

museum VIEWS

A quarterly newsletter for small and mid-sized art museums

Fall 2011

We are pleased to present the first digital issue of museum*VIEWS*.

In conformance to the new “green” culture, we will no longer send print issues. We hope you will check in on our *Facebook* page and sign up as “friends.”

As a friend you will automatically be informed about upcoming issues.



Tim Walker, *Untitled* (Harper's Bazaar, October 2009) In “Harper's Bazaar: A Decade of Style,” International Center of Photography, NY

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Fall 2011

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Top: Romare Bearden, *Gospel Morning*, 1987. In "Romare Bearden," Mint Museum, NC



Center: Gordon C. James, *Eating Alone, Together, Late*, oil on board. In Relocations, Green Hill Center For North Carolina Art, NC



Left: Theodore Rombouts, *A Drinker with a Flask*, c. early 17th century. Oil on canvas. In "Wine and Spirit," Mount Holyoke College Art Museum, MA

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MUSEUMS DEFINED

MUSEUMS as Educators

Commonly, museums are diversifying, moving toward nontraditional and general public appeal, simplifying and abbreviating signage, adding coffee shops, cocktail hours, treasure hunts, and so forth in the attempt to engage an enlarged and more polyglot public. Some claim that the trend that veers away from museums' traditional mission—that of preserving and exhibiting works of art and educating the public—is a blatant appeal to “the lowest common denominator” and waters down museums' inherent value to society. Proponents of the “new look” declare their opponents “elitist”; people who want the museum back in their society register—snobs.

Are those who condemn museums for the new philosophy of openness denying the fact that these special institutions could become centers of learning and human wisdom for everyone? Museums that are attempting to widen the horizons of the general public belie elitist assumptions which are manifold:

One assumption holds that the lack of art education is associated with stupidity. No, say the populists: cultural meanings are acquired through education and training; the ability to see form is learned; and insight is not limited to the highly educated.

A second assumption declares that a lack of knowledge about art presumes a lack of human merit. No, say museum educators: ignorance about art comes directly from the dearth of art education in the primary and secondary schools of the country. An educational approach in museums is an answer to the lack of art education in the classroom.

A third supposition, another shibboleth in the portfolio of elitists, holds that a for-the-educated-only approach constitutes the only museum tradition. No, say museum educators: the preponderance of museums was founded to encourage and develop the study of the fine arts. In fact, as early as 1920, Metropolitan Museum of Art's President Robert de Forest wrote that it was “a public gallery for the use of all people, high and low, and even more for the low than for the high, for the high can find artistic inspiration in their own homes.”

Now, in the 21st century, ten years after 9/11, museums are returning to the concept that they are institutions of public education as well as guardians of the public trust. New technologies, new points of entry for the public are only the beginning of the reinvention of museums: directors believe that art museums should support intercultural understanding and provide spiritual solace; that they should focus more on local people than tourists in order to build deeper relationships and more diverse audiences; that they should combine easy access, great scholarship, and universal values in bringing beauty and insight to an ever increasing and ever more enlightened audience.

MUSEUMS and the Social Media

The museum and its website: a partnership nonpareil in the effort to bring people to the museum's front entrance and beyond. Exploiting the new opportunities offered by the new media is now the bailiwick of young (or old) experts who spend their time and energy in cubicles behind closed doors working on ways to engage the computer-savvy public. Their mantra is “engagement”—letting visitors participate, bring something of themselves to the table, creating the feeling of ownership on the part of visitors.

To that end, visitors are asked what they think about an exhibit or event; if the response is negative, the museum will try to respond; “if we make a mistake, the community can come to our rescue.” That kind of engagement.

In addition to the traditional values of museums—being welcoming places and havens of learning—social media is turning them into virtual community centers. Everyone has a voice. Curators and online visitors can communicate. Hand held devices brought in by visitors intensify the dialogue.

But, says Thomas Campbell, director of the Metropolitan Museum of Art, “We've got to keep people in a heads-up mode, to make sure they are looking at art.” The challenges of the new media are multiple: how to install the wireless access in old buildings; how to keep up with the demands of social media; and regulating the amount of influence the public should have on deciding what goes on the walls. Recently, the Met's website has added “Connections,” a program in which behind-the-scenes staff members talk about their favorite works in the collection. “It's a balance between personal and scholarly voices,” says Erin Coburn, chief of digital media. For yet another program, the museum produced “Date Night” on Facebook for Valentine's Day: an editorial assistant talked about romantic art at the Met and asked users to share what they thought were the most romantic works. Instantly, there were hundreds of responses.

The techies say there is never too much information going out. Transparency, and the visual broadcasting of intra-museum events such as an artist-in-residence's progress, the removal of a favorite painting, or the progress in the conservation of a favorite work are events that bring viewers and enthusiasts.

At the San Francisco Museum of Modern Art, a digital worker took a photograph of the exact spot where Man Ray had photographed St. Sulpice; he posted it on Facebook, creating a link to the original. Some 190 responders “liked” the linkage and posted enthusiastic comments.

At the Indianapolis Museum of Art, visitors to the Web can track the museum's endowment, its membership, the number of daily visitors, even how much energy the building consumes. In fact, the IMA's website is functioning as the museum's “main entrance.” Attendance in 2010 was 430,000, while the website had almost one million users viewing the collections, watching videos, and contributing to blogs. “We have to be relevant on the Web, constantly making our information interesting,” says Director

Maxwell L. Anderson.

In a mega-effort (with mega-effect), Guggenheim Museums staged a YouTube Play project last summer. Anyone with camera and computer could compete for a place in a video-art Biennial, which took place at all the Guggenheim museums (both on YouTube and in the museums). There were 23,358 submissions from 91 countries, and more than 24 million viewers on YouTube. Chief Curator Nancy Spector remarked: “It gave us the ability to touch people instantaneously. And it was an entrance into a medium that was always thought to be low culture but is emerging an art form.”

So saith the digital experts. □



Above: Susanne Slavick, *Wound Up I*, 2011. In “Sites Of Passage,” Mattress Factory, PA



THE ARTS & MEDICINE: *Look Again*

by Susan Shifrin, Ph.D. and F. Michael Angelo, M.A.



What does an art museum on a liberal arts college campus have in common with an urban medical school? And for that matter, how can they join together to teach?

Appropriately, a series of seminars and symposia took place at the Philip and Muriel Berman Museum of Art at Ursinus College (Collegeville, PA) during spring 2011, under the rubric of *Look Again*. The series occurred in conjunction with a significant exhibition of

Robert Frank photographs, co-curated by Susan Shifrin, Associate Director for Education at the Berman and F. Michael Angelo, University Historian and Archivist at Thomas Jefferson University Medical School in Philadelphia. The *Look Again* programs encouraged viewers to engage in new ways of looking prompted by the Frank photographs.

The Berman, an accredited museum with a collection of some 5,000 works of art, worked with a number of regional groups in the course of the *Look Again* series, providing opportunities for arts-generated discussions about a wide range of critical issues viewed through the lenses of different disciplines. “Look Again: Strategic Arts-Based Education in Medical Schools” grew out of a collaboration with Thomas Jefferson University. The Archives and Special Collections at Jefferson had loaned the Frank photographs—many of which had never been published or exhibited—to the museum. The *Look Again* symposium was held in the museum’s Main Gallery.

Most medical colleges founded in the 19th century have accumulated collections of art and artifacts, and in this case, a selection of works by the world-renowned Swiss-born photographer Robert Frank (born 1924). (The most famous of Jefferson’s holdings of art, Thomas Eakins’ painting *The Gross Clinic*, 1875, was sold in 2006 by the university and is now co-owned by the Philadelphia Museum of Art and the Pennsylvania Academy of Fine Arts.) The challenge for curators and historians on any campus is to make use of such collections in support of their institutions’ educational missions: to make the collections accessible and to foster students’ engagement with them in the service of the curriculum.

Training aspiring physicians “how to look” is not a new idea. Dr. Thomas McCrae, a professor at Jefferson in the early 1900s, cautioned his students, “More is missed by not looking than not knowing.” However, as medical pedagogy has periodically reinvented itself, close looking and mindful observation have waxed and waned in their significance to the curriculum. This is not a skill set that can be measured by taking boards, of course, but many physicians now agree that students’ experience of closely attending to visual cues that may suggest a range of possible diagnoses enhances their comfort with the ambiguities inherent in the practice of medicine.

As we organized the panel of speakers for the symposium, we found that arts-based education in medical schools is more prevalent than many would think. Additionally, the opportunity for collaboration between somewhat unlikely partners—a medical school and a liberal arts college—reinforced both institutions’ educational missions and broadened the traditional audiences of each.

The Panelists:

Sandra Bertman Ph.D., National Center for Death Education at Mount Ida College, Newton, Mass.;

Laura Ferguson, artist, Artist-in-Residence, Master Scholars Medical Humanism Program, New York University School of Medicine; instructor, “Art and Anatomy” seminar, leading drawing sessions for medical students in the Anatomy Lab;

Alexa Miller M.A., artist, Arts Learning Specialist, museum educator, Visual Thinking Strategies (VTS) consultant, and course facilitator for Harvard Medical School’s “Training the Eye: Improving the Art of Physical Diagnosis” curriculum;

Charles Pohl M.D., Thomas Jefferson University, Department of Pediatric Medicine, Senior Associate Dean for Student Affairs, Director of Applied Arts Program; and

Stephanie Brown Clark M.D. Ph.D., Director of the Medical Humanities Program, Center for Ethics, Humanities and Palliative Care at the University of Rochester Medical Center, with academic background in English

The Lessons

The symposium panelists offered a number of critical lessons. They emphasized the importance of acculturating medical students to ambiguity, to the idea that there is not always a single answer. By looking at art and looking closely in general, the panelists agreed, students begin to develop comfort with ambiguity, and with the notion that sophisticated interpretation based on mindful observation can enrich the physician’s diagnostic and decision-making processes. The panelists all agreed, as well, that the integration of the arts and humanities into medical training cultivates greater humanity in young physicians’ approaches to the way they practice medicine.

Dr. Charles Pohl, for instance, has launched an applied arts program at Thomas Jefferson University in collaboration with the faculty at the Pennsylvania Academy of Fine Arts, because he feels that it is important for his students to have access to works of art as a way of honing their visual literacy skills. He emphasizes the connections among the practices of close looking, medical-history-taking, and the development of diagnostic skills.

Dr. Stephanie Brown Clark uses the term “translational learning” to characterize the ways in which study of the humanities and arts can inform students’ medical education and practice. Brown Clark suggests that the process of learning how to analyze a piece of literature, or how to look deeply at a visual work can be “translated” into the analytical and mindful practice of medicine. Physicians-in-training are, through such strategies, acquiring the skills they need to use and trust their eyes.

Ultimately, the symposium audience—physicians, artists, art historians, curators, and students—was able to put some of the strategies the panelists had discussed into practice by participating in a close-looking workshop led by panelist and arts learning specialist Alexa Miller. The Robert Frank photographs on the walls of the gallery in which the symposium took place became the focus of this closing workshop, thus demonstrating again the power of the partnership forged by the Berman Museum of Art at Ursinus College and Thomas Jefferson University. □

[Susan Shifrin is Associate Director for Education, Berman Museum of Art, Ursinus College, PA; F. Michael Angelo is University Historian and Archivist, Scott Memorial Library, Thomas Jefferson University (PA)]



Kenneth Harris, *East Main Street Looking West*, 1951. Watercolor on paper. In “Portraits of a City,” Chrysler Museum of Art, VA

Good Reviews (and Signage) Clarify and Define

From an article by Alexander Adams in *The Art Newspaper*: “A good review explains what was exhibited and how it was displayed. Connections between art and abstract concepts, if contentious, are established not assumed.... An ideal review should be honest, accurate, reasonable and reasoned, informative and (at least to some degree) informed, clearly written, closely argued, and free of malice. A writer should not be afraid to assess the worth of art in subjective terms but be prepared to explain his or her reasoning. If possible the writing should be graceful, succinct, and memorable, though primarily informative....

“Good reviews situate art in context, discuss theoretical implications, evaluate the effectiveness of art and curation, and position art in relation to the aims of the artist or movement. Over the past half century, art criticism has incorporated ideas from structuralism, Marxism, feminism and gender, and postmodernist studies....” This is called the “new criticism.”

In this vein, the language of criticism, and dare we say, exhibition signage, has reached the abstruse, much to the dismay and confusion of readers and audiences.



MUSEUM STUDIES and the Museum Community

by Annette B. Fromm

Recently, on the Association of Academic Museums and Galleries yahoo list (AAMG-L@yahoogroups.com) there was a discussion about museum education graduate programs. One respondent reported that her recent study found that 105 graduate programs in museum studies and arts administration are actively enrolling and educating students across the country. In addition, she found nearly 200 undergraduate programs which provide academic training in museum studies.ⁱ

What does this really mean? What is the extent of the education being delivered? How is the museum community impacted and served by these, and by my program at Florida International University? Let's consider only the graduate museum studies programs. Enrollment in graduate school implies a basic academic knowledge and direction as well as research skills and experiences beyond what was learned in secondary school and for the undergraduate degree. Furthermore, students pursuing a graduate degree often include the ubiquitous non-traditional individuals: students who have entered the work force and are seeking to expand their education. They may be individuals already working in museums and wishing to grow professionally, or they may have been bitten by the bug and would like to try their hands in the museum world. My classes always attract the lone graduate student enrolled in another program but taking museum studies as electives.

How/Where did you get your degree?

Graduate Museum Studies programs take several forms. Master's degrees in Museum Studies in the United States are offered as stand-alone degrees by a number of institutions provided by a variety of academic departments.ⁱⁱ Museum Studies graduate degrees can be found in actual Departments of Museums Studies, as at Baylor University and John F. Kennedy University. They can be offered by Anthropology Departments, as they are at San Francisco State University. The degree can be embedded in the Art or Art History Department, such as it is at Seton Hall, Syracuse University, University of Denver, and the University of Florida. At Brown University, the degree is in Public Humanities; at the University of Oklahoma, it's an M.A. in Liberal Studies.

Graduate degrees are also conferred in Museum Anthropology at Arizona State University and Columbia; Museum Education at Bank Street College, George Washington University, and Tufts University; Museum Exhibition and Design at Fashion Institute of Technology and San Francisco Art Institute; Collections Management at Eastern Illinois University; and Curatorial Studies at Bard and California College of the Arts. Public History is another academic area closely aligned with the more professional museum studies. Conservation is a highly specialized course of study offered only at a few universities including the University of Delaware and the State University College at Buffalo.

The Graduate Certificate in Museum Studies is another route students can take to gain a background in the profession. Unlike the full master's degree, a certificate is usually conferred after completing about six graduate courses. These programs can be found in diverse academic fields including Anthropology, Art and Art History, Continuing Studies, History, Liberal Studies, and others.

The program with which I am affiliated at Miami's Florida International University is housed in the Art and Art History Department as well as associated with the Patricia and Phillip Frost Art Museum. It was created over seven years ago and has attracted students with undergraduate and graduate degrees in art as well as anthropology, business, education, and history. Our courses are also taken by students enrolled in the Public History master's degree program. In addition, junior staff members from area museums including HistoryMiami, the Frost Art Museum, the Spady Museum, Vizcaya Museum

and Gardens, Young at Art Children's Museum, and local private collections have enrolled in the program. About 25 students have completed the graduate certificate since its inception. They have gone on to work in museums and the arts or have used their advanced studies to continue for additional graduate degrees.

Why do we care?

What is the value of museum studies programs to the museum community? Nationwide, they continue to provide individuals with advanced education and hands-on experience about museums and the requirements of the profession. A quick review of course offerings shows that many museological competencies are covered in most programs: the development of the museum profession, history and philosophy of museums, governance, collections management, curatorial practices, museum education and visitor studies, exhibition development, among other topics. A significant required component of every museum studies program is an internship or practicum.

Museum studies students often also pursue additional interdisciplinary studies in public administration and academic areas such as anthropology, art history, education, and history to develop academic competencies.

When I reflect on the FIU museum studies program and our relationship with museums in our community, I realize that we all benefit in several ways. Our program, like all others around the country, requires hands-on internships. In fact, our students have pursued internships in collections management, curatorial practices, development, museum education at many museums in our area: the Frost, the Wolfsonian, the Lowe at the University of Miami, the Museum of Contemporary Art, Miami Art Museum,

Ft. Lauderdale Museum of Art, Biscayne National Park, and Everglades National Park. They have also ventured away from South Florida to the Grove in Tallahassee, to the National Postal Museum and the National Museum of History in Washington, D.C. The benefits are clearly mutual. Through internships, students gain experience from working alongside museum professionals; the host museums have access to emerging professionals in today's cash strapped economy.

Our local museums profit from the FIU Museum Studies Graduate Certificate in at least one other way. Several have already benefited from the proximity of a relatively reasonably priced museum studies program in which junior staff members have enrolled. Classes are offered in the evening in consideration of the working population. Employees bring back to the workplace readings and discussions about the history and present day practices as well as approaches current in the profession.

Most important: the "cohort"

One of the most important lessons to be learned in a good museum studies program is the importance of teamwork. Interns go out into the field having learned to be "cohorts of museum professionals." Teamwork is the essence of museum work. It is essential for newcomers entering the field, or old-timers refreshing and adding to their knowledge, to understand and integrate this practice into their work ethic.

During the educational experience, a primary team is established. Like a sorority or fraternity, the establishment of lifelong relationships is part of the education process, especially in a professional

Continued next page



John Bissonette, *Untitled*, 2010. In "Contemporary Focus 2011," Knoxville Museum of Art, TN



Emily Wardill, *Sick Serena and Dregs and Wreck and Wreck*. In "Sick Serena and Dregs and Wreck and Wreck," Contemporary Art Museum St. Louis, MI

Museum Studies *Continued*

field such as museum studies. It is highly likely that students will continue to interact with the people with whom they studied throughout their careers. For example, they will meet when they attend professional meetings. Whether they work close to each other or are separated by physical distances, they will know colleagues who they can depend on should a question arise. Relationships such as these are part of what strengthens our profession. These relationships are another vital force provided by museum studies programs in service to the museum community.

Ideal collaboration

The ideal collaboration between museum studies graduate programs and museums is for the museums to hire graduates. The internship can be a foot in the door, should a position be available. According to the Smithsonian Center for Education and Museum Studies,ⁱⁱⁱ “formal training programs are one way in which future museum professionals gain a firm understanding of the histories, theories, and skills involved in museum work.”

In truth, the majority of the 17,500^{iv} museums in the United States are small, employing fewer than five staff members. The combination of graduate museum studies coursework with one or more internships that result in

ambitious professionals is indeed providing our nation’s museums with an educated and experienced corps of entry level museum workers. Collaborations between the academic programs and the museums in the community enhance the placement of graduates.

Of the students enrolled in other courses of study who take museums studies courses as electives, each has expressed interest in learning more about museums primarily because they have enjoyed visiting them. My hope is that they will become the nucleus of a more knowledgeable museum audience and perhaps in the future, even effective board members. Just another contribution of museum studies courses to the museum world. □

[i] AAMG-L@yahoogroups.com On Behalf Of Lydia Johnson, Re: Museum Education Programs, Tuesday, accessed August 23, 2011 4:06 pm

[ii] Information quoted here is found on the following site, <http://www.aamg-us.org/studies.php#studies>. Other excellent source of museum studies programs is found at <http://museumstudies.si.edu/training.html> and http://www.gradschools.com/programs/museum_studies.html

[iii] See <http://museumstudies.si.edu/training.html>

[iv] http://www.aam-us.org/aboutmuseums/abc.cfm#how_many

[Annette B. Fromm is assistant professor, Coordinator Museum Studies at Florida International University, Miami, FL]

Left: Hans-Peter Feldmann, *The Hugo Boss Prize 2010*. In exhibition at the Guggenheim Museum, NY



Right: B. Amore, *Heart of Naples—Hands of New York, 2011*. Streetmade paper, gloves, found objects, sheet music. In “B. Amore: Naples—New York,” Hofstra University Museum, NY

NEW MUSEUMS *and* GALLERYYS

Crystal Bridges

On November 11, Alice Walton, daughter of Wal-Mart founder Sam Walton, introduces to the Deep South the **Crystal Bridges Museum of American Art** in Bentonville, Arkansas.

Well remembered in art circles for her 2005 removal of Asher B. Durand’s *Kindred Spirits* from the New York Public Library (the library sold it for \$35 million), Ms. Walton has become a serious art collector who intends to turn her museum into a comprehensive repository of American art. Beginning with the Durand painting, she collected everything in sight: a George Washington portrait by Gilbert Stuart, Norman Rockwell’s *Rosie the Riveter* (1943), Jasper Johns’ *Alphabets* (1960-62), and a Chuck Close’s portrait of Bill Clinton (2009), among other works.

To house the collection is a 201,000-square-foot complex of buildings designed by Moshe Safdie overlooking a pair of ponds and surrounded by 120 acres of forest and gardens. The Walton Family Foundation has supplied the museum with an endowment amounting to \$800 million.

Clyfford Still

Smaller but nonetheless important, the **Clifford Still Museum**, located in Denver, opens on November 18. Not surprisingly, it focuses solely on the Abstract Expressionist work of its namesake. Although his paintings were seldom seen in commercial galleries—he eschewed the gallery system—he remains a bulwark of American Modernism.

His will (he died in 1980) stipulated that his entire oeuvre—some 2,400 works—be donated to an American city willing to give it a permanent home. The estate was turned over to Denver in 2004 by his widow, Patricia, and now resides in a two-story, 28,500-square-foot, poured concrete building with a

rough, textured brutalist exterior.

The opening exhibition will fill the museum’s 10,000-square-foot second floor with 110 paintings and drawings (1920-1980), and will clearly demonstrate that Still was in advance of his colleagues Pollock, de Kooning, and Rothko in adopting pure abstraction.

Linde Family

The **Museum of Fine Arts, Boston**, has opened its new 12,000-square-foot Linde Family Wing for Contemporary Art, which is housed in a section of the 1981 expansion designed by I.M. Pei. Seven galleries will be occupied by more than 200 works from the permanent collection. Also at the MFA, the 4,500-square-foot FASTER Gallery will hold rotating exhibitions, the first of which is “Ellsworth Kelly: Wood Sculpture.”

Cranbrook

The 1942 Saarinen-designed **Cranbrook Art Museum** on the campus of the Cranbrook Academy of Fine Art in Bloomfield Hills, Michigan, November 11 will reopen after two long years of renovation. A new 20,000-square-foot wing now houses the permanent collection. Some 6,000 works of 20th- and 21st-century art have been placed in “visible storage”: visitors are now able to appreciate objects that until now have been hidden from view. □

Consortium Finances Art Projects; Boosts Economic Development

Can the arts affect economic development? Rocco Landesman, chairman of the National Endowment for the Arts believes that, Yes, art can be a key player in the country's economic recovery. Toward that end, he has brought together a consortium of foundations, corporations, and federal agencies that will offer grants to projects around the country based on cultural enterprise.

The program, called ArtPlace, will dispense \$11.5 million in grants from the foundations and \$12 million in loans from the corporations, which will be financed through the private sector, coordinated in part by federal agencies. As reported by Robin Pogrebin in *The New York Times*, the program "aims to integrate artists and arts groups into local efforts in transportation, housing, community development, and job creation as an important tool of economic recovery." In addition, it aims to connect with the in-place development strategies of an area in order to attract more local private and public funding, seeding projects that already enjoy local support.

Says Landesman: "We really need to scale up the resources in the field. It is not going to be through Congressional appropriation. We felt, if we worked together and coordinated our efforts, it would have a multiplier effect."

What are the benefits, for example?

More than 100 arts projects along a new light-rail line in St. Paul.

A music center, pedestrian greenways, improved museum space, and a new building for start-up companies in Detroit along Woodward Avenue.

A home for 90 artists and their families and 13,000 square feet of space for community and cultural groups at P.S 109 in East Harlem.

Financing activities at the Wing Luke Museum of the Asian Pacific American Experience in Seattle to help the Chinatown district.

In San Francisco: redeveloping four downtown acres of the Yerba Buena, Tenderloin, and Market districts; converting properties like the old San Francisco Chronicle building, parking lots, and vacant warehouses into film and digital-media business, artists' workshops, and cultural event spaces.

Who besides Landesman is involved?

Co-instigator with Landesman, Luis A. Ubiñas, president of the Ford Foundation, is serving as chairman of the ArtPlace Presidents Council. "We need to communicate," he says, "that the arts are as important as ever, that they can't be left behind, that they can't be dropped to the cutting-room floor. Too Many people think of the arts as luxuries, as jewels, things that

may not be necessary in times of need, things that can be put off. The arts are inherently valuable and they're also part of what's going to get us out of this economic problem we're in."

What foundations are involved?

- The Ford Foundation • The Rockefeller Foundation
- Bloomberg Philanthropies • The James Irvine Foundation
- The John S. and James L. Knight Foundation
- The Kresge Foundation • The McKnight Foundation
- The Rasmuson Foundation • The Robina Foundation
- An anonymous donor

"It seemed to important not to do," said one of the foundation presidents, unusual as it was for foundations to group together in this way to support one and the same cause. "The support for the arts and humanities is fairly frail."

Who are the Federal partners?

- The National Endowment for the Arts
- The Departments of Housing and Urban Development, Health and Human Services, Agriculture, Education, and Transportation.
- The White House Office of Management and Budget.
- The White House Domestic Policy Council.

The loan fund?

The \$12 million is coming from the Bank of America, Citibank, Deutsche Bank, Chase, MetLife, and Morgan Stanley.

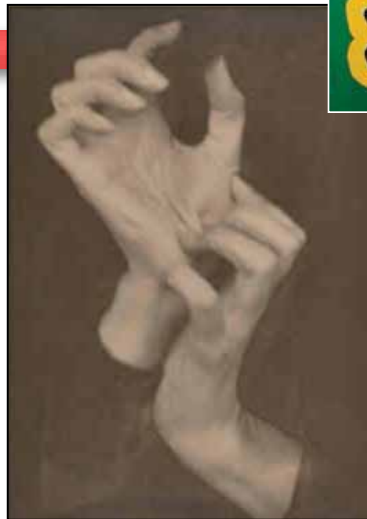
An average grant is about \$350,000.

Funds are overseen by the Nonprofit Finance Fund, a lender and financial consulting organization. A second "financing cycle" began in mid-September and will run until mid-November on the program's website. □



Above: Karel Appel, *Flower Hand*, 1974. Lithograph on paper. In "Karel Appel," Flint Institute of Arts, MI

Left: Alfred Stieglitz, *Hands of Georgia O'Keefe*, No. 26, 1919. Gelatin silver print. In "Camera Works," Gibbes Museum of Art, SC



Fundraising

What and How

Problems with fundraising? Is it getting to be like pulling teeth? Turns out, one fail-safe technique is often overlooked: printing and selling calendars, booklets, posters, and greeting cards. With a minimal investment, these items can generate thousands in fundraising revenue.

Many small non-profit institutions and organizations have achieved major revenue boosts from one or more of these printed items. At the Valley County Museum in Glasgow, Montana, for example, an Assiniboine Tribe calendar was produced to sell to raise money for an exhibition that featured Assiniboine tribal culture and artifacts. The calendar told the story of the Assiniboine people of northeastern Montana, how they thrived off the Great Plains and along the Missouri River until the buffalo slaughter of 1883, which left the tribe near extinction. Proceeds from the sale of the calendar (at \$9.95 each) paid for many of the expenses incurred by the exhibit.

In Mena, Arkansas, after a devastating tornado ripped through the town destroying people and property, an illustrated booklet was created "In Memory of Those Who Were Lost." Proceeds from the sale of the booklet were used to pay for the clean-up of the Mena library and the transformation of a high-school building into a museum that will serve the surrounding area.

These and other case studies of printing successes can be found on the Web at www.printingcenterusa.com—a sort of "best practices" manual for organizations who need help. "Why re-invent the wheel?" says one of the site's users. "Why not look at how other non-profits successfully fundraise and adapt some of their techniques to your situation?"

Three Products, One Celebration

The historic Hudson Valley inaugurates a celebration of its wineries, artists, and food. "Meet the winemakers and taste their award-winning wines; view the artists' works inspired by the wineries; sample local gourmet foods," exhorts the celebration announcement, presented by *Hudson Valley Wine Magazine*. Further: "By showcasing the local foods, artisanal wines, and the area's major artists' works inspired by the wineries, we will generate attention and support for the work of these artists and winemakers, and promote the cultural vitality of the Hudson Valley

As an example, "One year ago, *Hudson Valley Wine Magazine* paired 19 jury-selected Hudson Valley artists with 12 Hudson Valley wineries to create original works of art reflecting the beauty of the unique region. Over 35 works of art created for this exclusive program will premiere at the 'Hudson Valley Art & Wine—A Grand Celebration.' Overlooking the majestic Hudson River, Lyndhurst, a National Trust Historic site is the venue for the exhibit, with proceeds benefiting Lyndhurst's educational program." □

the ART of FILM: Black Images and Black Life in the 21st Century



by Sheril Antonio

Museums have an essential role to play in the on-going conversation about blackness and the dissemination of black images, not just with painting, sculpture, or photography but with films as well. Where does the average person go to see films about the Black experience, to see and understand other versions of Black life in America, the nuances of blackness as represented in film over the past 100 or so years? It seems that every year during Black History Month everyone is showing these important films, but why are they not available all the time? With their film collections and the frequent film series shown at museums, some of the questions of availability can be answered. The conversation can continue.

The urban-rural dichotomy

In 2009 I wrote an essay for a publication called *Black Camera*, which engaged several important films that I think would be essential for any collection on the Black experience (see <http://www.jstor.org/stable/10.2979/blc.2009.1.issue-1>). The essay investigates the urban and rural settings of Black narratives and how they illuminate race relations in American society. I examined the Black identity, insisting that it be understood as an evolving and fluid identity that in part relies on the movement between urban and rural—two geographical, ideological, and cultural sites—and the space in-between. I contended that this in-between space is, in fact, composed of both urban and rural traditions, depending on the tensions between the two.

I see the urban-rural binary as an incubator for what I call the composite character, which refers to any form of reinvented blackness. Thus, any character composed of multiple disparate elements or ideologies such as rural and urban, North and South, Black and White, rich and poor is a composite character. This urban-rural binary is essential to the study of the Black identity in films because it represents a central theme in American history; it is core to the development of post-slavery blackness; it is key to the understanding of Black life in America today. And it is better understood through one of the most immediate and riveting mediums—film.

Precious, for example

The film *Precious* (2009) directed by Lee Daniels is based on the book *Push* by Sapphire (1996). The three main characters are Black women: Precious, the main character played by Gabourey Sidibe, her mother Mary, played by Mo'Nique, and her teacher, played by Paula Patton. *Precious* was difficult to watch. The acts of violence were difficult to understand and interpret in the cinematic sense of character development. But the film is rooted in reality and therefore stands as a non-fiction document of Black life in America. Add to that the fact that it was written and directed by Black people, what we have essentially is

a “documentary,” which I argue is how the film was received. In fact, many hold that its popularity was precisely because it reinforced the long held assumptions about Black life, the Black family, Black womanhood, and Black manhood.

Although set in the 1970's, the spectator is thrust into the timelessness of the film's narrative—an unrelenting barrage of horrors taking place on screen with no explanation of why these vile acts of parental betrayal are unfolding before us. What we witness is the destruction of a Black family by none other than the mother and father of the main character Precious.

In a debate entitled “Precious—Triumph or Tragedy” (on line at <http://www.ustream.tv/recorded/5214707>) with Mr. Stanley Crouch, I spoke to the merits of the film's screenplay, acting, etc., all of which contributed to its place at the Academy Awards. I did, however, outline some major concerns about the images and how they may be received, interpreted, dare I say “used” in the larger American culture.

From the place of an educator, teacher, and Black female spectator, and because I see films as important cultural artifacts that are more widely disseminated (not necessarily seen) than the other art forms and powerful in the rendering of constructed realities, I hold strong to the belief that as spectators, we must pay attention to the images we consume. We need to ask of the films we watch, What

is actually being broadcast to mass audiences via the images? For example, *Precious's* mother is a horrible and powerful image without mitigation, a negative character whose tragic flaw remains hidden. How much better a film, and how much more informative about the Black consciousness if the character had been portrayed with identifiable human traits.

Other issues that resonate throughout

the film and are equally troubling because the information they disseminate is faulty: lighter skinned or white people know how to eat well; they are more positive characters as compared with the darker skinned people; food is a weapon, used to torture Precious. During our debate, Mr. Crouch encouraged listeners to celebrate the fact that Black characters are simply on the screen at all, because except for a handful of popular Black stars this is not a frequent occurrence. I argued that because of that fact, the images take on more meaning and must be examined in a larger context. The images in *Precious*, I believe, whether intentional or not, take us back to the mammy character in early American films.

So the question is, What is the take-away from the film? The idea of education and books as an escape from drudgery and torture?

Or confusion over the motivation of a sadistic mother? Will it increase or decrease stereotyping? And is there a place for a film, however flawed, in institutions that presume to preserve the arts and with them, the culture of society? Surely, giving these films a contemporary mass audience rather than occasional private viewings is essential for the life of the art form as well as for a better understanding of our world.

Starting a collection

There are many ways to build a film collection that creates a dialogue between the images in films and the people who watch them, that connects past images to present ones and that represents the wide range of images created over the past 100 years.

Here are some important films, some of which were discussed in *Black Camera: Home of the Brave* (1949); *Lost Boundaries* (1949); *Pinky* (1949); *Imitation of Life* (1959); *To Kill a Mockingbird* (1962); *Nothing But a Man* (1965); *In the Heat of the Night* (1967); *Guess Who's Coming to Dinner* (1968); *The Learning Tree* (1969); *Shaft* (1971); *She's Gotta Have It* (1986); *Hollywood Shuffle* (1987); *To Sleep With Anger* (1990); *Daughters of the Dust* (1991); *Hollywood Shuffle* (1987); and *Menace II Society* (1993).

There are many sites available to assist with the investigation of the 100+ year history of Black images:

Black Classic Movies (www.blackclassicmovies.com/)

Amazon (www.amazon.com/Real-Black-Movie-Classics/lm/VOLFT34LHH7X)

Blockbuster (<http://www.blockbuster.com/browse/collections/africanAmerican.fullList>)

One can also look at the body of work of individual artists such as:

Spike Lee (<http://www.imdb.com/name/nm0000490/>), or the works of Sidney Poitier (<http://www.imdb.com/name/nm0001627/>), or Hattie McDaniel (<http://www.imdb.com/name/nm0567408/>).

Oscar Micheaux is essential, as he is often referred to as the father of Black filmmaking (<http://www.naacp.org/pages/naacp-history-Oscar-Micheaux>).

There are several texts, some catalogs, that can be used to explore these films:

Donald Bogle's *Blacks in American Film and Television* (<http://www.amazon.com/Blacks-American-Films-Television-Encyclopedia/dp/0671675389>),

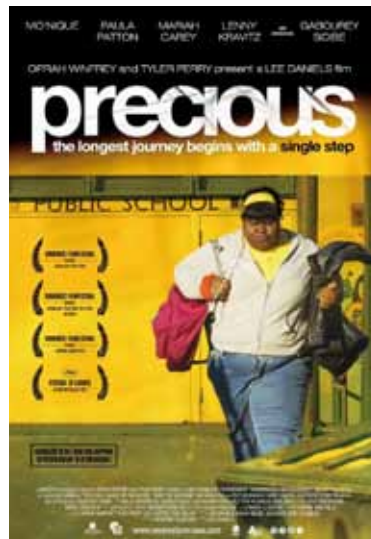
Thomas Cripps' book, *Slow Fade to Black* (<http://www.amazon.com/Slow-Fade-Black-Galaxy-Books/dp/0195021304>),

Frame by Frame: A Black Filmography (<http://www.amazon.com/Frame-Black-Filmography-Pt/dp/0253211263>),

Frame by Frame II: A Filmography of the African American Image, 1978-1994

(<http://www.amazon.com/Frame-II-Filmography-American-1978-1994/dp/0253211204>, and my own book, *Contemporary African American Cinema* (<http://www.amazon.com/Contemporary-African-American-Cinema-History/dp/0820455172>). □

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Remembering 9/11

Several exhibits in New York City are indicators of the infinite variety that remembrances of 9/11 have taken: raw and explicit, documentary-like, serene and detached. Three exhibitions, at the **School of Visual Arts**, the **International Center of Photography**, and **MoMA PS1**, are examples in point.

"Here is New York: Revisited" at the School of Visual Arts, is a 10-year-old presentation of a collection of harrowing photographs taken by both amateurs and professionals at the scene recording the attack and the aftermath. They were gathered together at two storefronts in SoHo, clipped to wires like laundry on a clothesline, and shown in their excruciating reality. The present showing is a selection of 300 of the 6,500 images that were finally submitted, hung in the same clothesline fashion, and evincing the same raw, devastating effect.

"Remembering 9/11" at the International Center of Photography turns viewers toward the aftermath and recovery, the twisted steel, the thousands of workers, the mementoes collected by observers, aerial views of the site, the collections of wreckage preserved for later display in a National September 11 Memorial and Museum.

"September 11" at MoMA PS1 eschews documentation and relies on the connection between art and the human condition. Some two-thirds of the works on exhibit were made before the event. In contrast to the explicit images that were made after 9/11, they intimate the presence of death and destruction through more subtle means.

Pixel Perfect

A microscopic device that fits on the head of a pin containing no lenses or moving parts and costing pennies to make—a digital age Brownie camera—has been developed in the lab of an assistant professor of electrical and computer engineering at **Cornell University**. The device could revolutionize an array of science from surgery to robotics.

One-half millimeter on each side and 100th of a millimeter thick, the camera resolves images about 20 pixels across—not portrait studio quality, but enough to shed light on previously hard-to-see things.

100 Beaux-Arts Years

The **New York Public Library** opened in its now landmark building (now called—by some—the Stephen A. Schwarzman Building) one hundred years ago. To celebrate: "Celebrating 100 Years," a major exhibition of 250 of its more thought-provoking objects from the collection, including the first Gutenberg Bible acquired in the Americas. Also on view: dance cards, dime novels, and John Coltrane's handwritten score of *Lover Man*. To highlight the changes in the way information has been

recorded over time are samples of the library's collection of Sumerian cuneiform tablets (c. 2300 BCE), and selections from the 740,000-item Digital Gallery.

Re-Openings

The **New-York Historical Society**, closed since February of this year for major renovations, re-opens in November with new exhibitions, permanent installations, and galleries. Together with the ongoing "New York: A Portrait of the City," which offers visitors historic images of the city and its inhabitants, the society will reintroduce part of its collection of John James Audubon's 435 water-colors that later appeared in *The Birds of America*. In addition, "Making American Taste: Narrative Art for A New Democracy" (Aug. 19, 2012) casts new light on the history of American art and the formation of American Cultural ideals from the 1830s to the late 1860s.

After a year of major expansion and renovation that added 7,900 square feet to the museum, the **Allentown Art Museum of the Lehigh Valley** (PA) re-opens to the public. Within the new and modernized façade that incorporates the portico of a 1901 church building, the inaugural exhibition "Shared



Treasure: The Legacy of Samuel H. Kress" (Jan. 15, 2012) offers to all comers selections from the museum's permanent collection and other borrowed works.

New Museum in California

Saint Mary's College of California announced a new home for the college's Hearst Art Gallery and the William Keith Gallery with the establishment of the **Saint Mary's College Museum of Art**. To mark the opening the new museum unveils a major exhibition by California's 19th-century landscape painter William Keith. "The Comprehensive Keith: A Centennial Tribute" (Dec. 18) features part of the college's extensive collection of Keith paintings.

Center: Andrew Wyeth, *The Wales Farm*, 1967. Watercolor on paper. 2011 acquisition, Vero Beach Museum of Art, FL

Locals Only

A Locals Only Gallery at the **Salt Lake Art Center** (UT) is the center's newest initiative to promote local artists as they engage the contemporary art world. "Bild: Jared Lindsay Clark" (Dec. 17) is the inaugural exhibition that features a monumental site-specific installation made from scavenged materials.

2011 Infinity Award Winners Announced

The **International Center of Photography** (NY) announced the recipients of the 27th Annual Infinity Awards, which are widely recognized as a leading honor for excellence in the field of photography. "Infinity Award recipients are dedicated to exploring photography's cultural influence and how it opens new opportunities for communication and personal expression," states ICP Director Willis E. Hartshorn. "This year's recipients capture the importance of how photography shapes our sense of history in an ever more image-conscious world."

This year's winners are:
Lifetime Achievement: Elliot Erwit
Cornell Capa Award: Ruth Gruber
ICP Trustee Award: The Durst Family

Young Photographer: Peter van Agtmail
Writing: Gerry Badger, *The Pleasures of Good Photographs*, and Alec Soth, *From Here to There: Alec Soth's America*
Art: Abelardo Morell
Photojournalism: Adrees Latif
Applied/Fashion/Advertising Photography: Viviane Sassen

Erwit's and Gruber's work are featured in two exhibitions at ICP beginning at the end of May.

Inventory Reaps Benefits

A collections inventory, conducted as the result of a \$144,578 Museums for America grant from the Institute of Museum and Library

Services (IMLS), will allow the **Washington County Museum of Fine Arts** (MD) to provide better access to its collections. The project includes collections planning, collections security and safety, database conversation, photography, and documentation. Only five Maryland organizations received an award this year. At the **Goldstein Museum of Design** (MN), a similar grant from the IMLS is enabling the museum to implement phase two of its ongoing project "Design for Everyone: Increasing Access to Collections," which provides detailed visual access to collection items that otherwise would be damaged by handling and exposure.

Says IMLS Director Susan Hildreth: "We are pleased to support museums through investments in high-priority, high value activities that benefit communities throughout the U.S. These museums, small and large, will help to educate and inspire the public for years to come."

Museums for America is the IMLS's largest grant program for museums, supporting projects and ongoing activities that build museums' capacity to serve their communities.

Museums for America grants strengthen a museum's ability to serve the public more effectively by supporting high-priority activities that advance the institution's mission and strategic goals. The grants are designed to be flexible: funds can be used for a wide variety of new or ongoing museum activities and programs such as improvement of institutional infrastructure, planning, management of collections, public access, professional development, purchase of equipment or services, research and scholarship, public programming and exhibitions, development and/or implementation of education programs, or efforts by museums to upgrade and integrate new technologies into their overall institutional effectiveness.

The IMLS is the primary source of federal support of the nation's 123,000 libraries and 17,500 museums. Its mission is to create strong libraries and museums that connect people to information and ideas. It works at the national level and in coordination with state and local organizations to sustain heritage, culture, and knowledge; enhance learning and innovation; and support professional development. [For more about the IMLS, go to www.imls.gov.]

Young Architects Program Goes International

For the first time the **Museum of Modern Art (NY)** and **MoMA PS1 (NY)** are partnering with another institution in Rome to create the first international edition of the Young Architects Program, which has been in place for 12 years.

The Museum of Modern Art, MoMA PS1, and the National Museum of XXI Century Arts of Rome announce a young firm called Interboro Partners of Brooklyn, NY, as winner of the 12th annual Young Architects Program (YAP) in New York, and stARTT, of Rome, as the winner of the first annual YAP_MAXXI Young Architects Program in Rome.

For these many years, the program has been committed to offering emerging architectural talent the opportunity to design and present innovative projects for a temporary, outdoor installation at MoMA PS1 that provides shade, seating, and water, is sustainable, and recyclable. Interboro Partners designed a temporary urban landscape for the 2011 Warm Up summer music series in MoMA PS1's courtyard. stARTT was chosen to create an innovative event space in the MAXXI piazza. Both installations opened in June.

Serra Travels to California

As a precursor to the inaugural installation in 2016 of the Fisher Collection in the expanded San Francisco Museum of Modern Art, Richard Serra's *Sequence* has established residence at the **Cantor Arts Center** at Stanford University (CA). It will remain on view, outdoors for the first time since its creation in 2006, for the five years until the SFMoMA opens.

Transporting the piece (it measures 67 feet long, 42 feet wide, and 13 feet high, is composed of contoured steel, and weighs more than 200 tons) from Los Angeles, where it has been on exhibit since 2008, to Stanford required a dozen wide-body flatbed trucks and specialists in the rigging of objects on this massive scale.

Michelle Obama Initiative

The **DeCordova Sculpture Park and Museum (MA)** announced its link to first Lady Michelle Obama's initiative "Let's Move! Museums & Gardens," a partnership with the Institute of Museums and Libraries. "Let's Move" is a comprehensive plan dedicated to solving the challenge of childhood obesity within a generation by encouraging activity and healthy eating. The "Museums & Gardens" concept was launched a year later, this year, to provide opportunities for millions of museum and garden visitors to participate in physical activity through interactive exhibitions and programs. Its aim: to sign up 2,000 museums and gardens and reach over 200 million visitors in the next year.



Rembrandt Harmenz, van Rijn, *Four Studies of Male Heads*, c. 1636. Brown ink and brown wash on antique laid paper. In "Drawings by Rembrandt, his Students and Circle," Bruce Museum, CT

DeCordova's programs such as "Yoga in the Park," and classes like "Moving through Art" are steps in the right direction. In addition, its 35-acre park encourages walking, running, and playing.

Grants from NEA Change Communities

Our Town grants from the National Endowment for the Arts are awarded nationwide to museums involved in creative "placemaking" projects in which partners from both public and private sectors come together to strategically shape the physical and social character of a neighborhood, town, city, or region around arts and cultural activities.

The **Nicolayson Art Museum (WY)** announced that it will receive \$50,000 for the program "Housing the Art of Possibility in Casper," a partnership between the museum, the city of Casper, the Wyoming Community Development Authority, and the private developer of a housing project that will feature 26 one-bedroom units and another 16-unit development. The grant is one of 51 offered by the NEA.

Chairman of the NEA Landesman says, "Communities across our country are using smart design and leveraging the arts to enhance quality of life and promote their distinctive identities. In this time of great economic upheaval, Our Town provides communities an opportunity to reignite their economies."

"We are excited to be partnering with these organizations to bring public art to the community for everyone to experience and enjoy," says Nicolayson Executive Director Connie Gibbons.

"As a partner with the museum, the Wyoming Community Development Authority, and a local developer, we are supportive of the installation of public art at the location described in the grant application," says Casper Mayor Paul Bertoglio.

Rose Art Museum Settles Dispute

The Art Newspaper has reported that the saga of Brandeis University's **Rose Art Museum (MA)**—the 2009 decision by university trustees to sell the collection and the succeeding controversy and legal maneuvering—ended when the university announced the settlement of a lawsuit filed by museum supporters and the promise to keep the museums open without putting any of its art up for sale.

Brandeis University President Fred Lawrence was quoted: "The Rose remains open, and it has an important role to play in the life of Brandeis. There are no plans to sell art." Lawrence, however, could not rule out other options being considered, among them that the museum might raise money by renting out part of its collection.

Performing Artists Back in NYC

Performa, the non-profit performing arts organization, announced the coming of artists to New York City during its fall biennial (Nov. 1-21). Twelve commissioned performances by emerging and established artists will take place in venues across the city: a multi-part theatrical performance, a work that combines video and sculpture, and other performance pieces. More

than 100 artists are scheduled to participate in the offerings during the organization's three week run.

International Liaisons

The **Walters Art Museum** (MD) has signed a memorandum of cooperation with the Roemer and Pelizaeus Museum in Hildesheim, Germany. Lengthy talks between the leaders of the two institutions resulted in an agreement that includes exhibition exchanges, professional development opportunities for museum employees including staff exchanges, long-term loans of art, and discussions of museum best practices.

"This agreement will benefit our two museums and give visitors the chance to see wonderful art that they would not otherwise have the chance to experience," said Walters' Director Gary Vikan.

Among the shared exhibitions, "Secrets of the Universe: The Egyptian Book of the Faiyum" will be on view at both museums. In it, ancient Egyptian art and artifacts illustrate how the universe was created, how it functions, and what the Egyptians did to sustain it.

Regine Schulz, current Walters' curator of ancient art and director of international curatorial relations, is the new director of the Roemer and Pelizaeus Museum. Schulz was elected to the Executive Council of the International Council of Museums at the triennial meeting in Shanghai last November and was formerly the chairperson of the International Committee of Egyptology.

For the first time ever, a selection of paintings and tapestries from the Uffizi Gallery in Florence, Italy, is coming to the United States for a national tour. Venues for the exhibition "*Il Pane degli Angeli* (Offering of the Angels)" are the **Museum of Art**, Fort Lauderdale, FL (Nov. 20-Apr. 8, 2012); the **James A. Michener Art Museum**, Doylestown, PA (Apr. 21, 2012-Aug. 11, 2012); the **Chazen Museum of Art**, Madison, WI (Aug. 18, 2012-Nov. 12, 2012); and the **Telfair Museum**, Savannah, GA (Dec. 15, 2012-Apr. 1, 2013).

All 40 works—paintings and tapestries—in the exhibition are related to two subjects: angels and the Eucharist. All are joined together by the theme of forgiveness.

Getty Supports Southern Cal Arts

For six months, from now through April 2012, due to support from the Getty initiative "Pacific Standard Time: Art in L.A. 1945-1980," some 60 art institutions are highlighting the rich history of contemporary arts in southern California through exhibitions, performances, and educational programs. "Peace Press Graphics 1967-1987" at the **University**



Art Museum at California State University, Long Beach, is one of those exhibitions, which is also being held in conjunction with the B-Word Project (Banned-Blacklisted-Boycotted: Censorship and the Response to it), a CSULB campus-wide series of programs exploring censorship.

Museum Moves in Iowa

The **National Czech & Slovak Museum & Library**, Cedar Rapids, Iowa, began its weighty journey in June. A structural moving company pivoted the 1500-ton flood-damaged building so that the façade facing the river became the front side and vice versa. Once thus relocated, the building was elevated to its final height 11 feet above where it sat

before, and 3 feet above the level of the 2008 flood. It was then rolled on to the new foundation and finally set down and secured in place.

CEO/President Gail Naughton said, "Live webcams on www.NCSML.org allows viewing around the clock for the many people around the world interested in viewing all the activity. We are excited that this exceptional moment in the museum's history is finally coming to fruition. The expansion and renovation of this museum and library is a major milestone in flood recovery and an historic event for the city and the state of Iowa."

Public Programming Awarded

The **Woodson Art Museum** (WI) received the Association of Midwest Museums' 2011 Best Practices Award for public programming. The award praised the museum for developing programs for all ages and stages of life—from Art Babies for the youngest visitors to

SPARK! for older adults with memory loss and their care partners.

Struggle for Survival

Frank Gehry's quirky little structure, the **Ohr O'Keefe Museum of Art**, Biloxi, Mississippi, opened to a bemused local population. Some loved it. Some hated it. Some wondered if it would succeed in the Gulf Coast environment.

The little museum went through natural disaster (Hurricane Katrina) and man-made disasters (the Gulf oil spill and the failing economy), and now is almost out of cash. The waning tourist trade, higher operating costs than initially expected, and less city support than it had counted on have contributed to its present emergency status. Crippling expenses are another factor: simply keeping the galleries below 30 percent humidity in a climate where the humidity can reach 90 percent costs record amounts every month.

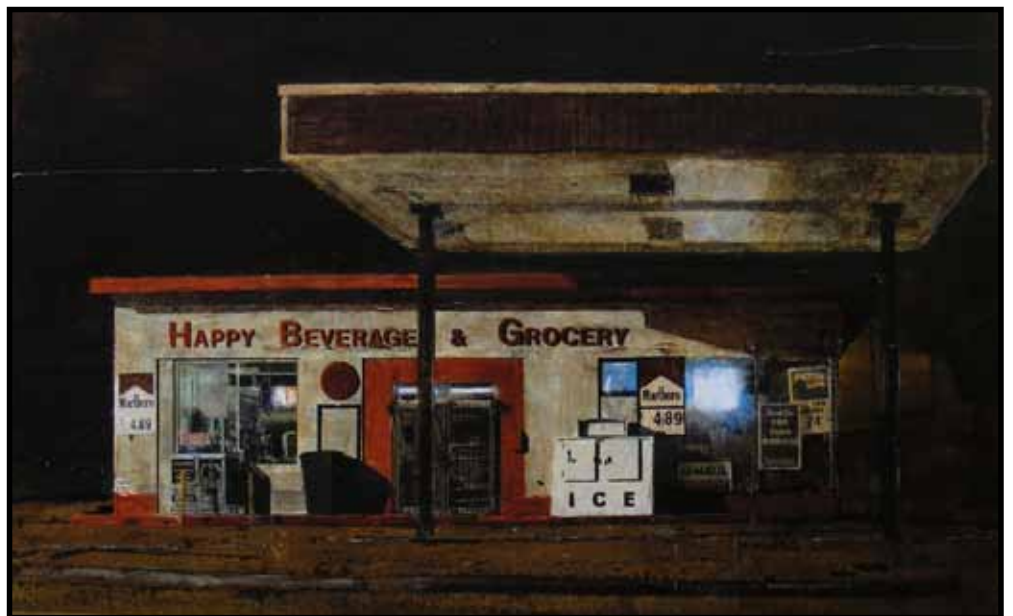
An emergency infusion by the museum's namesake, local businessman Jerry O'Keefe, requests to several possible donors, and a major fund-raiser planned for this fall could help. But the museum is only partially finished; three of five buildings are open, and another is scheduled for early spring. Rotating exhibitions contribute to the interest of the museum, the central collection of which is glazed ceramics by George Ohr, the "mad potter of Biloxi."

Larry Clark, president of the museum's board says: "The sad part is we have the money in the bank to finish the campus. We are hoping that tourism in our area rebounds and we can get assistance from the city." But the city is broke, says Mayor A.J. Holloway. "We help them as much as we can, but the financial condition of the city is real tough right now. We don't have any surplus."

Civic leaders and others hope for what they are calling the "Bilbao effect": the arrival of thousands of art tourists to help revive the town. □

Center: Iranian, Northern Iran, *Vessel with two feet*, 1000-800 BCE. Ceramic. In "Wine and Spirit," Mount Holyoke College Art Museum, MA

Below: Rachel Herrick, *Something in the Slushies*, 2010. Acrylic and polymer emulsion transfer on vintage flour sack on board. In "ReLocations," Green Hill Center For North Carolina Art, NC



The Artist

Walker Evans (1903-1975) captured a place in American social, cultural, and artistic history with his images of the Great Depression. The photographs, particularly those of rural Southern sharecroppers, launched his career and remain among the most iconic images of American art. Ensuing years, however, have been largely overlooked. During the 1940s, 50s, 60s, and 70s, when he lived in Connecticut and taught at Yale University, recurring artistic themes involved economic hard times, local identities, and the beauty in common things. He was ever a “lyric documentarian”; his photographs, purported to be straight photography, were edited and printed taking into account the viewers’ experience of his work. He was a creator, editor, and collector/curator.

Evans’s most highly acclaimed work, *Let Us Now Praise Famous Men*, published in 1941 was hailed by the New York Public Library as one of the most influential books of the 20th century. From the 1940s into the 1960s, Evans worked for *Fortune* magazine as a photo editor, coupling his images with short essays on a broad variety of subjects. He was a collector of common objects as well as their images, and curated his collections in personal displays throughout his home: signs, postcards, driftwood, tools were examined and recast as works of art.

When Polaroid developed the first instant print cameras, Evans was an early enthusiast; he kept the camera close at hand, producing more than 2,500 instant color prints in the final years of his life. “I bought that thing as a toy, and I took it as kind of a challenge,” he said. Scholars rejected these images as serious work for decades. But today, they could be considered as part of his oeuvre and as objects that he was eager to collect.

[“*The Exacting Eye of Walker Evans*” is on view at the Florence Griswold Museum in Old Lyme, CT through Jan. 29, 2012]

The Collector

Albert C. Barnes of Philadelphia and Lower Merion Township, Pennsylvania (1871-1951) was an American chemist and art collector. Early on, after a modest childhood as the son of a butcher turned letter-carrier (his father lost an arm in the Civil War) and a devout Methodist mother who took her son to African-American revival meetings, he put himself through the University of Pennsylvania by tutoring, boxing, and playing semi-professional baseball.



Walker Evans, *Brookfield Center, Ct., 1931*. Gelatin silver plate, In “*The Exacting Eye of Walker Evans*,” Florence Griswold Museum, CT

At age 28, in partnership with German chemist Hermann Hille, he developed a silver nitrate antiseptic that the two sold as Argyrol. Barnes proved himself a master at marketing, selling his product directly to physicians, and subsequently selling it abroad. Within five years profits reached \$250,000, today’s equivalent of several millions. He soon bought out his partner, then, in 1929, sold his business for a huge sum. Just avoiding the stock market crash, he also avoided competition with the new antibiotics that were to put Argyrol out of business.

The beginning

The 1930s saw the beginning of his collecting. His first acquisition was effected by and old high-school classmate, William Glackens. Glackens was commissioned by Barnes, with the \$20,000 he gave him, to buy several contemporary paintings in Paris. The 20 paintings that Glackens purchased became the beginning of the Barnes collection.

Later, Barnes was introduced to Gertrude and Leo Stein through whom he met the major artists working in Paris and, because of the prevailing economic conditions, was able to purchase art at bargain prices. In the words of a misanthrope, he said: “Particularly during the Depression, my specialty was robbing the suckers who had invested all their money in flimsy securities and then had to sell their priceless paintings to keep a roof over their heads.”



Matisse, *The Dance II*, a 47-foot mural specifically commissioned to span the three arches in the main gallery of the Barnes Foundation.

The foundation

In 1925 Barnes created the Barnes Foundation as an educational institution in a new Paul-Cret-designed building in Lower Merion (PA). He believed that public education and museums were flawed institutions and that the history of art was immaterial to the appreciation of art and the creative instinct. He created the foundation for the benefit, he said, of students.

His close connection to African-American culture through his mother led to, first an admiration of the artists and writers of the Harlem Renaissance, and later to his friendship with and subsequent appointment of Horace Mann Bond, president of Lincoln University, as primary functionary in the running of the collection after his death.

During his lifetime, Barnes’ rules limiting access to the collection resulted in several famous refusals: it is said that James Michener was admitted only by posing as a steelworker; in another incident, Barnes is said to have refused admission to T.S. Eliot with one word, “Nuts.” They also led to the financial difficulties facing the collection today.

The new development

Recently, *The Art Newspaper* reported that “Argyrol Pharmaceutical promises that an injection of cash from its future revenues—10% of profits—could be a cure for the Barnes Foundation’s financial difficulties, which first prompted the relocation.

“Argyrol, an antiseptic, ‘can treat sexually transmitted diseases,’ according to Christine McKinney, who owns the trademark to Argyrol’s essential molecule. In a startling claim, the company marketing the drug says that it attacks genital herpes and HIV, besides treating eye infections and acne, foreseeing a potential global market.” (In 1902, Argyrol was widely used to treat infections, particularly gonorrhea.)

McKinney and her partner claim that the \$150 million building could be “repurposed.” Opponents of the collection’s move doubt the validity of the proposal, calling it a marketing tactic. □

California

University Art Museum, California State University, Long Beach □ “Peace Press Graphics 1967-1987: Art in the Pursuit of Social Change” (Dec. 11) Political posters produced by Peace Press, a print collective in Los Angeles born out of the necessity of finding a voice for progressive groups in southern California before Facebook, Twitter, e-mail, copy shops, and cell phones.

Oakland Museum of California □ “Love and Lost: Dias De Los Muertos” (Dec. 11) Installation that throws light on the importance of *ofrendas* and the intimate spaces that house them. □ “A Walk in the Wild: Continuing John Muir’s Journey” (Jan. 22, 2012) Interactive exhibition focuses on a radical environmentalist. □ “Michael McMillen: A Retrospective Survey” (Jan. 1, 2012) Mixed-media installations, sculptures, paintings, and films.

Crocker Art Museum, Sacramento □ “Clayton Bailey’s World of Wonders” (Jan. 15, 2012) Eccentricities in clay and metal including early-career ceramic critters, “exploding pots,” life-sized robot sculptures, and ray guns from discarded aluminum.

Santa Anna College Gallery, “Mysterious Objects: Portraits of Joan Quinn” (Nov. 1) The same person portrayed by many artists including Basquiat, Mapplethorpe, Hockney, Ruscha, and others.

Orradre Library, Harrington Learning Commons, Sobrato Technology Center, Santa Clara University □ “The Missing Peace” (Dec. 14) A portion of the full collection of works by artists from around the world who give their perspective on the Dalai Lama and his endeavors as statesman, philosopher, politician, holy man, visionary, and peacemaker.

Cantor Arts Center, Stanford University □ “Rodin and America: Influence and Adaptation 1876-1936” (Jan. 1, 2012) An examination of the master’s profound impact on American art and artists who assimilated, transformed, and finally rejected the ideas that they discovered in his sculptures and drawings during his lifetime and thereafter. □ “Rodin and the Dancing Body” (Dec. 16) Archival film featuring Isadora Duncan, Rodin’s dance muse, and students re-enacting her dance movements. □ “The Drawings of Auguste Rodin” (Nov. 20) Six of the so-called black drawings. □ “Real and Unrealized Ideas for Sculpture II” Number two of a two-part series of designs and documents for large-scale outdoor artworks. □ “Camera Work: From Landscape to Cityscape” Early 20th-century photogravures by Stieglitz, White, Steichen, Strand, and others. □ Through Dec. 4: “Portraiture, Social Life, and Allegories: 17th-Century Dutch and Flemish Prints” Artists exploring social change; “Lithography: Creative Printmaking” 19th-century examples of the new popular medium for commercial and fine art.

Haggin Museum, Stockton □ “The Allure of Water” (Jan. 22, 2012) 23rd exhibition and sale of the efforts by the *Plain-Air Painters of America*; include every form of water from

rain to glaciers, swamps, fountains, waterfalls, and more.

Connecticut

Florence Griswold Museum, Old Lyme □ “The Exacting Eye of Walker Evans” (Jan. 29, 2012) Post-Depression works by the great chronicler of the Great Depression.

Bruce Museum, Greenwich □ “Drawings by Rembrandt, his Students, and Circle: From the Maida and George Abrams Collection” (Jan. 8, 2012) In addition to the drawings: an investigation of the function of drawings in Rembrandt’s studio and their relationship to his teaching practices. □ “I Spy: A Book of Picture Riddles” (Jan. 29, 2012) The world of Walter Wick, photographer and author of the children’s book series, *I Spy*.

New Britain Museum of American Art □ “The Yankee Spirit: Highlights from the New Britain Museum of American Art” (Oct. 29) Homer, Whistler, Rockwell, O’Keeffe, and many others.

District of Columbia

Smithsonian National Museum of African Art □ “African Mosaic: Celebrating a Decade of Collecting” (through 2011) Museum purchases and gifts: a glimpse into the collecting opportunities and decisions that exist for art museums.

Florida

Boca Raton Museum of Art □ “The World According to Federico Uribe” (Dec. 4) Everyday objects into art: intricate constructions from shoes, pencils, shoelaces, and the like. □ “Outsider Visions: Self-Taught Southern Artists of the 20th Century: (Jan. 8, 2012) It’s called many things: outsider, visionary, self-taught, autodidact, vernacular, folk art; it’s by rural and urban artists alike, from a variety of ethnic and cultural backgrounds, about subjects ranging from politics to social commentary, UFOs, daily life, sex, personal obsessions, and more. It’s all captivatingly here.

Museum of Fine Arts, St. Petersburg □ “Story as Symbol: Dutch and Flemish Paintings from the Collection of Dr. Gordon and Adele Gelbert: (Dec. 4) Biblical tales, mythological subjects, portraits, street scenes, sea- and landscapes, and still lifes, all from 16th- and 17th-century northern Europe. □ “The New York School: Selections from the Gollay Collection” (Nov. 27) Standouts are works by Motherwell and de Kooning among others. □ “Four Portfolios of the Twentieth Century: Archipenko, Gropper, Evans, and Doisneau” (Nov. 13) Lithographs and photographs: Archipenko’s Wasmuth portfolio (1921) created after his break with the Cubists;

Gropper’s color lithographs (1973) illustrate the Watergate scandal; Doisneau’s photographs capture Paris and its environs (1944-1972); Evans photographs, published posthumously, created under the WPA (1930s), spotlight images of the South.

Vero Beach Museum of Art □ “Inspired by Nature: Celebrating the Beauty and Complexity of Trees” (Jan. 8, 2012) Videos and photographs inspired by some of nature’s wonders. □ “In the Tradition of Wyeth: Contemporary Watercolor Masters” (Jan. 15, 2012) Works that reflect the influence of Andrew Wyeth, who made watercolors and deep feeling respectable in the art world: “...to be interested solely in technique would be a very superficial thing....”

Georgia

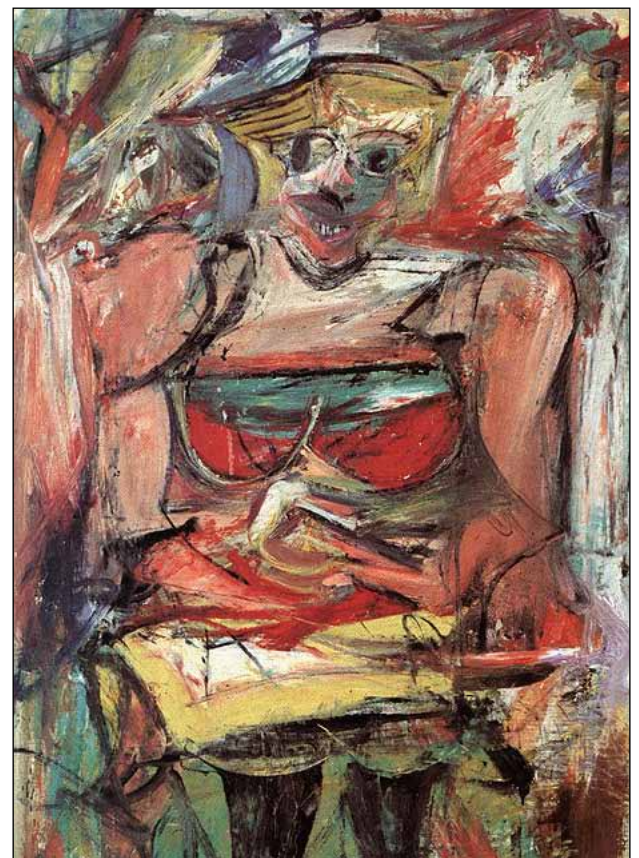
Morris Museum of Art, Augusta □ “Preservation of Place: The Art of Edward Rice” (Nov. 20) Retrospective: land- and cityscapes. □ “Down South: Paintings by Art Rosenbaum, Photographs by Margo Newmark Rosenbaum” (Nov. 6) Drawings and photographs accompany recordings of songs and hymns of the South. □ “Color Photography in the South” (Jan. 9, 2012) The whole range of subject matter from important Southern photographers.

Hawai’i

University of Hawai’i Art Gallery, Manoa □ “East-West Ceramics Collaboration V: The Exhibition” (Dec. 9) Artists from Pacific Rim countries show new works in clay.

Illinois

Smart Museum of Art, University of Chicago □ “Vision and Communism” (Jan. 22, 2012) Posters, photographs, and maquettes dating from the Cold War; an artist’s unique vision



Willem de Kooning, *Woman V, 1952-53*. In “de Kooning,” Museum of Modern Art, NY

that differed from the common propaganda images of the Soviet Union.

Krannert Art Museum, University of Illinois, Urbana-Champaign □ “Makeba!” (Dec. 30) Record covers and artifacts that chart the travel history of Miriam Makeba, her music and her image.

Kansas

Ulrich Museum of Art, Wichita State University □ Through Nov. 27: “Terry Evans: Matfield Green Stories” Photographer Evans focuses on the small town of Matfield Green (population 50) nestled in the Kansas Flint Hills, first from 1990 to 1998, then from 2008 to 2010; “Ulrich Project Series: Anne Apleby” Painted abstractions resulting from the study of light and color.

Maine

Portland Museum of Art □ “Madeleine de Sinéty: Photographs” (Dec. 18) The everyday lives and public events of those who reside in obscure rural corners of the world.

Saco Museum, Saco □ Through Nov. 13: “Drawn from the River: Drawings by Artists of the Saco River Valley” 19th-century local artists’ output, primarily made as a means of marketing their more expensive paintings; “Christy Bergland: Late Seasons of Great Pond” Series of landscape drawings in a variety of media.

Maryland

Walters Art Museum, Baltimore □ “Lost and Found: The Secrets of Archimedes” (Jan. 1, 2012) An exhibition that tells the tale of the great work by the Greek mathematician Archimedes, which were erased and overwritten by a priest, Johannes Myronas, in 1229. Some 2000 years later, experts from the Walters restored and read the erased texts. □ “Vessantara: A Thai Story” (Dec. 11) Paintings that illustrate the story of a charitable prince who gives up all he has and in return is rewarded by the return of his wife and children, the restoration of his kingdom, and transcendent understanding. □ “Living by the Book: Monks, Nuns, and Their Manuscripts” (Jan. 22, 2012) A look into the life of the monastery as told through the variety of books that were created, used, cherished, glossed, and worn down by those who lived there over the centuries. □ “Puzzles of the Brain: An Artist’s Journey Through Amnesia” (Dec. 11) An artist’s work in words and images on paper following severe brain damage and what it shows about memory, creativity, and the human spirit. □ “Revealing the African Presence in Renaissance Europe” (Jan. 20, 2012) Renaissance art exposes the many roles played by Africans.

Washington County Museum of Fine Arts, Hagerstown □ “The Wyeth Family of Artists” (Jan. 15, 2012) Works by members of the family, the extended family, and regional artists. □ Through Jan. 22, 2012: “Rustica: Robert Patierno” Printmaker, draftsman, and painter brings his graphic compositions to the museum. □ “Valley Art Association” (Jan. 22,

2012) Works by artists of the association. □ “Preserving Likenesses” (Feb. 12, 2012) This two part series has been on view since Feb. 2011, showing how American artists presented the changing faces and landscapes of the U.S. in five areas of art: The Famous and the Ordinary, In Awe of Nature, Telling Stories, Domestic Pleasures, and Settling In.

Massachusetts

Institute of Contemporary Art, Boston □ “Anthropocene Extinction: A Site-specific Installation by Swoon” (Dec. 30) Street artist Swoon covers the museum’s “artwall” with 40-foot high, floor to ceiling work made from cut paper that connects sculptural elements such as a 200-pound bamboo figure.



Madame Chiang Kai-shek, *Chinese Orchid for Spring*. Watercolor. In “Five Watercolors by Madame Chiang Kai-shek,” Davis Museum, MA

McMullen Museum of Art, Boston College, Boston □ “Making History: Antiquaries in Britain” Dec. 11) Treasures from London’s Society of Antiquaries, including manuscripts of the Magna Carta (1225), the Winton Domesday Book, and royal portraits—a timeline of British history.

Museum of Fine Arts, Boston □ “Degas and the Nude” (Feb. 5) See here academic studies, sexual imagery, scenes of daily life in the context of the artist’s forbears, contemporaries, and followers; also on view: Picasso, Matisse, Delacroix, and Ingres. □ “Global Patterns:

Dress and Textiles in Africa” (Jan. 8, 2012) The artistic output of 19th- and 20th-century African weavers, dyers, bead embroiderers, and tailors that linked the continent with the outside world by the use of imported materials and styles into indigenous visual vocabulary.

Fullercraft Museum, Brockton □ “Furniture Divas: Recent Work by Contemporary Makers” (Oct. 30) A celebration of the accomplishments of contemporary women in the field of studio furniture.

Sandwich Glass Museum, Brockton □ “Kitchen Dreams” (Oct. 30) Wall relief sculptures of glass and aluminum.

MIT List Visual Arts Center, Cambridge □ “Image Transfer” (Jan. 13, 2012) Samples of the technologies that make it possible for artists to produce multiple versions of an original design: letterpress, intaglio, lithography, screenprinting, photography, video. □ Through Dec. 31: Hans Haacke, 1967” Works from Haacke’s solo 1967 exhibition at MIT are brought together again for the first time in forty-four years. His work explores systems, both natural (such as geological and meteorological) and social (including governmental and corporate); “Otto Piene: Lichtballett” Light-based sculptural works.

Cahoon Museum of American Art, Cotuit □ “Rose Mosner” (Oct. 30) Victorian-like collages. □ “Anne Ierardi” (Dec. 30) Bright colors express artists’ imaginative powers. □ “Celebration of Life” (Nov. 30) Victorian attitudes about death expressed by contemporary artists. □ “Portraits and Their Lives” (Nov. 8-Dec. 30) The result of research on the identities of portraits in the museum’s collection.

Cape Cod Museum of Art, Dennis □ “Men and the Sea: Works by Frank Cardozo Nicholas” (Nov. 27) The fishermen who sailed the fearsome North Atlantic waters from Newfoundland to Long Island in wooden schooners at the turn of the 20th century. □ “From New Jersey to Cape Cod” (Dec. 4) □ “Directions: Works by Cindy Kane” (Nov. 13) Maps that describe political trends and the world around us. □ “America the Beautiful: A Collaboration between Painters and Fiber Artists” (Dec. 11) Interpretations of phrases from the song *America the Beautiful*.

DeCordova Sculpture Park and Museum, Lincoln □ “Temporary Structures: Performing Architecture in Contemporary Art” (Dec. 31) Artists and collaborators who merge performance strategies and architectural subject matter to explore our built environment and the psychology of space.

Beard and Weil Galleries, Wheaton College, Norton “Axis Mundi: Levittown” (Nov. 4) Multi-media sculptural installation.

Peabody Essex Museum, Salem □ “Painting the American Vision” (Nov. 6) Hudson River-School painters including a newly acquired Kensett.

Mount Holyoke College Art Museum, South Hadley □ “Wine and Spirit: Rituals, Remedies, and Revelry” (Dec. 12) From a Neolithic pot dated 5400–5000 BCE to a 2009 painting: paintings, sculpture, ceramics, the graphic arts, and coins from Egypt Mesopotamia, Greece, Western Europe, and the United States along with early printed books.

Davis Museum, Wellesley College, Wellesley □ Through Jan. 15, 2011: “Global Flora: Botanical Imagery and Exploration” Prints and illustrated books from exploratory missions; “Five Watercolors by Madame Chiang Kai-shek” A gift from Wellesley’s famous 1917 graduate. □ “Double Solitaire: The Surreal Worlds of Kay Sage and Yves Tanguy” (Jan. 22, 2012) Dreamscapes of polymorphous pebbles (his) and menacing monoliths (hers).

Michigan

Flint Institute of Arts □ “Quilting Traditions: The Art of the Amish” (Nov. 13) Quilts from widespread Amish communities that adhered to traditional local patterns and were also unique expressions of individual quilters. □ “Karel Appel: The Expression of Color” (Dec. 4) A founding member of CoBrA (Copenhagen, Bruxelles, Amsterdam) a group of experimental northern European artists who created works with rich primary colors and the broad brushstrokes of the Expressionists.

Center Art Gallery, Calvin College, Grand Rapids □ “Associated American Artists—Art by Subscription” (Nov. 5) □ Nov. 11–Dec. 17: “LightWork—Rebecca Cummins”; “A Nickel and a Kopek—Photographs by Bill Franson”

Fredericks Sculpture Museum, Saginaw Valley State University, University Center □ “Harry Bertoia: Abstract Drawings” (Jan. 6, 2012)

Minnesota

College of Design, University of Minnesota, St. Paul □ Through Dec. 30: “Polarities: Black and White in Design”; “the Old Wooden Synagogues of Lithuania: An Artist’s Perspective” □ “Architecture and Ceramics: A Material for the Ages” (Dec. 17)

Tweed Museum of Art, University of Minnesota, Duluth □

“Psychedelic Signatures: Rock Posters from the Andrew and Victoria Olson Collection” (Jan. 15, 2012) Visual touchstones of the 1960s, the pivotal decade of 20th-century America when young people gravitated toward the West coast where they created the music, fashion, and visual art and design of a growing counterculture; the posters drew critical masses to musical performances.

Goldstein Museum of Design, St. Paul □ “Polarities: Black and White

in Design” (Jan. 8, 2012) Social interpretations—death, wickedness, cleanliness, purity, peace—of black and white derived from objects in the museum’s collections.

Mississippi

Lauren Rogers Museum of Art, Laurel □ “Lois Mailou Jones: A Life in Vibrant Color” (Nov. 6) The varied creations of a long-time teacher and lecturer who focused on the African artistic vernacular at the end of her career.

Missouri

Contemporary Art Museum, St. Louis □ Through Dec. 30: “David Noonan” First time in an American museum, London-based Australian Noonan’s works incorporate photographic images from theater settings with collage, paint, and sculpture; “Emily Wardill: Sick Serena and Dregs and Wreck and Wreck” Film that evokes, through costumes and props, the stained glass windows of Gothic cathedrals.

Nevada

Nevada Museum of Art, Reno □ “Jacob Hashimoto: Here in Sleep, a World, Muted to a Whisper” (Dec. 31) To celebrate the museum’s 80th birthday, a large, site-specific installation fabricated from small “kites” of bamboo-stiffened rice papers. □ “The Altered Landscape: Photographs of a Changing Environment” (Jan. 8, 2012) An exploration of human interaction and intervention with the environment.

New Hampshire

Thorne-Sagendorph Art Gallery, Keene State College, Keene □ “Infinite Mirror: Images of American Identity” (Dec. 4) America’s self image through paintings, prints, photographs, and video by artists whose works reveal the triumphs, tragedies, relationships, and traditions that inform our notions of nationhood.

New Jersey

American Labor Museum, Haledon □ “Service Employees International Union (SEIU), Local 32BJ Members’ Art Exhibit” (Dec. 31) Paintings, drawings, and photographs by union members, staff, and officers focusing on the themes of immigration and labor.

Zimmerli Art Museum, Rutgers University, New Brunswick □ “Two Venetian Masters: Canaletto and Domenico Tiepolo Etchings from the Arthur Ross Foundation” (Jan. 8, 2012) Etchings: Canaletto’s landscapes, his only major foray into printmaking, and Tiepolo’s expressive heads.

Bonnie MacLean, *Yardbirds/The Doors/Richie Havens*, 1967. In “Psychedelic Signatures,” Tweed Museum of Art, MN



Mather Brown, *Sir Richard Arkwright*, 1790. Oil on canvas. In “The Yankee Spirit,” Brigham Young University Museum of Art, UT

□ “Cast Me Not Away: Soviet Photography in the 1980s from the Norton and Nancy Dodge Collection” (Nov. 13) A portrayal of life as it was before this closed society opened to the rest of the world.

New Mexico

University of New Mexico Art Museum, Albuquerque

□ Through Dec. 18: “Dead Leg” Gyrating sculpture made of bent oak timbers and steel couplings; “Re-Imagining American Identities” Photographs by Lange, Brady, Curtis, Gandert among others; “Sinners & Saints” Religious paintings, 15th–19th centuries; “An Inquisitive Eye” Prints and printed books, 1493 to the present: Dürer, Daumier, Kandinsky, Warhol, Judd, Kentridge, and others.

New York

CCS Bard Hessel Museum of Art, Annandale-on-Hudson □ “If you lived here, you’d be home by now” (Dec. 16) The life of the art object in domestic spaces: artworks placed in juxtaposition with historically important furniture and the seating arrangements around them.

Hillwood Art Museum, Long Island University, Brookville □ Through Nov. 5: “Thomas Holton: the Lams of Ludlow Street”; “Brice Edelstein: Ceramic Sculptures”

Hofstra University Museum, Hempstead □ “Burton Silverman: The Humanist Spirit” (Dec. 16) Realist portraits examine the individuality of his subjects, primarily working people. □ “B. Amore: Naples—New York” (Dec. 4) Two site-specific installations focus on the cultural and historic connections between Naples and New York.

Iroquois Indian Museum, Howes Cave □ “Iroquois Indian Visions: From Sky World to Turtle Island” (Dec. 31) New works by contemporary Iroquois artists that focus on symbols in the Iroquois creation story: paintings, sculpture, pottery, beadwork, textiles, and more.

Katonah Museum □ “New York! New York! The 20th Century” (Dec. 31) Paintings, photographs, sculptures, and works on paper from the Norton Museum of Art (FL) inspired by New York City in the 20th century: Abbott, Arbus, Stuart Davis, Feininger, Gropper, Hassam, Hopper, Marin, Marsh, Steichen, among others.

Bard Graduate Center, New York City □ “Christmas Cards” (Jan. 1, 2012)



Grey Art Gallery, New York University, New York City □ Through Dec. 3: “Fluxus and the Essential Questions of Life” Artists, composers, and designers who resisted categorization in the 1960s, defied tradition, and created a body of work relating to everyday life and viewers’ experiences. Here is a fresh assessment of these artists and their work; “Fluxus at NYU: Before and Beyond” Fluxus objects, paintings, and drawings by artists who preceded and postdated the heyday of Fluxus, but with shared concerns.

Guggenheim Museum, New York City □ “Kandinsky’s Painting with White Border” (Jan. 15, 2012) The painting, together with the many studies, that was inspired by a trip the artist took to Moscow in 1912. □ “2010 Hugo Boss Prize: Hans-Peter Feldman” (Nov. 2) Prize of \$100,000, pinned to the wall in \$1.00 denominations by the master of serial archives. □ “Maurizio Cattelan: All” (Jan. 22, 2012) Survey of 20 years of “hyperrealist” sculptural images drawn from popular culture history, organized religion, and more. □ “Intervals: Nicola López” (Fall) Site-specific sculptural collage in the rotunda.

International Center of Photography, New York City □ Through Jan. 8, 2012: “Remembering 9/11” To commemorate the tenth anniversary of the attacks, photographs and videos that evoke the day and the majesty of the rescue workers in the aftermath; “Harper’s Bazaar: A Decade of Style” High-impact photography by some of the important photographers working today; “Signs of Life: Photographs by Peter Sekaer” Prints taken by one of the key contributors to U.S. Government photographic projects during the Great Depression.

Jewish Museum, New York City □ “The Snowy Day and the Art of Ezra Jack Keats” (Jan. 29, 2012) First U.S. exhibition of original works by this award winning children’s book author and illustrator whose *The Snowy Day* was the first to feature an African-American protagonist in a full-color picture book.

Leubsdorf Art Gallery, Hunter College, New York City □ “Patti Smith: 9.11 Babelogue” (Dec. 3)

Museum of Modern Art, New York City □ “Carlito Carvalhosa: Sum of Days” (Nov. 14) Large-scale construction of translucent materials that hang 60 feet from the ceiling to the floor of the museum’s central atrium. □ “New Photography 2011: Zhang Dali, Moyra Davey, George Georgiou, Deana Lawson, Doug Rickard, and Viviane Sassen” (Jan. 16, 2012) An annual event expanded to elaborate on the diversity and international scope of contemporary photographic work. □ “de Kooning: A Retrospective” (Jan. 9, 2012) All



Andy Warhol, *Howdy Doody* (detail), 1980. In “Andy in the Valley,” Lehigh University Art Galleries, PA

encompassing showing of every phase of his ever changing work, decade by decade. □ “Talk to Me: Design and the Communication between People and Objects” (Nov. 7) From the microscopic to the cosmic, design’s new terrain—all developed in the past few years. □

“194X-9/11: American Architects in the City” (Jan. 2, 2012) Drawings and models by the likes of van der Rohe, Kahn, Krier, Holl, and others. □ At **MoMA PS1**: “September 11” (Jan. 9, 2012) Works, some made even before the event, explore its commemorations, rituals, and symbolism.

Yeshiva University Museum, New York City □ “Prophecy of Place: Quintan Ana Wikswo” (Jan. 22, 2012) Photographs taken with antique battlefield cameras with distressed film combined with poetry present the Jewish historical experience over the centuries. □ “Jews in Vinyl” (Jan. 8, 2012) An audio retracing of the story of Jews in America.

Loeb Art Center, Vassar College, Poughkeepsie □ “A Pioneering Collection: Master Drawings from the Crocker Art Museum” (Dec. 11) 15th-mid-19th century rarely seen works by the likes of Durer, Bartolommeo, van Dyck, Boucher, Ingres, and others.

Nassau County Museum of Art, Roslyn Harbor □ Through Nov. 27: “Francisco Goya: Los Caprichos” Goya’s famous series of etchings that critique 18th-century Spain and humanity in general; they depict “the innumerable foibles and follies to be found in any civilized society”; “Rimer Cardillo: *Objetos de la memoria* (Objects of Memory)” Uruguayan printmaker who creates major outdoor pieces or *cupi* (Guarani word for anthill) and documentaries; “*Exploraciones contemporaneo* (Contemporary Explorations)” Latin American art, from folk to avant-garde.

Staten Island Museum □ “Portraits in Leadership: African American Entrepreneurs on Staten Island” (Nov. 1) Video/audios featuring the voices and faces of this community. □ “Gesture: In Paint and Software: Helen Levin & Golan Levin” Mother (abstract painter) and son (computer expert) strut their stuff.

North Carolina Green Hill Center for NC Art, Greensboro □ “ReLocations” (Nov. 6) Paintings, prints, installations, photo-

graphs, and videos focus on city spaces and the ways that built environments affect the culture and inform community identity.

Mint Museum, Charlotte □ “Romare Bearden: Southern Recollections” (Jan. 8, 2012) Explorations of a native North Carolinian in collages, paintings, watercolors, and prints. □ Through Dec. 31: “The Golden Age of English Art”; “Northern European Art from the Mint Museum Collection”; Of Hounds and Men: Rockingham Pottery from the Lewis Collection”; “The Transformed Self: Performance Masks of Mexico”; “Threads of Identity: Contemporary Maya Textiles”; “North Carolina Pottery: Diversity & Traditions”; “The Shape of Life: Contemporary Native American Ceramics”

Nasher Museum of Art, Duke University, Durham □ “Becoming: Photographs from the Wedge Collection” (Jan. 8, 2012) Representations of black life, both lived and imagined.

Ohio

Contemporary Art Center, Cincinnati □ Through Jan. 31, 2012: “Realms of Intimacy: Miniaturist Practice from Pakistan” Tiny paintings by contemporary Pakistani artists coming out of the National College of Art in Lahore explore issues of geographic separation; “Julião Sarmiento” Books as visual objects, and how lives can be changed by them. □ “Matthew Monahan” (Nov. 31) Assemblages of pedestrian materials into sculptures, and ink drawings.

Southern Ohio Museum, Portsmouth □ “Creeping Out of the Doll House” (Oct. 30) Miniature figurative sculptures, like dolls. □ Through Dec. 30: “Wet Paint” Realism at its wettest: lakes, pools, streams, rivers, and rapids that could be real; “Birds of a Feather” Fabrics and birds come together into quilted appliqués.

Oklahoma

Fred Jones Jr. Museum of Art, Norman □ Through Dec. 30: “Robert Rauschenberg: Prints from Universal Limited Art Editions, 1962-2008” An examination of this collaboration between artist and publisher that redefined printmaking through experimentation; “No Heaven Awaits Us: Contemporary Chinese

Photography & Video” A wide array of styles, approaches, and subject matter gives viewers an intimation of the issues that face increasingly sophisticated contemporary Chinese audiences.

Sherwin Miller Museum of Jewish Art, Tulsa □ “Andy Warhol: Ten Portraits of Jews of the Twentieth Century” (Dec. 19) His “Jewish geniuses”: Sarah Bernhardt, Louis Brandeis,



Stephen Rue, *The Secret*, 2011. Oil on canvas. In “Lang and Rue,” Jundt Art Museum, WA

Martin Buber, Albert Einstein, Sigmund Freud, George Gershwin, Franz Kafka, the Marx Brothers, Golda Meir, and Gertrude Stein.

Pennsylvania

Bellefonte Museum for Centre County, Bellefonte □ “Intersections: Wildlife and Culture in Tanzania” (Nov. 30) Photographs that show the environment, and artifacts that show the traditional culture of the Maasai people.

Lehigh University Art Galleries, Bethlehem □ “Show and Tell: Queer Artists in the LUAG Teaching Collection” (Dec. 16) Photography and works on paper: Johns, Mapplethorpe, Abbott, among others. □ “Lissie Habié: Photography” (Dec. 2) “The Memorial Album (1954-2008)” by Guatemalan photographer who reflects on time, space, and light. □ “Lehigh Art Alliance: 76th Annual Fall Juried Exhibition” (Dec. 10) Established artists of the Lehigh Valley. □ “Women Photographers” (Dec. 16) The history and evolution of photography over 150 years: Grete Stern, Bourke-White, Arbus, and others. □ Through Dec. 11: “Andy in the Valley” Warhol Polaroids and B&W photographs: Howdy-Doody, Dorothy Hamill, John Denver, Uncle Sam, to name a few; “Gary Graves: Just Words” Videos inspired by the writing of Walt Whitman, Gertrude Stein, Sylvia Plath, and others.

Berman Museum of Art, Ursinus College, Collegetown □ “Pastors & Patriots: The Muhlenberg Family of Pennsylvania” (Dec. 18) □ “Make a Statue of My Friend: Presenting Enkidu, Re-Presenting the Gilgamesh Epic Sculpture by Joe Mooney” (Dec. 11) Steel and stainless-steel sculptures telling the story of the great Sumerian superhero.

Michener Art Museum, Doylestown □ “Quilt Art: International Expressions” (Dec. 31) Contemporary quilt artists from around the world, each of whom brings his or her own approach to the craft.

Erie Art Museum □ “In the Box” (Nov. 19) Paintings of figures and landscapes by an artist who wants his viewers to think “outside the box.” □ “Born of Fire: Pottery of Margaret Ta-

foya” (Jan. 29, 2012) Large, polished, simple and elegant wares inspired by the artist’s Santa Clara Pueblo forebears.

Westmoreland Museum of American Art, Greensburg □ “The Tides of Provincetown: Pivotal Years in America’s Oldest Continuous Art Colony” (Jan. 22, 2012) The town’s legacy as an art colony: works by more than 100 artists from its founding by Charles W. Hawthorne to the present day. The exhibition was organized by the New Britain Museum.

Mattress Factory, Pittsburgh □ “Sites of Passage” (Jan. 8, 2012) Context-specific work by artists from Egypt and the U.S.—an artistic dialogue between nationals of the two countries during Egypt’s fight for democracy.

Print Center, Philadelphia □ “To Scale” (Nov. 19) Group exhibition of contemporary prints and photographs created on a one-to-one ratio with the real, thereby obscuring the lines between the real and its reproduction.

Everhart Museum, Scranton □ “Buds, Blooms & Berries: Plants in Science, Culture & Art” (Dec. 31) The museum’s collection of plant specimens, cultural objects, and contemporary art on loan from across the country.

South Carolina

Gibbes Museum of Art, Charleston □ Through Jan. 8, 2012: “Breaking Down Barriers: 300 Years of Women in Art” Works by the women from the 1700s to today who defied convention and paved the way for women’s success as professional artists; “Camera Works: Masters in Photography” Images by Stieglitz and his friends for Stieglitz’s famed photo journal, founded in order to position photography as an art form.

Tennessee

Knoxville Museum of Art □ Through Nov. 6: “Contemporary Focus 2011” Works by artists who explore concepts of space in innovative ways: paint on canvas, 3-dimensional objects utilizing thousands of zip-ties, interactive computer sculptures; “FAX” Faxes submitted by artists to the Drawing Center in NYC as well as faxes received during the duration of the exhibition: a cumulative project focusing on reproduction, obsolescence, distribution, and mediation, and displacing traditional notions of the medium of drawing.

Frist Center for the Visual Arts, Nashville □ Through Jan. 8: “Journeys” Photographs and multi-media installations by Maria Magdalena Campos-Pons that symbolically follow the African



Candelaria Quispe Incahuanaco, *Village Scene*, 2007. Dyed and natural alpaca wool yarn on homespun sheep wool cloth (*bayeta*). In “*Achachis y Bordados*,” University of Richmond Museums, VA

diaspora from the artists family’s origin in Nigeria to Cuba to her present-day home in Boston; “To Live Forever: Egyptian Treasures from the Brooklyn Museum” Ancient objects that illustrate the various strategies developed by both rich and poor Egyptians to defeat death, death being the enemy that could be vanquished: coffins, jewels, statuary, and more; “Tracey Snelling: Woman on the Run” A large tableau of wooden structures, videos, projections and other mediums—vernacular buildings, streets, and rundown neighborhoods.

Texas

Nasher Sculpture Center, Dallas □ “Sightings: Deana Al Hadid” (Jan. 15, 2012) Installation that recalls built structures—cathedrals, pipe organs, towers—yet are made of delicate materials. □ “Tony Cragg: Seeing Things” (Jan. 8, 2012) Works dating from 1993-present, his first show in 20 years.

Kimbell Art Museum, Fort Worth □ “Caravaggio and His Followers in Rome” Jan. 8, 2012) Paintings by the master and many of those who traveled to Rome from all over the continent in response to his revolutionary new style of painting.

Ellen Noël Art Museum, Odessa □ “From the Pueblo to West Texas: Paintings by René Alvarado” (Jan. 29, 2012) Paintings that layer multiple details, which refer to the cultural heritage of both the artist’s home lands. □ “A Secret Passion: Vintage Costume Jewelry from the Linda Smetak Collection” (Nov. 19-Jan. 15, 2012) The finishing touches to high fashion ensembles deemed incomplete without them, 1920s-1970s. □ Through Nov. 13: “Joan Son: Origami” Wall installations and large and small 3-dimensional pieces; “The Wizards of Pop” Pop-up books in a variety of media and techniques as well as two-dimensional children’s book illustrations.

McNay Art Museum, San Antonio □ “Shake-



Left: Patrick DesJarlait, *Red Lake Fishermen*, 1946. Watercolor on paper. In “*Our Treasures*,” Hillstrom Museum of Art, MN

speare to Sondheim: Designs from the Tobin Collection” (Dec. 18) Drawings, maquettes, and costumes. □ “The Nightmare Before Christmas” (Jan. 1, 2012) Artifacts and sets used in making Tim Burton’s stop-action film (1993). □ Through Jan. 15, 2012: “The Orient Expressed: Japan’s Influence on Western Art, 1854-1918” Works by artists, designers, and manufacturers: Felix Bracquemond, Mary Cassatt, William Merritt Chase, Minton China, Tiffany & Co., and James McNeill Whistler, to name a few; “Cassatt and the Orient: Japan’s Influence on Printmaking” Prints and drawings by French and American artists; “Art + Present: Gifts from the Peter Norton Family” Works by contemporary artists sent as gifts to friends.

Utah

Salt Lake Art Center, Salt Lake City, UT □ “Bild: Jared Lindsay Clark” (Dec. 17) Installation composed of urban and domestic objects. □ Through Nov. 3: “365 Performances” A different action recorded every day for a year; “My Cat and I” Video work of a cat’s agitation compared with the artist’s impassivity
Utah Museum of Fine Arts, University of Utah, Salt Lake City □ “LeConte Stewart: Depression Era Art” (Jan. 15, 2012) The “raw side of life”: images of progress as against the human consequences of economic upheaval on farms and in cities. □ Through Jan. 8, 2012:



“Final Light: V. Douglas Snow in Retrospect” Retrospective of Utah artists in two locations, here and the Salt Lake Art Center; “Color” Art from around the world: the relationship of color to artists and audiences.

Springville Museum of Art □ “Exploring Utah” (Nov. 8) Interactive exhibition for young and old alike.

Virginia

Chrysler Museum of Art, Norfolk □ “Into the Mainstream: Self-Taught Artists from the Garbisch and Gordon Collections” (Dec. 31) A collaboration with Old Dominion University led to this reassessment of self-taught art as a marginal aspect of fine art. □ “Mark Rothko:

Perceptions of Being” (Jan. 15, 2012) The great interpreter of feelings and emotions, hung as he preferred, low on the walls, almost as if they were doors. □ “Colorama: From Grand Central Station to Fine Art” (Dec. 31) Panoramic Kodak color prints, made to adorn New York’s great terminal from 1950-1990. □ “Interstices: Mapping Contemporary Art” (Jan. 1, 2011) New ways of exploring the art of the past few decades. □ “Portraits of a City: Views of Norfolk by Kenneth Harris” (Jan. 29, 2012) Nostalgic watercolors of the seaport in the 1950s.

University of Richmond Museums

□ At the **Harnett Museum of Art**: “First Decade Celebration: Tenth Anniversary of the Joel and Lila Harnett Print Study Center” (Dec. 9) □ At the **Robins Gallery of Design from Nature**: Through Dec. 9: “Best in Show: Staffordshire Dogs from the Collection”; “*Achachis y Bordados*: Storytelling Embroideries from Chunaya, Peru”

Washington

Frye Art Museum, Seattle □ “Gabriel von Max: Be-tailed Cousins and Phantasms of the Soul” (Oct. 30) Late 19th-century artist whose sometimes morbid

paintings of vivisection and his depictions of his beloved yet melancholic monkeys was the talk of his time in Munich and at the Paris Worlds Fair in 1867.

Jundt Art Museum, Gonzago University, Seattle □ “Alvarez Bravo, Doisneau, MacWeeney, & Winogrand” (Nov. 9) Silver gelatin prints of images from their native lands, these photographers, along with Steichen and Cunningham, helped establish photography as an art form: Bravo concentrated on the Mexican revolution; Doisneau chronicled everyday life in France; MacWeeney produced “directed” images as an editorial and commercial photographer; Winogrand documented American cities in the mid-20th century. □ “Lang and Rue: Verses” (Dec. 10) Large-scale paintings, Rue’s of biblical origin, Lang’s turn to nature.

Wing Luke Museum of the Asian Pacific American Experience,

Seattle □ “Epic Tails: Legendary Animals and Creatures” (Dec. 23) Traditional folk tales from Asia and the Pacific: a storybook form faraway lands.

Top: Albrecht Dürer, *Female Nude with Staff*, 1498. Pen and brown ink on cream laid paper. In “A Pioneering Collection,” Loeb Art Center, NY

Center: Edgar Degas, *After the Bath, Woman Drying Her Neck*, 1886-95. In “Degas and the Nude,” Boston Museum of Fine Arts, MA

Right: John Storrs, *Figure Study*, 1915. Green ink on paper. In “Rodin and America,” Cantor Arts Center, CA



Wisconsin

Charles Allis Decorative Arts Museum, Milwaukee □ “The Charles Allis: 100 Years” (Nov. 13) Installations by Wisconsin artists, partly in celebration of the centennial of the Allis mansion, and partly a re-interpretation of the collection, the history of the building, and the space within.

Woodson Art Museum, Wausau □ “Birds in Art” (Nov. 13) Birds at rest, in flight, you name it, specially selected for this exhibition. □ Through Jan. 22, 2012: “Boxes and Their Makers: Contemporary Woodworkers” Contemporary artists take flight with a pedestrian object; “Think Inside the Box” Woodturners and woodworkers create containers that hold items of interest and surprise. □

