Jan. 7) Archival retrospective traces the history of the museum in photographs, original blueprints, correspondence, clippings, and artwork by Hassam, Moran, Rockwell, and others. □ "Among Friends: Drawings by Willem Dooijewaard and William H. Singer, Jr." (Dec. 10) Two old friends: one who founded the museum and focused on the landscapes of Holland and Norway (Singer), and the other who sought out the landscapes of Bali, Sumatra, China, Mongolia, and points east. □ "Works of Art Given by the AAUW" (Nov. 26) Twenty-five years of donations from the American Association of University Women, artworks purchased from the proceeds of book sales.

Massachusetts

Institute of Contemporary Art, Boston □ "Eighth Annual ICA/Vita Brevis Project: Julian Opie: *Suzanne walking and Julian walking*" (Oct. 6-31) Life-size animated portraits of figures walking on light-emitting diode (LED) screens. □ "Super Vision" (Dec. 31) Paintings, videos, photographs, and sculptures that explore the use of optical effects and the new technologies of vision that alter the way we see and what we see. □ "Momentum 6: Sergio Vega" (Nov. 26) Room-scale mixed-media installation.

McMullen Museum of Art, Boston College □ "Cosmophilia: Islamic Art from the David Collection, Copenhagen" (Dec. 31) The role that "love of ornament" (*cosmophilia*) plays in the visual arts of Islam, from jewelry to carpets, from 7th -19th centuries, from Western Europe to East Asia.

Fuller Craft Museum, Brockton □ Through Jan. 7: "The Perfect Collection II" Works from private collections showing the passion of collectors and the relationship between them and objects they collect; "Wear Art Now" Clothing and accessories from the art to wear movement. □ "The Scale of Things to Come" (Nov. 18) Studio furniture models.

Historic Deerfield □ "At Home in Holland: Dutch Decorative Arts from the Historic Deerfield Collection" (Dec. 31) 18th- and 19th-century objects created in or inspired by Holland.

Cape Cod Museum of Art, Dennis □ "Collector's Choice: Glimpses from 500 Years of Printmaking from the Collection of Sandra and Robert Bowden" (Dec. 3) Religious images by great masters. □ "Art Forms in Nature" (Nov. 19) Reproductions of illustrations from Ernest Haeckel's 19th-century book of the same name. □ "Lillian Messer: Early Cape Art Colony Artist" (Dec. 31) Still lifes and landscapes. □ "Lillia Franten: Studio/Travels: New Paintings" (Jan. 21) Interior still lifes. □ "Rosemary Simpkins: Twin Books" (Nov. 5) Sculptural "bookwork" that is twin tower look-alike. □ "The Art Students League of New York: Highlights from the Permanent Collection" (Dec. 3) Chase, O'Keeffe, Grosz, and many others.

Art Complex Museum, Duxbury □ "Curators' Choice: China" (Jan 14) Paintings, sculpture, ceramics, decorative objects, cloisonné, and jewelry from the Shang Dynasty (c. 1766 B.C.E.-1045 B.C.E) to the present.

DeCordova Museum, Lincoln □ Through Jan. 7: "Going Ape: Confronting Animals in Contemporary Art" All animals, all media; "William Tucker: Horses 1986-2003" Abstract drawings, plaster, and bronze sculptures; "Approaches to Narrative" How images tell stories in documentary photography, expressionist figures, realism, Surrealism, collage, and illustration.

Peabody Essex Museum, Salem □ "The Yachting Photography of Willard B. Jackson" (Jan. 21) Sailboats, steam yachts, speedboats, pleasure cruisers, and naval vessels, 1898-1936, off the shores of Marblehead, MA. □ "Owls in Art and Nature" (Nov. 5) The beauty and mystery of this solemn bird.

Springfield Art Museum □ "Visions of Victory: A Century of Sports Photography" (Nov. 12) The American spirit seen through athletes.



Anonymous, Peru, Cuzco School, *The Child Mary Spinning* (detail), 18th century. Oil on canvas with gold. In "The Virgin, Saints, and Angels," Cantor Arts Center, CA

Davis Museum and Cultural Center, Wellesley College □ “History in a Shoebox: Photographs from the Spanish Civil War, Lleida 1936-1939” (Oct. 29) Pictures of church burnings, demonstrations, and the arrival of fascists taken by a baker during the war, kept in a box, and recently passed on to his granddaughter.

Michigan

Flint Institute of Arts □ “Excavating Egypt: Great Discoveries from the Petrie Museum of Egyptian Archaeology” (Jan. 7) Honoring William Matthew Petrie (1853-1942), the father of Egyptian archaeology and the inspiration for *Indiana Jones*. □ “Rembrandt: The Consummate Etcher and Other 17th Century Printmakers” (Nov. 5) The master and his contemporaries. □ “American at Work: Labor Scenes from the FIA’s Permanent Collection” (Jan. 21) Paintings and works on paper glorifying work and industry.

Grand Rapids Art Museum □ Through Dec. 31: “The Eames Lounge Chair: An Icon of Modern Design” (Dec. 31) Prototypes of Eames’ great chair, as well as his sculptures and drawings and photos of the manufacturing process; “100 Chairs: Modern Design in Miniature” 1:6 scale replicas covering 100 years of seating.

University of Michigan Museum of Art, Ann Arbor □ “Mary Lucier: The Plains of Sweet Regret” (Nov. 19) Video installation and rescued objects and artifacts evoke scenes fast disappearing from the plains and prairies. □ “The Rouge: Photographs by Michael Kenna” (Jan. 14) Images of an industrial plant in Michigan taken by an English landscape photographer.

Minnesota

Tweed Museum of Art, University of Minnesota, Duluth □ “Eloquent Silences: Kyoung Ae Cho, Textiles and Wood Sculpture” (Nov. 12) Fiber, wood, and mixed media sculptures patterned after trees, leaves, and other natural phenomena.

Hockaday Museum of Art, Kalispell □ “Members Only! A Members Salon” (Dec. 19) □ “Poetry & Prints by Paul Zarzyski and Theodore Waddell” (Dec. 15)

Goldstein Museum of Design, University of Minnesota, St. Paul □ “American Fashion Transformed: Four Master Designers” (Jan. 7) Norell, Trigere, Blass, and Beane—all forces behind the growth of post-WWII fashion in America.

Montana

Montana Museum of Art & Culture, University of Montana, Missoula □ “Children of the Permanent Collection” (Dec. 20) Samplings of children in a variety of activities from a variety of periods in history in a variety of styles.

New Jersey

Hunterdon Museum of Art, Clinton □ Through Jan. 7: “The Powers That Be: New York Times Political Photographers” Revealing shots of Washington political figures; “Wars in the World” Artists react to global warfare.

Wheaton Village, Millville □ “The Fires Burn On: 200 Years of Glassmaking in Millville, New Jersey” (Dec. 31) Historical and whimsical forms of the art, and the museum’s impact on the town.

New York

Albany Institute of History & Art □ “From Burial Place to Green Space: A History of Washington Park” (Dec. 31) Open spaces in the 18th century, especially Albany’s famous park.

Hillwood Art Museum, Long Island University, Brookville □ “Art of the Americas: The Collection Revealed” (Dec.) Pre-Columbian stone, clay, wood, and textile objects. □ “Solarplate Revolution” (Nov. 18) Images embossed on lead, manipulated photographs, assemblages with handmade paper, and etchings, all made using solarplate, a new technology in printmaking.

Islip Art Museum, East Islip □ “Mirror Image” (Nov. 19) How artists use portraits to comment on larger issues of identity, politics, and social values.

Hyde Collection, Glens Falls □ “American Portraiture from the Nineteenth and Twentieth Centuries” (Dec. 3) Eakins’ work as the centerpiece; others by Tarbell, Ruggles, Bellows, Duveneck, and Kuniyoshi. □ “Facing Abstraction: Refiguring the Body in the Twentieth Century” (Dec. 10) Abstracted faces and figures in paintings, prints, and sculpture.

Hofstra Museum, Hofstra University, Hempstead □ “The Ideal Book: Balance in the Art of Making Books” (Nov. 22) □ “New Works: The Current Creativity of Rhoda Sherbell and Michelle Temares” (Dec. 3)

Heckscher Museum of Art, Huntington □ “Jacob Lawrence: Three Series of Prints: Genesis, Hiroshima, & Toussaint L’Ouverture” (Nov. 5) Color prints that use historical events to address contemporary concerns, from the last few decades of the artist’s life.

Herbert F. Johnson Museum of Art, Cornell University, Ithaca □ Through Dec. 24: “How to Live Forever: Daoism in the Ming and Qing Dynasties” Religious figures and iconography, 1386-1911; “A Private Eye: Dada, Surrealism, and More from the Brandt Collection” Surrealists, Cubists, Constructivists, and Supremacists together with Dadaists Man Ray, Duchamp, Höch, and others. □ “Upton Pyne: Photographs by Jem Southam” Changes in a pond in southwest England over a period of seven years.

Katonah Museum of Art □ Through Dec. 31: “Ancient Art of the Cyclades” Sculpted figures and vessels from the third millennium B.C.E.; “Wonder Women: Idols in Contemporary Art” Women from the realm of popular culture—film, pop music, fashion.

Bard Graduate Center, New York City □ “James ‘Athenian’ Stuart, 1713-1788: The Rediscovery of Antiquity” (Feb. 11) First solo exhibition for this architect and designer of furnishings, interiors, and metalwork, who played a key role in the development of neoclassicism.

Grey Art Gallery, New York University, New York City □ “Moving Pictures: American Art and Early Film, 1880-1910” (Dec. 9) Links between early films and other American visual art forms at the turn of the 20th century: paintings are installed alongside films.

Guggenheim Museum, New York City □ “Lucio Fontana: Venice/New York” (Jan. 21) Two series (Venice paintings and New York metals) from 1961, united for the first time.

International Center of Photography, New York

City □ “Ecotopia: The Second ICP Triennial of Photography and Video” (Jan. 7) Our relationship with the natural world.

Jewish Museum, New York City □ “Masters of American Comics” (Jan. 28) Original drawings, proofs, newspaper pages, comic books, and graphic novels from the 1950’s onward; samples from the first half of the 20th century will be shown simultaneously at the **Newark Museum**, together showing how comics developed as a serious art form. □ “Superheroes: Good and Evil in American Comics” (Jan. 28) The golden era of comic books (1938-1950): Superman, Batman, Captain America, and others.

Metropolitan Museum of Art, New York City □ “Cézanne to Picasso: Ambroise Vollard, Patron of the Avant-Garde” (Jan. 7) Paintings, ceramics, sculpture, prints, and *livres d’artistes* commissioned and published by Vollard, dealer, patron, and publisher, from the mid-1890’s to 1939. □ “Set in Stone: The Face in Medieval Sculpture” (Feb. 18) Sculpted heads, from 3rd century A.D.-early 1500’s. □ “Americans in Paris, 1860-1900” (Jan. 28) Whistler, Sargent, Cassatt, Eakins, Homer, and others drawn to Paris in the late 1800’s to study and establish reputations. □ “Louis Comfort Tiffany and Laurelton Hall ‘An Artist’s Country Estate’” (Feb. 4) A window into Tiffany’s personal life through his home that was destroyed by fire in 1957: surviving architectural elements, furnishings, interior features, and the artists personal collection of work. □ “Annual Christmas Tree and Neapolitan Baroque Crèche” (Jan. 7) Annual 18th-century nativity scene.

Museum of Arts & Design, New York City □ “Simply Droog” From the playful to the socially relevant, designs from this 13-year old international collective, using low-cost, industrial, or recycled materials.

Museum of Modern Art, New York City □ “Brice Marden: A Retrospective of Paintings and Drawings” (Jan. 15) Gradual evolution from 1960’s to the latest large-scale paintings. □ “Edouard Manet and *The Execution of Maximilian*” (Jan. 29) Paintings created in response to the French emperor’s death by firing squad in Mexico, 1867. □ “Eye on Europe: Prints, Books, and Multiples, 1960 to Now” (Jan. 1) The first study of contemporary screenprints: Hamilton, Beuys, Broodthaers, and Baselitz. □ “New Photography 2006” (Jan. 8) Annual international series.

Loeb Art Center, Vassar College, Poughkeepsie □ “Off the Shelf: New Forms in Contemporary Artists’ Books” (Dec. 17) Inventive books alongside the artists’ other work in painting, drawing, photography, and sculpture.

George Eastman House, Rochester □ “Pete Turner: Empowered by Color” (Feb. 4) Retrospective: five decades of color photography. □ “Why Look at Animals” (Jan. 7) How animals are depicted, from daguerreotypes to digital images.

Memorial Art Gallery, University of Rochester □ “Georgia O’Keeffe: Color and Conservation” (Dec. 31) Rarely seen oil paintings and pastels focusing on her choice of color, process, and involvement in conservation. □ “My America: Art from The Jewish Museum Collection, 1900-1955” (Dec. 24) American Jewish artists.

Staten Island Museum □ “Habitats, Biophiles and Beasts: Faces and Views from the World of Science and Nature” (Jan. 7) Portraits and figure paintings.



Michael Scott, *Fanny Flowers*, 2003. Oil on canvas. In “Michael Scott,” Taft Museum of Art, OH

North Carolina

Asheville Art Museum □ “Black Mountain College: Experiments in Material and Form” (Dec. 31) The spirit of experimentation in the institution as evidenced in the work of Anni and Josef Albers, Rauschenberg, Twombly, Snelson, and Wellem and Elaine de Kooning; second in a series.

Mint Museums, Charlotte □ At the **Mint Museum of Art**: “Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art” (Dec. 31) Hudson River School landscapes, Gilded Age canvases, and early 20th-century realism: Cole, Bierstadt, Sargent, Mount, Bellows, Sloan, and Hopper, among others. □ At the **Mint Museum of Craft + Design**: “Woven Worlds: Basketry from the Clark Field Collection” (Dec. 31) Native American basket weavers from the U.S., Canada, and Mexico. □ “Buncombe County Pottery from the Leftwich Collection” □ “Mint Menagerie: Critters from the Collection” (Nov. 26) Animals, from the Tang dynasty to the present.

Nasher Museum of Art, Duke University, Durham □ “Between Past and Future: New Photography and Video from China” (Feb. 18) Artists’ responses to economic, social, and cultural changes since the mid-1990’s.

Reynolda House, Museum of American Art, Winston-Salem □ “American Watercolors, 1880-1965” (Jan. 1) Homer, Hovenden, Walkowitz, Demuth, Burchfield, Moran, Porter, and Wyeth” selected from the collection. □ “Self/Image: Portraiture from Copley to Close” (Dec. 31) From mid-18th century to the present, images of the artists and others. □ “Modern Fun: Prints from the 70s and 80s” (Jan. 28) Lichtenstein, Dine, Krushenick, and Oldenburg.

Ohio

Taft Museum of Art, Cincinnati □ “Michael Scott: Fanny Fables” (Dec. 31) Contemporary artist pays tribute to the old masters by borrowing and recasting motifs from great works of art. □ “An Antique Christmas at the Taft Museum of Art” (Jan. 7) Traditional German feather trees, rare ornaments, toys, figures, dolls, and more.

Dayton Art Institute □ “Rembrandt and the Golden Age of Dutch Art: Treasures from the Rijksmuseum, Amsterdam” (Jan. 7) The splendors of 17th-century Dutch art from the world’s greatest repository of Dutch art: not only Rembrandt, but also Hals, van Ruisdael, van Goyen, Maes, Steen, and others.

Southern Ohio Museum, Portsmouth □ Through Dec. 30: “The Authentic and Unorthodox Original, Jack Earl!” Quirky painted clay sculptures by a rural Ohioan; “Drawn to Drawing: Ohio Masters of the 21st Century” The new crop of Ohio master drawers.

Toledo Museum of Art □ “In Stabiano: Exploring the Ancient Seaside Villas of the Roman Elite” (Jan. 28) Two-thousand-year-old frescoes, statuary, and household furnishings from a resort town during the Roman Empire.

Oklahoma

Oklahoma City Museum of Art □ “Temples and Tombs: Treasures of Egyptian Art from the British Museum” (Nov. 26) Objects from before the Third Dynasty, c. 2686 B.C.E., to the Roman occupation of the 4th century.

Gilcrease Museum, Tulsa □ “American Art in Miniature” (Nov. 5) Biennial invitational: only works on paper 9”x12” or less, sculptures 21” or less allowed.

Oregon

Contemporary Crafts Museum & Gallery, Portland □ “New Embroidery: Not Your Grandma’s Doily” (Nov. 12) Three decades of stitchery from North America and Iceland. □ “The Game Show” (Jan. 7)

Pennsylvania

Allentown Art Museum □ Through Jan. 7: “Wearing Propaganda: Textiles on the Home Front in Japan, Britain, and the United States, 1931-1945” Clothing and accessories with wartime imagery; “Jacob Lawrence: Tales of Freedom” Prints from the *Toussaint L’Ouverture* series, the *John Brown* series, and a WWII print. □ “Innovation and Creativity in Printmaking: Selections from the Archives of the Experimental Printmaking Institute” (Feb. 4) Works created at the Institute: Anuszkiewicz, Driskell, Gilliam, Ringgold, and others who challenge the usual notions about printmaking.

DuBois Gallery, Lehigh University, Bethlehem □ “Carlos Lizama: Visualization & Global Identity” (Nov. 17) Lithographs, aquatints, and woodcuts.

Weiss Center for the Arts, Dickinson College, Carlisle □ “Progress on the Land: Industry and the American Landscape, 1875-1945” (Jan. 13) The natural world: rural, industrial, and urban images.

Widener University Art Gallery, Chester □ “Selections from the Alfred O. Deshong and Widener University Collections” (Dec. 16)

Michener Art Museum, Doylestown □ “Joe Mooney” (Oct. 29) Outdoor sculpture installation in welded steel. □ “Todd Stone: Witness” (Nov. 5) An eyewitness uses watercolors to record September 11th. □ “Duane Hanson: Real Life” (Jan. 14) Sculptures from the collection of the artist’s family. □ “Form Radiating Life: The Paintings of Charles Rosen” (Jan. 28) From Impressionist beginnings to present modernist leanings.

Williams Center for the Arts, Lafayette College, Easton □ “Master Artist/Master Printmaker Portfolio” (Dec. 8) New works in celebration of the 10th anniversary of the Experimental Printmaking Institute.

Lancaster Museum of Art □ “Trashformations East” (Oct. 29) Thrift reaches new heights with the dumpster divers.

Design Center, Philadelphia University □ “Crazy Quilt: Virgil Marti’s Selected Works” (Nov. 17) Site specific installation of 1970’s kitsch juxtaposed with 19th century curiosities.

Institute of Contemporary Art, University of Pennsylvania, Philadelphia □ Through Dec. 17: “John Armleder, About Nothing, Works on Paper” Drawings in pen and ink watercolor, gouache, acrylic, oil, and collage by this performance artist, sculptor, and painter; “Fertilizers: Olin/Eisenman” Environmental installation based on 25 years of collaboration between these two architects; “Fables: Project Space” Established and emerging artists of color reconsider or fabricate history to break free of existing narratives; “Irene Fortuyn: Ramp Project” Temporary installation for the museum’s ramp.

Philadelphia Art Alliance, Philadelphia □ Through Dec. 31: “Out of Frame: Motion Art from MOBIUS” Digital works; “Set Pieces: Photographs by John Lorenzini” Images of stage sets without human presence; “Narrative Symmetry: Photographs by Christine McMonagle” A series of diptychs, originally taken as Polaroids, representing two moments in the photographic process; “Jessica Demcsak: Intimate Space” Paintings of buildings and landscapes on handmade wooden boxes; “*Vous sont aveuglés, par la fiction que nous vivons*: New Paintings by Morgan Craig” Homage to abandoned or forgotten structures and spaces: late 19th and early 20th century rail stations, buildings, and factories.

Philadelphia Museum of Art □ “Treasures/Tesoros/Tesouros: The Arts in Latin America, 1492-1820” (Dec. 31) Fine arts and crafts from the time of Columbus’ arrival to the national independence movements in Mexico, Central America, Peru, and Brazil. □ “Mexico and Modern Printmaking: A Revolution in Graphic Arts, 1920-1950” (Jan. 14) Mexican artists’ contribution to printmaking. □ “The Art of War and Peace: Persian Miniatures from the Collection” (Dec.) Illuminated manuscript pages by Persian artists, 14th-17th century, that highlight periods of hostility and peace.

Carnegie Museum of Art, Pittsburgh □ “Forum 57: Luisa Lambri and Ernesto Neto” (Nov. 12) Italian photographer and Brazilian sculptor explore minimalism. □ “West End Bridge Competition” (Dec. 10) Winning and finalist design proposals for improving pedestrian use of this Pittsburgh bridge. □ “Louis Comfort Tiffany: Artist for the Ages” (Jan. 15) In-depth look at the man and the development of his ideas and style. □ “Neapolitan Presepio” (Nov. 24-Jan. 7) Handmade 18th-century nativity scene. □ “96th Annual Associated Artists of Pittsburgh Exhibition” (Jan. 14) Juried.

Frick Art & Historical Center, Pittsburgh □ “Off the Pedestal: New Women in the Art of Homer, Chase, and Sargent” (Jan. 14) Examining the 19th-century “new woman”—athletic, professional, and intelligent. □ “Minerva Chapman: Miniature Portraits” (Jan. 14) Paintings in a variety of formats and media.

Mattress Factory, Pittsburgh □ “Factory Installed” (Jan. 28) Five artists live at the museum while creating installations.

South Carolina

Columbia Museum of Art □ “Frank Lloyd Wright and the House Beautiful” (Feb. 4) Wright’s concept of harmony between architectural form and interior function.

Gibbes Museum of Art, Charleston □ “Babar’s Museum of Art” (Dec. 31) Original watercolors and studies of de Brunhoff’s elephant-inhabited interpretations of works by Pollock, Cezanne, Cassat, da Vinci, Picasso, Sargent, and others. □ “Crowns: Portraits of Black Women in Church Hats” (Jan. 14) Photographs of regal women and their crowns — “hattitude.”

Tennessee

Memphis Brooks Museum of Art □ “Masterpieces from an English Country House: The Fitzwilliam Collection” (Dec. 3) Van Dyck, Reynolds, Stubbs, Audubon, and others in their first American visit.



Frank Lloyd Wright, *Japanese Print Table*, 1898. In “Frank Lloyd Wright,” Columbia Museum of Art, SC

Fine Arts Gallery, Vanderbilt University, Nashville □ “Inside Out/Outside In: Work by Chris Drury” (Dec.) Inside: prints and drawings that focus on human interactions with the natural world; outside: a spiral galaxy-like structure.

Frist Center for the Visual Arts, Nashville □ “Bedazzled: 5,000 Years of Jewelry from the Walters Art Museum” (Jan. 7) Gold and gems from the second millennium B.C.E. to the 20th century, from Egypt to Tiffany.

Texas

Grace Museum, Abilene □ “American Pattern Paintings: Wooden Quiltz” (Nov. 25) Painted wood as fabric, placing and gluing of pieces as the quilting.

Dallas Museum of Art □ “Van Gogh: Sheaves of Wheat” (Jan. 7) The significance of sheaves of wheat in late 19th-century art.

Amon Carter Museum, Fort Worth □ “Regarding the Land: Robert Glenn Ketchum and the Legacy of Eliot Porter” (Jan. 7) Two landscape photographers and their efforts to preserve the land.

Kimbell Art Museum, Fort Worth □ “Hatshepsut: From Queen to Pharaoh” (Dec. 31) Royal statuary and relief, sculptures of the royal court, ceremonial objects, furniture, jewelry, and more.

Museum of Fine Arts, Houston □ “Best in Show: Dogs in Art from the Renaissance to the Present” (Jan. 1) Paintings, sculptures, and photographs by famous artists.

Nave Museum, Victoria □ “Victoria Collects Folk Art” (Jan. 14) Wood sculpture, fabric art, metal sculpture, oil paintings, and mixed media.

Utah

Brigham Young University Museum of Art, Provo □ “The Intimate Eye: Drawings by Burton Silverman” (Nov. 25) Life drawings. □ Through Jan. 6: “Candida Höfer: Architecture of Absence” Chromogenic prints of public spaces sans people; “Types and Typologies: German Photographers from the Norton Museum of Art” The heritage from which Höfer and other students of Bernd Becher at the Düsseldorf Art Academy emerged.

Virginia

University of Virginia Art Museum, Charlottesville □ “Complicit! Contemporary American Art and Mass Culture” (Oct. 29) Works that engage in a dialogue with mass culture, media industries, and traditional methods and subjects of expression. □ Through Dec. 21: “New Dreams for Old: Australian Aboriginal Art from the Kluge-Ruhe Collections” Traditions and contemporary expressions in this unique art; “The Reflected Word: Prints, Drawings, and Photographs from the Collection” Warhol, Evans, Rivers, Indiana,

and others using words in their work; “Regeneration: Contemporary Chinese Art from China and the U.S.” Emerging and contemporary artists living in Beijing, Shanghai, Goungzhou, New York, and Pennsylvania who are observing or are part of China’s social and cultural transformation.

Chrysler Museum of Art, Norfolk □ “A Century of Great Photography from the Virginian-Pilot” (Jan. 7) Images taken by staff photographers from the local paper.

Radford University Art Museum □ “Sharp Pencil: The Political Satire of Julio Martinez San Jose” (Nov. 3) Drawings that zing authority figures. □ “SI-LA-GI: New Art from Hungary” (Nov. 10) Buddhist artist and filmmaker who believes art should emit positive energy. □ “Constantine Gedal” (Nov. 9-Jan. 1) Memories of Magnitogorsk. □ “Bucharest Modernism” (Nov. 13-28) Pre-war architecture and design from Romania.

University of Richmond Museums □ At the **Lora Robins Gallery of Design from Nature**: “Traditions in Miniature: The Louise Westbrook Collection of Chinese Ceramics” (Nov. 12) Objects dated from 3,000 B.C.E. to 1911 A.D. that show the influence of imperial taste on ceramic design and style; “Smoked: Works by John Cage, Ray Kass, and Stephen Addiss” (Dec. 15) Works on paper created with smoke, watercolor, branding, and other media; “Parian Porcelain: A Nineteenth-Century Passion” (Dec. 17) Porcelain sculpture popular in middle class homes because of its affordability. □ At the **Harnett Museum of Art**: “The Space of Freedom: Apartment Exhibitions in Leningrad, 1964-1986” (Dec. 3) Art created when the Soviet government tried to eliminate non-conformist work, displayed in a mock-Soviet communal artist’s apartment of the 1970’s; “77 Dances: Japanese Calligraphy by Poets, Monks, and Scholars, 1568-1868” (Dec. 10) The flowering of the art of writing in the early modern period in Japan: scrolls, fan paintings, albums, poem cards, and ceramics. □ At the **Harnett Museum of Art and Print Study Center**: “Lasting Impressions: Celebrating the 5th Anniversary of the Joel and Lila Harnett Print Study Center” (Dec. 8) Prints, drawings, and photographs recently acquired.

Virginia Museum of Fine Arts, Richmond □ “Speed” (Jan. 7) Motion in art: how artists help us see movement.

Washington

Maryhill Museum of Art, Goldendale □ Through November 15: “A People’s Legacy: Romanian Folk Life through Dress, Textiles, and Arts” A replicated interior of an early 20th-century Romanian home; “Lewis & Clark at Maryhill” Original Native American artifacts comparable to those the explorers collected and documented in the area; “Sacred Presence: The Eternal Tradition of Orthodox Icons” Representations of sacred persons and scenes from early Christian and Byzantine sources. □ “11th Outdoor Sculpture Invitational” (Nov. 1) Large scale works by regional artists.

Henry Art Gallery, University of Washington, Seattle □ “The Biographical Landscape: The Photography of Stephen Shore 1968-1993” (Dec. 31) Focus on his series *Uncommon Places*, produced 1973-’82.

Seattle Art Museum □ “Vik Muniz: Reflex” (Jan. 14) Photographs of images created from non-art materials—dirt, diamonds, sugar, peanut butter, ketchup, and the like.

Wing Luke Asian Museum, Seattle □ “These Walls Can Speak: Untold Stories from Three Historic Buildings” (Dec. 11) A melding of history, personal stories, and artifacts, linking the past, present,



Charles Rosen, *3Tugs*, (detail) early 1930’s. Oil on canvas. In “Form Radiating Life,” Michener Art Museum, PA

and future of Seattle’s Chinatown community.

Jundt Art Museum, Gonzaga University, Spokane □ “Architect Ron Tan: Play and Work” (Nov. 18) Projects completed for the university and the artist’s own Calcutta fighting kites.

Wisconsin

Kenosha Public Museum □ “In the Spirit of Ancient Egypt” (Oct. 29) Using traditional materials and methods, architect creates “new artifacts” in the style of the ancient Egyptians. □ “Guild of Natural Science Illustrators” (Nov. 12)

Kohler Arts Center, Sheboygan □ “Architecture for Humanity” (Nov. 5) Photographs, texts, and actual structures created by designers working for Architecture for Humanity, an organization that responds to humanitarian crises such as tsunamis, hurricanes, earthquakes, and epidemics. □ Through Oct. 29: “Nina Katchadourian: Natural Misunderstandings” An attempted collaboration with nature in photographs and videos; “Devices for Improved Living” Contraptions designed to improve human and animal quality of life.

Leigh Yawkey Woodson Art Museum, Wausau □ “Birds in Art” (Nov. 12) Paintings and sculptures by international artists. □ “Sea to Shining Sea: A Reflection of America” (Jan. 21) Landscape artists look at purple mountains and fruited plains. □

CALL FOR PIX!

Do you have a new museum building? Or a new wing? Is one in the works? Or in the planning stages? If so, please send us one picture or rendering (b&w, color, slide, CD, or email) of the EXTERIOR and one of the INTERIOR of the new facility for a future issue of *museumVIEWS*.

The following information should accompany your images: the name of the building or addition, the cost, the location, the architect, the date it opened to the public, and if not yet finished, the planned opening date.

Mailing address: *Museum Views, Ltd.*
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Email: LSher116@aol.com



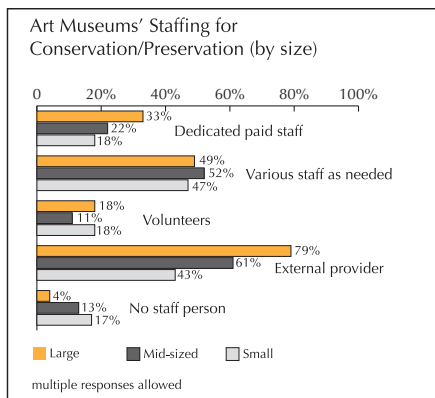
Constantine Gedal, *Playa de las Americas*, 2001. Oil on canvas. In “Constantine Gedal,” Radford University Art Museum, VA

collections with staff trained to carry it out. The situation at art museums is only slightly better; 75 percent do not have an emergency plan that includes collections with staff trained to carry it out. If a disaster were to strike, 9.7 million collections items would be at risk at art museums.

The fact that this accounts for only 25 percent of art museum collections nationwide can likely be attributed to large art museums having disaster plans in place; 78 percent of large art museums have written disaster plans, and of those, 77 percent have staff trained to execute disaster plans. In comparison, at mid-sized art museums, only 54 percent have written emergency/disaster plans, and of these institutions, only 38 percent have their staff trained to carry them out. At small art museums, only 21 percent have written plans, and of these only 38 percent have staff trained to carry them out.

Staffing

According to the Index findings, 78 percent of mid-sized art museums and 82 percent of small museums do not have dedicated paid staff for conservation/preservation. For those mid-sized and small art museums whose staffs include a conservation professional (conservator, collections manager, registrar, or curator with conservation experience), few have more than one full-time equivalent person. As the graph below illustrates, most art museums rely on other staff members assigned to the care of collections or use external providers for conservation/preservation services. It is notable that 13 percent of mid-sized art museums and 17 percent of small art museums report having no staff person, paid or unpaid, with responsibilities for conservation/preservation.

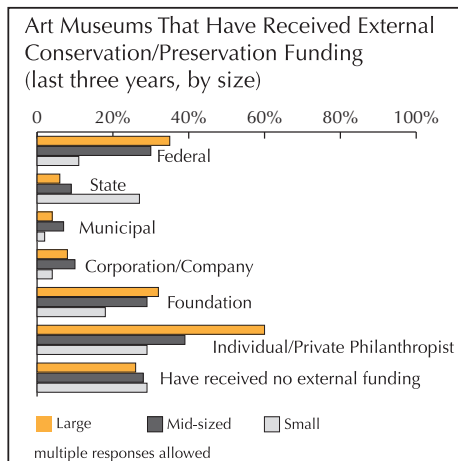


Funding

Forty-four percent of mid-sized art museums specifically allocate for conservation/preservation activities in their annual budget, and 23 percent have no specific line item but use other budgeted funds for collections care. At small museums, 33 percent have specific funds and 33 percent use other budgeted funds. A third of mid-size and small museums, however, have no annually budgeted funds for conservation/preservation. In a recently completed fiscal year, funds spent on collections care activities—including staffing, supplies, equipment, assessments, treatment, and consultants—amounted to less than \$3,000 in 49 percent of art museums. At mid-sized art museums, the figure is 47 percent, and at small museums it is 65 percent.

In the last three years, only 52 percent of mid-size art museums and 25 percent of small art museums made applications for conservation/preservation funding to public or private sources. The most frequently cited reason why mid-sized and small art museums did not apply is that they lack staff time or expertise to complete an applica-

tion (58 percent and 67 percent, respectively). The following graph shows where art museums have received conservation/preservation funding in the last three years. This data also underscores the percentage of art museums that have received no external funding for conservation/preservation.



Report Recommendations

Based on the findings of the Heritage Health Index, Heritage Preservation makes several recommendations:

- Every institution should recommit to providing safe conditions for the collections it holds in trust.
- Every collecting institution should develop an emergency plan to protect its collections.
- Every institution should assign responsibility for caring for collections to members of its staff.
- Individuals at all levels of government and in the private sector should assume responsibility for providing the support that will allow these collections to survive.

More Data a Click Away

A Public at Risk: The Heritage Health Index Report on the State of America's Collections is online at www.heritagehealthindex.org, along with a downloadable PowerPoint® presentation, selected data graphs specific to types of institutions, and additional preservation resources. The report summary is available for \$1.50 per copy for shipping and handling and may be ordered online. □

[Kristen Laise is Project Director of the Heritage Health Index. For assistance or more information: klaise@heritagepreservation.org or 202-233-0824.]



Rembrandt van Rijn, *Self-portrait as the Apostle Paulus*. Oil on canvas. In "Rembrandt and the Golden Age of Dutch Art," Dayton Art Institute, OH

International Sting Recovers Rembrandt

Six years ago, intruders broke into the National Museum of Fine Arts in Stockholm and made off with three valuable paintings, one of them a Rembrandt self-portrait (1630). It was recovered in Copenhagen in September 2005 after investigations by local and national police on two continents in three countries—the U.S., Sweden, and Denmark.

Three masked gunmen had held security guards at gunpoint, stolen two Renoirs—*Conversation* (1879) and *Young Parisian (La Grisette, c. 1875)*—and the Rembrandt *Self-Portrait*, jumped into a waiting motorboat (the museum is located on the waterfront), and escaped in full view of visitors and staff.

After the arrest and conviction of the perpetrators—the thieves, and three men who received the stolen goods—one of the Renoirs was recovered within a year as a result of an investigation into a drug case. The other two were not found until the fall of 2005, one in Los Angeles, the other in Copenhagen.

The "sting" to recover the Rembrandt involved the cooperation of local Swedish and Danish police with the FBI and members of the organized Crime Task Force in Los Angeles. The plan was to see that the thieves, still at large, and the painting were gathered in Copenhagen, where a meeting was arranged between the thieves and an "art specialist" (actually an investigator on the FBI's Art Crime Team) interested in "buying" the painting. Determining that the painting was actually the one in question, and while a hidden videotape recorded the transaction, he paid the perpetrators a "deposit." At that point, backup police entered and arrested the four young thieves.

Art Crime Team

In November 2004, the FBI created the Rapid Deployment National Art Crime Team (ACT) to help combat the worldwide trade in illicit cultural property, valued at some \$4-6 billion per year. In addition, it was to combat the unrelenting looting that was unleashed after the invasion of Iraq.

The team consists of eight agents, each handling a region of the country: two in New York for the Northeast; one in New York for the Southeast; one in St. Louis for the Mid-South; one in Indianapolis and one in Chicago for the Midwest; one in Salt Lake City for the Mountain/Four Corners; and one in Los Angeles for the West.

In his description of a typical art theft, Special Agent Robert K. Wittman, FBI, Philadelphia, and Senior Investigator with the Art Crime Team, explains: "In museums, art thefts are perpetrated by individuals who have access to the collections. Outside theft is not common but, of course, does occur." Perpetrators, he says, are not the glamorous, debonair individuals cast in Hollywood. Instead, they are "nothing more than common criminals awestruck by the high dollar value of art. They often steal the material with no thought as to how to sell it."

The true art, says Wittman, to this type of criminal comes not from the theft, but from selling the work once it is stolen. The Art Crime Team and others have compiled a list of Top Ten Art Crimes list that includes a wide variety of artworks. Will the list help locate lost treasures? FBI officials believe so. Since the list was posted on the Internet (www.fbi.gov) in continued on page 12

Art Meets Opera

A contemporary art gallery, Gallery Met, opened in September at the south side of the Metropolitan Opera House at Lincoln Center in New York. "I want to plant the seeds for more collaboration between opera and the contemporary art world," said Peter Gelb, the new general manager of the Met. "It's a long tradition that began with the Chagall murals—the iconic image of this theater—and with artists like David Hockney, who have designed sets here."

The site, a 1,500-square-foot space that was once a rarely used box office, "was a black hole," said Gelb. Now, the gallery has its own glass-faced entrance, and will be open to visitors whenever the opera house or the box office is open, and through the end of every performance. At the end of the opera season, the works will be removed and returned to the artists. None will be sold during the span of the exhibition.

For the opening, artists were asked by curator-at-large Dodie Kazanjian to create works inspired by a heroine from the season's six new productions. "I was looking for something that would tie it all together," said the editor-at-large for *Vogue* magazine. "I wanted to combine the traditions of grand opera with cutting-edge art and see where it leads."

Maine Print Project

The largest collaborative arts project in Maine's history, "Celebrating 200 Years of Printmaking in Maine," is being held throughout the state through February 2007. It is a series of exhibitions, education programs, and a symposium about all aspects of Maine printmaking, organized by the Maine Print Project, a statewide partnership of 25 art museums and nonprofit arts institutions formed with the purpose of showcasing Maine printmaking in every region of the state. In addition to the exhibitions, education programs include master classes by printmakers; demonstrations of

printmaking using antique letterpresses; silkscreen and wood block classes; handmade bookmaking workshops; family printmaking festivals; lectures on the history of Maine printmaking; and visits to printmakers' studios. A symposium will feature noted Maine printmakers, historians of Maine printmaking, and other artists and scholars.

The participating institutions and the exhibitions mounted for the project are: Bates College Museum of Art, Lewiston; Bowdoin College Museum of Art, Brunswick; Center for Maine Contemporary Art, Rockport; Chocolate Church Arts Center, Bath; Colby College Museum of Art, Waterville; College of the Atlantic, Blum Gallery, Bar Harbor; Farnsworth Art Museum, Rockland; Institute of Contemporary Art, Maine College of Art, Portland; L.C. Bates Museum, Hinckley; Maine Art Gallery, Wiscasset; Maine Historical Society, Portland; Ogunquit Museum of American Art; Old York Historical Society, George Marshall Store Gallery, York; Portland Museum of Art, Portland; River Tree Center for the Arts, Kennebunk; Round Top Center for the Arts, Damariscotta; SPACE Gallery, Portland; The Tides Institute and Museum of Art, Eastport; University of Maine Art Gallery, Augusta; University of Maine Art Gallery, Machias; University of Maine Museum of Art, Bangor; University of Maine Art Department, Orono; University of Maine, Presque Isle; University of New England Art Gallery, Portland; and University of Southern Maine, Gorham. □



Charles and Ray Eames, *Lounge Chair* (detail), 1955. In "The Eames Lounge Chair," Grand Rapids Art Museum, MI

TIPS FOR KEEPING ART COLLECTIONS SAFE

The Los Angeles Police Department's Art Theft Detail, the only full-time municipal art investigative unit in the U.S. established 20 years ago, has recovered some \$50 million in stolen art. Following is some advice from Don Hryck, a detective on the detail, on how private as well as public collectors can avoid becoming victims of art theft.

- **Know what you have.** "Have it authenticated and appraised. Just because your grandmother says it's a Ming vase doesn't mean that it really is."
- **Get it photographed.** "It's amazing how many people lose a \$50,000 million painting and all they can show us is an old Thanksgiving photo with the family standing in front of a very blurry painting." In addition, photograph the back of the painting "because it's like a birthmark that can positively identify a painting."
- **Have a good written description of the artwork.** "And if it's a print, note the number so we can identify it from other prints."

other prints."

- **Add your own mark.** "Add something to the painting in a non-destructive manner, like put a pencil dot in a corner so you can prove it belongs to you."

- **If it's insured, make sure you have a buy-back provision in your policy.** "If we recover a valuable painting 10 years after it was stolen, it's only going to be more valuable at that time. And if you've since filed a claim with your insurance company, you want to be sure that you can return the money and still get to keep your painting. Otherwise, we have to return it to the insurance company." □

[See Art & Antiques summer 2006 issue for an article entitled "Art/Artifice" by David Lansing.]



Antonio Canaletto, *Portico with Lantern*, c. 1740-1746. Etching. Herbert F. Johnson Museum of Art (NY)

Notes On An Artist and A Queen

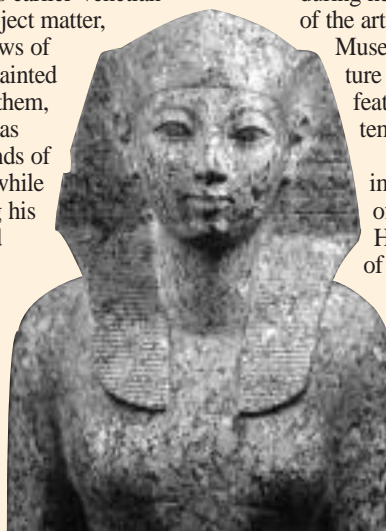
ed construction projects in London and around the country. And he painted his patrons' country houses including the homes of Lord Brooke, the future Earl of Warwick (*Warwick Castle*), the Duke of Beaufort, and the future Duke of Northumberland.

These works, created in England for the English, translated the style of his earlier Venetian views to his English subject matter, as did the imaginary views of Italy (*capricci*) that he painted while in England. With them, Caneletto most surely was responding to the demands of his English supporters, while at the same time making his own mark on the art and culture of the country.

Hatshepsut, who ruled in ancient Egypt from about 1479 B.C. until her death in 1458 B.C., was the first of the great female rulers in history. Her reign

was peaceful, first as regent for, then sharing the throne with her nephew/stepson Thutmose III, who remained on the throne for 33 years after her death. She stabilized the country, restored monuments destroyed by Levantine invaders during the 2nd Intermediate Period, renewed trade with the Near East and Greece. The economic upturn during her time in power resulted in an enrichment of the arts (now on view at the Kimbell Art Museum, TX) marked by innovations in sculpture and the decorative arts, and wonderful feats of architecture such as her mortuary temple at Deir el-Bahri.

Overcoming the difficult obstacles imposed on a ruler, no less a female ruler, of the most powerful nation in the world, Hatshepsut affected the name and raiment of pharaoh. Statuary shows her both as a woman, with breasts, and as a bearded man. She staunchly defied the threats of revolt by powerful cliques at court and maintained equilibrium and stability in a hostile world. □



Hatshepsut as Female King (detail), Egypt, early 18th Dynasty (1479-1458 B.C.) Granite. Kimbell Art Museum (TX)

Giovanni Antonio Canal, otherwise known as Canaletto (1697-1786), lived most of his life in and painted almost every corner of Venice. But, he traveled to England in 1746, drawn there by his popularity among English tourists and patrons, and stayed for nearly ten years, a productive period, the product of which is now on display at the Yale Center for British Art (CT).

Anglo-Venetian cultural relations flourished during the 18th century; British collector and merchant Joseph Smith settled in Venice (1700) and was named British Consul (1744). Canaletto's burgeoning popularity with English patrons was greatly assisted by Smith who exposed his aristocratic countrymen to Venice's leading artists, Canaletto foremost among them. The works purchased in Venice returned to England with their new owners and Canaletto's name and fame spread through the English countryside.

Thus, he went to England, expecting to profit from a healthy economy and art market. He paint-

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Will Eisner, *The Spirit* ("Il Duce's Locket"), 1947. Pen and ink drawing on paper. In "Masters of American Comics," Jewish Museum, NY

ART CRIME TEAM *continued from page 10*

November 2005, the number of leads has increased.

The Top Ten:

- Caravaggio's *Nativity with San Lorenzo and San Francesco*
 - Isabella Stewart Gardner Museum, 13 pieces, some \$300 million, Boston, 1990
 - Davidoff-Morini Stradivarius, New York, 1995
 - Cézanne's *View of Auvers-sur-Oise*, England, 1999
 - Van Gogh Museum robbery, The Netherlands, 2002
 - Gertrude Vanderbilt Whitney Murals by Maxfield Parish, Panels 3-A and 3-B, California, 2002
 - Looted and stolen artifacts (7,000-10,000 items), Iraq, March-April, 2003
 - Cellini Salt Cellar, Austria, 2003 (recovered January 2006)
 - Da Vinci's *Madonna of the Yarnwinder*, Scotland, 2003.
 - Edvard Munch's *The Scream* and *The Madonna*, Norway, 2004
- (The trial of the six men charged in the theft ended in March. All six were found guilty. The works were recovered in August of this year. The police reported them to be in good condition.)

[For regular reports on art crimes see the quarterly publication of the International Foundation for Art Research, IFAR Journal.]



IMPORT RESTRICTIONS

Requested to do so by the Colombian government, the U.S has ordered restrictions on certain types of pre-Columbian artifacts, and ethnological and ecclesiastic objects. Thus, Colombia joins a list of ten countries designated for similar U.S. protection under the 1970 UNESCO convention on Cultural Property: Bolivia, Cambodia, Cyprus, El Salvador, Guatemala, Honduras, Italy, Mali, Nicaragua, and Peru.

Special protection is offered archaeological objects dating from about 1500 B.C. to 1530 A.D., including ceramic figurines, vessels and funerary urns, jewelry, rock art, large sculpted stone, and objects from the Spanish Colonial period (1530-1830) such as paintings, *santos*, liturgical vestments, and wall hangings.

Only those objects that have valid export permits issued by the Colombian government, or those that are documented to have left the country before March 17, 2006 will be permitted entry into the U.S.

The renewal in January 2006 of a five-year agreement between the U.S. and Italy restricts many imports that date from the 9th century B.C. to the 5th century A.D. including Attic vases and other pottery from Greece that was exported in ancient times.

Antiquities dealers and collectors objected to the scope of the agreement when it was first created. Complaints about the new agreement were likewise directed at its scope and the situation of long-term loans; regarding patrimony claims, Italy,

it was said, was "discriminating against museums."

China's 2004 request for restrictive import rules from the U.S. is still under consideration. It has been criticized by both dealers and museums as being too broad.

A Chinese-Italian agreement to share information and training in the field of cultural heritage was signed in January 2006. It proposes that an Italian Carabinieri unit train a Chinese task force in methods of safeguarding the country's cultural heritage with such techniques as classifying and documenting objects, and investigating and documenting stolen objects.

Similar agreements have been struck between Italy and Cyprus, Mozambique, and Guatemala. □



Reclining female folded-arm figure, c. 2600-2500 BC. In "Ancient Art of the Cyclades," Katonah Museum of Art, NY