



# *museum* VIEWS

*A quarterly newsletter for small and mid-sized art museums*

*January 2012*



Charles Rosen (1878-1950), *The Frozen River, n.d.* Oil on canvas, in "The Painterly Voice," Michener Art Museum, PA

# In this Issue:

January 2012

## **THE LAW AND THE ARTS**

- Is This the Real Thing?*
- Legal Issues Take Center Stage at Conference*
- The Legalities of Injuries*  
Page 3-4

## **DIRECTORS' CORNER**

- A New Communication Series*  
by Judith H. O'Toole
- Deaccessioning Revisited*  
by James Mundy  
Page 5

## **MORE ARTICLES**

- In Defense of the Holy*
- Antiquities Market: Stunted? or Changed?*  
Page 6
- Art Museum Partnership Directors Forum: "Expecting the Unexpected"*  
by Joyce Beckenstein  
Page 7

## **FEATURES**

- NEWSbriefs**  
Pages 8-10
- winter VIEWS**  
Pages 11-16

(Readers are invited to respond to or share their thoughts on any of the contents of **museumVIEWS**. Email us at [info@museumviews.org](mailto:info@museumviews.org) or [lsher116@aol.com](mailto:lsher116@aol.com))



Top: Sol LeWitt, *Distorted Cubes*. In "Shared Sensibilities," Mattatuck Museum, CT  
Center: Yoshiko (Asaba), Mamiya and Emiko Ishikawa, c. early 1930s. In "Vintage Japantown," Wing Luke Museum of the Asian Pacific American Experience, WA  
Below: Anne Drew Potter, *Baby Baby* (detail), Ceramic. 2009-2011. In "Fresh Figurines," Fuller Craft Museum, MA



**Editor:** Lila Sherman  
**Publisher:** Museum Views, Ltd.  
2 Peter Cooper Road, New York, NY 10010  
**Phone:** 212.677.3415 **FAX:** 212.533.5227  
**Email:** [lsher116@aol.com](mailto:lsher116@aol.com)  
**On the web:** [www.museumviews.org](http://www.museumviews.org)

**MuseumVIEWS** is supported by grants from the **Horace W. Goldsmith Foundation** and **Bloomberg**.

**MuseumVIEWS** is published 4 times a year: Winter (Jan. 1), Spring (April 1), Summer (July 1), and Fall (October 1). deadlines for listings and artwork are Nov. 15, Feb. 15, May 15, and Aug 15.

# The Law...and the Arts

## IS THIS THE REAL THING?

### *Plumbing the Depths of the Van Meegeren Syndrome*

Forgeries—estimated as high as 40 percent of worldwide art sales of some \$50 billion—and how to uncover them were discussed in depth during a symposium held by Columbia Law School’s Kernochan Center for Law, Media and the Arts. Legal scholars, attorneys, insurance underwriters, art curators, and others gathered for the occasion.

Keynote speaker Patty Gerstenblith, Distinguished Research Professor of Law at DePaul University College of Law, began by posing a question—what she called the Van Meegeren Problem: “If the disputed work is such a good forgery, what’s the harm?” Han Van Meegeren, infamous forger of paintings attributed to Johannes Vermeer, was eventually found out and convicted, but later held as a sentimental and heroic figure—a Robin Hood who had rejected elitist notions of originality in art.

No, said speaker Gerstenblith. The purpose of art is to help preserve a cultural and historical understanding of ourselves. To do that, “We need true and authentic representation.”

The search for authenticity frequently faces challenges related to attribution, significance, and provenance. For one thing, artists are often viewed as sole creators of original work—what copyright experts call “non-obvious” material—ignoring the collaborative process that began with cave painters and culminated with Andy Warhol’s factory.

In one case, purchasers sued an art gallery for selling a 19th-century European sculpture as an “original” work by a famous sculptor, not by his workshop apprentices. In fact, at the time the work was executed, it may have been well understood that masters could direct staff to carry out their ideas without giving up the right to authorship. Yet today’s art buyers are not comfortable with such once-common practice.

Another speaker, John Cahill, a partner at Lynn & Cahill LLP, acknowledged the role of scholars in determining cultural significance, thereby conveying value and informing legal judgments. But ultimately, he said, disputes are resolved by an adjudication of what is expected by a buyer and seller in a market transaction. A litigator, Cahill noted that disputes over authenticity often turn on explicit sales warranties, the uniform commercial code, and an appreciation of what a “reasonable person” might have expected when reading an art seller’s marketing material. A lack of mutual understanding between buyer and seller is a catalyst for future controversy. For sellers, specificity is the key.

The market, said Cahill, is the best place to determine issues of authenticity: experts are sometimes loath to speak up for fear of liability. While some sellers might say “We may not feel comfortable saying this is authentic,” an expert will say “This is absolutely fake, but I can’t say that.” As an example, the Andy Warhol Foundation has disbanded its authentication committee after spending some \$7 million defending lawsuits. What more timely event than this to take up the problems posed by vague scholarship, overly eager sellers, and irate and confused buyers. □

## LEGAL ISSUES TAKE CENTER STAGE AT CONFERENCE

Last year, an American Law Institute-American Bar Association Conference sponsored by the Smithsonian Institution and the American Association of Museums took on the subject of broken gifts and pledges, the fall-out from Ponzi schemes, and artists’ copyrights, the dos and don’ts of renting space, and negotiating joint acquisitions—just a few of the legal hurdles facing museums and their administrators. Tight finances, the recession, the threat that policymakers may seek to squeeze the sector they see as elitist and wasteful, all figured into the discussions.

“Museums need to make the case for cultural institutions as an equal part of the non-profit, tax exempt community,” said Fredric Goldstein, general counsel for the Los Angeles County Museum of Art. He cited state and federal budget cuts and possible tax law changes that could harm museums,

as well as proposals from politicians to allow lower deductions for gifts to cultural institutions as opposed to non-profits aimed at the needy. A lack of reform of a federal tax law governing deduction for charitable gifts of fractional interests in art “has caused such gifts to dry up.”

Another speaker, associate professor of law at the University of Miami School of Law, urged museums to be “much more active participants in the legislative process.”

### *What can be done when a donation is problematic?*

A museum could be negotiating perilous terrain if it accepts, for example, a gift of a minority stock interest in a family business with the rest of the family as co-owners. Some special situations are fraught with difficulties: that is, if the museum cannot control such things as compensation to top executives, or if the business is a factory with liability insurance coverage, trouble could ensue. A solid gift acceptance policy, with a separate committee to evaluate and document decisions about proposed gifts, should clearly state the museum’s rules.

What about a donor who cannot fulfill his/her pledge? If the museum allows the donor to delay payment, it is giving a financial benefit to a private individual, which is not allowed in

present U.S. law. An independent committee should make the decision, citing its reasons based on comparable transactions, perhaps requiring the donor to pay interest.

And then there is the donor who gives the museum cash or art, but then becomes insolvent. If a gift is made on the eve of bankruptcy, it will probably be set aside, according to federal and state asset forfeiture rules. In addition, federal and state governments can recover donations made by donors who are later convicted of fraud or other illegalities such as Ponzi schemes. If the receiving organization has spent the money, it may be possible to negotiate with the government, but, said New York lawyer David Shevlin, “There is a strong statutory framework to seek the return of the funds.”



## Legal Issues *Continued*

### Joint acquisitions

Careful thinking must go into the acquisition of a work of art with another institution or individual. What are the rules to follow? Have a written agreement as to the procedures; if the agreed upon price cannot be met by one of the co-buyers, the other buyer should have the right to terminate the joint agreement and buy the art alone, or seek an alternate joint buyer.

When a work of art is owned jointly, a “tenancy in common” is the most advantageous arrangement—neither party has the automatic right to own the whole if the other co-owner ceases to exist or, in the case of an individual, dies. When negotiating to buy a work, co-owners should draft a joint purchase agreement with the seller, thus if one party cannot raise the funds, both can exit the sale. “Avoid any situation where the seller can become a co-owner with the museum,” advised one of the experts. Agreements should be in writing, especially those regarding conservation, loans to third parties, and schedules of possession.

### Protecting artists

Museums must abide by laws protecting artists’ rights including copyright, moral rights, and resale royalties. “Merchandising is a problem,” said Theodore Feder, president of the Artists Rights Society, which negotiates on behalf of artists with museums that want to create catalogues, posters, and other exhibition merchandise. “Most artists’ estates will not approve reproductions on canvas, gloves, or scarves. We spend about 40 percent of our time trying to rid the marketplace of illicit goods.” However, “The use of thumbnails before, during, and after an exhibition [is acceptable and] we accept as fair use a scholarly publication of under 3,000 copies.” Also acceptable: reproductions used in research and news reporting. “It is time,” says Feder, “for the U.S. to adopt a resale rights act” that would have artists participate financially when their original works are resold..

### Renting Space

Unlike income related to the museum’s charitable mission, rental income from weddings and other such events is generally taxable as “unrelated business income.” Rules to establish? Liability insurance, closing time for guests and caterers, noise abatement, and protection of the collection from the carelessness of guests; some museums ban the use of candles, insist that trays be carried below shoulder height, have champagne uncorked in the basement, and prohibit the serving of Bloody Marys to minimize the risk of stains.

While museums as non-profit charities cannot participate in political campaigns, space can be rented to candidates and political parties providing the terms are the same as for any other renter, and no candidate receives preferential treatment.

*[Reporting by Martha Lufkin on the 2011 Legal Issues in Museums Conference that took place in Washington, D.C. appeared in The Art Newspaper last spring.]* □



Rick Bartow, *May Wit'! Elk*, 1996. In “Rick Bartow,” Missoula Art Museum, MT

## THE LEGALITIES OF INJURIES

*[The following ideas appeared some years ago in WestMus, the publication of the Western Museums Association.]*

### Approaching and assisting injured visitors

There’s a whole range of advice on this subject from: never touch them (unless they need a pen to sign the release form) to send them to the hospital in a limousine with flowers and a free lifetime membership in hand.

For the most part common sense should prevail.

A guest’s perception of the initial contact by museum staff will often determine the ultimate disposition of the incident. A bruised ego from a clumsy fall is likely to be just as painful as a physical injury, thus sensitive treatment by staff members is needed.

### The nature of accidents

Most injuries in the museum are the result of slips, trips, and falls. Two-thirds involve stairs; the rest are falls from the same level. Proper design, railings, barricades, lighting, warning signage, and supervision of risk areas (security personnel) are all preventative.

### The law

In most states the injured person seeking damages must prove negligence, which a judge on his/her own or a jury in a civil court trial decides. Once negligence is proven, the injured person may receive compensation for damages which can include out-of-pocket expenses including court costs, past and future estimated medical fees and hospital bills, lost wages, pain and suffering, inconvenience, disfigurement, and loss of companionship.

### Human nature

The action of security and guest relations staff within the first few minutes of an incident impact the psychological and physiological injury to the guest. Visitors react differently under stress. Some may make a scene over a minor scrape; others may hobble off with a broken bone just to “avoid the fuss.”

### Initial contact

- **Introduce yourself by name and identify your association with the museum;** each bit of information helps personalize the encounter and reassure the guest.
- **Listen carefully to the injured guest;** by doing so you indicate that you care. Make eye-to-eye contact and avoid distractions and clinical jargon.
- **Consider and be sensitive to the guest’s fears and embarrassment;** be aware of gender issues (women sometime feel more comfortable discussing their injuries with other women), language barriers (ask a companion to translate), and see that crowds do not form around the injured person.
- **Answer questions as quickly and completely as possible;** if you don’t know the answer say so, or try to find someone who does.
- **Present the options available to the guest** (unless she/he is unconscious); the decision as to how to proceed with treatment (call ambulance, first aid by museum personnel, or neither) should be agreeable to the injured party.
- **Establish a plan of action with the guest and his/her companion.**
- **Don’t:** be too authoritative; ignore questions; admit liability; say you knew something like this was going to happen; touch the guest unnecessarily; raise your voice; insult the guest.
- **Say good-bye and follow up;** you may need to arrange for transportation, offer a free pass to compensate for an abbreviated visit, provide authorization for medical care, or present a business card of the right person to call for further questions. Consider calling or writing to check on an injured guest (after you’ve spoken to a lawyer and/or an insurance rep); sending gifts or flowers may be going too far and could be misconstrued. □

# DIRECTORS' CORNER



## A New Series

by Judith H. O'Toole

[Director/CEO of the Westmoreland Museum of American Art (PA) Judith H. O'Toole began a communication series intended to share stories and ideas that provide a look into museum work and relative issues from the point of view of

different staff members. "Today you will hear from me. In the coming months you will hear other perspectives."]

It is obvious that being in the museum field I have always been fascinated by objects. However, I hold a similar fascination for words: their meaning, use, and often, misuse. In grade school I remember calling out to my father, a professor of American studies, "How do you spell .....?" and he would reply, "Look it up in the dictionary." Frustrated, I would turn to the weighty, dog-eared volume to locate the word I was attempting to use and find myself lost in the words I would find above and below the one I was seeking. I am sure many of you have shared this experience. Like searching the stacks of a library and becoming distracted by the books you find on the way to the one you truly need.

Today I find myself seeking the right words to define and describe our vision for The Future Westmoreland. Words that will bring to life the kind of institution we want to become and that we want our architecture to enable and reflect.

In this process, I revisited a brief paper given by Maxwell Anderson, director and CEO of the Indianapolis Museum of Art, at the 2011 meeting of the Association of Art Museum Directors. He challenged us to reconsider the words that so many of us have used for years in our mission statements to describe our core activities: Collect, Preserve, and Interpret. Other words in our missions may change, but some version of these three have been standard fare for far too long. Max suggested three different words that fit more closely with a 21st-century museum's goals and its views toward collections, exhibitions, and audiences.

"Gather" rather than "collect." Gather connotes more than just ownership, and suggests other methods of bringing art into the museum's purview. Co-ownership, long-term loans from public and private collections, and time-limited artist commissions can all open doors to thinking differently about how we bring together objects for the benefit of our public.

"Steward" rather than "preserve." To preserve conjures up shadowy forms stored in rows of glass vials filled with odiferous liquid, or uniformed people shushing and admonishing visitors not to get too close to exhibits. To steward is to be a caretaker on behalf of someone—an artist or a visitor. It is a more open way of looking at how we care for and present objects.

And finally, "Converse" rather than "interpret." This term removes the one-way sign moving from museum educators and curators to their public and instead, presents a two-way conversation. Input and questions from visitors stimulate us to think

more creatively and with greater diversity about the information we provide and the processes we employ to deliver it. A conversation can change course, stimulate other discussions, and highlight different parts of a topic depending on perspective. Museums need to be places where these exchanges are encouraged.

So, as we contemplate the creation of a new museum in which we gather and steward art, we will also remember to converse with our audience. And, we will continue to seek words that bring our vision more vividly to those

who we hope to engage in the process. □



## Deaccessioning Revisited

by James Mundy

[The director of the Frances Lehman Loeb Art Center at Vassar College (NY) explains the process of deaccessioning to the readers of his museum's publication.]

Some time ago I sketched out the conditions and procedures for when and how to review art collections with the purpose of judiciously removing works from the collections (deaccessioning) for public sale in order to promote the acquisition of new works of art. The process that began with that explanation has now reached its conclusion with a list of approximately 100 paintings that will soon be deaccessioned from the Loeb Art Center collection and returned to the art market. This number represents one half of one percent of the total number of objects in our care.

All professionally managed museums should periodically take stock of their collections with an eye toward improving the overall quality by culling some works based on their condition, redundancy, or limited service to the program. All accredited museums have very specific procedures in place to guide the deaccessioning process replete with many consultations of stakeholders and checks and balances all along the way. Our procedure reads as follows:

- Works of art to be considered for deaccessioning will be proposed by the curator(s) to the director. These proposed works will be discussed with representatives from the department of art.
- At least one outside expert (preferably a museum professional) in the field will then be consulted and asked for recommendations in writing. The works will then be proposed formally for deaccessioning to the Collections Committee (of the Advisory Board) and the College Board of Trustees, who will be asked to vote for approval. Three independent appraisals will then be solicited.
- The works will then be sold, preferably at public auction or, given an advantageous financial situation, through a reputable gallery or offered in exchange to another art institution.
- Under no circumstances should any member of the Art Center staff, a trustee of the college, an art department faculty member or a member of the Advisory Board be permitted to acquire a work of art deaccessioned by the Art Center.
- The money obtained by the sale of a work of art will return to the acquisition fund and the donor's name will be applied to the credit line of any subsequent purchase made with the fund with the notation "by exchange."

The process should be bathed in daylight, including the public disclosure of the works themselves, something that we will post on the Art Center website for all to see. Our collegial discussions over the list of proposed paintings resulted in the removal of twenty percent of them as we formed a 360-degree view of each painting's worth to the program.

As a courtesy, we also try to contact the donor if still alive or his or her direct descendants if they can be located, to let them know of our forthcoming action. True collectors are very aware of the fluidity of collections as they improve, but sometimes their families require a more substantial explanation of why it is good to prune collections in order to improve them and how their family member's name will continue to be associated perpetually via the credit line on the newly acquired work of art.

Collections are living things that evolve over time better to suit the mission of the institution. Those of us who garden will be quick to grasp the parallel between the cultivation of a landscape and an art collection. The deaccessioning process as a tool of cultivation will make us better stewards of the aesthetic garden we tend in the public trust. □



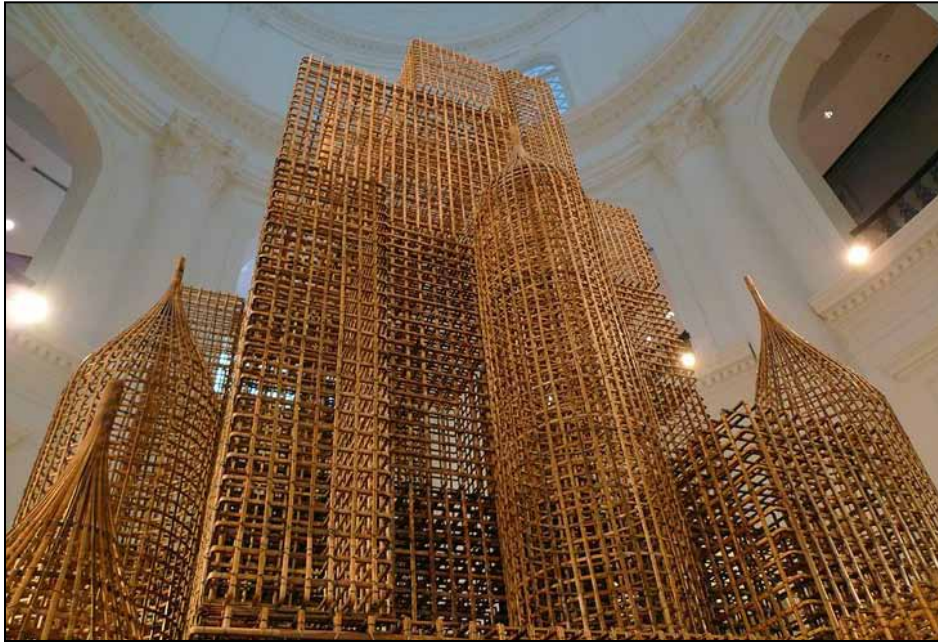
Julius J. Lankes, *Morning in Maine*, 1956. Woodcut on paper. In "Julius J. Lankes and the Art of the American Woodcut," Trout Gallery, PA

## IN DEFENSE OF THE HOLY

[The following is a paraphrase of an article by Abdal Hakim Murad, which was carried by The Art Newspaper after a fracas in Sharjah, one of the United Arab Emirates, over the appearance and subsequent banning of a work of art that was deemed to be offensive to Arab sensibilities. Mr. Murad is Sheikh Zayed lecturer in Islamic studies, the Faculty of Divinity, Theology, and Religious Studies at the University of Cambridge.]

The speed with which Islamic societies are allowing themselves to be modernized is amazing. A process that took Europe four painful centuries is being crammed into a few short decades, and despite inevitable sparks and cries of protest, the process appears strikingly successful. At first glance, the most astonishing case of this is supplied by the states of the Gulf, where a strictly medieval culture prevailed into living memory, but where art and architecture today reflect a local taste that seems decidedly postmodern.

What is intriguing about the furor in Sharjah was not that a work by Mustapha Benofil was banned, but that it should have been there at all. Blasphemy is intrinsic to modern art, which is naturally hostile to tradition and the sacred. The ethos of Benofil's work, like almost all avant-garde art,



is rooted in the modern rejection of the sacred, which it replaces with the expression of the inner life of the artist.

Expatriates from the Gulf States often claim that their countrymen like modern art because of the prestige of its association with the west, not because they understand it. In fact, many in the Emirates find modern art interesting because it is a window onto the soul of the West, with which they have to engage. Its indifference to recognizable canons of beauty and truth, and its typical pessimism about society, are taken to be important lessons. Fundamentalists appreciate the new galleries in the region for the sermonizing potential.

Beyond the contradictions that make blasphemies against Islam valid expressions of artistic license while certain legal and moral taboos are acceptable in the secular sphere, the stubborn fact is that modern art needs to be free to outrage and subvert. Claims about God and society must be subjected not only to irony, but to lampoon, wherever the artist's will dictates it.

This is a problem for the Emirates. A sophisticated appreciation of contemporary art as an icon of the secular soul of the West—pointing Muslims back to the mosque—will draw the line at religious offence. The theology is clear. Neither the God of the Koran nor the Prophet needs defending. Yet, just as more secular vulnerabilities deserve protection—there are laws against libel, slander, racism, and Holocaust denial—so too do religious believers.

Surely the celebration of a world without intrinsic meaning or destiny, which is what contemporary art supplies, is enriched when challenged by those who insist on a meaning, and hold that human dignity is damaged by the imposition of secular rage in the form of modern art.

Modern art is likely to gain from contradiction, and even, on occasion, from censorship and exclusion, if only by being made to think about the values that it came to erase. □

## ANTIQUITIES MARKET: STUNTED? OR CHANGED?

[The following information was found in an article written by Eric Cooke for The Art Newspaper.]

With the history of theft and deception at its back, the antiquities market faces challenges never before contemplated. The 2005 trial of Marion True (former antiquities curator at the J. Paul Getty Museum, CA) in Italy stirred up the drama, and it continues to this day. Because of delays, time ran out for the True trial, and she was freed from prosecution. One year later, the issue of museums' complicity in looting still looms on the horizon.

"For the past 40 years, museum officials have routinely violated the spirit, if not the letter, of the Unesco treaty [written to prevent looting], buying ancient art they knew had been illegally excavated and spirited out of source countries," say authors Jason Felch and Ralph Frammolino in their recently published *Chasing Aphrodite*. Harsh words from harsh critics.

The problem of antiquities acquisitions has museums and curators stumped. Do they cease trying to acquire these priceless objects for fear of accusations and trials? Do they reexamine their collections, many of which are rife with questionable provenance? Or worse still, will museums put their collections aside, money for research being in short supply?

Some believe, with the repatriation of many objects excavated ("plundered" according to Italian authorities) during the 1970s, and the current cooperation of museums with institutions around the world, that the tide has turned. A new day has dawned marked by international cooperation among museums. It began in 2006 and 2007 with the return of 21 antiquities by the Metropolitan Museum of Art (NY), 40 by the J. Paul Getty Museum (CA), 13 by the Museum of Fine Arts Boston (MA), and 8 by the Princeton University Art Museum (NJ). Two years later 13 objects were returned by the Cleveland Museum of Art (OH). The Minneapolis Institute of Arts (MN) is currently in the process of returning a 2,500 year old krater to Italy.

The Italian Ministry of Culture's response has been to reward compliant institutions with long-term loans, cooperation on special exhibitions, and aid in provenance research. Director of the Museum of Fine Arts, Boston says: "Our ability to borrow amazing works of art like the *Sleeping Hermaphrodite*, which has left Italy only once before, could not have happened without partnerships and our behaving responsibly." The Getty, primary target of accusations by Italian authorities in the past, has signed a "major long-term cultural collaboration" with Sicily and an agreement for cultural cooperation with Greece.

"The responsibility of 21st-century museum staff is to realize the fluidity of shared stewardship," says Director Michael Conforti of the Sterling and Francine Clark Art Institute. Theoretically, objects belong to "an international museum community... a network of institutions linked with ones abroad or archaeological sites in source countries is where the world is going."

Many museum directors believe their antiquities curators should be borrowing rather than trying to acquire Roman and Greek objects. "It is exceptional today to find museums collecting ancient art actively," says Director Maxwell Anderson of the Indianapolis Museum of Art. No, say others. "Loans are wonderful, but ownership is better," remarks Michael Bennett, curator of Greek and Roman art at the Cleveland Museum of Art. Director David Franklin agrees: greater attention to provenance should not deter museums from building permanent collections and working with collectors. Further, says Bennett, antiquities have "only been preserved, cared for, published, exhibited and made accessible because [the museum] owns [them]. We are a country of immigrants and so are art objects in our collections."

By way of solving the conundrum of antiquities collections, museums are hiring curators of provenance—a growing field—to help research objects already owned. On the other hand, says Jim Lally, a New York antiquities dealer, "curators choosing a career path will naturally turn away from a field that presents a minefield of political complications and diminishing possibilities to build a collection without constant interference...."

The puzzle of the antiquities market remains. One thing has been shown to be certain: cooperation with source countries has its rewards: "Museums are favorably changing from static 'treasure houses' to 'stewards of cultural heritage' willing to work with anyone who is interested," says director Anderson, thus enabling the loan of treasures never before seen in this country. □

# Art Museum Partnership Directors Forum: “Expecting the Unexpected”

by Joyce Beckenstein

The directors of approximately 1,800 small to mid-sized museums do not qualify for membership in the American Association of Art Directors. That’s why, in 2006, John Nichols and Katherine Crum co-founded the Art Museum Partnership (AMP), an organization dedicated to serve this large constituency. For the past several years AMP members have gathered at a “Directors’ Forum,” where directors can meet one another and with art experts to discuss a broad spectrum of museum-related topics: negotiating with boards, advertising events, helping curators, and paying taxes, to name a few. For the 2011 Directors Forum, Nichols and Crum assembled a roster of stellar speakers to tackle an eclectic range of issues, all of them pulled together under the thematic banner, “Expecting the Unexpected.”

Some issues were: The IRS says your tax-exempt organization owes Uncle Sam; there are authenticity problems with a Baule mask; who will manage Facebook... YouTube... and do we really need an app? As Audrey Kauders, Director of the Museum of Nebraska Art commented, “The conversations are germane to the issues we face.”

Participants exuberantly ricocheted among venues as diverse as the conversations: meetings took place at Christies, The Morgan Library & Museum, and El Museo del Barrio. Evening receptions were held at Swann and Franklin Parrasch Galleries.

Dinner at the newly renovated National Arts Club provided a lush setting for the opening reception and established the warm and friendly tone that defined the next full two days of events. Keynote speaker, Maria Ann Conelli, founding dean of the School of Visual Media and Performing Arts at Brooklyn College, spoke about “Budgets, Boards and Bad Decisions.” The former executive director of the American Folk Art Museum dealt candidly with the decision to sell the West 53rd Street facility to its next door neighbor, the Museum of Modern Art. She related how hindsight flushed out unfortunate choices and unrealistic expectations, and how no one planned for a recession. But the crisis decisions leading to a painful sale and a move to smaller quarters had two great payoffs—the collection was saved, and so were the staff’s pension funds.

Dr. Conelli’s insights resonated the next day at Monday morning’s workshop, “Your Power Base: Real Life Solutions for Boards and Committees,” held at Christies. After a continental breakfast and a tour of iconic 20th-century prints, directors settled into two hours of intense, humorous, and highly productive discussions.

“A board is to a museum as a \_\_\_\_\_ is to a \_\_\_\_\_,” was the first riddle posed by workshop leader, Anne Ackerson, Director of The Museum Association of New York. A chorus of responses came back: “... bank to home-

owner, goose to gaggle, cyanide to ice cream.” Clearly, no two directors shared the same relationship with their board members.

Nevertheless, the session provided a comforting blanket of guidelines. Everyone concurred: get the right people on the bus; specify the job description and seek people with critical skills, especially those with leverage among others who can help your museum; don’t waste precious meeting time with reports about yesterday’s news—look forward. And, most important, make board members feel they are in the loop—use email; invite them to join you at other art events; have dinner after an opening; and invigorate meetings by holding some of them at unexpected venues beyond museum board rooms.

Attention turned from boards to curators during the afternoon session. William M. Griswold, Morgan Library & Museum director welcomed the group with tours of the original library and current exhibitions that included works by Ingres, Delacroix, and David, Islamic Manuscripts, and “Dickens at 200.” Katherine Crum chaired the panel discussion on “The Curator’s Perspective: What Directors Should Think about Now.” It included speakers Patrick Amsellem, Christa Clarke, and Klaus Ottmann with respective expertise in photography, African art, and modern art.

“I was especially interested in Mr. Ottmann’s comments about the interpretation of artwork we provide,” commented Kenneth

documentary evidence is particularly hard to trace. Reminding the audience that “Africa is not a country,” she urged a global perspective and suggested acquisitions of works by known and emerging artists throughout the continent. Also addressing authenticity, Mr. Amsellem explained that the market created photographic “edition” prints. “More than ten [prints] and people lose interest,” he noted. He also spoke to the importance of condition and proper archival framing—a skill that means something different to the museum archivist than it does to the framer in a shopping mall.

At the next venue, Margarita Aguilar, director of El Museo del Barrio, welcomed representatives from the IRS. After Tuesday morning breakfast and a tour of El Museo’s Biennial “The (S) Files,” a sizzling show of works by emerging Latino artists, directors listened to a panel discuss “Staying Out of Trouble: Legal and Policy Concerns in Museum Administration.” Chaired by Joseph Ruzicka, appraiser for the IRS, the panel included IRS experts Mariacarmen Cuello, Herbert Dietrich, and Rosemarie Ryba.

During an animated Q&A many wondered how to refuse a questionable donation from a gem of a supporter. It’s not that difficult because the IRS will reject the value of a donation that doesn’t conform to your collection’s rigorous standards. That reality curbs lots of generous enthusiasm. But a museum must also be vigilant about its own tax-exempt integrity.

If those hot-selling T-shirts in the gift shop are unrelated to the museum collection, the revenues are taxable.

The final session, “Turning Your Messages Into Conversations: Social Media, Blogs, and Apps,” included media experts Mairelys Alberto, Cassandra Oliveras, Robert Schaufelberger, and Metropolitan Museum of Art research associate Wendy Stein. Ms. Stein presented a compelling case for blogs as an interactive and educational device. Her PowerPoint presentation demonstrated how viewers could zoom in on the incredible detail of a two-inch medieval illuminated image. Visitors offer feedback, the site gathers followers, and education expands exponentially as visitors bounce from page to page.

The youthful presence of Ms. Alberto, Ms Oliveras, and Mr. Schaufelberger hinted that institutional use of Facebook, YouTube, and Apps is a generational work in progress. All cited these developments as potentially powerful, but long term projects for building social networks. In time, these technologies will likely be the new normal. And who knows what else is on the

horizon?

As the AMP theme states, expect the unexpected.

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



Foster, Executive Director of the Yerba Buena Center for the Arts in San Francisco. His remark reinforced Mr. Ottmann’s concern that the educational role of museums often comes at the expense of the intuitive art experience. “Authenticity counts,” said Ms. Clarke who emphasized that with collections of African art,

Walter Wick, *Balancing Act*, 2009. Pigmented Inkjet photograph. In “Walter Wick: Games, Gizmos and Toys in the Attic,” Bruce Museum, CT

## Six from Six Hundred

From 600 artists' submissions, six artists were chosen by the directors of the **Mattress Factory** (PA) to work in residence at the museum for the months of September and October. The result: their site-specific works will be on display in "Factory Installed" through May 2012.

## Book Club Spurs Interest

In the far reaches of Wyoming, the **Nicolayson Art Museum** kicked off the first meeting of a new book club with a discussion of author Steven Biel's *American Gothic: A Life of America's Most Famous Painting*. The club, which is free and open to museum members, will meet quarterly. Art and literature will be the focus of give and take sessions.

Other books on the agenda for the rest of the year are:

*The Art Spirit*, by Robert Henri, in which the author discusses his essential beliefs and theories, the entire system of his teaching together with technical advice and critical comment for students as well as inspirational incentives for art lovers.

*The Invisible Dragon*, by Dave Hickey who takes aim at the hyper-institutionalism that denies the simple pleasures of art, museum culture, academics, politics, and more, in the service of making his readers rethink the nature of art.

*Headlong*, by Michael Frayn, an intellectual comedy revolving around a philosophical historian and his discovery of a painting he believes to be a missing Bruegel. The comedy involves English country life, the mustier byways of art history, the art auction business, and the deviousness that lurks within apparently mild-mannered art historians.



David Burnett, *Soldiers of the 101st Airborne Div. in Phu Pai, Vietnam, react with glee to the Bob Hope Christmas show, 1970.* In "David Burnett—Too Close," Utah Museum of Fine Arts, UT

## TEFAF Redux

The **European Fine Art Fair (TEFAF) Maastricht** opened in its now landmark building (now celebrates its Silver Jubilee at its opening at the Maastricht Exhibition and Congress Centre (MECC) in southern Netherlands (Mar. 16-25). Some projects that celebrate its 25 year growth and success are:

The TEFAM Museum Restoration Fund. A maximum of 50,000 Euros will be awarded to one or two museums for the restoration of works of art. Awards will be decided by a jury of independent experts. Applying museums must have visited TEFAM in the year of the application; the restored work must be exhibited at TEFAM when complete; it must be on view to the public for at least two years after.

A special Silver Jubilee book to include interviews with museum curators and private collectors who have bought works at the fair.

The Art Market Report will track the progress of the market over the past 25 years.

A worldwide campaign to broaden the range of visitors to the fair: collectors' and curators' events in cities around the world.

## For Goreyphiles and Others

The **University of Hawai'i Art Gallery** has announced the release of *Looking for Edward Gorey*, a catalogue produced as a companion to a 2010 exhibition "Musings of Mystery and Alphabets of Agony: The Work of Edward Gorey." The book casts light on Gorey's life, works, and artistic legacy, and includes rare and original pieces such as pen and ink drawings from a self-published book he created at age 12.

## Art and Golf as Partners

The Phelps Youth Pavilion, a branch of the **Waterloo Center for the Arts** (IA) has opened a new hands-on exhibit called "Mini-Masters: A Nine Hole Course in Art." A custom-designed miniature golf course where each hole reflects the work of a 20th-century artist. For example: a Campbell's soup can is a hazard on the green of the Andy Warhol hole; a suspended paintbrush pendulum swings over the hole representing Jackson Pollack. Other featured artists are: Riley, Pippin, Seurat, Dali, Picasso, and Munch.

## Name Change in Utah

The **Salt Lake Art Center** (UT) is now the **Utah Museum of Contemporary Art**. The name change reflects the quality of exhibitions that have been mounted for many years. It provides transparency to the public about what to expect as they wander through the front doors.

Hoping to match the museums in great cities across the country, the Utah Museum of Contemporary Art aims to contribute to downtown renewal, cultural tourism, national recognition, and economic development, all of which benefit the urban core.

## Economic Downturn Hits another Victim

The **Iroquois Indian Museum** (NY) announced significant staff cutbacks for 2012 due to severe economic conditions coupled with the recent devastating flooding in Schoharie County. The museum will be closed to the public through April 30; a skeleton staff with volunteer help will maintain basic operations such as security and maintenance.

Despite all, exhibitions and programs are planned for the rest of the year: "Birds and Beasts in Beads: 150 Years of Iroquois Beadwork" will open on May 1; the 31st Annual Iroquois Indian Festival, and Dance Saturdays are also starting in the spring.

## Grand Canyon Reveals Secrets

It took three years (2006-2009) for the National Park Service and the **Museum of Northern Arizona** to complete the largest excavation and research project in 40 years of Grand Canyon history. Nine sites along the Colorado River at the canyon bottom were investigated revealing stories about the lives of the prehistoric peoples who inhabited the site. The resulting discoveries are being exhibited at the museum in Flagstaff in "Grand Archaeology: Excavation and Discovery along the Colorado River" (Aug. 5). Pots, metates, bowls, jars, stone tools, small projectile points, beads, pendants, gaming pieces, and other artifacts are on view as well as a video and photographs.

## About a Festival: Setting a Good Example

Since 2005, **DesignPhiladelphia**, in partnership with the **University of the Arts**, has developed a unique, open participation festival program that offers the region's residents and out-of-town visitors a view into Philadelphia's creative industries at work. Lectures, symposia, and round table discussions create opportunities for people to connect across design categories. Through open studios, networking among students and professionals becomes possible. Street happenings, exhibitions, and public installations expand general awareness of the power design has in everyday living. And the festival makes it possible to meet more than 450 national and international designers at the heart of the region's creative economy.

In partnership with the University of the Arts, DesignPhiladelphia unites the creative disciplines, from architecture to interior design, fashion, product design, multi-media, and graphic design.

## IMLS Announces Medal Winners

Ten institutions received the National Medal for Museum and Library Service recognizing innovative approaches to public service and community outreach. Said Institute of Museum and Library Services Director Susan Hildreth,



“Our winners are preserving endangered manuscripts from around the world, providing internet access to the residents of a small remote town, training African immigrants to be child care providers while at the same time helping to preserve their native cultures, helping teens and young adults discover career paths, and much more. The recipients of the National Medal for Museum and Library Service have wonderful stories to tell that demonstrate how libraries and museums build strong communities and transform lives.”

The 2011 museum winners are: Brooklyn Museum (NY), EdVenture Children’s Museum (SC), Erie Art Museum (PA), Hill Museum & Manuscript Library (MN), Madison Children’s Museum (WI). Library winners are: Alachua County Library District (FL), Columbus Metropolitan Library (OH), Lewis Ginter Botanical Garden (VA), San José Public Library (CA), and Weippe Public Library & Discovery Center (ID).

### New App for Museum Visitors

The **Contemporary Art Museum St. Louis** (MO) announced the launch of an iPhone app, custom designed to help visitors navigate their way through exhibitions by means of self guided digital tours. Users can also watch a video tour and listen to the director, the chief curator, and artists talk about specific works. If launched outside the museum, the app, through its GPS capability, can estimate the viewer’s location and send directions leading to the front door.

### New Association Planned

There are nearly 190 homes of authors in the United States, but until now, the curators and executives responsible for them had no means to connect with one another. **The American Writers Museum**, while still in the throes of birthing, is spearheading an effort to create a formal national association for this special group of literary caretakers. “This is a concept that has tremendous merit and is long overdue,” said Donna Carcaci Rhodes, curator of the Pearl S. Buck home in Perkasio, PA. “I foresee significant synergies and economic benefits to this initiative.”

### “Hoofbeats and Heartbeats” Wins Award

“Hoofbeats and Heartbeats: The Horse in American Art,” hosted by the **Art Museum at the University of Kentucky**, was awarded “best exhibition over \$100,000” by the Curators Committee of the Southeastern Museums Conference, which represents museums in Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia, Puerto Rico, and U.S Virgin Islands.

### Boss Prize 2012

The biennial Hugo Boss Prize, established in 1996, recognizes significant achievement in contemporary art. The **Guggenheim Museum** (NY) recently announced the short list of final-

ists for the 2012 award: Trisha Donnelly (b. 1974, San Francisco), Rashid Johnson (b. 1977, Chicago), Qiu Zhijie (b. 1969, Zhangzhou, China), Monika Sosnowska (b. 1972, Ryki, Poland), Danh Vo (b. 1975, Bà Rịa, Vietnam), Tris Vonna-Michell (b. Southend-on-Sea, United Kingdom).

The winner will be selected and announced in fall 2012, followed by an exhibition in 2013 at the Guggenheim Museum.

The prize is given to an artist whose work represents a significant development in contemporary art. It sets no restrictions of age, gender, nationality, or medium. It carries an award of \$100,000. The jury consists of an international panel of museum directors, curators, and critics.

### DeCordova Board Approves 5-Year Plan

In its newly formulated five-year Strategic Plan, the board of the **DeCordova Sculpture Park and Museum** (MA) stated certain goals:

1. To lead its programming with sculpture, focusing on the park, which has been the driver of visitor engagement, especially in the warmer months. To take a new approach to the Sculpture Park, programming it as a new media gallery, with rapid turnover, site-specific projects, and experimentation.
2. To take on the responsibility of presenting both global and community perspectives to the public, underscoring the importance of aligning the museum’s support of regional art with its larger mission and focus on sculpture.
3. To make contemporary art broadly accessible in the belief that broad accessibility and challenging content are not mutually exclusive; to deepen education offerings.
4. To “pull back the curtain” on how art is made, how artists think and work, and what museums do; hosting professional artists provides a constant flow of talent which can be used to further connect visitors to artists through installation tours, talks, demonstrations, and creative programs.
5. To lay groundwork for long-term growth and sustain financial health, prune strategically by re-focusing efforts to support the new strategic goals.

### Wisconsin Museum Accepts Wisconsin Art

The **Leigh Yawkey Woodson Art Museum** (WI) announced a gift from BMO Harris Bank of 43 paintings by Wisconsin artist Owen J. Gromme (1895-1991). Gromme has been called the “Father of Birds in Art,” having curated the museum’s inaugural exhibition “Birds of the Lakes, Fields, and Forests” in 1976. Throughout the ensuing years, Gromme’s original exhibition evolved into the museum’s annual flagship exhibition “Bird in Art.”

Plans are in place for the debut of the Gromme gift, to be presented in tandem with the 2012 “Birds in Art” exhibition (Sept. 8-Nov. 11)

### Mona Lisa Study in Japan

The **Hyde Collection** (NY) is being represented in Japan by its *Study of the Mona Lisa*, c. 1503, after Leonardo da Vinci. It is part of a traveling exhibition entitled “Leonardo da Vinci and His Idea of Beauty.” The charcoal and graphite image will be on loan until June of this year. It appeared at Shizuoka City Museum of Art through December 2011. It is now at Fukuoka Art Museum (Mar. 4) and will be on view at Bunkamura Museum of Art, Tokyo (Mar. 31-June 10).

### Pollock Painting Figures in Dispute

[The following was reported in The New York Times in an article by Patricia Cohen, dated 12.17.11]

A London art collector, Pierre Lagrange, is asking for the return of his \$17 million payment for Jackson Pollock’s *Untitled 1950*. In a federal law suit against the Knoedler Gallery and its former president Ann Freedman, Lagrange claims that a forensic examination of



the painting recently declared it a fake. Some years before, the Knoedler refunded \$2 million to a client who had questioned the authenticity of another work by Pollock. Concurrently with the present dispute, the 165-year-old gallery closed.

In addition to the controversial Pollocks, 18 other paintings handled by Knoedler came from a Long Island dealer, Glafira Rosales, who is now under investigation by the federal government. At the center of the investigation is the cache of paintings supplied by Ms. Rosales, who insisted,

*Continued on next page*

after repeated questioning by Freedman, that the works were acquired in the 1950s directly from artists such as Rothko, de Kooning, Still, Kline, Newman, and Motherwell, by an unidentified collector in Mexico who then hid them away for the next 50 years.

Having shown the works to a dozen scholars, none of whom questioned their authenticity, Freedman states, "I have every reason to believe these works are authentic." Regarding *Untitled 1950*, she dismissed the forensic report which stated that two of the paints on the canvas were not invented until after Pollock's death in 1956. According to her analysis, it was common practice for manufacturers to give artists experimental pigments to use before they were generally available.

## Openings, Expansions, etc.

### ...in New York

The **New-York Historical Society Museum and Library** opened its widened doors in November. Some additions and improvements include: a new admissions area incorporating the ceiling from Keith Haring's original "Pop Shop"; a multi-media film telling the history of New York; a multi-media installation, "New York Rising," drawn from the museum's collections; a new auditorium; a children's history museum and library; a special exhibition "Revolution! The Atlantic World Reborn" that explores the American, French, and Haitian Revolutions; "Making American Taste: Narrative Art for a New Democracy," a look at the 19th-century paintings and sculpture from the museum's collection; an Italian-themed restaurant.

### ...also in New York

A new installation in the Contemporary Galleries at the **Museum of Modern Art** will hold a chronological presentation of works from the collection made during the past 30 years. Periodic reinstallations will feature the variety of art produced during the period.

### ...in Pennsylvania

The **Allentown Art Museum of the Lehigh Valley** (PA) reopened in October 2011 after closing for renovations and expansions almost a year ago. The inaugural exhibition "Shared Treasure: The Legacy of Samuel H. Kress" celebrated the 50th anniversary of the gifting of the Kress collection of Early European Art.

### ...in Oklahoma

The **Fred Jones Jr. Museum of Art** at the University of Oklahoma has opened its new Stuart Wing providing some 18,000 square feet of space to house collections acquired in the past 15 years. Most importantly, the new wing will house a portion of the Adkins Collection of Taos and Native American artists—paintings, pottery, and jewelry. The Philbrook Museum of Art in Tulsa houses the balance of the collection.

In addition to the new wing, construction included renovations to the original 1971 building, a new photography gallery, and new administrative offices.

### ...in Maine

The **Portland Museum of Art** (ME) will open the Winslow Homer Studio to the public in September 2012. Homer lived and painted here in Prouts Neck, Maine, from 1883 until his death in 1910. A National Historic Landmark, the renovated studio celebrates the artist's life, encourages scholarship on the artist and his work, and educates the public.

Located on the rocky coast of Maine, the studio was purchased by the museum in 2006 from Charles Homer Willauer, the great grand-nephew of Homer. Says museum Director Mark H.C. Bessire, "The opening of the



Winslow Homer Studio will be a pivotal moment in American art history. For the first time, visitors will be able to experience the studio as it was during Homer's time and discover the actual location where he created his best known paintings. This cultural treasure is truly a gift to the American people."

### ...in Massachusetts

The **Museum of Fine Arts**, Boston has opened two new galleries: one celebrates rare sculptural works from India and neighboring countries in South and Southeast Asia; the other showcases rotations of paintings from India, Korea, the Himalayas, and Persia, beginning with a collection of Indian works in "Gems of Rajput Painting." The galleries reflect a broad range of cultures from Iran to the west and Indonesia to the east, and from the Himalayas to the north and Sri Lanka to the south.

### ...in Arkansas

The **Crystal Museum of American Art**, endowed by the Walton Family foundation and funded by Alice Walton, heir to the Walmart retail empire, opened in November 2011. The museum is set on 12 acres of family owned property near the center of Bentonville (AR). It was designed by

Moshe Safdie—201,000 square feet of space divided among nine pavilions surrounding two ponds. The buildings, full of light from windows and skylights, are constructed of reinforced concrete banded with western red cedar strips and topped with shiny copper roofs.

The collection—some 1,000 works—spans the centuries from the colonial period to the present. Walton, on a buying spree, acquired many works during the recession—important works becoming available from owners whose finances dictated selling. Colonial and modern art are the strong points of the museum at present. "There's a curious break with abstract expressionism and pop," says New York dealer Frederick Hill.

### ...in Denver

The 30,000-square-foot **Clyfford Still Museum** opened its doors, like the Crystal Museum, in November 2011. "My work in its entirety is like a symphony in which each painting has its part," said the artist. Therefore, according to his wishes that his museum show only his work, the museum holds nearly 95 percent of his *oeuvre*. They are drawn from the estates of Still and his wife Patricia, the entire collection having been stored since the artist's death in 1980, and for the most part never exhibited before.

The museum grew out of a demand by Still in his will that his estate should remain in storage until a U.S. city agreed to build a museum exclusively for his art. In addition, he demanded that none of the works "be sold, given or exchanged," and that they should be preserved "in perpetuity for exhibition and study." Patricia rejected offers from many cities before she accepted Denver as the site for her husband's legacy.

Denver, says Director Dean Sobel of the Clyfford Still Museum, is an appropriate setting for Still's work as "the doorway to the west, at the edge of the Rocky Mountains." His abstract expressionist peers in New York were influenced by the city; Still, on the other hand, spent half his life on the West coast. "Turner painted the sea," Still mused, "but the prairie to me was just as grand." He moved East eventually, but his allegiance to the "vast landscapes" of the West endured. □



Center: Edward Fisk, *Mary Daniel*. Oil on canvas. In "See Blue," University of Kentucky Art Museum

Below: Edward Lycett, *Covered Vase* (detail), c. 1887. Cream-colored earthenware painted over ivory-glazed and luster ground with polychromic enamels and flat and raised gold paste decoration. In "Aesthetic Ambitions," Mint Museum of Art, NC

## Alabama

**Tennessee Valley Museum of Art**, Tuscumbia □ “2012 Art of the State Exhibition” (Mar. 2) Juried show features works by studio art faculty from universities and colleges all over Alabama.

## Arizona

**Museum of Northern Arizona**, Flagstaff □ “Photographic Journeys: Three Visions” (Jan. 16) The results of the museum’s artists-in-residence program to develop new insights into the Colorado Plateau region through the artistic process: artists pursue their work while immersed in the landscape.

**Desert Caballeros Western Museum**, Wickensburg □ “Artist at Work: The Masterworks of Kenneth M. Freeman” (Mar. 4) The cowboy and ranching life on canvas celebrating Arizona’s Centennial.

## California

**Berkeley Art Museum**, University of California, Berkeley □ Through Feb. 5: “1991: The Oakland-Berkeley Fire Aftermath, Photographs by Richard Misrach” Stark vistas and details of the destruction following the catastrophic firestorm in the Oakland-Berkeley hills presented here and at the **Oakland Museum of California** on the 20th anniversary of the event; “Richard Misrach: Photographs from the Collection” In conjunction with the Fire Aftermath exhibition, a sampling of other works by this prolific artist. □ “Thom Faulders: BAMscape” (Apr. 15) A hybrid of sculpture, furniture, and stage that invites use by visitors, the new centerpiece of the museum’s central atrium transforms the space into one for interaction, performance, and improvised experiences.

**Irvine Museum** □ “Gardens and Grandeur: Porcelains & Paintings by Franz A. Bischoff” (Mar. 8) Important member of the California art community in the early 20th-century exemplifies California Impressionism—the beautiful in combination with the historical.

**Geffen Museum of Contemporary Art**, Los Angeles □ “Under the Big Black Sun: California Art 1974-81” (Feb. 13) Part of “Pacific Standard Time,” celebrating the pluralism of West Coast art during the mid-to-late 1970s.

**Los Angeles County Museum of Art** □ “California Design, 1930-1965: Living in a Modern Way” (Mar. 25) One of the “Pacific Standard Time” exhibits, a study of mid-century modernism in California.

**Museum of Contemporary Art**, Los Angeles □ “Naked Hollywood: Weegee in Los Angeles” (Feb. 27) Another of the “Pacific Standard Time” initiatives: Weegee’s southern California output.

**J. Paul Getty Museum**, Malibu □ “Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture, 1950-1970” (Feb. 5) One show in a regionwide survey, this one focuses on postwar Los Angeles art.

**Monterey Museum of Art** □ “Pop Icons: Andy Warhol and Roy Lichtenstein” (Feb. 26) Works on paper; also included are Grooms, Rauschenberg, Rosenquist, and D’Arcangelo.

**St. Mary’s College Museum of Art**, Moraga □ “The Veil: Visible and Invisible Spaces” (Feb. 12-Mar. 24) Videographers, filmmakers, painters, sculptors, performance and installation artists from around the world investigate and re-vision the veil.

**Oakland Museum of California** □ “Question Bridge: Black Males” (Apr. 22) Video installation featuring dialogue between 150 African Americans recruited from 11 American cities and towns. The exhibit will also be presented at the **Brooklyn Museum** (NY).

**Crocker Art Museum, Sacramento** □ “Gong Yuebin: Site 2801” (Mar. 10-Apr. 29) Juxtaposing humanity’s past and present: 200 terracotta warriors based on models of those commissioned by China’s first emperor Qin Shi Huang, displayed rank by rank, “unearthed” with modern troops and nuclear missiles—the artists commentary on the lack of progress shown by humans through the millennia. □ Through Feb. 12: “Florence and the Baroque: Paintings from the Haukohl Family Collection” 17th-century newly introduced Baroque style depicting mythologies, biblical subjects, and devotional works: Dandin, da Empoli, Furini, among others; “The Art of Disegno: Italian Prints and Drawings from the Georgia Museum of Art” Drawing, a technique paramount in Italian art from the 16th to the 18th centuries, by the likes of della Bella, Piranese, Campagnola, and Ferri.

**Asian Art Museum**, San Francisco □ “Maharaja: The Splendor of India’s Royal Courts” (Apr. 8) The luxurious kingdoms from the 18th through the mid-20th centuries.

**San Francisco Museum of Modern Art** □ Through Feb. 20: “Francesca Woodman” Enigmatic self portraits by feminist photographer as well as vintage prints from her family collection; “The Air We Breathe” Commissioned works on same-sex marriage.

**San Jose Museum of Quilts & Textiles** □ “Invisible Lineage” (Feb. 5) Showcasing the work of four mid-20th century fiber artists alongside works of four late-century artists showing the influences of earlier artists on the second generation—an invisible lineage that links past generations of fiber artists to the present.

Maivis Smith, Noel, 2010.  
Charcoal on paper.  
In “Hidden Realities,”  
Michener Museum of Art, PA

**Sonoma County Museum**, Santa Rosa □ “Customized: The Art and History of the Bicycle” (Feb. 5) Over 100 years of the bicycle and its evolution, especially its significance in northern California—innovations, political issues, art bikes.

**Cantor Arts Center**, Stanford University, Stanford □ “The Legend of Rex Slinkard” (Feb. 26) Paintings, Charcoal drawings, and pen-and-watercolor sketches by a young early 20th-century California artist, once a rancher, who influenced the modernist leanings of his contemporaries in the area. □ “Walker Evans” (Apr. 8) His 50-year career behind a camera, including documentation of the Great Depression, work with James Agee on *Let Us Now Praise Famous Men*, experimental photographs from 1928-1930, the subway series, photos for *Fortune* magazine, and Polaroid prints from his final years.

## Colorado

**Aspen Art Museum** □ “Huma Bhabha” (Feb. 5) Works on paper including over-painted and collaged photographs.

**Museum of Contemporary Art**, Denver □ “West of Center: Art and the Counterculture Experiment in America, 1965-1977” (Feb. 19) Museum-wide exhibition that examines the diverse range of artists based in the American West and Southwest who broke barriers and embraced a new sensibility and lifestyle: videos, photographs, drawings, ephemera, and more.

## Connecticut

**Bruce Museum**, Greenwich □ “Divided Light and Color: American Impressionist Landscapes” (Jan. 29) Robinson, Twachtman, Hassam, and others who practiced what had been established in Paris by Monet and Renoir. □ “The Prints of Martin Lewis: From the Collection of Dr. Dorrance Kelly” (Feb. 26) A master of intaglio captures the intersection between urban and rural environments and sheds light on a slowly emerging suburban culture. □ “Bijoux: The Origins and Impact of Jewelry” (Mar. 11) An investigation of the



wide range of materials used to make jewelry, from bones and fossils, to diamonds and CZs. □ “Walter Wick: Games Gizmos and Toys in the Attic” (Apr. 22) Children’s book author and photographer’s body of work includes large-scale photographs, models used to craft his images, and videos showing his creative process. □ “Coming Full Circle: Greenwich Art Society Celebrates 100 Years at the Bruce Museum” (Apr. 1) Distinguished members’ paintings, drawings, prints, and sculpture highlight each decade of the society’s history.

**Wadsworth Atheneum Museum of Art, Hartford** □ “Patti Smith: Camera Solo” (Feb. 19) Installation made in homage to Rimbaud figures.

**Mattatuck Museum, Waterbury** □ “Shared Sensibilities” (Apr. 6) Works by Sol LeWitt, his friends, and co-workers.

## District of Columbia

**National Gallery of Art** □ “Harry Callahan at 100” (Mar. 4) Detroit-born Callahan’s centennial. □ Through Apr. 8: “Antico: The Golden Age of Renaissance Bronzes” Bronze reductions of ancient Roman sculptures with works by a goldsmith from Mantua. □ “In the Tower: Mel Bochner” Works by this language-loving artist including large diptychs never seen before.

## Florida

**Boca Raton Museum of Art** □ Through Mar. 18: “American Treasures: Masterworks from the Butler Institute of American Art” 19th-late-20th-century works show many styles and genres.: everyone from Avery to Wyeth (alphabetically speaking); “Martin Schoeller: Close Up” Large-format color photographs of Hollywood stars, politicians, sports and pop icons, and more.

**Ah-Tah-Thi-Ki Museum, Clewiston** □ The museum of the Seminole Tribe of Florida shows “Tools of War” (Jan. 31) The weaponry of 1817-1858, and how it evolved with relation to the Seminole Wars.

**Museum of Contemporary Art, North Miami** □ “Mark Handforth: Rolling Stop” (Feb. 19) Mid-career survey of local artist appears in several venues including Griffing Park and others.

**Museum of Fine Arts, St. Petersburg** □ “Ancient Egypt—Art and Magic: Treasures from the Fondation Gandur pour l’Art/Geneva” (Apr. 29) Mummy cases, sacred works from tombs and temples, alabaster vessels, and other rare objects

**Vero Beach Museum of Art** □ “Matthew Geller: Woozy Blossom” (Apr. 29) A 16-foot tree sculpture that spouts mist from its branches.

## Georgia

**Georgia Museum of Art, University of Georgia, Athens** □ “Bill Viola: Collected Work, 1977-80” (Feb. 19) Video works by the master. □ Through Mar. 4: “Lycett China” Hand-painted porcelain; “Introduction to the Centers” Say hello to the Green Center for the Study of the Decorative Arts, one among four named units added by the expansion that contain archives, supplements the museum’s collection, and promotes hands-on research. □ “Quiet Spirit, Skillful Hand: The Graphic Work of Clare Leighton” (Feb. 3) Survey of a career from early prints of the 1920s to rarely seen watercolors. □ Through Feb. 27: “Images of the Midwest from the Collection” Works by American artists. □ “Dale Nichols: Transcending Regionalism” (Feb. 27) Nostalgic images of rural America by a Nebraska native. □ “Georgia Bellflowers: The Furniture of Henry Eugene Thomas” (Apr. 15) First exhibition of



Louis Comfort Tiffany, *Camel Watering Hole*, n.d. Oil on canvas. In “The Paintings of Louis Comfort Tiffany,” Nassau County Museum of Art, NY

“Shorty” Thomas’s craft, which played a role in the Colonial Revival in the U.S. □ “Will Henry Stevens” (Mar. 25) Diverse paintings donated to the museum by the memorial trust in his name. □ “To Make a World: George Ault and the 1940s America” (Apr. 16) First time on view in 20-some years: paintings and drawings by Ault and his contemporaries.

## Hawai‘i

**University of Hawai‘i Art Gallery, Honolulu** □ “FAX” (Feb. 26-Apr. 5) Artists, architects, designers, scientists, and filmmakers are invited to make images using the fax machine as a drawing tool; the resulting exhibition is concerned with ideas of reproduction, obsolescence, distribution, and mediation.

## Illinois

**Krannert Art Museum, University of Illinois, Urbana-Champaign** □ “Recent Acquisitions, 2006-2011” (Apr. 29) Works purchased or gifted to the museum in the past 5 years. □ “Carolee Schneemann: Within and Beyond the Premises” (Apr. 1) Retrospective includes paintings, drawings, photographs, installa-

tions, videos, and writings, all reflective of her part in defining contemporary art. □ Through Apr. 29: “Fifty Years: Contemporary American Glass from Illinois Collections” A tour through the world of art glass, with a “small bias toward artist with a connection to Illinois”; “After Abstract Expressionism” Late 1950s to early 80s: Johns, Kelly, Lichtenstein, Rauschenberg, Stella, and others.

## Indiana

**Indianapolis Museum of Art** □ “Universe is Flux: the Art of Tawara Yusaku” (Apr. 1) Introducing this contemporary Japanese artist to the U.S.

## Iowa

**Muscatine Art Center** □ “Muscatine and the Civil War: A Sesquicentennial Commemoration” (Apr. 29) Civil War artifacts including a handmade battle flag and letters from a Muscatine Union soldier to his wife and relatives from 1861 to 1864 when he returned home.

## Kansas

**Dane G. Hansen Museum, Logan** □ “Gordon Parks: Crossroads” (Feb. 5) Photographs drawn from all aspects of Parks career: a selection of portraits, fashion, Black Panthers, Martin Luther King Jr., a variety of subjects, but “always in touch with black reality.”—Malcolm X.

**Salina Art Center** □ “Streams of Consciousness: The Histories, Mythologies, and Ecologies of Water” (Mar. 11) Artists examine the ways in which water informs contemporary culture.

**Wichita Art Museum** □ “The Lawrence Lithography Workshop: Suites and Portfolios” (Feb. 12) Retrospective (the first) of lithographs printed by this workshop which was founded in Lawrence, Kansas, is now in Kansas City and respected throughout the print world. □ “Works from the Permanent Collection” (Jan. 22) American masters; one of the star attractions of the museum.

## Kentucky

**Art Museum, University of Kentucky, Lexington** □ “See Blue: Art from the Collection” (Jan. 22) Works that feature the color blue, exploring its range, symbolism, and expressive qualities

## Louisiana

**Newcomb Art Gallery, Tulane University, New Orleans** □ “Prospect 2—Nick Cave & Joyce Scott” (Jan. 29) Part of the citywide biennial of international contemporary art: fabric sculptures by Cave and bead and glass works by Scott. □ “Tamarind Touchstone: Fabulous at Fifty” (Apr. 15) Output from the legendary lithography press.

## Maine

**Portland Museum of Art** □ “Making Faces: Photographic Portraits of Actors and Art-

ists” (Apr. 8) Celebrities—their faces and their artworks—photographed by the likes of Abbott, Doisneau, Halsman, Morgan, and many more; faces include Lucille Ball, Jimmy Durante, Imogene Coca, Picasso, Léger, Arp. Another gallery is devoted to Maine photographer David Etner, whose work focuses on that of his father, Maine artist Stephen Etner and his coterie of artist friends. □ “Gather Up the Fragments: The Andrews Shaker Collection” (Feb. 5) The most comprehensive collection of the United Society of Believers’ (Shakers’) artifacts, gathered mainly from the Shakers themselves in CT, MA, NH, and NY. □ “The Dorothy and Herbert Vogel Collection: Fifty Works for Maine” (Jan. 29) Part II of the showing of the 50 works gifted as part of the national gifts program initiated by the Vogels.

**Saco Museum** □ Through Mar. 24: “Rugs All Marked Out: Biddeford’s Edward S. Frost” Rugs, burlap patterns, and metal stencils as well as the finished products by Frost, (Maine’s hooked rug innovator and entrepreneur; “Hooked Rugs from Artists of ‘The Maine Tin Pedlar’” Contemporary rugs by members of this local group of hookers.

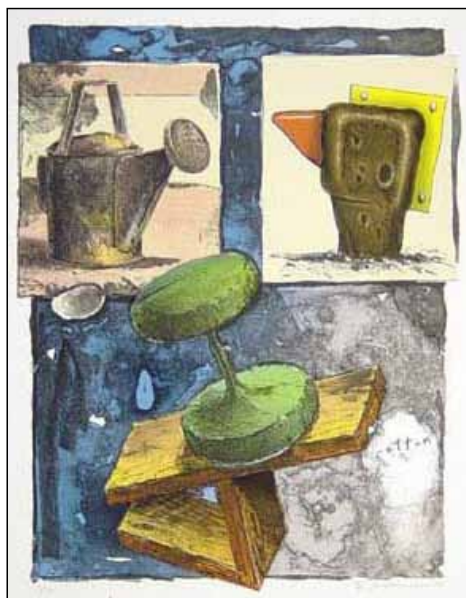
**Maryland**

**Walters Art Museum, Baltimore** □ “Touch and Enjoyment of Sculpture: Exploring the Appeal of Renaissance Statuettes” (Apr. 15) The result of research by a neuroscientist and a curator: Did artists anticipate a reaction to tactile stimulus in shaping sculpture, specifically statuettes of female nudes?

**Academy Art Museum, Easton** □ “André Kertész: On Reading” (Jan. 15) Photographs by the Hungarian member of the 1920s Cartier-Bresson circle, taken over a period of 50 years, examine the universal pleasures of reading.

**Washington County Museum of Fine Arts, Hagerstown** □ “Rustica: Work by Robert Pacierno” (Jan. 22) Graphic compositions portray behaviors and instincts that collide with the environment. □ “Art for America: A Selection of WPA Prints” (Mar. 4) A sampling of the flourishing visual arts during the 1930s—all due to a government program.

**Massachusetts Museum of Fine Arts, Boston** □ “Aphrodite and the Gods of Love” (Feb. 20) From the MFA’s Greek and Roman collection and on loan from Rome and Naples: classical works devoted to Aphrodite and her realm. □ “Jedediah Caesar: Soft Structures” (Apr. 1) Sculptures cut from blocks of gathered construction debris preserved in translucent resin: think geological studies



Edward Henderson, *Water*, 2000. Color lithograph with hand coloring, from a series of three. In “The Lawrence Lithography Workshop,” Wichita Art Museum, KS

of rock formations that illustrate history.

**Fuller Craft Museum, Brockton** □ “Fresh Figurines: A New Look at a Historic Art Form” (Feb. 5) Ceramic representations of the body as object. □ “Icarus: An Installation by Mark Davis” (Mar. 15) Site-specific mobile construction of burnished and painted aluminum inspired by Icarus.

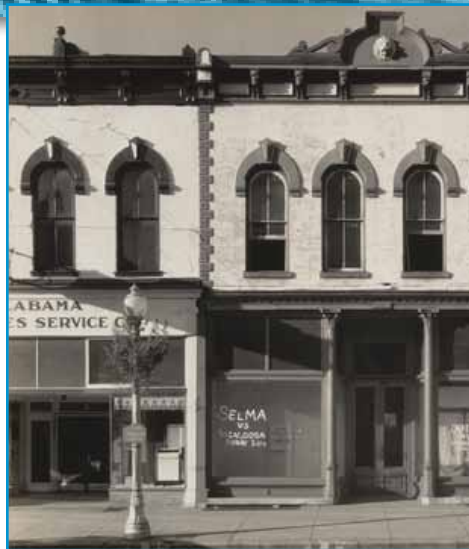
**Cahoon Museum of American Art, Cotuit**

□ “Reawakenings: Emerging from Winter into Spring” (Feb. 1-Mar. 11) Artists portray season change. □ “A Family of Artists: Gruppe Family” (Mar. 13-Apr. 29) 19th- and 20th-century artist and his sons contribution to the New England art scene, and how they influenced each other.

**Cape Cod Museum of Art, Dennis** □ “Photography by Bill Armstrong” (Feb. 19) Figurative abstract works of Jefferson, Olympic athletes, *The Last Supper*, and more. □ “Mary Moquin & Marc Kundmann: Timeless: Explorations in Wax-Based Media” (Jan. 29) Paintings with encaustic wax (Kundmann) and mixed-media landscapes (Moquin). □ “Of Face and Body” (Jan. 22) Large scale paintings of scenes from the bible and Greek mythology.

**De Cordova Sculpture Park and Museum, Lincoln** □ “The 2012 deCordova Biennial” (Apr. 22) Cutting-edge arts from across New England occupies the entire museum and beyond reaching venues in nearby communities and Boston.

**Smith College Museum of Art, Northampton** □ “Dürer’s Impact” (Feb. 12) Exploring his impact on printmaking in Europe during the 16th and 17th centuries; the culmination of a course in Renaissance Studies.



Walker Evans, *Main Street Block, Selma Alabama, 1936*. Gelatin silver print. In “Walker Evans,” Cantor Arts Center, CA

recording contemporary culture. □ “Mark di Suvero: Tabletops” (Feb. 26) Smaller-scale sculptures made of industrial steel and salvaged materials between the 1950s and the present.

**Flint Institute of Arts**

□ “Witness: The Art of Jerry Pinkney” (Apr. 15) American picture book illustrations describing the African-American experience. □ “Marilyn Dintenfass: Auto Biography and Other Anecdotes” (Feb. 12) Automotive-themed works on paper: visualizations of her aesthetic response to stylish, sexy, shiny, speedy, supercharged automobiles.

**Center Art Gallery, Calvin College, Grand Rapids** □ “My Own Back Yard—Mary Abma” (Feb. 18) □ Through Apr. 28: “Work: Curse or Calling?”; “Bible Doodles—Graphic Novel Illustrations by Craig Thompson”

**Montana**

**Missoula Art Museum** □ “MAM Collections: The Parade Route” (Feb. 13) Photographs of every sort of gathering of people—happy, weird, combative. □ Through Apr. 15: “Ansel Adams: A Legacy” Landscapes and portraits; “Haddon Hufford: Silversmith” Variations on common, metal-smithed forms: letter openers, goblets, and vessels, always original, never duplicated. □ “Self-Taught and Art Brut” (Mar. 18) From the collection, a group of widely diverse works by widely diverse artists. □ “Dog’s Journey: A 20-Year Survey” (Jan. 31) Works by Native American Rick Bartow that reflect the heritage of his own Wiyot people from northern California.

**New Hampshire**

**Museum of Art, University of New Hampshire** □ Through Apr. 4: “What’s New: Recent Additions to the Collection” A still life by American Impressionist Hermann Dudley Murphy, an oil painting by Boston Expressionist Hyman Bloom, and more; “Chris Jordan: Running the Numbers” Large format digital photographs that portray quantities of things, showing cultural choices and waste: eg. 15 million sheets of office paper (5 minutes of use), 106,000 aluminum cans (30 seconds of can consumption).

**New Jersey**

**Morris Museum, Morristown** □ “The Art of the Brick” (Feb. 19) LEGO® as an art medium—a large-scale sculpture made with the toy bricks. □ “Art in the Atrium: Celebrating Our Legacy” (Mar. 18) African-American fine arts show celebrates its 20th anniversary, showcasing the work of both established and emerging artists. □ “A Patchwork of Cozy Quilts and Coverlets from the Collection of the Morris Museum” (Feb. 26) 19th- and 20th-century

bed covers. □ “Modern Tapestries and Floor Coverings Conceived by Picasso, Calder, and their Contemporaries” (Apr. 15) Designs also by Miro, Kaplan, and Coburn.

**Zimmerli Art Museum**, Rutgers University, New Brunswick □ “at/around/beyond: Fluxus at Rutgers, 1962-1984” (Apr. 1) A center of Fluxus activity in the early 1960s and 70s, the university museum celebrates this radical, experimental art movement that focuses on the unpredictable, ordinary, and ephemeral moments of everyday life.

## New York

**Brooklyn Museum** □ “Hide/Seek: Difference and Desire in American Portraiture” (Feb. 12) Works devoted to sexual identity.

**Hyde Collection**, Glens Falls □ “Worth a Thousand Words: The Art of Illustration from the Hyde Collection” (Feb. 19) For adults: some of the important illustrated volumes in the collection; follows “Draw Me a Story” that focused on children’s illustrated texts.

**Hofstra University Museum**, Hempstead □ “Barbara Roux: Environments” (Feb. 7-Apr. 5) Combined media artist, poet, and conservationist whose work focuses on the forest and cove where she lives on the north shore of Long Island. drawings, photographs, poetry, and sculpture. □ “The Disappearing Landscape: Selections From the Hofstra University Museum Collection” (March 18) Early 19th-20th century drawings, paintings, photographs, prints and sculpture that capture the changing and disappearing world landscape.

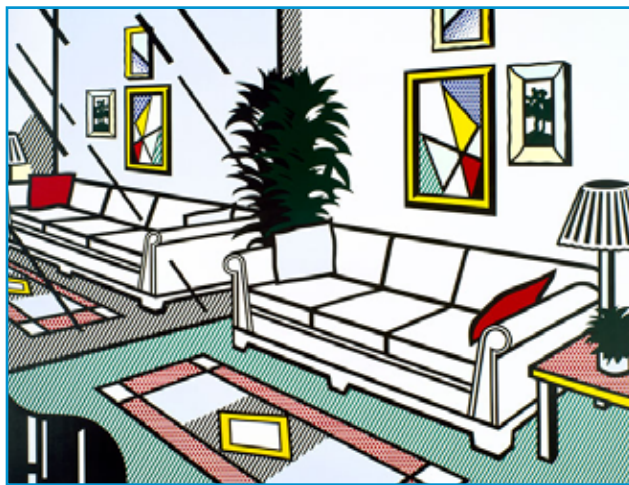
**MoMA PS1**, Long Island City □ “Clifford Owns: Anthology” (Mar. 12) Photography, video, and live performance scores by African-American artists.

**Bard Graduate Center**, New York City □ “Hats: An Anthology by Stephen Jones” (Apr. 15) The practice of creating hats, how they are worn, by whom, and how they are presented to the client: see also iconic headgear such as Marlene Dietrich’s beret, Andy Warhol’s wig, Babe Ruth’s baseball cap, motorcycle helmets, turbans, and more.

**Frick Collection**, New York City □ “White Gold: Highlights from the Arnhold Collection of Meissen Porcelain” (Apr. 29) Early Meissen porcelain and the 18th-century sculpture of Jean-Antoine Houdon.

Grey Art Gallery, New York University, New York City □ “Soto: Paris and Beyond, 1950-1970” (Mar. 31) Venezuelan artist’s work after his move to Paris and his investigations into movement, displacement, and instability resulting in a new “kinetic” art.

**Guggenheim Museum**, New York City □ “Maurizio Cattelan: All” (Jan. 22) Retrospective of a provocateur, prankster, and tragic poet: 20 years distilled into a site-specific installation that fills the rotunda. □ Through Feb. 8—two exhibits of art from the 1960s, contemporaneous yet radically different movements: “Pop Objects and Icons from the Guggenheim Collection” Works by transitional



Roy Lichtenstein, *Interior with Mirrored Wall* (detail), 1991. Oil and magna on canvas. In “Pop Objects and Icons from the Guggenheim Collection,” Guggenheim Museum, NY

figures (Rauschenberg, etc.) who broke away from the concepts of “high art” by turning to everyday objects for their subject matter; “Surface, Support, Process: the 1960s Monochrome in the Guggenheim Collection” Works that explore the aesthetic potential of a single color.

**International Center of Photography**, New York City □ “Life in Motion” (Mar. 18) Photographs of children at orphanages and rehabilitation centers in Russia by students from ICP and the Rodchenko Moscow School of Photography and Multimedia.

**Jewish Museum**, New York City □ Through Mar. 25: “The Radical Camera: New York’s Photo League, 1936-1951” The output of a group of young, idealistic photographers, most of them Jewish, first-generation Americans, whose solidarity centered on a belief in the expressive power of the documentary photograph and on a progressive alliance in the 1930s of socialist ideas and art. They rejected the prevailing style of modernism in order to engage the gritty realities of urban life, mostly in New York, looking closely at ordinary people; “Jem Cohen: NYC Weights and Measures” Video installation chronicles a noisy bustling city with beautiful and tranquil moments interspersed. □ “The Snowy Day and the Art of Ezra Jack Keats” (Jan. 29) Author and illustrator of *Whistle for Willie*, *Peter’s Chair*, and *The Snowy Day*—the first modern full-color picture book to feature an African-American protagonist. □ “An Artist Remembers: Hanukkah Lamps Selected by Maurice Sendak” (Jan. 29) Lamps

from 11 countries, created from the 18th-20th centuries.

**Museum of the City of New York** □ “Cecil Beaton: The New York Years” (Feb. 20) Vintage fashion photographs, celebrity portraits, set and costume designs, and more.

**Museum of Modern Art**, New York City □ “Sanja Ivekovic: Sweet Violence” (Mar. 26) Retrospective that covers four decades of the work of a feminist, activist, and video and performance pioneer: a view into the politics of power, gender roles, and paradox’s in societal memory. □ “Diego Rivera: Murals for the Museum of Modern Art” (May 14) Freestanding frescoes that address the Mexican Revolution and Depression-era New York were created at the museum for a 1931-32 exhibition.

**New-York Historical Society**, New York City □ “Remembering 9/11” (Apr.1) Letters from around the world; *Portraits of Grief*, first published in *The New York Times*; drawings of the Memorial fountains. □ “Making American Taste: Narrative Art for a New Democracy” (Apr.1) A look at the widely varying artistic tastes of the 19th century: historical, literary, and religious subjects shown together with the better known rural and domestic genre works. □ Through Apr. 15: “Revolution! The Atlantic World Reborn” How freedom, equality, and the sovereignty of people became universal goals as exemplified in three revolutions in America, France, and Haiti—all linked to the attack on monarchism and aristocracy that took place between 1763 and the end of the Napoleonic Wars; “Freedom Now: Photographs by Platon” African Americans’ struggle for civil rights captured on film. □ “Beauties of the Gilded Age: Peter Marié’s Miniatures of Society Women” (Mar. 11) Presented in rotating series, these (300) miniatures painted in watercolor on ivory record the taste and personalities of New York’s high society a century ago.

**Studio Museum in Harlem**, New York City □ “The Bearden Project” (Mar. 11) A centennial celebration that includes tributes from contemporary artists.

**Ukrainian Museum**, New York City □ “Borys Kosarev: Modernist Kharkiv, 1915-1931” (May 2) Works by this avant-garde graphic artist, painter, designer, photographer, and book illustrator who survived Stalin’s intellectual purges in 1930s Ukraine.

**Whitney Museum of American Art**, New York City □ “Real/Surreal” (Feb. 12) Collection show exploring the dynamic between realism and surrealism in American art.

**Yeshiva University Museum**, New York City □ “Graphic Details: Confessional Comics by



H.O. Hoffman, *Cheers! An Art Deco New Year*, drawing from the *New Yorker* magazine, 1920.

Jewish Women" (Apr. 15) Autobiographical graphic storytelling: original drawings, full comic books, and graphic novels.

**Loeb Art Center**, Vassar College, Poughkeepsie □ "Marco Maggi: Lentissimo" (Apr. 1) Constructions made from household items.

**Derfner Judaica Museum**, Riverdale □ "Jane Trigère: Women of the Balcony" (Feb. 5) Fabric wall panels and a fabric sculptural installation all fashioned from the cushions women made to mark their places in the balcony of their synagogue, now closed.

**George Eastman House**, Rochester □ "The Unseen Eye: Photographs from the W.M. Hunt Collection" (Feb. 19) Museum-wide exhibition of images of people whose eyes cannot be seen.

**Nassau County Museum of Art**, Roslyn Harbor □ "The Paintings of Louis Comfort Tiffany: Works from a Long Island Collection" (Mar. 18) Oils on canvas and works on paper, created for himself to memorialize his travels and surroundings; also, some glass lamps and windows.

### North Carolina

**Mint Museum of Art**, Charlotte □ At the **Mint Museum Randolph**: "Aesthetic Ambitions: Edward Lycett and Brooklyn's Faience Manufacturing Company" (Feb. 26) Eclectic and opulent ornamental ceramics that synthesize Japanese, Chinese, and Islamic influences. □ At the **Mint Museum Uptown**: "Sheila Hicks: Fifty Years" (Jan. 29) A first retrospective: bas reliefs and sculptures; small weavings and drawings; site commissions for public spaces; industrial textiles; and process works made of recuperated textiles, clothing, and other found objects. □ "Mary Cassatt's Madame X: A Masterpiece from the Charlotte and Philip Hanes Collection" (Apr. 3)

### 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 Sarmento" Books as visual objects,



André Kertész. *Esztergom, Hungary: Three Boys Reading*, 1915. Gelatin silver print. In "André Kertész: Pm Reading," Academy Art Museum, MD

and how lives can be changed by them.

**Wexner Center for the Arts**, Columbus □ "David Smith: Cubes and Anarchy" (Apr. 15) Sculptures, drawings, and paintings with rarely seen sketchbooks and photographs.

**Springfield Museum of Art** □ "Preserved Portraits" (Feb. 1) Works in two distinct styles: woodcut portraits in bright colors, and photographs treated with wax which creates a gauze-like film over the image.

### Oklahoma

**Fred Jones Jr. Museum of Art**, Norman □ "Highlights from the Permanent Collection of Photography, Part 1" (Apr. 29) A survey of the history of photography beginning with the 19th century.

**Sherwin Miller Museum of Jewish Art**, Tulsa □ "Marc Chagall: Drawings for the Bible" (Jan. 31) Lithographs from the series made after his travels in Palestine where he experienced the people, the landscape, and the sacred places.

### Oregon

**Museum of Contemporary Craft**, Portland □ "Northwest Modern: Revisiting the Annual Ceramic Exhibitions of 1950-1964" (Feb. 25) The review of these award-winning pieces brings back the period when new, modern forms and ideas about ceramics were being developed.

### Pennsylvania

**Trout Gallery**, Dickinson College, Carlisle □ "Reflections & Undercurrents: Prints of Venice, 1900-1940" (Feb. 4) Works by artists inspired by Whistler who, in the 1880s, decided to represent Venice by producing images of the squares and back alleys and canals known only to residents. □ "Julius J. Lankes and the Art of the American Woodcut" (Feb. 18) A selection of works by one of America's leading woodcut artists of the early 20th century who helped revive printmaking in the late 1800s.

**Westmoreland Museum of American Art**, Greensburg □ "The Art of Seating: 200 Years of American Design" (Feb. 4-Apr. 8) Iconic and historic chairs reaching back from the mid-1800s to today. □ "Carol Brode: One Time/One Place" (Jan. 22) Multi-layered paintings of mixed media encaustic and fragments of photographs taken in Israel and Greece.

**Michener Museum of Art**, Doylestown □ "The Painterly Voice: Bucks County's Fertile Ground" (Apr. 1) Works from 19th-century painters such as Hicks and Heade, to landscapes from the early 20th century, to the New Hope modernists—a panoply of Bucks County's talent. □ "Learning to See: Photographs



Stephen Jones for Christian Dior Haute Couture, *Olga Sherer Inspirée par Gruau*, 2007/08. In "Hats," Bard Graduate Center, NY

by Nancy Hellebrand (Feb. 26) Series of large scale digitally collaged images of trees and tree branches.

**Philadelphia Art Alliance** □ Through April 21: "Found Subjects: Jewelry Installation by Sondra Sherman" Carved hollows in the pages of vintage books house pieces of jewelry inspired by themes or illustrations in each book; "Binary: Textiles by Andrea Donnelly" Large-scale woven works inspired by mirror-image inkblots; "A Sense of Place" Fiber art connected metaphorically to specific locales.

**Print Center, Philadelphia** □ "Robert Asman: Silver Mine" (Mar. 31) Retrospective of 35 years behind a camera creating black and white images with a myriad of special effects.

### South Carolina

**Gibbes Museum of Art**, Charleston □ Through Apr. 22: "The Art of Alfred Hutton: Woodstock to Charleston" Retrospective of a 20th-century American painter (of landscapes in Woodstock, NY) and printmaker (in Charleston) considered prominent in the Charleston Renaissance; "Jill Hooper: Contemporary Realist" Portraits, large-scale landscapes, and still lifes.

**Greenville County Museum of Art** □ "Jasper Johns" (Apr. 15) The museum's own collection of a native son's work. □ "Andrew Wyeth: The Greenville Collection" (Mar. 14) □ "Matt Baumgardner: Made for Another World" (Jan. 22) Abstract paintings and painted sculpture.

### Tennessee

**Knoxville Museum of Art** "After the Fall" (Feb. 5) Survey devoted to work produced by young artists from the former Communist countries of eastern Europe.; while they are bona fide members of the world art community, they choose to remain in their home towns,

creating works that reflect their own cultural legacy.

**Frist Center for the Visual Arts, Nashville** □ Through Feb. 5: “A Divine Light: Northern Renaissance Paintings from the Bob Jones University Museum & Gallery” Devotional art from 15th- and 16th-century Belgium, Germany, France, the Netherlands, and Spain; “Tracey Snelling’s Woman on the Run” A large table of architecture, sculpture, film, video, neon signs, audio, and materials drawn from everyday life: put together, they set the stage for a crime story.

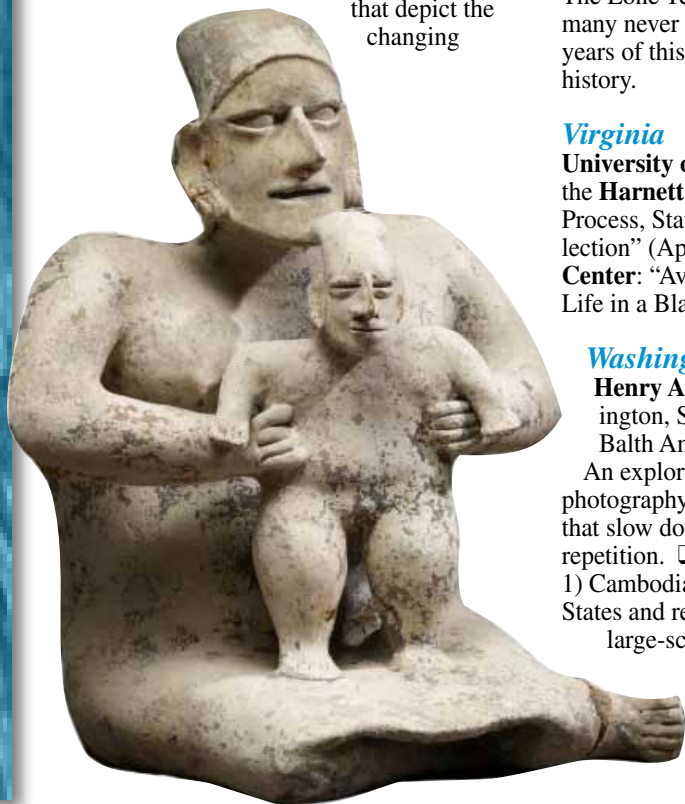
## Texas

**Dallas Museum of Art** □ “The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk” (Feb. 12) A kudo to the French couturier and *enfant terrible*.

**Nasher Sculpture Center, Dallas** □ “Elliott Hundley: The Bacchae” (Apr. 22) Gallery environments—wall-mounted collages and free-standing sculptures—made with organic and found materials, paint, and photographs, that investigate pleasure, grief, and guilt as expressed in Euiptides’ Greek tragedy

**Ellen Noël Art Museum, Odessa** □ “From the Pueblo to West Texas: Paintings by Rene Alvarado” (Jan. 29) A Texas artist focuses on Mexican culture. □ “Downstream: Paintings by Joyce Howell” (Mar. 11) Abstract artist uses patterns and colors of the Colorado River for his imagery. □ “The Mike & Linda Tilton Collection” (Feb. 2-Apr. 8) Contemporary art from a local collection.

**San Angelo Museum of Fine Arts** □ “The Seasons in an Earlier America: Selections from the Hosek Collection of American Art” (Jan. 22) Grand landscapes and intimate, indoor genre scenes, still life compositions and portraits, paintings that depict the changing



seasons and scenes of everyday life and domesticity in an earlier time.

## Utah

**Utah Museum of Fine Arts, University of Utah, Salt Lake City** □ “David Burnett—Too Close” (Jan. 29) Crucial moments in the 20th and 21st centuries on film: expanded images taken from a step back from the subjects as opposed to the Capa close-up formula. □ “salt 4: Xaviera Simmons” (Feb. 26) Photography, installation, and performance together construct narratives of collective and personal histories, all the while referring to the traditions of American landscape painting.

**Springville Museum of Art** □ “J.T. Harwood: The Lone Years (1927-1940)” (Mar. 31) Works, many never before seen, created in the later years of this native son who figured in Utah’s art history.

## Virginia

**University of Richmond Museums** □ At the **Harnett Museum of Art**: “Idea to Image: Process, States, and Proofs from the Print Collection” (Apr. 1) □ At the **Harnett Print Study Center**: “Avel de Knight: Drawings for Army Life in a Black Regiment” (Apr. 4)

## Washington

**Henry Art Gallery, University of Washington, Seattle** □ “Videowatercolors: Carel Balth Among His Contemporaries” (Jan. 22) An exploration into the intersections between photography, painting, and new media: images that slow down the speed of digital imagery by repetition. □ “Sopheap Pich: *Compound*” (Apr. 1) Cambodia-born artist, trained in the United States and returned to his native land to create large-scale structures in rattan and bamboo; *Compound* is one of those structures. □ “Material and Document: Experiments in Photography during the 1970s” (Mar. 18) Works by young experimenters

who turned away from traditional forms and tried new approaches such as photograph as object, as documentary, and more.

**Wing Luke Museum of the Asian Pacific American Experience, Seattle** □ “Vintage Japantown through the lens of the Lakano Studio” (Feb. 12) Images, taken in an intimate living room setting, from the 1930s and 1940s, that show the everyday life in Japantown.

**Jundt Art Museum, Gonzaga University, Spokane** □ “Sahlin Foundation Collection” (Mar. 10) A selection of prints: Close, Cunningham, and many others.

## Wisconsin

**Villa Terrace Decorative Arts Museum, Milwaukee** □ “Great Ladies and Beautiful Arts: Elkins, Standish, and Adler” (Jan. 29) How the work of these three influenced the development of a residence which was built in the style of an Italian Renaissance villa by architect David Adler in 1923.

**Woodson Art Museum, Wausau** □ “Dinotopia: The Fantastical Art of James Gurney” (Apr. 8) Paintings from Dinotopia books—a series that explores a lost island where dinosaurs and shipwrecked travelers live harmoniously, side by side; also included are preliminary studies, reference photos, and handmade scale models. □

Top: Barbara Roux, *House in the Bottom*, 2010, Digital print. In “Barbara Roux: Environments,” Hofstra University Museum, NY

Left: Made in west Mexico, *Mother and Child*, sometime between 100 B.C.- 200 A.D. Cream-slipped tomb figures. In “Exploring Art of the Ancient Americas,” Walters Art Museum, MD