

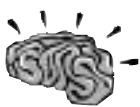


## NEUROSCIENCE AND THE ARTS

In a day-long symposium with the title “Visual Art and the Brain,” sponsored by the City University of New York Science & the Arts program in concert with the New York Academy of Sciences, neuroscientists, science communicators, and artists dealt with the ever intriguing relationship between art and the sciences. Catherine Zandonella, a science writer based in New York City, in her review of the day, stated the premise of the day’s discussions: “A painting or sculpture has the power to evoke strong feelings, and it is common to say these feelings reside in the gut, the bones, or the heart. In truth, however, the most important body part involved in our response to art is the brain. Our eyes might act as conduits to relay information to our neural circuitry, but it is the brain that controls the experience of what we see. Beauty is said to be in the eye of the beholder, but what is it about the brain that makes us respond to art?”

The symposium began with three discussions on “How Does the Brain See Art”—the neurobiological aspects of how we perceive and understand visual art. “Artists, through trial and error over the centuries, have hit upon techniques that stimulate parts of the visual system to produce certain perceptions in the brain. For example, cave painters discovered early that the human brain does not need a full-color representation of an object; a contour line will do. The Impressionists developed painting techniques that convey a sense of movement, as in Monet’s paintings of shimmering water. And, although art appreciation is culture bound, there may be a number of universal principles that make art appealing.”

Margaret Livingstone, a neurobiologist at Harvard University, explained the biology of vision that artists have used for centuries but that are only now being explored by scientists. David Freedberg, an art historian at Columbia University, applied what we know about the neuroscience of responses to art to explain how viewing a picture can incite urges to replicate the action we are seeing. V. S. Ramachandran, a neuroscientist at the University of California at San Diego, described his research on synesthesia, a blending of the senses experienced by about one out of every 200 people, and his theories on why we enjoy creating and looking at art.



At the time of my 2004 visit, Hiraki Sawa was working on *Going Places Sitting Down*, a three-channel digital animation set in an English bourgeois domestic interior. Here a rocking horse found in one of the rooms is digitally animated and transported to appear and reappear in varying sizes throughout the film as a metaphor for the absence of narrative. The rocking horse moves, but only in a child’s imagination does a rocking horse go anywhere. Similarly the soundtrack’s repetitive tinkling is disrupted at regular intervals to thwart its potential for saccharine melody. Sawa is a modern-day Jonathan Swift who aims for and finds a fit in a world that although still lumpy is increasingly flat.

In the past two years, Sawa has had numerous gallery and museum exhibitions. Validation seems to be raining in all fronts. Recently his gallery show at the James Cohan Gallery in New York City was favorably reviewed in *The New York Times*. Is Sawa too hot not to cool down? In my estimation he has the talent, intellect, and commitment for a long career. We look forward to his exhibition in Tennessee and are delighted to introduce this promising and complex artist to our community.

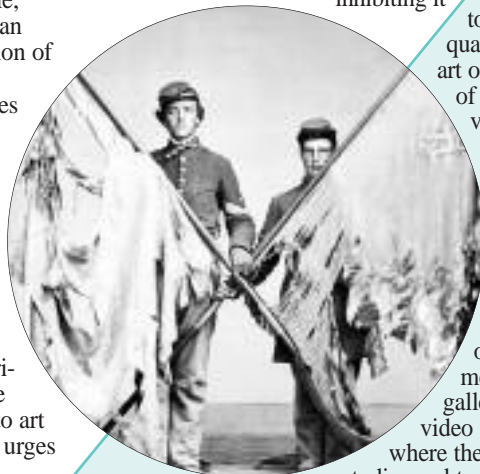
[Susan H. Edwards, Ph.D. is Executive Director and CEO of Frist Center for the Visual Arts (TN) and Adjunct Associate Professor of Art History at Vanderbilt University (TN)]

## WHAT ART CAN TELL US ABOUT THE BRAIN

In her discussion on the biology of vision, Margaret Livingstone began with a definition: vision is information processing, not just image transmission. Some of the most basic and evolutionarily old parts of our vision are color blind. Artists, in their normal workday world, have discovered how to create visual effects that take advantage of how the visual system works—how the eyes see and how the brain perceives images. Cavemen, for example, made simple line drawings; our brains, and theirs, fill in the details.

Surprisingly, the visual system does not capture a fully formed image to transmit to the brain in the way that a camera does. Instead light from an image travels into the eye, strikes the retina, activates photoreceptors that convert light into a signal to be sent via retinal neurons to the brain—“information processing, not image transmission.”

Key to the understanding of how we see works of art was the discovery that the visual system perceives sharp contrasts in the amount of light coming from an image and ignores more subtle changes in light. The “center-surround organization,” optimizing vision in the center field while inhibiting it



Not long afterwards I sat on a panel of jurors that included three curators and two artists. We decided to give Hiraki Sawa an exhibition in our contemporary project gallery. The next step was to make a studio visit to learn more about the art, the process, and the artist.

Sitting in Sawa’s apartment, the *mise-en-scene* of the artist’s early work, I was immediately aware of the interior life of the artist. I recalled the work of Xavier de Maistre (1763-1852), who learned after a period of confinement in his room that “the perceptions of the mind, the sensations of the heart, the very memories of the senses, are inexhaustible sources of pleasure and happiness for man.” Sawa is part cosmopolite and part gamin. He literally toys with Anglo-Asian norms of time and space to defy visual logic in the same way that Plunderphonic musicians splice together parts of familiar sounds to form a new and fresh composition. After two days of seeing as much of the artist’s work as possible, I was convinced that Sawa, who was receiving international recognition even before his graduation from the Slade School of Art, had depth and potential.

when light hits the surrounding field, causes the system to detect discontinuities, or edges. “Essentially, center-surround cells convert an image into a line drawing,” says Livingstone.

## Luminance

Through the ages, artists have developed the understanding that the eye perceives three dimensions not only through shading but also through contrast—the “value” in colors.

*continued on page 2*



## DIRECTOR NEURONS IN ACTION

### Visual Appeal, Tension, Density

by Susan H. Edwards



In selecting a work of art for exhibition or purchase my criteria begin with visual appeal. This is not to say that every work of art that I am drawn to is considered beautiful. On the contrary, I am, from time to time, attracted to something grotesque or disconcerting.

If the broad choices that I have made in my career have a commonality, then it would be that they all have the power to communicate by means of an internal tension. There must be some quality that intrigues me enough to be rewarded by looking at a work of art over and over again. Interesting art has density. By this I mean layers of meaning that are revealed to us as we approach it from different vantage points over time. For me this enigmatic quality, which gives art texture and enduring appeal, is comparable to reading poetry or a great novel, where I feel a connection. That connection may be to the creator or to the emotion or to the situation. Just as I often return to passages in literature that resonate for me, there are also works of art that are unforgettable in my mind’s eye.

Having a good eye and an ear to the ground are career advantages, especially in the case of contemporary art which does not have the imprimatur of established acceptance. Following the scent of collectors, curators, dealers, and critics can be reassuring, but for me the spark has to be personal. Two years ago I saw a memorable gallery show of the work of Hiraki Sawa, a young Japanese film and video artist. I was drawn to his unpretentious black-and-white videos where the incongruous digital animations of Eadward Muybridge’s motion studies and toy airplanes turned melancholic interiors into playgrounds of delight.

Before the Renaissance, artists were barely aware of this phenomenon. Da Vinci and his contemporaries soon realized that they could produce depth by placing dark colors (with low value, or luminance) next to light (with high value, or luminance). The contrast, they found, high luminance colors such as yellow adjacent to low luminance colors such as blue, created the illusion of depth. Moreover, colors and luminance can be treated independently: colors with the same degree of luminance cause a shimmering effect (see paintings by Monet).

The visual system is divided into two areas: the “What” area for face and object recognition (relatively recent in terms of evolution and common to primates only), and the “Where” area (the older part of the system that we share with other mammals), which is color blind. To the color blind portion of the system, luminance (value) is critical. For this portion of the visual system, depth is created with shading, perspective, segregation, and luminance. In fact, color resolution is low in this portion of the visual system; here contours are defined by borders—the color spreads until it comes to a border. “Artists figured this out long before neurophysiologists—you do not have to color inside the lines.”

## Focus

Although our central vision is sharply in focus, our peripheral vision is not. It is slightly out of focus. This, says Livingstone, may explain, for example, the enigma of Mona Lisa’s smile, which seems to broaden as the eyes look away from her mouth, and becomes less broad when the eyes center directly upon it.

This same phenomenon applies to artists such as Chuck Close whose mosaic-like works depend on low-resolution peripheral vision which helps bring the pieces into a comprehensible whole—as a viewer looks around the canvas, different parts pop in and out of high resolution.

## Stereopsis

Artists are able to create realistic images because of the perception of depth caused by the horizontal position of the two eyes. The visual system uses this eye position—stereopsis—together with other cues (perspective, shading, etc.) to calculate depth. Many well known artists—among them Wyeth, Hopper, Chagall, Rauschenberg, Calder, Man Ray, Rembrandt—had misaligned eyes (according to Livingstone’s reading of their portraits) and thus were limited in their ability to see depth. This, she opines, is a trait that could be an aid in the elusive effort to capture the world on a flat canvas. □

## ACTION, EMPATHY, EMOTION

David Freedberg, an art historian at Columbia University, calls on neuroscience to reveal why and how art inspires emotions, how pictures showing motion often convey a sense of physical empathy (to move ourselves in the same way the movement is taking place in a painting), and how pictures can cause a sense of emotional empathy (sadness from sad faces in paintings, happiness from happy ones).

An understanding of the effect that art has on us can be enhanced by knowing how the brain

reacts to images—how pictures look and how we respond to them. “Thanks to the contribution of neuroscience,” said Freedberg, “we now know much more about what goes on in the brain when we respond in emotional terms to a picture.”

Reactions are not only emotional but also physical. Neuronal impulses give rise to the feeling of wanting to move when one looks at a picture showing action. And when viewing an image that depicts an emotion such as fear, the visual information travels rapidly to the fear center of the brain, the amygdale. At the same time, the same visual information about fear goes another, slower route that results in the realization that the object is only a picture and not a threat.

Artists, for centuries, have been able to arouse physical empathy in their viewers; the body wants to move when viewing a painting in which people are fleeing from a dangerous object.

Nicolas Poussin did it in *Landscape with a Man Killed by a Snake*. In the tradition of Leonardo, the physical activity of the figures in his painting shed light on their inner emotions. Poussin altered the axis of a fleeing figure, the figure’s center of gravity, and the distribution of his body parts to create a sense of movement. “We almost have...an ‘imitative feel’ as our own legs seem to want to move as the running man’s legs move.

“We say these feelings are in our bones, though they are really in our brains,” said Freedberg.

“Mirror neurons” in our brain fire when an action is performed and also when an action is observed being performed. They fire chiefly when we observe someone performing a goal-directed action—reaching for food, for example. “I feel fairly sure that when we see action in a picture, exactly the same neurons fire in the...parietal lobe that would fire if we performed the same

actions ourselves, even if we don’t actually execute the action.” Yet, another mechanism in the spinal cord prevents the acting out of observed actions—evidence that the brain can reenact an action without causing the body to actually move.

“As we learn more about the biological basis of empathy and emotion,” said Freedberg, “we can stop talking as vaguely as we art historians habitually do of corporeal involvement with paintings and sculpture. Instead, we can speak quite precisely about the neuronal basis of the empathetic feelings in our bones, or in our veins, when we see a particularly striking movement in a picture.” □



## THE UNIVERSAL PRINCIPLES OF ART

V.S. Ramachandran, a neuroscientist at the University of California, San Diego, remarked on the universal principles, or “laws of aesthetics” that he contends define art. They are: peak shift, grouping, contrast, isolation, perceptual problem solving, symmetry, visual rhythm/repetition, balance and harmony, and metaphor. These principles, he believes, tap into behavioral tendencies that are rooted in human evolution.

Art has little to do with realism, said Ramachandran. “It is about producing pleasing effects in the brain.” Distorting a figure randomly does not produce a pleasing effect. Rather, the principal of “peak shift” suggests that exaggerated forms of reality invoke a greater response than the natural form. In a study of animal behavior, rats that were trained to recognize a rectangular form as a source of food would react even more strongly to shapes that were exaggerated rectangles—longer and thinner. The same principle applies to caricatures, which exaggerate facial characteristics with the result that the creation looks more like the original than the original. Other animal studies reveal similar reactions to exaggerated forms: a herring gull chick is born to peck at its mother’s red beak for food; given a stick with red stripes as a substitute, the chick will peck harder and faster. The chick’s neurons are hyperactivated.

It is Ramachandran’s belief that the same thing happens with abstract art, which carries clues that activate subconscious emotions. “Human artists, through trial and error, intuition and genius, have discovered the figural primitives of human vision. They are producing for your brain the equivalent of a stick with red stripes.”

Another principal in viewing art is that of “isolation”—the “less is more” principle. A Picasso three-line drawing of a naked woman carries more sensual implications that a *Playboy* pin-up. Why? The visual system reacts to a simple representation more easily; a detailed picture requires the brain to do more processing. Artists have known this instinctively for centuries and may have utilized this principle unconsciously. In fact, it may be that certain parts of the brain are more active when various artistic techniques are at play. For example, the part of the brain that allows the drawing of proportion becomes dominant and enables the drawer to isolate and focus on details. He cited an autistic child who drew a lifelike representation of a horse comparable to a master’s drawing. In this case, the master’s and the autistic child’s brain functioned in similar ways—they both focused only on proportions.

Yet another universal principle, “grouping,” figures in a viewer’s reaction to a work of art. Just as people have innate preferences for grouping colors together (matching ties to jackets, shoes to purses and dresses, drapes to sofas), so they seem to prefer to assemble parts into a whole. The brain tends to glue together disconnected elements of an image to make it more understandable. The human penchant for grouping together colors and shapes shows that “our visual system evolved to read camouflage and to segregate and find objects. If you see some patches of yellow behind green foliage, and the brain glues the patches together and discovers a lion, there is a jolt to the limbic system saying, ‘Pay attention!’ “Art, he concludes, involves producing multiple visual discoveries of “groupings,” and in the case of abstract art, the “Aha” reaction. □

## museumVIEWS

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## Collecting Contemporary Art for the New Millennium

by Julien Robson

The Speed Art Museum is a medium-sized general museum in which collections of American and European art as well as holdings from Africa, Asia, and Native America span the centuries, from the ancient world to the present. It is the major museum in Kentucky, and its broad base in collecting is perceived as one of its strengths. In fact, in 1997, the first collection development plan was given priority as the heart of the museum's activities and its greatest legacy for the future.

In January 2000, as part of a general expansion of curatorial staff, I was appointed the first curator of contemporary art. Among my responsibilities was to create a plan that would take the museum's contemporary collection forward into the new millennium, thereby fulfilling the Speed's ambition to make contemporary art a central platform of its future growth.

For any plan to be effective two important questions had to be answered: "How can a museum with limited resources create a collection of contemporary art that is significant?" and "How can we productively differentiate ourselves from what surrounds us?"

The nature of the marketplace and the level of resources to which the Speed had access made it impossible to think in conventional terms. Given the escalating prices commanded by market "stars," there was no way that our available resources could fill the gaps in the collection and at the same time help us develop it along conventional lines.

Then there was the question of the proximity of the Speed to other major museums in the region. For instance, Indianapolis and Cincinnati, two big cities within an approximate 100-mile radius of Louisville, are both home to major art museums with much greater resources than the Speed. To follow the approaches of these encyclopedic institutions using the Speed's limited resources would simply duplicate an already existing model in a watered down form. Rather than emulate these collections, it was decided to look for a complementary approach that would, instead, make the Speed's collection unique.

In response to these issues, I developed a vision with a set of principles and guidelines as a means of evaluating artworks for the collection. The vision would define the collection over a period of ten years. Rather than being encyclopedic, it would be conceptually rigorous, addressing some of the key artistic issues of the new decade. Focusing upon younger contemporary artists, it would create a forward-looking collection that would embrace new media. It would also be principled upon contextualizing regional artists within a global framework.

I began by assessing works already in the museum's holdings. Accounting for those of significance, it was possible to construct a framework for considering emerging artists. This helped form a set of categories by which the collection could be steered. Loosely, the categories deal with the body, its spiritual and psychological space; politics, race, and identity; and questioning representation, or art, its systems and history. For a work to be considered for the collection it must fall into one or more of these categories. Having done so, it is then considered critically in relation to other works in the collection, how it interacts with them, and how it might aug-

ment the discussion that operates between them.

In order to purchase the "right" works for the collection, I must remain informed about what is happening in my field; keep my finger on the pulse of what is going on in the art world locally, nationally, and internationally. My sources of information are wide ranging: art events such as exhibitions, biennials, and art fairs; periodicals and catalogues; and discussions with colleagues and artists. While this constant search renders a large number of works candidates for purchase, the collection development plan gives me a framework within which to make decisions.

In order to make a personal judgment about an individual piece, I consider the intensity of it, the consistency and rigor of the artist's work, what has been written about it, and, of course, the price. Finally, it is important to be clear about how a particular work relates to other works in the collection and how it expands upon the vision we have for the collection.

As a result of that vision and the personal judgment of those who are involved in acquisitions, the Speed has acquired works from more than 35 internationally recognized and lesser-known artists. No doubt the market will decide who will be the "stars" among them.

Nevertheless, the Speed's ambition, broader than the shifting fortunes of the marketplace, is to create a collection that embodies the ideas at the center of contemporary art and to present it in ways that are relevant to our communities. At the end of the decade, whatever the reputations of the individual artists, all the works in the collection will retain the thematic relevance with which they were brought together.

*[Julien Robson is Curator of Contemporary Art at the Speed Art Museum (KY)]*



## Focus: Location, Location, Location

by Linda Engh-Grady

The Hockaday Museum of Art located in Flathead Valley and 30 miles from the west entrance of Glacier National Park has only recently found a focus for its permanent collection and exhibit programs. In the past, much of the exhibits were based on contemporary art and artists that did not necessarily live and work in this area. Due to the proximity to Glacier National Park and the lack of public exposure to the art history of the park and the legacy of artists that were and still are attracted to this area, it was a natural for the museum to make this its major focus.

Through the museum's long range planning, the exhibits and permanent collection committee have now been able to select works for purchase and court major works of art to be acquired through gifts with the idea of showcasing this truly local art history. This focus includes both historical and present-day artists, photographers, and authors. The historical works of art must have a Glacier Park connection in order to be considered for acquisition; the same connection is preferred in the contemporary works we consider.

The museum has mounted several exhibitions, both single artists and group shows, that center on the park. From these exhibits, the collections committee has selected works to be purchased for the museum's permanent collection. The criteria involved in this selection process are: first, the artistic merit of the painting, whether or not the artist has rendered the chosen scene in an aesthetically pleasing way and has done justice to the chosen artistic style; second, the artist's background, how has the artist portrayed him- or herself, is he/she a professional, full time artist, is the work an excellent example of his/her work; and last, is this artist worthy of recognition in the

museum's permanent collection. The Hockaday does collect work outside its Glacier National Park theme, usually because the artist is a local, working, professional whose works deserves recognition in the museum's permanent collection.

John Rawlings, for example, a current art instructor at Flathead Valley Community College, merits recognition by the museum. His work in ceramics and other mediums is based more on the process and the steps an artist goes through to create a work of art.

As the museum grows and expands in space, it is the vision of the current board of directors to showcase more of the permanent collection and increase the collection's prominence by dedicated galleries with specific focuses. With this in mind, we will continue to acquire works through gifts and purchases to further the educational value of the collection.

I keep in mind the vision of the board when evaluating paintings and other works for acquisition. Many times, a painting may be amateur in quality: it could be a poor example of an artistic style (garish or washed out colors), the mountains may be too surreal, and/or the painting could have a flat feeling rather than a three dimensional quality. Sometimes, we come across a poor representation of a proven artist's work. For example, although early Glacier Park artist John Fery's (1859-1934) works are sought after today, some of them should not be on display—especially those in which the animals are not to scale with the landscape or the landscape is washed out and lacks significant detail. They bear no comparison with his accomplished works.

Works are more desirable when they are created during an artist's so-called high period. This is another factor that we consider when we are acquiring a painting. When applied to a living artist, the process is more difficult because we have not seen the entire life span of work. We can evaluate what has been produced so far and compare the work to the rest of the artist's *oeuvre* to determine if it is a good example of his output. Of course, all artists grow and develop through their careers and their work will inevitably change.

Whatever the criteria used to decide whether a painting is "good" or "bad," it is my belief that artists should consider throwing out their "bads." It would make the choices made by museums much easier, and possibly more accurate.

*[Linda Engh-Grady is Executive Director/Curator at the Hockaday Museum of Art (MT)]*

## A Collecting Conundrum:



## Museum or Traditional Contemporary

by Todd D. Smith

For museums, collecting contemporary art is a messy enterprise. We tread on unfamiliar turf and risk making significant mistakes as we operate without a coherent cultural narrative in which to safely place our acquisitions. The value of the acquisition of historical work can be documented and "proven" by the curator and director with a variety of sources marshaled for different constituencies. For purists, issues of aesthetic quality are center-stage; for historians, the importance of the work's provenance and broad cultural and social contexts might be paramount. We are more at ease to have the weight of



A museum in Holland (the Singer Laren Museum in Laren), and one in the United States (the Washington County Museum of Fine Arts, MD) share founders and birthdays—the Washington County Museum turns 75 this year, the Singer Laren, 50. The museums will collaborate on joint anniversary projects, including loans of major artworks and are committed to carrying their collaboration into the future with exhibitions, co-published books, CD-ROMS and web sites.

A Festival for the Arts will kick off a year-long celebration with a full day of artists offering their wares, activities for children, music, food, a recital and special exhibitions. Singer Laren will organize an exhibition of the art collecting activities of the mutual founders—a show that will be on view at the Washington County Museum in January 2007.

The Museum of Photographic Arts (CA) has published *Breaking the Frame: Pioneering Women in Photojournalism*, an exhibition catalogue focusing on six women who worked from the 1930's to the mid-1950's. Thérèse Bonney, Margaret Bourke-White, Esther Bubley, Olga Lander, Hansel Mieth, and Grace Robertson are the photographers whose images are included together with critical essays by well known writers and professors. In addition, the book contains discussions on whether women have contributed anything unique to photojournalism. "I believe they do," says one of the writers, "through access to subject matter often closed to male photographers."

A "Contemporary Collectors" program, one of the first of its kind nationwide, was launched by the Contemporary Art Museum, St. Louis (MO) to help strengthen the museum's base of serious art collectors. A year-long program of events was designed for individuals who are interested in learning about the process of collecting contemporary art while enjoying a series of special events planned by the museum. Participants develop connections with national and international art experts as well as with artists working today.

Events for the inaugural program included a private reception at the summer home of Emily Pulitzer, a lecture on the investment side of art, a private tour of a corporate collection, a day of gallery visits, and a trip to Art Basel Miami Beach with VIP embellishments.

The post-Katrina story of New Orleans could be called a "tale of two cities." On the one hand, in many of the city's neighborhoods, there is still total devastation; on the other, the city remains intact. Gradually, museums have reopened and by doing so, have begun to bring back the soul of the city.

At the National D-Day Museum vandalism created more damage than the storm, which only succeeded in opening a small leak in a skylight. But the gift and coffee shops were torn up by

vandals and it took some 90 days for the cleanup.

The New Orleans Museum of Art reopened at the beginning of March. The building, situated on high ground in City Park, formed a virtual island in the flooded parkland surrounding it. While some outdoor sculptures were damaged, the museum itself sustained little damage. In all, some \$6 million was needed to bring sculpture garden and building back to normal. It began by reopening three days a week, working up to five days a week in June with the opening of an Ansel Adams exhibition.

The Ogden Museum of Southern Art reopened in late October, five weeks after the storm.

The Contemporary Art Center suffered extensive damage to the roof and windows and offices of its 1905 four-story warehouse. But it reopened in January, grateful that no artworks or spaces were destroyed.

The Historic New Orleans Collection sustained no storm damage and was the first museum to reopen in October.

Other museum stories are less sanguine. For example, the Louisiana State Museum, located in the French Quarter, sustained damage to 3 percent of its collection (mostly jazz instruments). Although there are hopes of restoring the damaged instruments, the museum will not reopen until late 2007.

About 80 percent of visitors to the D-Day Museum were tourists and conventioners—neither of whom has reappeared in the city as yet. But hopeful staffers, their numbers severely cut, feel optimistic; there have been about half as many conventions in 2006 as in normal times. "Normal" levels are expected by 2008.

At the Ogden, attendance has been bolstered by local visitors crowding in for the newly instituted Thursday night After Hours music programs. Another nighttime music series is being held at the Contemporary Arts Center with the same results. Says Jay Weigle, executive and artistic director, "It's hard during the day to live a normal life here right now. At nighttime and weekends people are really looking to be engaged again."

[The state of museums in New Orleans was reported by John Schwartz in a special museum section of The New York Times.]

In a partnership with the Baltimore City and Baltimore County, the Baltimore Museum of Art and the Walters Art Museum will institute free admission beginning October 1. The initiative is made in conjunction with the launching of "Free Fall Baltimore," a citywide program under the direction of the Baltimore Office of Promotion & the Arts designed to make the arts available to everyone. A lead gift of \$800,000 from the city and county will make free admission possible at both museums; additional support will come from Anne Arundel County; future support is sought from the remaining counties in the Baltimore metro region.

July 1st saw the completion of the \$300 million renovation of the former Patent Office Building (DC), which houses two important repositories of American Art: the National Portrait Gallery and the Smithsonian American Art Museum. The restoration of the 1836 building, one of the oldest in the city, was begun in 2000. Viewers can now enjoy watching staff members working in the Lunder Conservation

Center as well as viewing the thousands of works that represent the world's largest collection of American art.

The United States Congress has formally recognized 2006 as the "Year of the Museum." Senate Resolution 437, adopted in April, celebrates "the contributions museums have made to American culture and life over the past 100 years." House Resolution 389, also recognizing the "Year of the Museum," was adopted a month earlier.

More than 100 museums, American Association of Museums members and non-members alike, have registered with the AAM to participate in activities connected with the celebration. □



Eleanor Colburn, *Bathing Baby*, n.d. In "Winds of Change," Irvine Museum, CA



Julie Heffernon, *Self Portrait as Great Scout Leader*, 1998. Oil on canvas. In "Julie Heffernon," Columbia Museum of Art, SC

## BE PROACTIVE: Take Part in the Year of the Museum

- Designate some of your 2006 exhibitions and activities "Year of the Museum" programs, then register as a "Participating Museum."
- Work with your Governor, Mayor, City Council, or Board of Supervisors to designate the "Year of the Museum" in your locality.
- Incorporate the "Year of the Museum" logo on your brochures, mailings, media kits, your website, you name it. Display "Year of the Museum" banners inside and outside your museum.
- Ask your local PBS station if it is showing the one hour TV special, "Riches, Rivals and Radicals: 100 Years of Museums in America." See if you can put a tag at the end about your museum. Screen the program at your museum as a VIP event.
- Stock your museum gift shop with AAM's new centennial book, *Riches, Rivals and Radicals: 100 Years of Museums in America*, by Marjorie Schwarzer.
- Encourage media in your area to do "Year of the Museum" stories about your own museum, or submit "Year of the Museum" op eds.
- Stock your gift shop with *A Masterpiece: The Museum Cartoon Collection*, a special "Year of the Museum" book that compiles the *New Yorker's* most hilarious museum-themed panel cartoons created since the 1930's. □

## California

**Berkeley Art Museum**, University of California, Berkeley □ “Edge of Desire: Recent Art in India” (Sept. 17) Work by both new and established Indian artists. □ “Centers of Artistry: Indian Paintings from the Collection” (Oct. 22) Deities and cosmic battles, courts and courtship: 17th-20th centuries.

**Irvine Museum** □ “Winds of Change: Progressive Artists, 1915-1935” (Sept. 2) The Modernists that followed the *plein-air* painters.

**University Art Museum**, California State University, Long Beach □ “Fantasy Islands: Landscaping Long Beach’s Oil Platforms” (Aug. 29-Oct. 15) Architectural elements and plantings camouflage oil rigs. □ Through Aug. 6: “Implacable Witness: Kathie Kollwitz Graphic Works” Etchings, lithographs, and woodblock prints about social injustice, rebellion, poverty, parents and children, and scrutiny of her own vision; “Multiple Exposures: Highlights from CSULB Special Collections” B&W and color photographs from the 1930’s-1970’s, including work by Lange, Evans, Wolcott, Adams, Weston, Sternfeld, and Connor.

**Palo Alto Art Center** □ Through Sept 10: “IDEO Prototypes the Future” Contemporary concepts created by a Palo Alto-based design firm; “Creative Commerce: German Lithographic Labels, 1920-1938” Stone lithographs produced near Manheim, Germany, for industrial labels.

**Palos Verdes Art Center** □ Through Aug. 6: “Small Treasures” Diminutive works by local artists; “All Media Juried Exhibition.”

**Crocker Art Museum**, Sacramento □ “M. C. Escher: Rhythm of Illusion” (Sept. 3) Meditations on perspective, light and dark, change, and the infinite. □ “Craters from Fire: Ceramics by James Lovera” (Oct. 8) Bottles, bowls, and other decorative vessels in stoneware and porcelain.

**Museum of Photographic Arts**, San Diego □ A museum-wide look at photojournalism and the mass media. Through Sept. 17: “Today’s Pioneers: Women Photojournalists in Iraq and Afghanistan—Andrea Bruce and Stephanie Sinclair” Images that show the personal conflicts that take place in war-torn families; “Animating the World: First Newsreels”; “Shooting in 35: The First 35mm Photographs” □ “Breaking the Frame: Pioneering Women in Photojournalism” (Sept. 24) 1930’s to mid-1950’s: Bonney, Bourke-White, Bublely, Lander, Mieth, and Robertson.

**Cantor Arts Center**, Stanford University, Stanford □ “Conflict and Art” (Aug. 27) Representations of societal, religious, and political struggles; sports competitions; and inner dialogues. □ “Chinese Painting on the Eve of the Communist Revolution” (Oct. 29) Ink painting from Shanghai before the 1940’s. □ “Art from Life: Prints by Robert Rauschenberg” (Sept. 24) Rotation of works from 1960’s to the present.

## Colorado

**FAC (Fine Arts Center) Modern**, Colorado Springs □ “James McNeill Whistler: Selected Works from the Hunterian Art Gallery” (Aug. 20) Paintings, etchings, and personal items in the artist’s possession at the time of his death; a glimpse into his life and work.

**Center for Visual Art**, Metropolitan State College of Denver □ “Decades of Influence: Colorado 1985-Present” (Aug. 27)

Contemporary artists from Colorado, presented in collaboration with the **Museum of Contemporary Art** in Denver.

**Mizel Museum**, Denver □ “Building Cultural Bridges: Art from the Former Soviet Union to America” (Sept. 29) Artwork that shows the freedom of style and expression that was denied artists during the Communist era.

**Sangre de Cristo Arts Center**, Pueblo □ “Falling Without Fear: Exploring the Otherworld” (Aug. 26) Technology based artists: otherworldly videos of sculpture in space, the birth of a star, the cosmos. □ “Robata” (Aug. 12) Paintings, sculptures based on the book *Robata*, written by artist/film designer Chiang. □ “By the Way” Science fiction paintings by Pueblo artist. □ “Art Nuero” (Aug. 5) Digital art from the Braid group—group-taught artists who learn by collaborating. □ Through Aug. 19: “Morphology” 1930’s objects made into rocket ships and abstract celestial works on canvas; “Dreams of Space” Pueblo painter contemplates the possibility of other worlds.

## Connecticut

**Bruce Museum**, Greenwich □ “Best in Show: Dogs in Art from the Renaissance to the Present” (Aug. 17) Paintings, sculptures, and photographs by famous artists from the Renaissance and Baroque, Rococo, Victorian, Impressionist, to Pop and Post-Modern. □ “Caves: A Fragile Wilderness” (Aug. 13) Photographs, specimens, and artifacts from a special ecology. □ “Jazz Photographs from the Bruce Museum Collection” (Oct. 22) Highlights of a recent gift: portraits of Louis, Ella, Dizzy, and more.

**Wadsworth Atheneum Museum of Art**, Hartford □ “Eloquent Vistas: The Art of Nineteenth-Century American Landscape Photography from the George Eastman



Alexander Gardner, *Lincoln and Tad, 1865*. In “Civil War Photographs,” Chrysler Museum of Art, VA

House Collection” (Aug. 27) A celebration of the reinstallation of Hudson River school landscapes: photos and paintings from the same period. □ “Revivals: Costumes for Song and Dance” (Aug. 13) Costumes from 1971 version of flapper-era *No, No, Nanette*, from Diaghilev’s *Ballets Russe*, and from Bakst-designed *The Sleeping Princess* (1921). □ “Edward Weston: A Photographer’s Love of Life” (Sep. 17) Retrospective of vintage gelatin silver prints.

**Yale Center for British Art**, Yale University, New Haven □ “Britannia & Muscovy: English Silver at the Court of the Tsars” (Sept. 10) 16th- and 17th-century objects from the Armory Museum of the Kremlin showing the development of ties between England and Russia from Elizabeth

I to Charles II. □ “Searching for Shakespeare” (Sept. 17) Visual representations of the playwright, and other objects related to his life, including first editions of plays, poetry, costumes, and a scale model of the Globe Theatre.

**Lyman Allyn Art Museum**, New London □ “Subject” (Aug. 15) Contemporary approach to portraiture: Basquiat, Crumb, Hammons, Ligon, and Waters.

**Benton Museum of Art**, University of Connecticut, Storrs □ At the **East Gallery**: “Metamorphosis: The Director’s Choices from the Benton Collection” (Aug. 6) A look back at acquisitions over the past nine years finds an increase in cultural diversity and a dedication to human rights. □ At the **Gilman Gallery**: “Seeing the Unseen: Photographs by Harold E. Edgerton” Time and motion studies and other classic works by the inventor of the stroboscope.

## District of Columbia

**National Museum of Women in the Arts** □ “Forefront: Chakaia Booker” (Sept 4) Installation about the African American experience, feminism, and the American work ethic. □ “Dreaming Their Way: Australian Aboriginal Women Painters” (Sept 24) First showing in the U.S.: paintings on bark by women inspired by Aboriginal stories, called “Dreamings.”

**Textile Museum** □ “Harpies, Mermaids, and Tulips” (Sept. 3) Greek Island embroidery: early 17th-19th centuries.

**Smithsonian Institution** □ At the **Arthur M. Sackler Gallery** “Facing East: Portraits from Asia” (Sept. 4) Egyptian pharaohs, Chinese empresses, Japanese actors, and more; how the self was understood and represented in Asian art. □ “Hiroshi Sugimoto: History of History” (July 30) Contemporary photographs juxtaposed with ancient and medieval Japanese artworks; “Encompassing the Globe: Portugal and the World in the 16th and 17th Centuries” (Sept. 9) Works of art reflecting the “new world,” as first seen through the trade network that Portugal initiated between Africa, India, China, Southeast Asia, Japan, and Brazil. □ At the **Freer Gallery of Art**: “Pretty Women: Freer and the Ideal of Feminine Beauty” (Sept. 17) Freer’s early years as a collector and lifelong bachelor: paintings and works on paper by Whistler, Dewing, Handerson, and others.

## Florida

**Harn Museum of Art**, University of Florida, Gainesville □ “American Matrix: Contemporary Directions for the Harn Museum Collection” (Oct. 29) Part II of year-long exhibit of post-World War II art: Lichtenstein, Warhol, Vega, and many others.

**Orlando Museum of Art** □ “Divine Revolution: The Art of Edouard Duval Carie” (Aug. 26-Oct. 29) The cultural and political impact of the Haitian Revolution of 1904 and the resilience of contemporary Haitians. □ “Brown Bear, Brown Bear, Mister Seahorse and Other Friends: The Wonderful World of Eric Carle” (Aug. 13) Original collages created for the author/illustrator’s picture books.

**Museum of Fine Arts**, St. Petersburg □ “A Complex Eden: Photographs of the American West” (Aug. 6) Examples from the 19th century (Watkins, O’Sullivan, et al), the 20th (Adams, Bullock, Weston, and others), and a group of contemporaries. □ “Keris Invincible: Sword Handles from Indonesia” (Sept. 10) Intricately carved handles of *keris*

(swords) in gold, silver, ivory, bone, and wood, created by priests/craftsmen, and thought to have spiritual powers.

**Contemporary Art Museum**, University of South Florida, Tampa □ “Vik Muniz: Reflex” (Oct. 8) Photos of images created from non-art materials—dirt, string, and chocolate, for example.

**Vero Beach Museum of Art** □ “Studio Glass: Then and Now” (Sept. 24) Work by Littleton, father of the studio glass movement, and contemporaries such as Chihuly, Moore, Kuhn, and Marioni.

**Cornell Fine Arts Museum**, Rollins College, Winter Park □ “Winslow Homer: Illustrating War” (Aug. 25) The Civil War through Homer’s wood engravings as compared to period photos from the Library of Congress. □ “Four Decades of Contemporary Prints” (Sept. 10) Dine, Hockney, Christo, Ruscha, among others. □ “Director’s Choice” (Aug. 13) Recently acquired works, some rarely shown before, and recently restored works, Italian Renaissance to French Realism.

## Georgia

**Morris Museum of Art**, Augusta □ “Realization: The Art of Hubert Shuptrine” (Aug. 13) Realistic snapshots of Southern landscapes and people; he called them “realizations.”

**Georgia Museum of Art**, University of Georgia, Athens □ Through July 30: “Arcadia Revisited: The Architecture of Landscape” The 18th century’s ideal of rural contentment on canvas; “Woven Jewels from the Black Tents: Baluchi, Aimaq, and Related Tribal Weavings of Iran, Afghanistan, and Pakistan”; “Let Loose Upon Innocence: George Bellows and World War” From his WWI series and other works. □ Through Oct. 8: “Modern Indian Works on Paper” Watercolors, acrylics, drawings, and gouache by Indian artists since India’s independence in 1947, with samplings from the Progressive Artists Group to second generation modernists; “The Eternal Masquerade: Prints and Paintings by Gerald Leslie Brockhurst from the Jacob Burns Foundation” Modernist influenced by Italian Renaissance painters and known for portraits of celebrities; “American Quilts at the Georgia Museum of Art” An 1847 chintz appliqué to mid-20th century works. □ “Gráfica Mexicana” (Oct. 29) Mid-1940 lithographs depicting Mexican farmers, trades people, and laborers.

## Hawaii

**Honolulu Academy of Arts** □ Through July 30: “Artists of Hawai’i 2006” Statewide juried event. □ “Nau Ka Wae (The Choice Belongs to You): Recent Work by Kaili Chun” Oahu-based sculptor and conceptual artist’s large-scale installations. □ “Trade Taste and Transformations: Jingdezhen Porcelain for Japan, 1620-1645” (Oct. 8) Chinese porcelains made for Japanese use shows the influences of both makers and receivers. □ “Daring Moves: Actor Prints” (Aug. 1-Sept. 17) Japanese woodblock prints. □ “Ansel Adams at Manzanar” (Sept. 7-Oct. 29) Japanese Americans incarcerated during WWII at the Relocation Center of Manzanar in Inyo County, east of the Sierra Nevada in California. □ “Ukiyo-E Exhibition” (Aug. 24-Oct. 15) Japanese woodblocks from the James A. Michener Collection. □ “For the Joy of It: Applied Appliqued Quilts from the Judy Roche Collection” (Aug. 27) Whimsical work from the 19th and early 20th centuries.

## Idaho

**Boise Art Museum** □ Through Sept. 17: “Sculpture Selections from the Permanent

Collection"; "Japanese Woodblock Prints from the Permanent Collection."

**Illinois**

**Krannert Art Museum**, University of Illinois, Champaign-Urbana □ Through July 30: "Pour la Victoire: French Posters and Photographs of the Great War" Lithographic posters from WWI; "Designing Experiences: How Graphic and Industrial Design Shape Daily Life" Everyday products and solutions to visual communication problems.

**Museum of Contemporary Art**, Chicago □ Through Aug. 13: "Patty Chang: Shangri-La" Installation: video of the town and sculpture of a mountain; "Wolfgang Tillmans" Retrospective: 1990's photographs that reflect contemporary life. □ "Catherine Opie: Chicago (American Cities)" (Oct. 15) Photographs; part of her "American Cities" project. □ "Chris Ware" (Aug. 27) Comic strips "Jimmy Corrigan: The Smartest Kid on Earth" and "Building Stories." □ "Alexander Calder in Focus" (Aug. 27) Annual exhibition including mobiles, stables, drawings, and paintings, 1927-1968. □ "Jim Isermann" (July 30) Wall installation combines a mass-production idiom and the aesthetics of abstract painting and minimalist sculpture.

**Museum of Contemporary Photography**, Columbia College, Chicago □ Through Aug. 12: "André Kertész: On Reading" Street photography that celebrates the power of reading; "In Sight" Recent additions to the permanent collection.

**Smart Museum of Art**, University of Chicago □ "The Colors of Identity: Polish Art at Home" (Sept. 17) Representations expressing the complex national identity in the late 19th-century *Młoda Polska* (Young Poland) movement. □ "Mark Turbyfill, Works on Paper" (Sept. 10) '50's and '60's works by an avant-garde poet and dancer.

**Indiana**

**Indiana University Art Museum**, Bloomington □ Through July 30: "Visual Improvisation: James McGarrell and the Art of Jazz" Paintings and prints that use musicians as a motif and that incorporate the language of music—a suite of prints is called Two Part Inventions; "Horses in Classical Art" Horses and horse-related images from early Greek art to the end of antiquity.

**Eiteljorg Museum of American Indians and Western Art**, Indianapolis □ "Changing Hands: Art Without Reservation 2: Contemporary Native North American Art from the West, Northwest and Pacific" (Aug. 20) Three-dimensional objects in classic indigenous forms that challenge stereotypical notions of Native American art.

**Kansas**

**Salina Art Center** □ "Tools as Art: The Hechinger Collection" (Aug. 26) Works that are based on, made from, focused on, or depict common tools from a pioneer of the hardware industry.

**Kentucky**

**Speed Art Museum**, Louisville □ "Sam Gilliam: a retrospective" (Sept. 3) Louisville native African-American's first retrospective.

**Louisiana**

**Hilliard University Art Museum**, University of Louisiana, Lafayette □ "Dodge a Bullet: Margaret Evangeline" (Aug. 26) Post-Katrina installation dedicated to New Orleans. □ "Landscapes: Selections from the Corporate Collection of A.G. Edwards & Sons, Inc." (Sept. 2) Jean-Claude Christo, Dine, Lishtenstein, and others. □ "Women Artists" Selections from the Corporate Collection of A.G. Edwards & Sons, Inc."

(Aug. 26) Bourgeois, Cunningham, Frankenthaler, Smith, and many more.

**Maine**

**Ogunquit Museum of American Art** □ Through Aug. 21: "The 139th American Watercolor Society's International Juried Exhibition" Paintings chosen by the 2006 jury selection, from representational to abstract; "Britain in Black & White: Photographs by Conrad Marvin" Landscape and architecture of the UK. □ Through Oct. 31: "The Figure in American Painting and Drawing, 1985-2005" Diverse styles and perspectives over the last two decades; "The Prints of Peggy Beacon" A selection of work provided son Alexander Bacon Brook.



**Portland Museum of Art** □ "Paris and the Countryside: Modern Life in Late 19th-Century France" (Oct. 15) Traditionals Tissot, Stevens, and Béraud; Impressionists Monet, Degas, Renoir, and others; Post-Impressionists Toulouse-Lautrec, Bonnard, Seurat, and many others.

**Maryland**

**Baltimore Museum of Art** □ "Matisse: Jazz" (Aug. 27) The artist's book *Jazz* (1947) in its entirety—colored stencil prints based on collages—accompanied by related works of Matisse's contemporaries including Picasso, Rouault, and Léger. □ Through July 30: "Robert Motherwell: Meanings of Abstraction" The large scale *Elegy to the Spanish Republic* and other works by the artist and his peers; "Select Views: Drawings from the Benesch Collection" 1960's and 1970's works by the likes of Johns, Kelly, and Rauschenberg.

**Walters Art Museum**, Baltimore □ "Mightier Than the Sword: The Satirical Pen of KAL" (Sept. 3) Political cartoonist Kevin Kallauger's caricatures, sculptures, and animations. □ "Schatzkammer: Henry Walters' German Manuscripts" (Oct. 29) 9th- through 16th-century gospel and prayer books, liturgical manuscripts, theological texts from the treasury (*schatzkammer*). □ "Alfred Jacob Miller and the People of the Plains" (Sept. 10) Watercolors commissioned by Walters to document trade between Rocky Mountain trappers, local Indians, Eastern agents, and the fur trade. □ "Untamed: The Art of Antoine-Louis Barye" (Sept. 3) Bronze animal sculptures, paintings, and sketches.

**Washington County Museum of Fine Art**, Hagerstown □ "Baltimore Painted Furniture Revisited: The Art of David Wiesand" (Aug. 30) 21st-century artisan working in the tradition of the Renaissance. □ "Prints and Ceramics by Gretchen Wachs" (Sept. 6) Maryland native working in Santa Fe. □ "Arrested Motion: 1950s Railroad Photographs by O. Winston Link" (Sept. 24) Trains and the communities and people around them.

**Massachusetts**

**Fuller Craft Museum**, Brockton □ Through Sept. 10: "Daniel Clayman: Line, Form and Shadow" Installation crafted from paper, wire, and light; "basket [r]evolution" Reinventing the fiber medium with new materials and forms. □ Through Oct. 22: "Linda Behar: The Elementary Stitch" Photorealism in thread; "Randall Thurston: Wunderkammern" Cabinets of wonder.

**Cahoon Museum of American Art**, Cotuit □ "Heavy Machinery, Weber Grills, and Dainty Things: New Works by Edith Vonnegut" (Aug. 6) Female figures and angels in toile-like designs. □ "Consider the Source: Influences on Ralph and Martha Cahoon's Early Paintings" (Aug. 8-Oct. 1) Furniture decoration and whimsical canvases inspired by 19th-century American folk art.

**Historic Deerfield** □ "Embroidered History—Stitched Lives: Samplers and Needlework from the Historic Deerfield Collection 1677-1850" (Sept.) A rare example from the 17th-century and more.

**Cape Cod Museum of Art**, Dennis □ "William H. Littlefield (1902-1969): A Retrospective" (Aug. 27) Early traditional, figurative work, later Abstract Expressionist explorations in a wide range of mediums.

**DeCordova Museum**, Lincoln □ "Annual Exhibition" (Aug. 20) Round-up of regional—New England—talent in the visual arts. □ "Great Buys: Museum Purchases" (Sept.) Acquisitions from the last decade of work by New England artists including paintings, works on paper, sculptures, and photography.

**Revolving Museum**, Lowell □ "Pulling Strings: Traditional and Contemporary Puppetry" (Sept. 30) Puppets by a bevy of puppet makers showing the roots of puppetry and its ability to raise awareness.

**Peabody Essex Museum**, Salem □ "Painting Summer in New England" (Sept. 4) From 1850's to the present including the likes of Homer, Sargent, Hassam, Wyeth, Davis, Bellows, and Hopper.

**Michigan**

**University of Michigan Museum of Art**, Ann Arbor □ "Gregory Barsamian: Time and Transformation" (Oct. 1) Three-dimensional animated sculptures.

**Kresge Art Museum**, Michigan State University, East Lansing □ "Cat Chow: Second Skin—Ingenuity Transforms Fashion into Art" (July 28) Clothing-like sculptures out of unconventional materials—steel washers, measuring tapes, trading cards, Kleenex, buttons, and zippers.

**Grand Rapids Art Museum** □ "Ansel Adams and Edwin Land: Art, Science and Invention—Photographs from the Polaroid Collection" (Aug. 27) Enlargements of famous images, Polaroid b&w prints, photo-murals showing Adams' involvement with the development of Polaroid film, invented by Land.

**Minnesota**

**Weisman Art Museum**, Minneapolis □ "WARM: 12 Artists of the Women's Art Registry of Minnesota" (Sept. 17) Photography, paintings, textiles, graphic design, installation art, and prints from a Twin Cities-based women's art collective.

**Goldstein Museum of Design**, University of Minnesota, St. Paul □ "The Chair: 125 Years of Sitting" (Sept. 2) 19th- and 20th-century seating in a variety of materials, balance, and comfort: van der Rohe, Wright, and Stickley included.

**Mississippi**

**Lauren Rogers Museum of Art**, Laurel □ "The Most Difficult Journey: The Poindexter Collections of American Modernist Painting" (Aug. 11) de Kooning, Diebenkorn, Kline, and others.

**Missouri**

**Hockaday Museum of Art**, Kalispell □ Through Oct. 1: "Works by Frances Senkska" Retrospective of ceramic art by African-born potter; "Works by David Secrest" Large metal works; "The Lens of Ed Gilliland" Northwest Montana, Arizona, Utah, and California landscapes.

**Contemporary Museum**, St. Louis □ Through Aug. 20: "Centering on the Grand" Works that focus on Grand Center, the cultural district of St. Louis; "Selections from the Contemporary's Flat Files" The start of a new program, Flat Files, that will extend invitations to area artists to submit small works on paper, a selection of which will be exhibited and kept on file.

**Saint Louis Art Museum** □ "Louis Comfort Tiffany" (Oct. 29) Glass, pottery, lighting, bronzes, silver, and jewelry created by Louis.

**Springfield Art Museum** □ "Watercolor U.S.A. 2005" (Aug. 6) Competitive annual exhibition.

**Montana**

**Montana Museum of Art & Culture**, University of Montana, Missoula □ "Landscapes along the Lewis and Clark Trail: Works from the Permanent Collection" (Aug. 19) Paxson, Fery, Sharp, and Waddell, among others.

**New Jersey**

**Hunterdon Museum of Art**, Clinton □ "Toshiko Takaezu" (Aug. 20) Closed ceramic forms—minimal sculptural works.

**American Labor Museum**, Haledon □ "The Wobbly Show: Posters and Comics" (Aug. 26) Prints and posters from *Wobblies, A Graphic History* (Verso Books).

**Monmouth Museum**, Lincroft □ "How American Women Artists Invented Post-Modernism: 1970-1975" (Sept. 8) The inaugural exhibition in the series "Indelible Marks: Framing Art and Feminism," which continues nationally through 2008. □ "New Jersey Watercolor Society" (Oct. 29) Annual juried exhibition: watercolors.

**New Mexico**

**University of New Mexico Art Museum**, Albuquerque □ "Clinton Adams: Oil, Tempera & Acrylic" (Aug. 13) Early cubist to non-objective paintings. □ Through Sept. 24: "Josef Albers Suites" Lithographs; "Painting—Alive and Well! Eight Master Artists" Recent work by Hogan, Martin, Moses, Newmann, Rieke, Rothenberg, Scott, and Waid. □ At the **Harwood Museum**: "The Tibetan Ga'u: Portable Shrines from the Collection of Jacqueline Dunnington" (Aug. 13) □ Through Sept 10: "Fritz Scholder: Works from the Harwood Museum Collection" Paintings and lithographs from the Indian, Taos, Mystery, and other series; "Mike Vargas: Santos on Paper" Reinterpreted 19th-century Santeros in mixed media; "John Suazo Thirty Year Retrospective" Sculpture. □ At the **Jonson Gallery**: "One Wall One Work" (Aug. 18) Jonson's major paintings, one on each of the gallery's walls.

**New York**

**Albany Institute of History & Art** □ Through Sept. 3: "The Autobiography of Bill Sullivan" Retrospective: landscapes from 40 years by this contemporary American painter and printmaker; "Picture Perfect: Photographs of Washington Park" Images of Albany's famous park.

**Islip Art Museum**, East Islip □ "Stilled Life" (Sept 10) From an open call: contemporary takes on the still-life tradition. □ "Site Specifics '06" (July 30) Installations and

mixed media work created for the museum's Carriage House.

**Guild Hall, East Hampton** □ Through July 30: "The Barrymores: Hollywood's First Family Photo Exhibit" B&W photos tracing the family's 250-year theatrical history; "Guild Hall Collects: In Celebration of our 75th Anniversary" Recent donations to the museum.

**Hyde Collection, Glens Falls** □ "Edward Weston: Life Work" (Aug. 13) Retrospective that goes from vintage family album shots to hard-edged modernism. □ "Study of the Mona Lisa" (Aug. 27) Focusing on a drawing in charcoal and graphite, attributed to Da Vinci, of the same woman famously portrayed as the Mona Lisa.

**Heckscher Museum of Art, Huntington** □ "Man Ray in the Age of Electricity" (Aug. 13) Solarized images and rayographs.

**Hofstra Museum, Hofstra University, Hempstead** □ "Baile y Música: Preserving Hispanic Culture on Long Island" (Aug. 18)

**American Folk Art Museum, New York City** □ "White on White (and a little gray): Female Responses to the Classical Ideal in American Decorative Arts" (Sept. 17) Whitework coverlets, black & white needlework ("print work"), and drawings of chalk and lampblack all showing the impulse toward neo-Classicism in 17th-18th century America that trickled down to homemakers, embroiderers, and amateur artists.

**AXA Gallery, New York City** □ "Drawn from Nature: The Plant Lithographs of Ellsworth Kelly" (Aug. 14) Line drawings: the complete set created from the 1960's to the present.

**Bard Graduate Center, New York City** □ "Lions, Dragons, and Other Beasts: Aquamanilia of the Middle Ages, Vessels for Church and Table" (Oct. 15) The Metropolitan Museum's collection of whimsical hollow-cast vessels used by priests for cleansing ritual and by lay people at mealtime, brought together in collaboration with the museum from its various departments and locations.

**Cooper-Hewitt National Design Museum, New York City** □ "Frederic Church, Winslow Homer and Thomas Moran: Tourism and the American Landscape" (Oct. 22) Unspoiled landscapes selling America to Americans—the "progress" from primeval wilderness to Catskill resorts.

**Dahesh Museum of Art, New York City** □ "Napoleon on the Nile: Images of Egypt from the Brier Collection" (Sept. 3) Plate illustrations from the multi-volume *Description de L'Égypte*, begun with Napoleon's patronage and completed under King Charles X, that convey Europe's images of Egypt between Napoleon's invasion and 1900.

**Guggenheim Museum, New York City** □ "Zaha Hadid" (Oct. 25) The first woman to be awarded the Pritzker Architecture Prize; she won it in 2004. □ "Sheila Hicks: Weaving as Metaphor" (Oct. 15) Small hand-woven works created on a portable frame loom using cotton, wool, linen, silk, goat hair, alpaca, paper, leather, stainless steel, and found objects. □ "No Limits, Just Edges: Jackson Pollock Paintings on Paper" (Sept.

29) Pollock as a draftsman from figuration to non-figurative expression.

**Jewish Museum, New York City** □ "Eva Hesse: Sculpture" (Sept. 17) Latex & fiber glass in large scale. □ "Saphyr by Tobit Kahn" (Oct. 22) Multi-part installation—an interactive calendar counting the days between the offering of a measure of barley to the wheat harvest. □ "Max Liebermann: From Realism to Impressionism" (July 30) One of Germany's foremost cultural figures before the war.

**Katonah Museum of Art** □ Through Sept. 17: "Andromeda Hotel: The Work of Joseph Cornell" Assemblages created between the 1930's and '60's; "Case Studies: Art in a Valise" Beuys, Davis, Duchamp, Oursler, and others—in suitcases.

**International Center of Photography, New York City** □ Through Aug. 27: "Atta Kim: On-Air" South Korean artist's large-scale



Cindy Sherman, *Untitled #130, 1983.* C-Print. In "Guild Hall Collects," Guild Hall, NY

color works from some 24-hour-long exposures evoking questions of time and perception, presence and absence; "Unknown Weegee" Lesser-known images from the ICP Weegee Archive; "Tempo, Tempo! The Bauhaus Photomontages of Marianne Brandt" First-time shown 1920's and '30's works inspired by teacher Moholy-Nagy; "Paris: Eugène Atget and Christopher Rauschenberg"

"I was walking around Paris in Atget's shoes, and this is where they took me." — Rauschenberg.

**Metropolitan Museum of Art, New York City** □ Through July 30: "The Art of Betty Woodman" Painted ceramics, all sizes, all shapes: "Kara Walker at the Met: After the Deluge" Black figures in art and the meaning of the sea. □ "Cai Guo-Qiang on the Roof: Transparent Monument" (Oct. 29) Four works including the gunpowder project *Clear Sky Black Cloud*. □ "AngloMania: Tradition and Transgression in British Fashion" (Sept. 4) Tableaux showing postmodern trends that are based on artistic traditions. □ "Girodet: Romantic Rebel" (Aug. 27) First American retrospective of Jacques-Louis David's rebellious pupil. □ "Image-World: A Photographic Tribute to Susan Sontag" (Aug.) A tribute to her contribution to the history of photography as shown in accompanying text—her own prose. □ "Treasures of Sacred Maya Kings" (Sept. 10) Kingly regalia: relief stone sculpture, ceramic vessels, carved jade, shell, bone, and pearl. □ "Raphael at the Metropolitan: The Colonna Altarpiece" (Sept. 3) A scattered and fragmented work reunited for the first time in 350 years. □ "A Taste for Opulence: Sévres Porcelain from the Collection" (Aug. 13) Diverse creations from the *manufacture du roi*. □ "The Fabric of Life: Ikat Textiles of Indonesia" (Sept. 24) Imagery, forms, and functions of this sophisticated Indonesian textile.

**Museum of Arts & Design, New York City** □ Through Sept. 3: "Schmuck 2006: International Contemporary Jewelry" Based in Munich and appearing for the first time in the USA, the oldest annual exhibition of its kind; "The Eames Lounge Chair: An Icon of

Modern Design" Its design, production, social history and cultural impact; "Nature Transformed: Wood Art from the Bohlen Collection" The rediscovery of wood, turned, carved, incised, and painted.

**Museum of Modern Art, New York City** □ "Dada" (Sept. 11) Arp, Duchamp, Ernst, Grosz, and more than 40 others. □ "Douglas Gordon: Timeline" (Sept. 4) The moving image, altered. □ "Since 2000: Printmaking Now" (Sept. 18) The new digital techniques, renewed age-old methods, and the use of alternative materials and tools. □ "Transforming Chronologies: An Atlas of Drawings, Part Two" (Oct. 2) Late 19th century to the present: drawings from the collection that bear visual relationships to one another. □ "Artist's Choice: Herzog & de Meuron" (Sept. 25) Two architects continue the "Artist's Choice" series in which artists are invited by the museum to select and comment on works from the collection.

**Loeb Art Center, Vassar College, Poughkeepsie** □ "Forms of Exchange: Art of Native Peoples from the Edward J. Guarino Collection" (Sept. 3) The transformation of indigenous art forms under the influence of trade with non-native buyers. □ "Subterranean Monuments: Burckhardt, Johnson, Hujar and the Changing Life of Bohemia in Post-War Manhattan" (Sept. 17) The mid-20th-century New York School in photographs, paintings, and mixed media constructions by virtually unknown artists—subterranean monuments. □ "Jim Dine Prints: 1985-2002" (Sept. 11) Recent work including large scale etchings, lithographs, and woodcuts.

**George Eastman House, Rochester** □ "Seeing Ourselves: American Faces" (Oct. 1) A preliminary peek at a larger exhibition that will tour the USA for 3 years starting in 2007: Likenesses of Ruth, Lincoln, Monroe, T. Roosevelt, and O'Keeffe (among others) by the likes of Brady, Avedon, Stieglitz, Lange, Steichen, Mark, and Parks. □ "Picturing Eden" (Sept. 4) □ "Where Did Cameras Come From?" (Oct. 22)

**Memorial Art Gallery, University of Rochester** □ "The Rochester Biennial" (Sept. 10) Photographs, paintings, glass and fiber objects, sculpture, and prints by regional artists.

**Snug Harbor Cultural Center, Staten Island** □ Through Sept. 17: "Exploring Tibet: The Salween and Beyond" Photographs and objects from the **Jacques Marchais Museum of Tibetan Art** (NY) that document a 1930's British expedition; "Journey to China's Southwest" Photographs, costumes, and folk art objects from Sichuan, Guizhou, and Yunnan. □ "Gudjon Bjarnason: EXploding MEaning" Icelandic sculptor whose works are assembled with fragments from exploded scrap metal and sculptures.

## North Carolina

**Asheville Art Museum** □ "Black Mountain College: Its Time and Place" (Aug. 6) How the college's landscape, non-competitive atmosphere, and emphasis on experimentation affected the artistic practices of Siskind, de Kooning, Cage, Rauschenberg, and others.

**Mint Museums, Charlotte** □ At the **Mint Museum of Art**: "Patterns in Glass from the Mary and Paul Brandwein Collection" (July 30) □ "Spanish Colonial Art from the Lilly and Francis Robicsek Collection" (Sept. 10) Paintings, sculptures, silver, and furniture from Mexico, Peru, Guatemala, and other colonial cultures, late 17th-19th centuries. □ At the **Mint Museum of Craft + Design**: "Crosscurrents: Art, Craft and Design in North Carolina" (Aug. 6)

**Nasher Museum, Duke University, Durham** □ Through Sept. 25: "The Rape of the Sabine Women" Video installation commenting on war and gender; "Memorials of Identity" DVD video projections examining the impact of historical change on individual, cultural, and national identity.

**Greenville County Museum of Art** □ "Impressionism and the South" (Oct. 1) Artists with ties to the South. □ "GMA Artist Association Juried Art Exhibition" (Aug. 25) Regional artists.

## Ohio

**Kennedy Museum of Art, Ohio University, College of Fine Arts, Athens** □ "James Karales: Photojournalist" (July 30) Images in the post World War II tradition.

**Taft Museum of Art, Cincinnati** □ "Dark Jewels: Chinese Black and Brown Ceramics from the Shatzman Collection" (Sept. 10) Tea bowls, jars, bottles, and other ceramic forms, 11th-14th centuries.

**Dayton Art Institute** □ "CATS" (Sept.) 1978 lithographs by Dutch abstract painter Appel. □ "Aperture at Fifty" (July 30) Lange, Adams, Arbus, Close, Rauschenberg, and others.

**Toledo Museum of Art** □ "88th Annual Toledo Area Artists Exhibition" (Sept. 3) Juried; includes artists from northwest Ohio and southeast Michigan. □ "Ansel Adams" (Sept. 24) Iconic images of the American West. □ "Pop Prints from TMA" (Oct. 8) Johns, Lichtenstein, Warhol, and the others.

## Oregon

**Contemporary Crafts Museum & Gallery, Portland** □ "An Artist Collects" (Sept. 10) Artist-made books. □ Through July 30: "David Schwartz" Mid-career retrospective; "Alana Clearlake" New enamel work.

## Pennsylvania

**Allentown Art Museum** □ Through Sept. 10: "Andy Warhol" Prints and paintings (1964-1987) from the **Warhol Museum** in Pittsburgh; first time at the Allentown; "Pop Goes the Press: Prints from the Permanent Collection, 1960-1990" Haring, Johns, Lichtenstein, and others.

**Ursinus College, Collegeville** □ "To Follow Nature in Her Walks: The Art and Environmentalism of John James Audubon" (Aug. 13) Framed images and original copper plates, on view in collaboration with the John James Audubon Center at Mill Grove.

**Westmoreland Museum of American Art, Greensburg** □ "Born of Fire: The Valley of Work" (Aug. 27) Paintings and works on paper documenting the era of Pittsburgh's steel industry.

**Lancaster Museum of Art** □ Through Sept. 10: "Visions of the Susquehanna River" A group invitational exhibit celebrating the river; "Photographs by Florida artist Maggie Taylor"; "Paintings by Maryland artist Chevelle Moore-Jones" □ "Trashformations" (Sept. 16-Oct. 29) Artists using found objects and recycled materials.

**Michener Art Museum** □ In New Hope "Poetry in Design: The Art of Harry Leith-Ross" (Oct. 1) Pennsylvania Impressionist: oils, watercolors, and drawings. □ In Doylestown: "Show Business: Irving Berlin's Hollywood" (Sept. 3) Photographs, set and costume designs, drawings and caricatures, models, scrapbooks, posters, and album covers associated with the composer's work in film.

**Philadelphia Museum of Art** □ "In Pursuit of Genius: Jean-Antoine Houdon and the

**Sculpted Portraits of Benjamin Franklin** (July 30) For Franklin's 300th birthday, a look at his most famous likenesses and others. □ **"Ellsworth Kelly: Paris/New York, 1949-59"** (Aug. 13) The transformation from Paris (1948-54) to New York (1954-59); from figuration to shaped wood canvases, monochrome then primary colors, and abstraction. □ **Through Sept.:** "Energy Yes!" Beuys, Warhol, and Hirschhorn; "someone's in the Kitchen: Culinary Design Objects from the Collection" Objects for mixing, measuring, storage, and heating; "Summer Vacation: Photographs from the Collection" Images from the beach, playground, diamond, bicycle path, and garden. □ **"Dreaming in Black-and-White: Photography at the Julien Levy Gallery"** (Sept. 17) Art dealer Levy's own collection of photographs. □ **"Kachy-ga: Flowers and Birds in Japanese Art"** (summer) Paintings and decorative art.



**Carnegie Museum of Art, Pittsburgh** □ **"Fierce Friends: Artists and Animals, 1750-1900"** (Aug. 27) How art and science influenced attitudes toward animals in paintings, sculptures, prints, drawings, photographs, illustrated books, and decorative art objects.

**Frick Art & Historical Center, Pittsburgh** □ **"Walking Dreams: The Art of the Pre-Raphaelites"** (Oct. 8) Rossetti, Burne-Jones, Sandys, Brown, Hunt, Millais, and others.

**South Carolina**

**Gibbes Museum of Art, Charleston** □ **"Wolf Kahn's Barns"** (Oct. 1) Drawings and paintings that describe the confrontation between large, solitary structures in simple, rural settings. □ **"Painters in Paradise: The Masterworks Bermuda Collection"** (Aug. 7) 18th-20th-century artists who made their way to Bermuda and surrounding islands from around the world. □ **"Edward Hopper in Charleston"** (Aug. 13) Works on paper, 1929. □ **"Romantic Landscapes: British Watercolors from the Gibbes Collection"** (Sept. 24)

**Columbia Museum of Art** □ **"Perfect Likeness: European and American Portrait Miniatures from the Cincinnati Art Museum"** (Aug. 18-Oct. 22) Commemorative keepsakes in a range of media from watercolor on ivory to enamelwork and housed in lockets or folding cases. □ **"Julie Heffernan: Everything that Rises"** (July 30) Recent oil paintings with a sense of the surreal.

**Greenville County Museum of Art** □ **Through Oct. 1:** "'Tis of Thee" The American landscape in paintings, and sculptures, and photographs, 1820-2004; "Elements of Style" Color, line, shape, and texture: the fundamentals of abstract art in the late 20th century.

**Tennessee**

**Cheekwood Museum of Art, Nashville** □ **"Contemporary Photography and the Garden—Deceits and Fantasies"** (Aug. 20) The diverse forms and metaphorical associations of gardens by American and European photographers.

**Frist Center for the Visual Arts, Nashville** □ **"The Quest for Immortality: Treasures of Ancient Egypt"** (Oct. 8) Antiquities relating to the afterlife from the Egyptian Museum in Cairo, the Luxor Museum, and the archaeological sites of Tanis and Deir el-Bahari. □ **"Pulitzer Prize Photographs: Capture the Moment"** (Aug. 20) Comprehensive display of photos that have won this top honor since 1941.

**Texas**

**Dallas Museum of Art** □ **"Modernism in American Silver: 20th-Century Design"** (Sept. 16) Entire spectrum of American modernist silver and silver-plate: flatware, compotes, cocktail shakes, and other unique objects. □ **"Louis Comfort Tiffany: Artist for the Ages"** (Sept. 3) In-depth look at the man and the development of his ideas and style. □ **"Richard Tuttle: A Retrospective"** (Oct. 8) Sculpture.

**Amon Carter Museum, Fort Worth** □ **"Reinventing America: Three 'Modern' Views on Paper"** (Sept. 23) Charting Hopper, Stella, and Marin through their journeys from early 19th-century subject matter to modern.

**Kimbell Art Museum, Fort Worth** □ **"Masterpiece: A New Look at the Kimbell Collection (East Gallery)"** (Oct. 22) Pre-Columbian and African Art.

**Rice Gallery, Rice University, Houston** □ **"Lisa Hoke: Light My Fire"** (Aug. 31) Fourth in the Summer Window series, mounted behind the glass façade while the gallery is closed for the summer.

**McNay Art Museum, San Antonio** □ **"Show Business! Irving Berlin's Broadway"** (Oct. 1) Berlin's career in photos, cartoons, musical scores, and costume designs for *Annie Get Your Gun* and *Call Me Madam*. □ **"Off the Pedestal: New Women in the Art of Homer, Chase, and Sargent"** (Oct. 15) Women as they emerged from the domestic scene onto bicycle and the hiking trails and into the workplace. □ **"Ernesto Pujol: Walk #1"** (Oct. 1) B&W digital photographs depicting the author's walk through a military cemetery and other sites relevant to American history. □ **"In the Workshop of Stanley William Hayter"** (Aug. 20) A survey of the printmaker's work, as well as some contemporaries who worked in his Atelier 17 studio, including Miró, Fuller, Citron, and Edmondson.

**Tyler Museum of Art** □ **"Illuminating the Word: The Saint John's Bible"** (Sept. 3) The first of three completed volumes of a contemporary bible undertaken in the tradition of medieval manuscripts—handwritten with quills and hand-ground paints, illuminated with gold leaf on oversized vellum. □ **"Elizabeth Akamatsu and Piero Fenci"** (Oct. 22) Sculptures (Akamatsu) and ceramics (Fenci) by a Texas couple.

**Utah**

**Brigham Young University Museum of Art, Provo** □ **"Just Enough is More: The Graphic Design of Milton Glaser"** (Oct. 7) Retrospective.

**Salt Lake City Art Center** □ **"Material Culture: The Fine Art of Textile"** (Sept. 30) Contemporary artists with wide range of styles and materials: machine stitching, weaving, felt-maker/milliner, quilting, embroidering, painting. □ **"Looking Back: 75 Years at the Salt Lake Art Center"** (Oct. 14) Images and objects by Utah artists.

**Virginia**

**Second Street Gallery, Charlottesville** □ **"Love Letter Invitational"** (Aug.) Artists and writers collaborate on new works on the theme of Love.

**University of Virginia Art Museum, Charlottesville** □ **"An Enigmatic World: The Art of Honoré Sharrar"** (Aug. 20) Surrealist paintings and drawings: myth and allegory as everyday events. □ **"Art/Not Art: Made in Oceania"** (Aug. 6) 18th-century native art juxtaposed to 20th-century Western pieces inspired by it and contemporary native art made to resemble it. □ **"Complicit! Contemporary American Art and Mass Culture"** (Sept. 1-Oct. 29)

Works whose makers are engaged in a studio-based dialogue with the culture beyond their front doors.

**Chrysler Museum of Art, Norfolk** □ **Through Oct. 29:** "Civil War Photographs from the David L. Hack Collection" Gardner's Lincoln and Tad, as well as many works that have never been seen or published; "Civil War Redux: Pinhole Photographs by Willie Anne Wright" Ghosts of the past by one who "followed the troops." □ **"Masterpieces from an English Country House: The Fitzwilliam Collection"** (Aug. 13) Van Dyck, Reynolds, Stubbs, Audubon, and others for their first American visit.

**Radford University Art Museum** □ **"Two Worlds: New Sculpture by Charlie Brouwer"** (Aug. 21-Sept. 12) Contemplative works. □ **"Disintegration and Renewal: Constructed Works of Shirley Thomas"** (Aug. 31-Sept. 29) Works that comment on damage and repair, one yielding to the other. □ **"Cul-de-Sac: Art from a Suburban Nation"** (Sept. 14-Oct. 17) Contemporary artists' take on the "Burbs" in a variety of media.

**University of Richmond Museums** □ **At the Lora Robins Gallery of Design from Nature:** "Parian Porcelain: A Nineteenth-Century Passion" (Sept. 17) The porcelain sculpture first brought into middle class homes because of its affordability; "Traditions in Miniature: The Louise Westbrook Collection of Chinese Ceramics" (Sept. 10) Works less than six inches in height used for ritual, functional, and decorative purposes, dating from 3000 B.C.E. to 1911 A.D.

**Virginia Museum of Fine Arts, Richmond** □ **"Artificial Light"** (Sept. 15-Oct. 29) Work by emerging artists interested in the use of light as a material, following the vocabularies of 20th-century Minimalist-Post-Minimalists. □ **"Watercolor Paintings"** (Aug. 25).

**Muscarella Museum of Art, College of William and Mary, Williamsburg** □ **"Art and the Animal"** (Aug. 13) Works that portray mammals, birds, reptiles, and aquatic life from an annual competition organized by the Society of Animal Artists. □ **"Traditions in Transition: Russian Icons in the Age of the Romanovs"** (Aug. 26-Oct. 8) Icons and *oklads*, decorative icon covers, challenge the belief that those produced during the medieval period were superior; also Russian Realist paintings.

**Washington**

**Henry Art Gallery, University of Washington, Seattle** □ **"Maya Lin: Systematic Landscapes"** (Sept. 3) Recent sculptures, drawings, and installations that explore landscapes as both form and content.

**Maryhill Museum of Art, Goldendale** □ **"Ron Cronin: Large Format"** (Aug. 6-Sept. 24) Huge prints (30" x 40") taken with a large format camera of scenes along the Northwest's Lewis & Clark Trail.

**Wisconsin**

**Kenosha Public Museum** □ **"Hearts Touched with Fire"** (Sept. 3) Civil War prints (military) and artifacts (musical instruments).

**Milwaukee Art Museum** □ **"Masters of American Comics"** (Aug. 13) First major exhibition to examine the development of comic strips and books from their genesis to the present: McCay, Schulz, Ware, and others. □ **"Géricault to Cézanne: Nineteenth-Century French Prints"** (Sept. 3) A survey of work from the Romantics (Géricault and Delacroix) through the Barbizon artists (Corot and Millet) to the pre-modern (Degas and Cézanne).

**Kohler Arts Center, Sheboygan** □ **"Essential Terrain"** (Aug. 20) Cast-iron works by Barbara Cooper inspired by landscapes that have been preserved from development. □ **"Utopia"** (Sept. 24) Artists' concepts on canvas, paper, and mixed media. □ **"Ideas for a Better World"** (Sept. 10) Established and emerging artists, other adults, and children offer visual and literary answers to the question "What makes a better world?" □ **"Kim Stringfellow: Greetings from the Salton Sea"** (Oct. 22) Photographs, text, and collected objects documenting California's largest inland body of water.

**Leigh Yawkey Woodson Art Museum, Wausau** □ **Through Aug. 27:** "Potluck Quilts: Art Quilts from the Piecemakers" Interpretations of America's potluck dinners; "The Music Quilt Project" Works celebrating musical styles and some well-known musicians.

**Wyoming**

**University of Wyoming Art Museum, Laramie** □ **"Hung Liu and Rene Yung, The Vanished: Rediscovering the Chinese in the American West"** (Sept. 30) Paintings, an installation, and photographs that show contributions of the Chinese to the development of the West. □



Top: Paul Meyerheim, *The Jealous Lioness* (detail), c. 1880. Oil on canvas. In "Fierce Friends," Carnegie Museum of Art, PA Above Right: German, *Samson and Lion*, early 15th century. Copper alloy. In "Lions, Dragons, and other Beasts," Bard Graduate Center, NY



# MEASURING SUCCESS IN MUSEUMS



In his keynote address, delivered at the 2005 Association of Midwest Museums Conference, Maxwell L. Anderson took the position that the “two objectives of public display of permanent collection and public service through education have been pushed into the background by a third objective: remaking museums into profit-minded attractions.” After decrying this trend as fruitless for every museum except the largest institutions with the largest and most comprehensive collections, he went on to commend museums to their original intent.

“It’s my belief,” he said, “that you can do nothing more important for your museums than to shine a very bright light on how you define success. And if your definition is somewhere in the realm of education, rather than in entertainment, it is urgent that you develop a way of measuring your service to the stated mission of your institution, rather than contributing to the dissolution of your mission in a misguided quest to measure up to the statistical aberrations of the top 1 percent of the nation’s museums. Otherwise, you face a much more real risk of irrelevance as an increasingly taxable, profit-minded attraction that measures the value of its employees primarily by their contribution to driving attendance. So think of it as being in your best interest to remind your museum’s leaders of the things that matter—those costly collections, those research projects that add to our understanding, and those Saturday sessions with children that may prompt them to see the relevance of your institution over the years to come.”

Later, he defined success as Webster defines it: “to turn out well” or “to attain a desired object of end,” and secondly “the attainment of wealth, favor, or eminence.” He posited that museums must collectively define and make a case for the preeminence of these two definitions.

“Museums will have to relearn how to make a virtue of their necessity: the care and feeding of original objects and artifacts. Grandparents and grandchildren are a great market for programming, because they permit learning through the eyes of a loved one: they are about customized learning. Installations that trumpet what is important about their collections—that give a clear and compelling context—a spine-tingling connection to the power of creativity, or even, heretically, that impart an understanding of why one object is more important than another, will stand a good chance of attracting the notice and interest of visitors, who are today largely indifferent to museums. Training audiences to acquire instincts about quality of manufacture, for example, will equip them to make qualitative judgments in life in general, which can have a lasting impact on their lives.

“Tell the stories that make objects compelling, rather than just the stories that explain how objects came to be or how they functioned. Don’t be afraid to focus on facts that embarrass you, such as why one work is worth millions and the one nearby is not. If enough visitors are embarrassed because they feel out of place in a temple that refuses to be explicit about the value of what it owns, you will be seen as out of touch in a consumer-driven society. If you can get over *your* embarrassment at revealing the tricks of the trade,

you will end up having an exciting destination with the definition of success on your own terms, not those of pop concerts or movie theaters.

“Most visitors want to know why we privilege some objects or artifacts more than others. Instead of answering the question, we retreat to long-winded descriptions of what they see in front of them, explanations of what gave rise to the object, or how it functioned. We should instead share the explanation of why one painting [or one object or one artifact] was groundbreaking, what it teaches us today, and why it matters, and resist the temptation to show off how we know all of this.

“Any convention center can mount a blockbuster. But only your museum has your collection. Tell the stories that make objects compelling to one visitor at a time. Instead of one-size fits all labels, create digital resources that are tailored to every conceivable kind of visitor.

“...Reclaiming the intentions of those who created objects is the best route to making objects of interest to visitors, and retelling these intentions in innovative ways holds out the promise of making museums oases in a commercial desert, and places of lasting significance in a society addicted to the next three minutes...” □

[Maxwell L. Anderson is director of the Indianapolis (IN) Museum of Art. See also his essay, “Metrics of Success in Art Museums,” Getty Leadership Institute, Los Angeles, 2005]

## TIPS...

### ...on How to Improve Performance in a Non-Profit

**Build** a mission-focused team: Incentives and bonuses are not as effective as bringing in employees who buy into your organization’s mission.

**Create** messages that stick: The most effective messages are simple, unexpected, concrete, credentialed, and emotional.

**Maximize** volunteer effectiveness: Assign an internal project manager who sets reasonable expectations, ensures deadlines are met, and serves as the primary point of contact for volunteers and clients.

**Reward** innovative thinking, even if it fails: A risk positive environment encourages creative thinking. A low failure rate may mean your staff is hiding their mistakes or not taking risks.

**View** executive change as an opportunity: Before you hire your next executive, get an accurate picture of your organization—your strengths, challenges, and priorities; your vision of success for the next 3-5 years. Use the gap between where you are and where you want to go to determine the competencies and attributes for your next executive.

**Realize** your value to your corporate partners: Companies gain from exposure among program and event participants and from their brand association with your nonprofit organization. Make sure you’re benefiting as well. Most nonprofits are undercharging corporate sponsors by 15-25 percent. [Find more tips at [www.ssireview.org/articles](http://www.ssireview.org/articles).]

### ... on Hiring New Leaders

#### Consider the institution’s needs first.

Evaluate how the organization has changed and what characteristics the next executive director should have before getting bogged down in trying to identify the next leader. “Where are we going? What do we need?” are questions that should be asked before sending out a job description.

#### Let the board pick the successor.

Departing leaders can cause problems when they designate the person to be the next executive director before the board has expressed its opinion. If the board disagrees with the named successor, that successor feels slighted, the deputy feels unloved, and the board feels angry at the executive who they believe has acted beyond his/her responsibilities.

Founders on search committees are often a source of real difficulty. Often they find unsubstantial reasons to reject qualified applicants. An interim director can be useful when a museum needs to create distance between an outgoing executive (or founder) and its next leader.

**Keep board members involved.** There is work to be done after a new director comes on board. Most new directors need an orientation period during which he/she should set objectives with guidance and oversight from board members, who also should regularly examine how the newcomer is fitting in to the job, offering help where needed.

To avoid board-member burnt-out, the board can form two committees: a search committee that looks for and recruits candidates, and a transition committee that works with the new leader after he/she is hired.



Ansel Adams, *Mission San Xavier del Bac, Tucson, Arizona, 1968*. Polaroid Positive/Negative. In “Ansel Adams and Edwin Land,” Grand Rapids Art Museum, MI

#### Don’t automatically promote a deputy.

Deputies, or associate directors, are often hired because their skills complement those of the executive director. Executive directors often hire deputies to keep the trains running on time, but this is not necessarily the right person to lead the organization.

**Adopt a detailed, written plan.** If it isn’t written, there is no succession plan: various people in the organization may have different ideas of what the plan should be. Succession plans should be detailed in order to supply board members and employees with the tools to carry out a smooth transition to a new leader.

#### Pair new leaders with mentors.

Succession-planning consultants are often helpful in mapping strategies and designing ways for the new director to work with the board. Newly appointed directors may find it useful to meet with other seasoned directors.

[Web sites that deal with leadership turnover in nonprofit organizations: <http://www.transitionguides.com/resources/resources.htm> (Transition Guides) and <http://www4.compasspoint.org> (CompassPoint Non-profit Services)]

continued on page 11

## NOTES ON ARTISTS



### Pierre Auguste Renoir

Every person shown in Renoir's *Luncheon of the Boating Party* (1880-81) was known to him;

the painting thus becomes a chronicle of Renoir's acquaintances and friends, how they got to the restaurant, what they were drinking, and where they were in the course of their dejeuner.

The railroad bridge in the background shows how they got there; the half-empty bottles on the table suggest that some were drinking red and some white wine; the clutter on the table implies that the meal is finished; the scene itself shows his preference for the informal in both place and people.

Pierre-Auguste Renoir was born in Limoges in 1841. He grew up in Paris and started his career painting porcelain in a china factory, where he learned the light palette of Impressionism. At age 21 he went to work in the studio of the academician Gleyre, where he met Monet, Bazille, and Sisley. He began a lifetime habit of studying art at museums, which later in life led to dissatisfaction with the purely visual aspects of Impressionism. Under the influence of Courbet until about 1868, he used heavy impasto and dark colors. And in 1868 he met Monet, with whom he worked out-of-doors. Under his influence Renoir began to use lighter colors, freer strokes, eschewing definite drawing and resorting to patches of color and shadow. Beginning in 1879 he traveled to North Africa, Guernsey, Italy, London, Holland, Spain, Germany—always finding time to study in museums. Raphael and Velasquez became his favorites. After his first journey to Italy, his drawing became firmer, his Impressionism less spontaneous—a departure from the Monet model of direct painting before the object.

By 1906, he had settled in Cagnes in the south of France, crippled with arthritis, but still working with his friend and neighbor Matisse. He died in 1919.

### Man Ray

Born in Philadelphia (1890), the son of Russian immigrants, Emmanuel Radnitsky ended his formal education after high school believing that he could study art better on his own. Still in his teens, he made frequent visits to Alfred Stieglitz's 291 Gallery in New York, all the while familiarizing himself with cutting edge techniques in both art and photography. Thus, from then until after World War I, he produced all manner of experimental works. They did not sell; he became a successful commercial photographer. Because of his friendship with Marcel Duchamp, he traveled to Paris (1921) and soon found himself at the center of the Dadaist and Surrealist movements. In 1922 he discovered his Rayograph process—cameraless photographs. But he continued as a commercial photographer with a series of photographs of the Parisian *haut monde* at the same time producing paintings, constructions, abstract photographs, films—strange, suggestive works admired and valued for their shock value, but also for their ironic commentary on the work of other artists.

He fled from France in 1940 and spent the

next decade in the United States, mostly in Los Angeles, and then returned to Paris where he had several retrospectives. In his eighties, he was as unpredictable and innovative as he had been all his life. He died in 1976.

Man Ray's use of electricity in the 1920's and later in developing new types of photographs changed the medium of photography forever. His "solarized" photos and "rayographs" were made by turning electric lights on briefly in the darkroom as he developed the photographs, creating a halo effect around the person or object portrayed—solarized images. He made rayographs by placing objects on light-sensitive paper and turning on the electric lights resulting in x-ray like images.

### Eva Hesse

The Hesses, a prominent Orthodox Jewish family living in Hamburg, had their second daughter, Eva, in 1936. Two years later, Eva and her sister were sent to the Netherlands on a *kindertransport* to escape Nazi persecution. In The Hague she and her sister were placed in a Catholic children's home. Their parents followed a few months later, and the family proceeded to London, then New York where they settled in the German Jewish refugee community of Washington Heights.

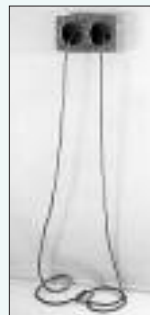
In the fall of 1944, their mother moved away from the family, and months later her parents Ruth Marcus Hesse and Wilhelm Hesse were divorced, Wilhelm retaining custody of the children. Ruth committed suicide in January 1946 after Eva had matriculated in junior high school.

Subsequently, Eva attended the School of Industrial art, took a course in advertising design, took a job at *Seventeen* magazine, had her artwork published for the first time in the magazine, and began study at the Cooper Union Art School. In 1957, she enrolled at the Yale School of Art and Architecture; two years later she had earned a Bachelor of Fine Arts degree.

Moving back to New York, she designed textiles, while at the same time meeting a new world of contemporary artists, among them Tom Doyle, whom she married in 1961 (civil) and again in 1962 (Jewish ceremony after Doyle's conversion). The two moved to a loft on the Bowery in Lower Manhattan; Eva maintained this space as her home and studio for the rest of her short life.

After spending 15 months in Germany working, visiting family, retrieving memories, and exhibiting their work, they returned to New York and in 1966 they agreed to divorce, Eva meanwhile becoming more and more often exhibited and admired in the art world and as a teacher at the School of Visual Arts in New York.

In 1969, she underwent the first of three surgical procedures for a brain tumor. Another took place four months later, and the third in March 1970. On May 19, 1970, having been in a coma for several days, she died. □



Top: Pierre August Renoir, *Luncheon of the Boating Party* (1880-81). Oil on canvas.

Middle: Man Ray, *Kiki with African Mask*, 1926. Gelatin silver photograph.

Bottom: Eva Hesse, *One More than One*, 1967. Mixed media.



## Public Benefit/Fair Compensation: Photo Repro Policy Primer

[The following is a synopsis of an article by Steve A. Anderson for the Association of Midwest Museums' newsletter.]

Museums own a wealth of photographic imagery. Their collections, unique historic and cultural mosaics of the past, are increasingly in demand. But in many instances, no domain of museum operation is more exposed to abuse than that concerning photographic reproduction or the private use of special collections. It is estimated that two factors play out in allowing these abuses to continue. 1) Many institutions simply lack a comprehensive photographic reproduction policy, and/or 2) possess one that is out-of-step with market demand or lacks sufficient guidelines and fee structures. Properly implemented, such policies can greatly reduce exploitation and improper (read uncompensated) use of museum images, be immediate revenue generators, and make life easier for all concerned.

The private parties responsible for committing some of these abuses can arrive at your institutions as consultants, graduate students, commercial vendors, interior designers, genealogists, or hobbyist/collectors. No matter the circumstance of the party asking, it is unreasonable to demand that one be personally enriched at public expense—at your institution's expense.

With demand on the rise, some institutions still cling to dated policies, not understanding the potential income that an up-to-date photographic reproduction policy can generate. Some may not grasp the concept that a well written policy can also simplify the life of an overworked staff.

### Policy Guidelines

There is one guideline that everyone should use; it forms the foundation of a policy regarding photograph reproduction: If a private party is requesting some service beyond what is offered to the public at large, it is only fair that the service, if provided, be compensated at fair market value.

To keep pace with what "fair market value" and "compensation levels" mean in today's economy, photographic reproduction policies should be updated once every two to three years.

A comprehensive photographic reproduction policy takes into consideration the status of the institution's commitment to provide public educational experiences by gathering, preserving, and interpreting a collection. It is NOT to support private projects through the use of assets while subsidizing anyone who may wish to exploit the institution. It is important to let anyone who may wish to use your assets for his/her own ends know up front that you are providing them with a service that they can receive nowhere else and let them know what the charges will be up front.

### Considering Costs

The cost of maintaining a special collection of photographs is high: copy negatives, temperature and humidity control, security and monitoring, archival supplies, and staff members' time are all necessary expenses. Therefore, as a corollary, the cost of providing photographic reproductions to private solicitors is high. In choosing to undervalue these associated expenses, you are choosing to lose income. As a rule, a 10 percent to 15 percent surcharge should be attached to the actual photographic reproduction costs to cover these overhead expenses. Payment in advance is recommended.

Research for an outside solicitor should be charged at a flat rate of \$20 to \$30 *continued on page 11*

# SUMMER/FALL AROUND THE WORLD

## American Museum Tours

Dozens of exceptional tours are offered every year by dozens of museums. A few caught our attention.

The **Textile Museum** (DC) has a trip to Mali this year, while the **Metropolitan Museum of Art** (NY) and the **Santa Barbara Museum of Art** (CA) have scheduled some 20-25 tours for the year 2006.

The **American Museum of Natural History's** Discovery Tours is among the large organizations in the field. "Earth Orbit 2006: Inside the U.S. and Russian Space Programs" (Sept. 2-17) is a trip for space fanciers. Led by two astrophysicists and a space historian, the trip goes from the Johnson Space Center in Houston to the steppes of Kazakhstan, with stops and a zero-gravity flight in between. For only \$37,000 per person, business class air fare included.

The **Smithsonian Institution's** Smithsonian Journeys offers a "Rail Journey through Southern India" (Nov. 2-17). Four days on the luxury liner takes tour members from Chennai (Madras) to Mumbai. Led by an Indian scholar, the itinerary places emphasis on temple architecture, but also includes palaces, local markets, and wildlife. For \$8,590, double occupancy, airfare not included.

Also offered by Smithsonian Journeys is "Great Spy Capitals of the World: Berlin and Moscow" (Oct. 14-22), led by a political historian at the Library of Congress. The tour covers many of the sites and objects created by WWII and the Cold War: detention facilities in East

Berlin, Hitler's bunker, KGB artifacts in the KGB Museum among them. \$6,695, double occupancy, airfare excluded.

The **Field Museum in Chicago**, through its "Archeology of America's Southwest" tour (Sept. 29-Oct 2) takes interested travelers to cliff dwellings and farming terraces in Mesa Verde National park, to Chaco Canyon, and to modern Navajo communities, among other venues. \$5,995, double occupancy.

## American Art Abroad

"Winslow Homer: Poet of the Sea" (Sept. 24), the first major solo show in Europe, on view

"American Artists and the Louvre" (Sept. 18), works by Cassatt, Hassam, Prendergast, and others comprise the **Louvre's** first exhibition ever of American art. Other locations in Paris showing American art: at the **Centre Georges Pompidou**, "David Smith" (Sept. 11); at the **Jeu de Paume**, "Cindy Sherman" (Sept. 3); at the **Musée d'Art Moderne de la Ville de Paris**, "Dan Flavin" (Oct. 8).

"New York, New York: 50 Years of Art, Architecture, Photography, Film and Video" (Sept. 10) at the **Grimaldi Forum** in Monaco, an ambitious exhibition exploring the eminence of New York in the cultural world since 1945 features works by Lichtenstein, Pollock, Haring, Avedon, and Mapplethorpe, as well as some of the iconic architecture of the period since 1945.

"Paperworks by James Rosenquist" (Sept. 10) is on view at the **National Gallery of Australia** in Canberra and in Melbourne, at the **National Gallery of Victoria International**, is "American Beauty: Robert Frank and Lee Friedlander" (Oct. 15)

"Edward Weston" (Aug. 27) is on view at the **Nagoya/Boston Museum of Fine Arts** in Nagoya, Japan.

"Betty Woodman" is appearing at two venues: the **Christchurch Art Gallery** (Sept.) in Christchurch, New Zealand, and the **Musée Ariana** (Oct. 1) in Geneva, Switzerland. Elsewhere in Switzerland: "Ed Ruscha: Photographer" (Aug. 13) is on view at the **Kunsthau Zurich** and "Gregory Crewdson" (Aug. 20), staged photographs (1985-2005) in documentary style, can be seen at **Fotomuseum Winterthur**, also in Zurich. □



Maya Lin, *Wanas: 11 Minute Line*, 2004. Earthwork. In "Maya Lin," Henry Art Gallery, WA

at the **Musée d'Art Americain** in Giverney, France. Also on view, "Passing through Paris: American Artists in France, 1860-1930" and "Americans at Home" (both Oct. 31)

## Photo Repro Primer continued from page 10

per hour, after an initial half hour that is provided as part of the institution's public service mission. In addition, research should occur during specified time periods, with prearranged appointments. Public access to the collection should be limited to specific times on certain days of the week. Rush orders (less than five days for delivery) should be charged at double the rate of non-rush orders.

## Image Use

What motivates the solicitor? Does his/her project support a public project or similar non-profit? Or is it strictly a personal, private venture that will not see the light of day? What will the person do with your image? Will he/she publish it in 10,000 copies of a book or frame it for their living room wall? These questions need to be addressed.

Limit the use of your image. Allow for a "one time use only" stipulation. Buying a single copy of a historic image does not give the buyer the right to use it again and again.

Establish separate commercial and non-commercial rates and use fees. Charge according to application. "Use fees" are not reproduction costs. They are fees in compensation for the right to use an image, and for each use there should be a specific fee. Some of these uses include books, booklets, brochures, catalogs, pamphlets, menus, CD-ROM's, videos, internet, periodicals, postcards, newspapers, advertising, posters, calendar, brochures, commercial and public television, commercial display, book/magazine/product cover, truck trailer, bus, billboards, package products, legal or commercial research, motion pictures.

It is important, however, to recognize the times when fees can and should be reduced or waived—instances when "negotiated" or "otherwise compensated" settlements are appropriate. A copy of a thesis for the library, for example, or publicity in the local newspaper can be satisfactory forms of compensation.

## Forms are Necessary

Order processing is made easier with standardized forms. First the "registration" or "non-exclusive license" form for anyone requesting access to the collection captures basic information: date, solicitor's name, address, phone, place of employment, and purpose of the request. It also informs the signatory about credit line requirements, one-time use, copyright disclaimer, fee schedule, alterations to images, and subcontracts.

A "photographic services request form" or "photograph order form" conveys information about assessed fees and compensation estimates, the working schedule, and an estimated delivery date (method of delivery included).

A fee schedule lists all the fees, costs, and associated prices for everything offered by the institution.

## Guiding Thought

There is no right or wrong way to assemble a photo reproduction policy. But, a guiding principle, no matter what form the policy takes, is manifest: "Any request outside what is provided to the general public requires compensation for services rendered by a non-profit institution."

[Steve Anderson is a former museum director currently living in St. Louis.] □

## Tips continued from page 9

### ... on Collecting Art

**Getting started.** Use your eyes. Look in museums and galleries. Then look some more, and make lists of what moves you. Then look for more of that. Ask questions in galleries—staff members are eager to inform and engage.

**Deciding.** Buy only what you love, what you respond to, what moves you.

**Investing.** Over time, art investments have been better than bonds, worse than stocks. Art also provides portfolio diversification. "Undiscovered" artists' work is high risk/high reward. The majority is worthless; some can grow in value exponentially. Art of established masters earns a good return, is sure to hold most of its value or increase in value.

**What's a good investment?** European painting (1880-1940 and post-1945) has seen exploding prices. A Van Gogh is now worth ten times that of a Rembrandt. A Picasso is worth five times that of a Goya. A Jeff Koons is worth five times that of a Bernini. Therefore, now is a good time to buy Old Masters. In whatever market, buy the best.

[Collecting tips are from the *Salander-O'Reilly Gallery in New York*] □

### CORRECTION

The exhibition "Westchester: The American Suburb, 1975-2000" (through May 28) was on view at the Hudson River Museum (NY), not at the Katonah Museum of Art (NY) as listed in the Spring 2006 issue.

2 Peter Cooper Road  
New York, NY 10010

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New York, NY



Above: George Grosz, *Circe*, 1927. Watercolor.  
Right: Sketch from Disney's *Fantasia*, 1927.  
Both in "Transforming Chronologies," Museum of Modern Art, NY



## DIRECTORS continued from page 3

history at our backs as we acquire historical art, as the "proof" of the work's value is more easily agreed upon and seemingly objectively reached.

For the collection of contemporary art, the debate is much more based on personalities—the personalities of the individuals making the decisions and the personality of the institution itself. What one director and curator feel are appropriate, subsequent officeholders might find completely inappropriate. Given the caution with which most boards use when approaching the issue of deaccession, a few missteps can have damaging consequences to the museum's ability to raise support for contemporary art as well as to the integrity of the collection as a whole.

There is another, and I think more interesting, issue for museums that engage in collecting contemporary art. It is the tension that exists between two types of contemporary art—what I call *museum contemporary* and *traditional contemporary*. We find the former in the galleries of Chelsea and SoHo, while the latter occupies galleries appealing to a broader section of the American populace and often is located outside the major art cities. The former is featured in art world publications such as *ArtForum*, while the latter is prominent in more general-interest cultural publications such as *Southern Living*. The former is slated for museums and nonprofit spaces; the latter for living room walls. Admittedly, these are broad generalizations and a number of artists do function in both worlds; however, we would be remiss not to acknowledge this significant distinction and divide. *Museum contemporary* challenges notions of beauty and quality, whereas *traditional contemporary* upholds accepted standard values of beauty, composition, and form.

Charleston and the Gibbes Museum find them-

selves in the midst of this living debate. The city has played host to visual artists and a strong artistic tradition in the four centuries of American independence (and even during the Colonial period). The city benefits from a sustained tradition of support for artists and the artistic process that is rare in this country. Founded in 1858, the Carolina Art Association (the official owner of the art collection housed at the Gibbes) was one of the first organizations in the South to collect art, and contemporary art at that. Since its beginnings, it has focused collecting efforts on art that relates to the Charleston experience, specifically, and to life in the South, more generally. Its earliest records tell of a commissioned work by Emmanuel Leutze and of several contemporary landscapes of Charleston and its harbor.

As a tourist destination that welcomes over four million visitors a year, Charleston has built its brand as an historic and artistic city of important note. Since 1924, when the City Fathers first proclaimed Charleston "America's Historic City," visitors have flocked here for an historically rich experience.

So where does contemporary art fit in? Of the 130 or so galleries that specialize in contemporary art in Charleston, the overwhelming majority are dedicated to *traditional contemporary*. But then where does that leave the museum and its engagement with contemporary—whether *traditional* or *museum*?

We have walked the line gingerly between recognizing important local contemporary art and championing regional and national contemporary art through our exhibition program. The challenge that is especially germane to the Gibbes, but I feel has resonance in other communities, is to present the *museum contemporary* work in a context that

allows the work to be true to its larger art world aspirations, but still acknowledges and attempts to explain the gap that exists between the *traditional contemporary* and the *museum contemporary*. It is the acknowledgement of the distinction and separation and the increased role of education to discuss and embrace this tension, not to shy away from it, that must be the hallmark of this museum's engagement with contemporary art.

As a former curator of contemporary art, I still retain a strong interest in the work of emerging artists. For an upcoming show here in Charleston, I am curating an exhibition of work by young artists who are engaged with life in the South, either as residents, former residents, or as people simply intrigued by the tradition of the region. I am selecting those whose work is conceptual in nature, but who still wrestle with the traditional values of beauty. The show is meant to investigate the tension outlined above between *traditional* and *museum contemporary* art. The works chosen will reflect my own affinity to work that acknowledges the persistent shadow of tradition within contemporary art and life. That is what I am currently seeking from contemporary art.

[Todd D. Smith is Executive Director, the Gibbes Museum of Art (SC)] □

