

# *museum* VIEWS

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

*Summer 2012*



*Basket by Embera-Wounaan Indian of Panama's Darien Rain Forest. In "Quest for the World's Best Baskets," Goldstein Museum of Design, MN*

# Features *Summer 2012*

*Page 3*

***Taking Over, Filling Shoes, Moving On***

*Page 4*

***Museums Fulfill Teaching Mission***

***Race For Zodiac Reenacted In China***

*Page 5*

***Barnes Foundation Opens In New Home***

***U.S. Government Returns Stolen Work***

*Page 6*

***DEFINITIONS: Expressionism; Genizah***

***Munch's SCREAM And Climate Change***

*Pages 7-8*

***What's Out There for Summer Travelers?***

*Page 9-12*

***newsBRIEFS***

*Pages 13*

***NOTES about an artist: Edouard Vuillard***

*Pages 14-21*

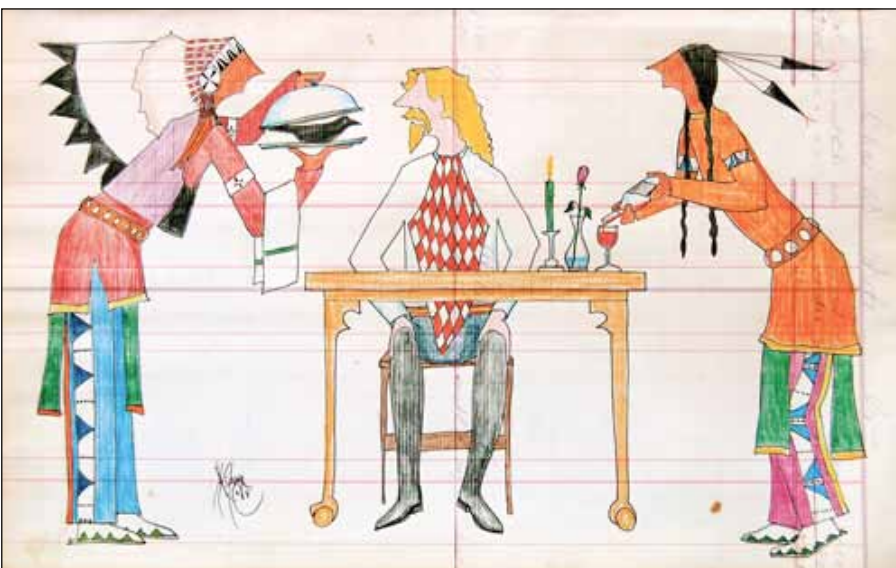
***summerVIEWS***



Jean-Marie Haesslé, *Black Odalisque*, 2012.  
In "Haesslé," Hillwood Museum of Art, NY



Michael Velliquette, *Chromasoul*.  
Acrylic, gator board, glue, paper.  
In "To Become Day,"  
Villa Terrace  
Decorative Arts Museum, WI



Dwayne Wilcox, *Eating Crow*.  
Mixed media on ledger paper. In "Dwayne Wilcox," Missoula Art Museum, MT

**Editor:** Lila Sherman  
**Publisher:** Museum Views, Ltd.  
2 Peter Cooper Road, New York, NY 10010  
**Phone:** 212.677.3415 **FAX:** 212.533.5227  
**Email:** lsher@aol.com  
**On the web:** 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.



# TAKING OVER, FILLING SHOES, MOVING ON

The day a new director takes the reins from an established, well-loved old hand is daunting—a long day to say the least. In 2008, 20-year veteran Lewis Sharp of the Denver Art Museum chose his own successor, Christoph Heinrich—an unusual case, but nonetheless daunting. After intensive interviews, on-the-job observing, one-on-one discussions with all trustees, and a stint as deputy director, Heinrich finally took the venerable Sharp's seat some two years later.

A spate of retirements and demises in the past several years have opened major museum directorships for new occupancy: in 2009, Philippe de Montebello of the Metropolitan Museum of Art (NY) retired after 31 years, ceding his place to Thomas Campbell; in 2008, Anne d'Harnoncourt died suddenly leaving the Philadelphia Museum of Art (PA) without a director for the year until Timothy Rub took her place in 2000; in 2010, Marc Wilson, 28 years at the Nelson-Atkins Museum of Art (MO), left Julián Zugazagoitia in charge; that same year, Peter C. Marzio died after having served 28 years at the Museum of Fine Arts, Houston (TX), leaving a place for Gary Tinterow.

## Starting Up

Most new directors claim that their first steps must be made with care; an intensive getting-to-know process is critical. "To put a human face," said Zugazagoitia, "to the intellectual knowledge I had of the Atkins and its collections." Talks with curators, gathering anecdotes from veteran trustees and other old friends of the museum helped; "getting to know peoples memories and then to start building from there."

Said Rub, whose predecessor had established a stable institutional culture, "Learning to understand that culture and to do the things required to nurture and sustain it was very important." In the beginning, his way forward was to "do no harm." Yet change and growth was needed to keep up with the already launched Frank Gehry expansion. The museum is now planning new ways to develop its audience, and how to meet its role as a "great civic institution."

Another start-up strategy is the immediate formation of a strategic plan. Hope Alswang put hers in motion soon after she arrived at the Norton Museum of Art (FL) in 2010. "It's really about giving people a shared language, energizing them around the core values and understanding that we want to participate in a national discussion in art," she explained.

Under her guidance the museum is changing; although predecessor Christina Orr-Cahall, in her 19-year incumbency, had moved the Norton from local gallery into a full-fledged museum, Alswang determined to push to another level by giving her curators the freedom to create their own shows.

## New directors=new museums

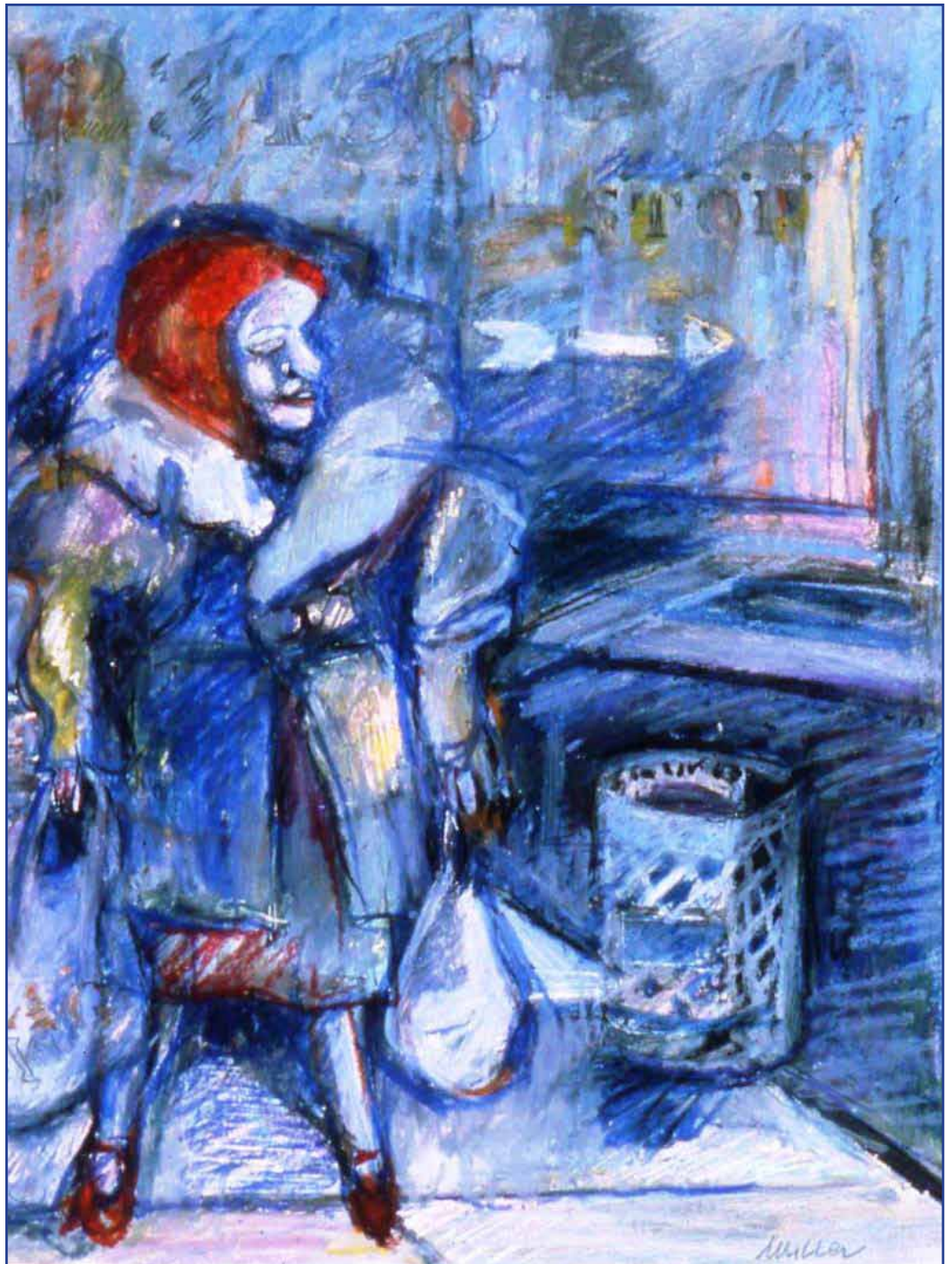
As a result of changes being made by new directors, changes are occurring as well in museums themselves. Complexities inherited from ex-directors must be pared down to meet leaner times. "Financially we aren't capable of doing a major blockbuster," said Susan M. Taylor, director of the New Orleans Museum of Art (LA). "Many museums aren't. I think that is a generational definer."

Taylor took over the directorship of the mu-

seum in 2010 from John Bullard, a 37-year veteran in the job. Her arrival came five years after Hurricane Katrina had devastated the city, and only two years after the 2008 financial crisis. "Thirty-seven years ago," she said, "it was about building the collection, making sure it was housed properly," to attract touring megashows. Today's directors "respond differently to defining what a program should be." The new focus, she and many of her colleagues believe, is on expanding the audience, enhancing the visitor experience, developing educational programs, and partnering with other arts organizations—transforming the museum into a civic gathering place.

"Our goal," said Heinrich, "is to fill it [the new Daniel Libeskind building] up with energy and interaction and new ideas and new content. Lewis [his longtime predecessor] built the building, and now we get to play with it." ■

[Carol Kino's article for The New York Times, "Meet the New Boss, in the Shadow of the Old Boss," deals with this topic.]



Marlene Miller, *Bag Lady of the Night*, n.d., Cray-Pas, mixed media. In "I Look, I Listen," Michener Art Museum, PA



# MUSEUMS FULFILL TEACHING MISSION

These days, education in museums is about innovation and experimental learning.

In front of the Whitney Museum of American Arts' Marcel Breuer building on Madison Avenue in Manhattan stands a collection of tall black shipping containers looking perhaps like another installation for the traditionally cutting-edge Whitney Biennial. Not at all. It is the first ever, anywhere, pop-up education center—the Whitney Studio—a 600-square-foot space made up of 6 packing containers that form a 17-foot-tall studio and storage mezzanine. It will remain in the Whitney's sculpture court until the much anticipated move to Manhattan's meat-packing district on the lower West Side. For this unique solution to the space problem created by its prospective move, the museum turned to LOT-EK, architects known for their original uses of recycled materials.

At the Metropolitan Museum of Art on Fifth Avenue a few blocks north of the Whitney, groups gather for "Drop in Drawing," a program that convenes in a different section of the museum every two weeks. Clipboards, paper, and colored pencils (provided by the Met) in hand, students, young and old, listen to artists explain why their colleagues do what they do—how canvases are composed, the effect of color or form, the meaning of a particular painting. Members of the group (could be 6 years old or 60) then proceed to produce their own works of art, inspired by the surrounding paintings.

"Programs like this are amazing," said one observing parent, the principal of a public school. "Schools have cut back a lot, so you don't get much arts education these days."

## High- vs. low-tech learning

According to an article by Carol Vogel in *The New York Times*: In the world of museum educators, learning today is all about do-it-yourself, sometimes called free-choice learning. "More and more people are directing their own learning experience," says Peggy Fogelman, the Met's chairperson of education. There is still the choice between on-line courses that have been available for years and the on-site experience offered by museum staff and in-residence artists. "It's no longer either/or, but and/and," says Fogelman. "Technology is a part of our everyday life, and museums are getting smarter about using it. But it's our collections and exhibitions that make us unique... This is what defines us."

Some educators, like Lynn Pearson Russell at the National Gallery of Art (DC), believe that there is "a bigger return to teaching from original objects and less of a high-tech approach." In fact, her programs have committed to a slowing down—participants spending hours looking at and investigating one work of art—an alternative to fast-paced computer learning—not depending on technology, but doing it oneself. Slowing-down has become a precept of education at the Walker Art Center (MN). "The more virtual we've become, the more we need to touch," says director of education Sarah Schultz. ■



Duke Riley, the rematch

## An Eastern Tale: RACE FOR ZODIAC REENACTED IN CHINA

According to Chinese mythology, the Jade Emperor initiated the zodiac in order to organize the measurement of time. The first twelve animals to cross the mighty river in a competitive race would each receive a year of the zodiac. The rat and the cat, both poor swimmers, persuaded the gullible ox to carry them across. As the ox began to lead the pack, the rat pushed the cat overboard and jumped off the ox to win the race alone. Hence, the first year of the zodiac was bestowed upon the cheating rat.

In the spirit of art, community, and competition, Brooklyn (NY) artist Duke Riley organized a rematch, commissioned by smARTpower, an initiative of the U.S. Department of State's Bureau of Educational and Cultural Affairs and administered by the Bronx Museum of the Arts (NY). Early this spring, a river race and performance took place on the Caogang River in the historic water village of Zhujiyajiao. A singer performed songs from the "first animal" perspective, making a musical case for why that animal should have won the original race.

According to Riley, who has a history of staging epic water-based battles and performances, "No calendars will be reset at the finish line nor will any closer understanding of that mythical day be realized. The only realization will be a brief moment of divine absurdity between two shores."

## smART power

SmARTpower sends 15 U.S. artists abroad to work with local artists and young people around the world to create art projects in situ. Selected artists design and implement programs within a 45-day period in cooperation with local arts organizations in China, Ecuador, Egypt, Ghana, India, Kosovo, Lebanon, Nepal, Nigeria, Pakistan, the Philippines, Kenya, Sri Lanka, Turkey, and Venezuela. The artists are encouraged to create a tangible legacy of the work, to remain in the country, through a variety of visual arts media—painting, sculpture, drawing, video, installation, photography, public art, and interdisciplinary projects. The projects should emphasize participatory work and address a full range of relevant subjects including, but not limited to, women's empowerment, the environment, health, education, and civic engagement. ■



Left: Anton Mauve, *Cattle at River*. Oil on canvas.  
In "Mesdag to Mondrian," Academy Art Museum, MD



# U.S. GOVERNMENT RETURNS STOLEN WORK

A 400-year-old masterpiece taken illegally from its owners in Nazi-occupied France during WWII was returned to the family from which it was stolen more than 70 years ago. The painting, *Cristo Portacroce* (*Christ Carrying the Cross*), depicts Christ, crowned with thorns and wearing a copper-colored silk robe, carrying the cross on his right shoulder while being dragged with a rope by a soldier.

The painting was on display at the Mary Brogan Museum of Art and Science (FL) in a temporary exhibition of 50 Baroque paintings on loan from the Pinacoteca di Brera in Milan. Following a lead from Interpol that called the painting's ownership into question, Homeland Security Investigations (HSI) special agents consulted the U.S. Attorney's office and seized the painting some eight months later.

It was among many works of art and other valuable items taken in a forced sale from the estate of Federico Gentili di Giuseppe. Gentili died of natural causes in Paris in April 1940, just months before the Nazi army invaded France in 1941. After receiving advance warning of the impending Nazi invasion, Gentili's children and grandchildren fled from France, escaping to Canada and the United States. Other family members, unable to flee, died in concentration camps.

Gentili's grandchildren took legal steps to find and reclaim works illegally taken from their family during the Nazi occupation. In a landmark 1999 decision relating to WWII plunder, a Paris Court of Appeals forced the Louvre to return five paintings to the Gentili family, and ruled that the auction of the Gentili estate in Nazi-occupied France was an illegal forced sale and a "nullity."

Earliest records about the painting indicate that it dates to c. 1538. It then appears in the collection of Antonio and Cesare Averoldi, and then in the Crespi Galerie. In 1914, after legally exporting a portion of the Crespi Collection from Italy, the Crespi Galerie put the painting in question and others up for auction in Paris, where it was purchased by Federco Gentili. After Gentili's demise, his estate was auctioned by French Vichy authorities, acting in concert with the Nazi occupiers; the Gentile heirs were prohibited by law from returning to claim the painting. Several anti-Semitic laws had been imposed, depriving French nationals who had left France of the nationality and arranging for confiscation of their property. In another German order of 1940, "Jews who had fled from the occupied zone were banned from returning there." As a result the painting was sold in the illegal forced sale of 1941. Thereafter it was acquired by the Pinacoteca di Brera in 1998. ■



Girolamo de' Romani, *Christ Carrying the Cross Dragged by a Rascal* (detail), c. 1538

# BARNES FOUNDATION OPENS IN NEW HOME

Doubters can rest easy. The Barnes is back!

Abutting the lovely garden strips coming off Benjamin Franklin Parkway in downtown Philadelphia, one comes upon the new Barnes Foundation campus. Set in its own serene, Parisian-style gardens (by Olin), the building is modern yet not aggressively so, majestic yet simply and cleanly designed. Covering 4.5 acres, it was designed by the New York firm of Tod Williams and Billie Tsien Architects (TWBTA) with a love of mission that becomes obvious at each new vantage point and on every wall.

On opening day for the press, the architectural team was eager to show the results of its five-year journey to this day; other guides, including Executive Director and President Derek Gillman, explained the materials used (woods from Mexico, limestone from the Negev), the lighting (combining filtered natural with artificial light), and the painstaking adherence to the designs of the founder, Dr. Albert C. Barnes. Barnes's galleries, in fact, are present within the TWBTA building, intact, exact, hung precisely as they were in Merion down to the last curlicued hinge and elaborate doorstep. African masks and Pennsylvania Dutch painted furniture are all placed lovingly to within a 16th of an inch of their former positions.

It's the same as it was, but better. Because of the new ambient lighting, the works of art look brighter and clearer than they did in their old habitat. The great meeting/event spaces outside the collection galleries are also lit indirectly from above. Visitor Naomi Birnbach wrote her instant impressions: "It was a treat to be bathed in the same light of those wonderful, ample, pink and orange Renoir nudes with their half-moon semi-smiles. But most impressive of all was the precise hanging of the artworks as they had been in their original Barnes home in Merion, Pennsylvania. Astonishing was the fantastic symmetry of the hangings! One could almost think that the paintings were sometimes purchased for their dimensions only, except that they were all so excellent."

Post Impressionist and early modern paintings are the soul of this astounding collection: works by Cézanne, Matisse, Picasso, and Renoir are in multiples of 40; van Gogh, Modigliani, Rousseau, and Soutine are also represented; old master paintings are in evidence as are African sculptures, Pennsylvania German furniture, Native American ceramics, jewelry and textiles, American paintings, antiquities from the Mediterranean region and Asia, and wrought iron objects from Europe and the U.S. All are placed, as the meticulous founder insisted, to teach students how to look at art, to "see" paintings as light, line, color, and space—

compositional building blocks used by artists and artisans everywhere.

## The added features

A new mantra bespeaks the attention to landscaping: the Barnes is now a gallery in a garden and a garden within a gallery—within the new building is a central courtyard open to the sky. And the central gallery opens out onto two separate, sheltered outdoor spaces—a garden and a paved open terrace. Water is prominent in the approaches to and around the building, and a plethora of benches among the trees and shrubbery allows for enjoyment of the surroundings.

Gallery classrooms underscore Barnes's intentions for the gallery—that it be a place to educate, a school. Supplementing these spaces is a lower level lobby and a library, a 150-seat auditorium, seminar rooms, and lounging and discussion areas. ■



A gallery at the Barnes Foundation



## DEFINITIONS: EXPRESSIONISM

Abstract Expressionism encompasses a diverse range of postwar American painting that challenged the tradition of vertical easel painting. Beginning in the late 1940s, Jackson Pollock placed his canvases on the floor to pour, drip, and splatter paint onto them. This gestural act, with variations practiced by William Bazotes, de Kooning, Adolph Gottlieb, and others, was termed “Action Painting” by American critic Harold Rosenberg, who considered it a product of the artist’s unconscious outpouring or the enactment of some personal drama. The New York School, as these artists were called due to the city’s postwar transformation into an international nexus for vanguard art, expanded in the 1950s with the unique contributions of such painters as James Brooks and Grace Hartigan, as well as energetic collagist-assemblers Conrad Marca-Relli and Robert Rauschenberg. Other painters eliminated the gestural stroke altogether. Mark Rothko used large planes of color, often to express universal human emotions and inspire a sense of awe for a secular world. Welder-sculptors such as Herbert Ferber and Theodore Roszak are also counted among the decade’s pioneering artists.

The postwar European avant-garde in many ways paralleled the expressive tendencies and untraditional methods of their transatlantic counterparts, though their cultural contexts differed. For artists in Spain, abstract art signified political liberation. Dissenting Italian artists correspondingly turned to abstraction against the renewed popularity of politicized realism. French artist Jean Dubuffet’s spontaneous approach, *Art Brut* (Raw Art), retained figurative elements but radically opposed official culture, instead favoring the spontaneous and direct works of untrained individuals. His work influenced the Cobra group (1948-51), which was founded by Karel Appel, Asger Jorn, and other artists from Copenhagen, Brussels, and Amsterdam. The Cobra artists preferred thickly painted surfaces that married realism to lively color and expressive line in a new form of primitivism.



Eventually taking root in France, Germany, Italy, Japan, and Spain, *Art Informel* refers to the antigeometric, antinaturalistic, and nonfigurative formal preoccupations of many European avant-garde artists, and their pursuit of spontaneity, looseness of form, and the irrational. *Art Informel* is alternatively known by several French terms: *Abstraction Lyrique* (Lyrical Abstraction), *Art Autre* (Art of Another Kind), *Matiérisme* (Matter Art), and *Tachisme* (from *tache*, meaning blot or stain). The movement includes the work of Alberto Burri and Michel Tapié, who employed unorthodox materials like burlap or sand and focused on the transformative qualities of matter. Asian émigré artist Kumi Sugaï was likewise central to the postwar *École de Paris* (School of Paris) and melded native traditions with modern painting styles.

By the end of the 1950s, artists such as Lucio Fontana, Franz Klein, and Piero Manzoni were exploring scientific, objective, and interactive approaches, and introduced pure monochrome surfaces. Other abstractionists engaged viewers’ senses and explored dematerialization, focusing on optical transformations as opposed to the art object itself, and investigating the effects of motion, light, and color.

[The information above was supplied by the Guggenheim Museum (NY) where “Art of Another Kind: International Abstraction and the Guggenheim, 1949-1960” is on view through Sept. 12]



Peter Meller, *Son of William Tell*, nd. Photocopy with correction fluid, red and gray paint. In “The Zodiac of Wit” Art, Design & Architecture Museum, University of California (CA)

## GENIZAH

It has been announced that “the Bodleian Libraries [Oxford University, Oxford, England] have digitized and made available for the first time their collection of the Cairo Genizah fragments (<http://genizah.bodleian.ox.ac.uk>). The website launch is marked by a bequest of five Genizah fragments from the library of the late Eli Weinberg.”

The Cairo Genizah is an accumulation of almost 280,000 medieval Jewish manuscript fragments, mostly written in Hebrew and Judeo-Arabic. They were discovered in the late 19th century in an annex of the Ben Ezra Synagogue in Fustat, now Old Cairo, Egypt. Documents accumulated there from the 9th to the 14th centuries, and remained there until their value for scholarship was discovered in the 19th century.

The name of the collection, “Genizah,” comes from the Hebrew for “store room.” The members of the medieval Jewish communities considered the Hebrew alphabet so sacred that anything written in it was placed in a Genizah, literally “store,” rather than discarded.

The Bodleian was the first major library outside the Middle East to acquire fragments from the Cairo Genizah at the end of the 19th century. Acquisition policies resulted in the purchase taking place over the years until the beginning of the 20th century when the total aggregate

included texts focused on specific subjects and large fragments numbering some 25,000 folios.

Of particular significance are the rare Talmud fragments of which so few survive because of the mass burnings of Talmud manuscripts in 16th-century Europe. The liturgical material sheds light on the little known beginnings of Jewish prayer. ■

## MUNCH’S “THE SCREAM” AND CLIMATE CHANGE

Climate change law expert Michael Gerrard, Andrew Sabin Professor of Professional Practice, and director, Center for Climate Change Law, makes the following observation about Edvard Munch’s 1895 painting *The Scream*.

“Yesterday Edvard Munch’s 1895 painting *The Scream* sold for a record \$119.9 million at auction. The painting is famous—not so its potential link to climate change.

“Mount Krakatoa in Indonesia erupted in 1883. It was one of the largest volcanic explosions in recorded history and it reddened the skies around the world. Munch is known to have been struck and been rendered melancholy by the appearance of these skies. The sky in *The Scream* has been likened to what followed Krakatoa, and some have theorized—and others disputed—that Munch painted the sky that way in recollection of what he had seen after Krakatoa.

“The matter that Krakatoa dumped into the atmosphere blocked out so much sunlight that global temperatures dropped more than one degree Celsius for more than a year. Today, as the earth warms because of uncontrolled greenhouse gases, serious thought is being given to intentionally dumping sulfate aerosols into the upper atmosphere—perhaps using a fleet of 747s—to replicate the Krakatoa effect. The skies then would more likely be white than red, but it would still make many people scream.” ■



One of four extant versions of Edvard Munch’s painting *The Scream*



# What's Out There *FOR SUMMER TRAVELERS?*

## PHOTOGRAPHY IN THE NETHERLANDS:

**Hermitage, Amsterdam:** "Impressionism: Sensation & Inspiration" (Jan. 2013)  
Paintings from the State Hermitage Museum in St. Petersburg: Monet, Pissarro, Renoir, and Sisley, as well as their predecessors and successors.

**Huis Marseille, Museum for Photography, Amsterdam:** "Chino Otsuka—A World of Memories" (Sept. 9)  
Japanese born, London resident photographer seeks her personal identity through an autobiographical oeuvre of self portraits.

**Jewish Historical Museum, Amsterdam:** "Emmy Andriess: Photographs of Jewish Amsterdam, War, and Liberation" (Sept. 30)  
Penetrating images of the Dutch Hunger Winter of 1944-45, the marketplace at Waterlooplein, the 17th-century Portuguese Synagogue, and, after the Occupation, human suffering on the streets and in homes.

**The Hague Museum of Photography:** "Antoine d'Agata"  
Photographs that describe the difference between day and night: realistic journalistic daytime images show portraits, shots taken in the Middle East, bombed cities, and mass graves; grainy and indistinct nighttime images show dimly lit brothels, prostitutes, junkies, and outcasts.

**Nederlands Fotomuseum, Rotterdam:** "Julian Germain, The Future is Ours—Classroom Portraits 2004-2012" (Sept. 2012)  
Contemporary British photographer documents children in their classrooms—the traditional class photo reinterpreted—from northeast England to South America, Europe, and the Middle East.

## ELSEWHERE:

**Fotomuseum Winterthur, Zurich, Switzerland:** "Rosângela Rennó: Strange Fruits" (Aug. 26)  
Brazilian artist is fighting against the collective loss of memory by appropriating found albums and photographs from private and public archives. Her sculptural and installation works reposition Appropriation Art in a political and cultural context.

**State Hermitage Museum, St. Petersburg, Russia:** "Enrique Martínez Celaya" (Nov. 2012)  
Celaya's monumental sculpture *The Tower of Snow* is installed at the entrance to the Great Courtyard of the Winter Palace, backed by the Baroque columns of the former state residence of Russian emperors. Cast in bronze, it rises 15 feet in height depicting a boy on crutches bearing a home on his back.

**BMW Guggenheim Lab, Berlin, Germany:**  
A mobile laboratory led by emerging experts in urbanism, architecture, art, design, science, technology, education, and sustainability. Issues of contemporary urban life are addressed through programs and public discourse.

**K20 Museum, Düsseldorf, Germany:** "Fresh Widow—Window Paintings since Matisse and Duchamp" (Dec. 8)

Named after Duchamp's 1920's work *Fresh Widow*, the exhibition showcases a variety of 20th-century artists with an isolated window as their main motif: Ellsworth Kelly, Christo, Gerhard Richter, Eva Hesse, Robert Motherwell, and many more.

**National Museum, Lagos, Nigeria:** "Dynasty and Divinity: Ife Art in Ancient Nigeria" (ongoing)  
The art of Ife, the ancient city-state of the Yoruba people of West Africa, returns to Nigeria after its tour in Europe and the U.S.: brass, terra-cotta, and stone sculptures (9th-15th centuries) from the collections of the Nigerian National Commission for Museums and Monuments.

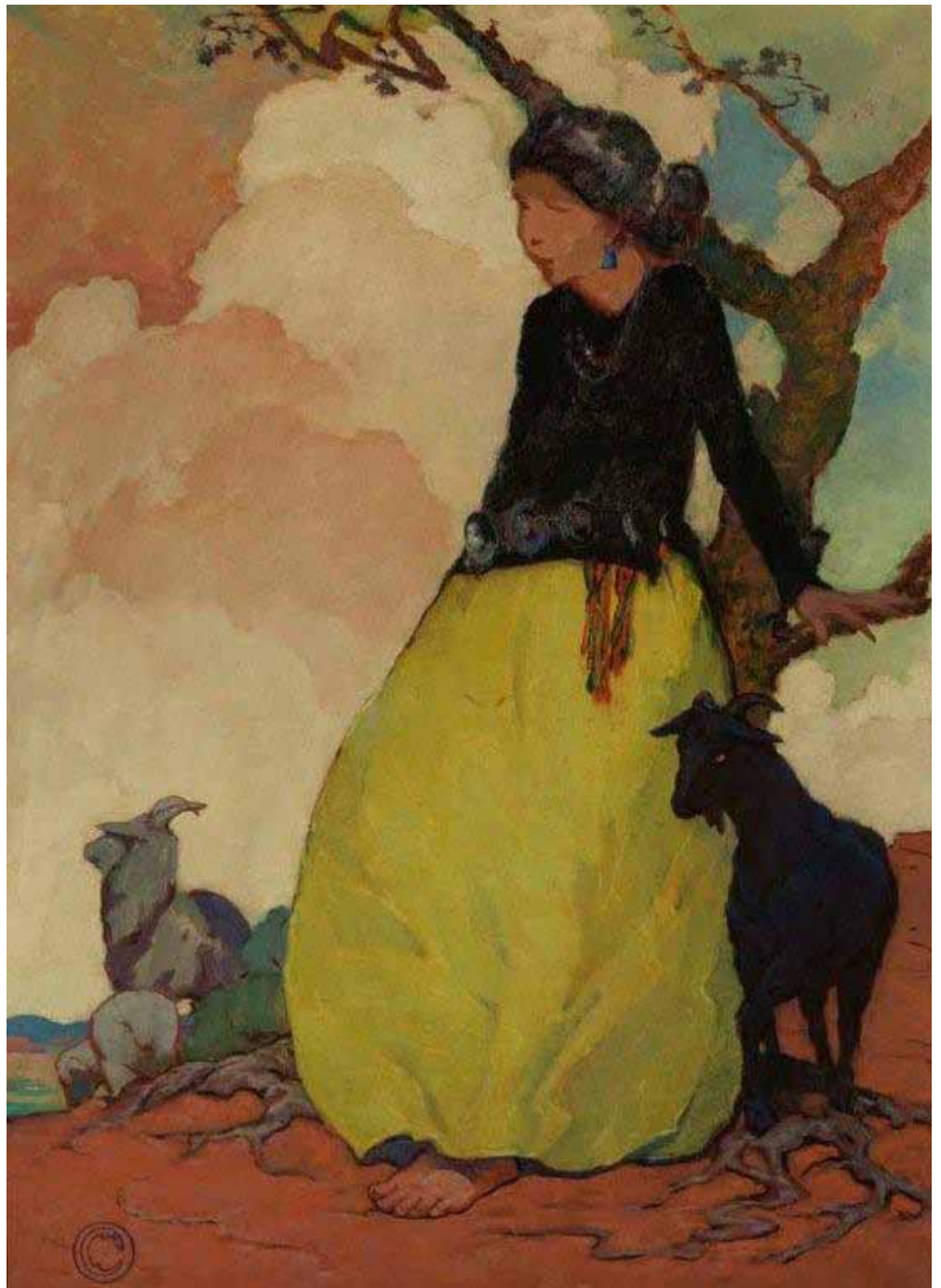
## THE BIENNIALS: Biennial of Sydney, Australia:

"All Our Relations" (Sept. 16)

In its 18th incarnation, it is the largest contemporary visual arts event in Australia: the work of more than 100 artists from Australia, New Zealand, Asia Pacific, the Americas, Europe, South Africa, and the Middle East can be seen here, much of it created specifically for this occasion. Collaboration informs the premise of the exhibition, while the larger theme addresses current local and global issues such as migration, contamination, corruption, and coercion. Particular projects invite the public to engage and thus expand the creation.

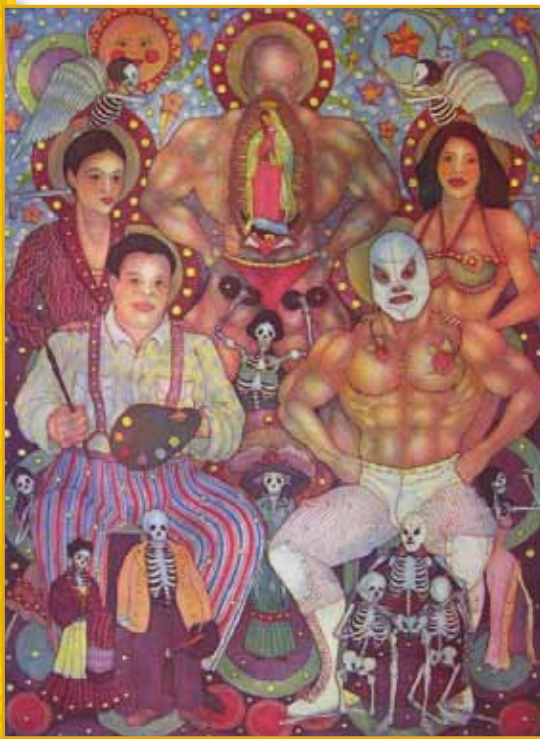
There are four major venues: the Art Gallery of New South Wales, the Museum of Contemporary Art Australia, Pier 2/3, and Cockatoo Island.

*Continued next page*



Mary-Russell Ferrell Colton, *Navajo Shepherdess*, c. 1916. In "Mary-Russell Ferrell Colton," Museum of Northern Arizona, AZ





Charles Barth, *Atras De Cada Hombre Fuerte Hay Una Mujer Mas Fuerte (Behind Every Strong Man There Is A Stronger Woman)*, 2004. Intaglio. In "Works by Charles Barth," Waterloo Center for the Arts, IA

## Documenta, Kassel, Germany:

**Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn:** "Anselm Kiefer: Works from the Gans Grothe Collecton" (July 29)

**Museum Ludwig, Cologne:** "Yvonne Rainer: Space, Body Language" (July 29); "Claes Oldenburg" (Sept. 30)

**Kunstsammlung Nordrhein-Westfalen, K21, Düsseldorf:**

"Thomas Schütte: Wattwanderung" (Sept. 16); "Tomás Saraceno" (Jan. 20)

**Museum Kunstpalast, Düsseldorf:** "El Greco and Modernism" (Aug. 12)

**Liebieghaus, Frankfurt:** "Jeff Koons" (Sept. 23)

**Schirn Kunsthalle, Frankfurt:** "Jeff Koons" (Sept. 23)

**Hamburger Knusthalle, Hamburg:** "Alice in the Wonderland of Art" (Sept. 30)

**Deichtorhallen-Sammlung Falckenberg, Hamburg-Harburg:** "Wim Wenders: Places, Strange and Quiet" (Aug. 5)

**Kestnergesellschaft, Hanover:** "Made in Germany Two" (Aug. 19)

**Kunstverein Hannover, Hanover:** "Made in Germany Two" (Aug. 19)

**ZKM Centre for Art and Media, Karlsruhe:** "Bernhard Sanfort" (Sept. 9)

## Manifesta 9, Genk, Limburg, Belgium:

"The Deep of the Modern" (Sept 30)  
The roving European Biennial of Contemporary Art, often placing new focus on peripheral, lesser known regions whose geography, history, or socio-economic context suggest themes for

contemporary visual artists; one of the leading art events in Europe. Previous editions have taken place in Rotterdam, Luxembourg, Ljubljana, Frankfurt, San Sebastian, Nicosia, Trentino-South Tyrol, and Murcia.

**Hedendaage Kunst, Antwerp:** "Extra Muros" (Dec. 30)

**Royal Museum of Fine Arts, Antwerp:** "The Moderns: Art from the Netherlands" (Aug. 19)

**Le Botanique, Brussels:** "Behind the Curtain: The Aesthetics of the Photobooth" (Aug. 19)

**Musée Royaux des Beaux-Arts de Belgique, Brussels:** "Surrealism in Paris" (July 15)

**Palais des Beaux-Arts, Brussels:** "Sense of Place: European Landscape Photography" (Sept. 16); "Panos Kokkinias" (Sept. 16); "Mapping Cyprus: Crusaders, Traders and Explorers" (Sept. 23)

**Av Van Volxelaan, Wiels:** "Jeremy Deler: Joy in People" (Aug. 19); "Un-Scene II" (Aug. 26)

**Stedelijk Museum voor Actuele Kunst, Ghent:** "Daniel Buren" (Nov. 4); "Vincent Geyskens" (Sept. 2)

**Museum Leuven, Leuven:** "Sol Le Witt: Colors" (Oct. 14); "Ines Lechleitner" (Sept. 2)

**Bonnefantenmuseum, Maastricht:** "Martin Visser" (Sept. 9); "Different Impressions, Changing Traditions" (Aug. 28)

## Art Basel, Switzerland

**Fondation Beyeler, Basel:** "Jeff Koons" (Sept. 2); "Philippe Parreno" (Sept. 30)

**Haus für Elektronische Künste, Basel:** "Gateways" (Aug. 19)

**Kunsthalle Basel:** "Paul Sietsema" (Aug. 26); "Craigie Horsfield" (Aug. 26)

**Kunstmuseum Basel:** "Renoir: Between Bohemia and Bourgeoisie" (Aug. 12); "Measured Worlds: Panorama" (Oct. 7)

**Museum für Gegenwartskunst, Basel:** "Hilary Lloyd" (Sept. 16)

**Museum Tinguely, Basel:** "Bladimir Tatlin: New Art for a New World" (Oct. 14)

**Aargauer Kunsthau, Aarau:** "Kris Martin: Every Day of the Weak" (Aug. 12); "Light Sensitive" (Aug. 12); "Caravan 2/2012: Niklaus Wenger" (Aug. 12)

**Kunsthalle Bern:** "Josephine Pryde: Miss Austen Still Enjoys Photography" (Aug. 12)

**Kunstmuseum Bern:** "Fly Over the Border: The Painter Hermann Hesse" (Aug. 12); "Zarina Bhimji" (Sept. 2)

**Kunstmuseum Luzern, Lucerne:** "The Studio: Places of Production" (July 29)

**Kunsthalle St. Gallen, St. Gallen:** "Pipilotti Rist" (Nov. 25)

**Fotomuseum Winterthur, Winterthur:** "New Paintings from the Collection" (Aug. 19); "Verena Lewensberg" (Aug. 5); "Wunderbar" (Aug. 26)

**Haus Konstruktiv, Zurich:** "Klaus Lutz: In the Universe" (Sept. 2); "Visionary Collection Vol. 18: The Artist's House" (Sept. 2)

**Kunsthau Zurich:** "Aristide Maillol" (Dec. 16); "Adrian Singg: Precursor of Romanticism" (Aug. 12); "Riotous Baroque: From Cattelan to Zurbaran" (Sept. 2); "Rosa Barba: Time as Perspective" (Sept. 9)

**Vitra Design Museum, Wiel am Rhein:** "Gerrit Rietveld: the Revolution of Space" (Sept. 16); "Confrontations: Contemporary Dutch Design" (Sept 2) ■

Clockwise from top: Julian Germain, *Kuramo Junior College, Victoria Island, Lagos, Nigeria, 2009*; *De Margriet, Rotterdam, The Netherlands. 3rd year, music. 2012*; *Omar bin AlKahabab Science Secondary School for Boys, Qatar. Grade 10, Religion, 2007*; *Al Ishraq School, Akamat Al Ma'gab, Manakha District, Yemen. Mixed Primary Class (Year 1 to 6), 2007*; *Surovi School, Dhanmondi, Dhaka, Bangladesh. Year 6, Examination, 2009.*

In "The Future is Ours, Classroom Portraits 2004-2012," Nederlands Fotomuseum, The Netherlands.





## Off-site Exhibition Series in 4th Edition

Two artists, Justin Bennett, artist and composer, and poet Matthea Harvey, have taken the **Guggenheim Museum's** (NY) programming out into the streets for this summer, the fourth in a series of site-specific commissions that have taken place in all five of New York City's boroughs. This summer, for "stillspotting nyc: staten island," the artists present "Teletrofano," an audio walking tour that combines history with fantasy along and around the waterfront during the weekends July 14-15, 21-22, 28-29, and Aug. 4-5, starting from a kiosk near the Staten Island Ferry Terminal in St. George.

In previous years, improv programming by the Improv Everywhere group explored the themes of stillness, silence, and noise in the urban environment through a series of performances in public spaces. For sample viewings of the projects, see [youtube.com/Guggenheim](http://youtube.com/Guggenheim), where undercover actors stage unexpected scenes for a surprised and delighted public.

## Public Participates in Professional Process: Can the Public Curate?

They think so at the **Francine and Sterling Clark Art Institute** (MA). In a program called uCurate, the museum is testing crowd-sourcing on a limited scale.

In the fall, one gallery will be arranged based on the design of a non-professional visitor. The gallery will be reinstalled several more times during the following two years based on other proposals from the public. Guest curators will work with the Clark staff on wall texts.

uCurate computer terminals are available for visitors to design a virtual arrangement in 3-D. Saved on the museum's website, they automatically become eligible for use as real installations. Other computer terminals designated uExplore, offer interactive information on the collection, but not a curating option. Together, the two programs are components of an exhibition entitled "Clark Remix."

The curating programs come out of the necessities of a museum caught in the throes of a total renovation (one new building and a makeover of the two existing buildings). Says Director Michael Conforti, "Closing was not an option. So what do you do?"

Selections from the French Impressionist collection went on tour. Some important masterpieces were installed into a small exhibition called "Clark Classic." The most radical move came with the start of the uCurate program. Says Conforti: "In a world of blogging and Wikipedia, we realized that we can learn from our audience, and from multiple interpretations."

Yonia Fain, *Prisoners*. Oil on canvas. In "Yonia Fain," Hofstra University Museum, NY

## Public Participation: Collaboration is Key

An exhibition collectively created by the public ("Public Property," Aug. 19) "aims to be socially engaging and work with the public in a collaborative manner as an experiment and experience for both the participants and the museum itself," says Director of the **Walters Art Museum** (MD) Gary Vikan.

"At a time of increasing concern about equity and democracy within society, from the Occupy Wall Street movement to the Arab Spring, I've been thinking more about the role of museums not only to act as expert but also to encourage civic participation in our exhibition process." This was the thinking of the Walters' director who then implemented the process.

The first stage of the planning took almost three weeks. The public used the museum's works of art site to curate collections of artworks and tag them with keywords. The museum exhibition team analyzed collection tags to determine some popular themes that emerged from the online collections, including adornment, military, creatures, and death. A vote lasting another 16 days was taken, both online and at the museum, to determine that the exhibition theme would be "Creatures," having received the most votes. The museum team then selected a group of artworks related to creatures for the public to choose to put on display. More than 100 works were selected by the public to be part of the exhibition.

At each stage of the process, the museum



encouraged and supported public contribution and decision making. Responsive elements in the exhibition ask visitors to make choices that may impact future museum decisions, as well as give greater insight into public preference.

## Sign-language Tours Offered

No reservations are needed for the 45-minute scheduled sign-language tours at the **George Eastman House** (NY); they are also available by appointment. The tours focus on Eastman and his historic home in Rochester, NY, now the home of Eastman House. Rochester has one of the largest deaf populations in the country.

## Large Donation Results in New Name

The **University of Virginia Art Museum** has honored Cynthia and W. Heywood Fralin, longtime supporters of the arts in the commonwealth of Virginia and donors to the museum of their 40-piece of American art, by renaming the museum the **Fralin Museum of Art**. Included in this largest ever gift to the museum are works by Sargent, Cassatt, and Henri.

According to university President Teresa A. Sullivan: "This marks a transformative leap forward for our museum and a great milestone in the growth of the arts at U. VA."

Bruce Boucher, museum director, reiterated the president's gratitude: "Besides bolstering our collection across this period, the Fralin collection will serve as a notable teaching instrument for future generations of faculty and students."

## CA Museum Honored by AAM

The **Oakland Museum** (CA) is the winner of Special Distinction for the Exemplary Inclusion of Community Voices Award, one of four presented by the American Association of Museums at its meeting in Minneapolis in May. The exhibition, "Coming to California" was chosen by a peer review for its commitment to addressing community needs and for including community voices. "This permanent exhibition provides a history of California's people from pre-contact Native cultures to today. The

overall goal of the exhibition is to provide a new type of public space within the museum—an inclusive place of inquiry, reflection, and public conversation about the history of California, with room for ongoing contributions by the museum's communities over time."

## West Texas Triangle Creates Region-wide Exhibition

The West Texas Triangle (WWT), a collaboration of five art museums, announced a region-wide exhibition of sculpture, painting, prints, and ceramics, all by contemporary artist Catherine Lee, featuring works created between the early 1980s to the present.

The alliance was formed in 2006 to define West Texas as a "Space for Art," and to promote each institution and its collections and exhibitions to a wider audience. Among the partners are the **Grace Museum** in Abilene, the **Old Jail Art Center** in Albany; the **Museum of the Southwest** in Midland, the **Ellen Noël Art Museum** in Odessa, and the **San Angelo Museum of Fine Art** in San Angelo. Every year the alliance exhibits the work of a single sculptor with a Texas connection.

Continued next page



## University and Museum Renew Partnership

Northern Arizona University and the **Museum of Northern Arizona** have renewed a longstanding partnership that provides learning opportunities for the university and the community. NAU's anthropology professor and the museum's anthropology expert will continue to work together to further students' studies of the Colorado Plateau.

In addition to granting students access to internships, educational training, and graduate assistant employment, the partnership gives faculty access to research in the museum's archives and collections.

And, says anthropology professor Kelley Hays-Gilpin, "As professor and curator, having a couple of my fingers in each pie enlivens my teaching and my research and keeps me engaged with a wider community."

## Prize Awarded for Southern Art

The **Gibbes Museum of Art (SC)** announced that painter John Westmark won the 2012 Elizabeth and Mallory Factor Prize for Southern Art as well as the \$10,000 that accompanies it. The prize acknowledges an artist whose work demonstrates the highest level of artistic achievement in any media while contributing to a new understanding of art in the South.

## Museums Honor Military Families

Blue Star Families is an organization that works to raise the awareness of the challenges of military family life among civilian communities. Among its accomplishments is the establishment of Blue Star Museums—1,600 museums across the country that offer free admission to military families. Through a collaboration among the National Endowment for the Arts, Blue Star Families, the Department of Defense, and the museums, military personnel and their families will be admitted free of charge from Memorial Day (May 28, 2012) through Labor Day 2012 (September 3).

Active duty military personnel and their families may visit [www.arts.gov/bluestarmuseums](http://www.arts.gov/bluestarmuseums) to find a complete list of the participating museums.

## A Remake: Art San Diego

Art San Diego Contemporary Art Fair returns in its fourth edition on September 6-9, 2012 in a new form and with a new focus: a "hyperlocal approach" that appeals to a national audience.

One new highlight to be introduced is New Art City, a forum for art, design, and creative ideas that draws inspiration from great public spaces like the fair's new venue—Balboa Park, a 1,200-acre cultural and recreational oasis in the heart of San Diego that is home to museums, exhibitions, performing arts, gardens, recreational facilities, restaurants, and more. In an "urban compound," both inside and throughout the grounds of the park, the layout of the show includes several districts, each with its own character, and each dedicated to one discipline: contemporary art, contemporary product and furniture design, mid-century and modern art, and experimental works. Each district will have its own social center—places to sit and talk with artists and/or dealers, and to experience art in motion.

The 2012 organizers anticipate that more than 60 galleries from the U.S. Canada, Europe, Latin America, and Asia will be taking part. Other points of interest include gallery-curated exhibitions, "Spotlight Artists" (solo exhibitions), "In/To Creating Short Film Program" highlighting video works, "Art Labs," or artistic interventions in public spaces, "Made in San Diego." The repeat "LaunchPad Program" provides a showcase for a regional emerging artist.

## NYS Museum Week: A Journey of Discovery

Art photography, history, science, pop culture, and more were on display at some 200 museums across New York State during the first week of June to celebrate the inaugural of New York State Museum Week with special events, activities and promotions. Among the almost 2,000 museums across the state, there was a choice of children's museums, living museums, history museums, art museums, science museums, and transportation museums. Among the art museums participating were:

the **Albright-Knox Art Gallery** (Buffalo); **George Eastman House** (Rochester); **The Hyde Collection** (Glens Falls); the **Johnson Museum** (Ithaca); the **Everson Museum of Art** (Syracuse); the **Museum of Modern Art** (New York City); the **Metropolitan Museum of Art** (New York City); **Bethel Woods Center for the Arts** (Bethel).

Judith Turner, *Untitled*, 1989. Gelatin silver print. In "Judith Turner," University of Michigan Museum of Art, MI



Jeroen Diepenmaat, *Pour des dents d'un blanc éclatant et saines* (detail), 2005. In "The Record," Henry Art Gallery, WA

## Nevada Publication Awarded

The AAM awarded the **Nevada Museum of Art** its coveted 2012 Frances Smyth-Ravenel Prize for Excellence in Publication Design for the museum's publication *Altered Landscape: Photographs of a Changing Environment*. Only one museum in the U.S. is honored in this way each year.

The 150 images reproduced in the book, all from the museum's permanent collection of the same name, represent the many ways that humans interact with natural and built environments, how they have marked, mined, toured, tested, and developed landscapes over the last 50 years.

## Walters Joins Wikimedia

The **Walters Art Museum (MD)** has uploaded more than 19,000 images of artworks and associated information to Wikimedia. Wikimedia Commons is a media file repository that makes public domain and freely licensed educational content available for unrestricted use. It acts as a common repository for various projects of the Wikimedia Foundation, including its collaboratively edited encyclopedia, Wikipedia. The images are made available for use in Wikipedia articles in any language.

The Wikimedia project began in February 2012, part of the Walters' larger initiative to provide free public access to its collection.

The uploads were begun after the details and procedures were established at a meeting with members of the Wikipedia community. In the weeks that followed, the uploads were conducted, monitored, and tested in a collaborative effort.

"By uploading our information in this way," said Walters' Manager of Web and Social Media Dylan Kinnett, "we can share items of cultural heritage from [around] the globe directly with people in those parts of the world....By developing documentation and tools for this type of work, we hope that our upload project can serve as a prototype for other cultural institutions."

## Collaboration Benefits Collaborators

Two Tacoma (WA) museums, **LeMay—America's Car Museum** and the **Museum of Glass** have joined forces to showcase custom-made replica glass hood ornaments. Artists from the Museum of Glass have created hand-blown glass sculptures, each inspired by a different vehicle at the Car Museum. They were influenced by the stylized hood ornaments found on a variety of vehicles made as early as





1929 and ranging over the next decades. The “Classic Heat Collection,” a name that refers to the classic vehicles that inspired the artwork and the heat used in the glassmaking process, will be on view in the Museum of Glass Hot Shop.

In this collaboration, the Museum of Glass is providing the artistry and America’s Car Museum is providing the inspiration. Expectations are that the partnership will lead to similar relationships with other cultural organizations in the community.

### Bricks Raise \$\$\$

The **American Labor Museum/Botto House National Landmark** (NJ) has unveiled the 17th phase of its “Silk Walk” project. Begun in 1994, the “Silk Walk” is a project designed to sell engraved bricks for placement at the Botto House front walkway and under its grape arbor. Botto House was the meeting place for over 20,000 silk mill workers during the 1913 Paterson Silk Strike. Funds are used for the museum’s upkeep, operating expenses, and educational programs. Bricks are priced from \$50 to \$200.

### Preview Period for New Museum Continues

The **Reva and David Logan Center for the Arts** at the University of Chicago is giving the university community as well as the public a first look at a facility that represents a milestone for the arts in Chicago. The “preview period” will last through September, as construction is completed; portions of the building are complete, so that arts programming such as classes, performances, exhibitions, and conferences, have already begun.

The building, designed by Tod Williams and Billie Tsien (architects of the new Barnes Foundation building in Philadelphia), houses classrooms, studios, rehearsal rooms, and exhibition and performance spaces. It will be home to academic and extracurricular programs in cinema and media studies, creative writing, music theater and performance studies, and the visual arts. “We’re very excited to offer this first look at the Logan Center, and to begin to

discover all of the ways our faculty, students, visiting artists, and neighbors will make the building their own,” said Bill Michel, executive director of the center.

### Certificate Program Announced

The **George Eastman House International Museum of Photography and Film** (NY)

announced the launch of a one-year certificate program in Photographic Preservation and Collections Management—an intensive 8-month, graduate-level immersion program for professionals, students, and independent scholars. Taking place among the extraordinary collections of Eastman House, the program begins in September 2012. It will encompass the history of photography and museum studies, and train students in the practices, not only of preservation and management, but also in photographic process identification, digital preservation, working with conservators, writing about photographs, photographic cataloguing within museum systems, and exhibition development.

“There is no other program like this anywhere else,” said Dr. Alison Nordström, senior curator of photographs and head of faculty. “Students who earn this certificate will have a resumé comparable to one who has been working in the field for years.” In fact, the certificate will prepare participants for positions working with varied collections as an archivist, registrar, collections manager, gallery manager, or entry-level curator.

Applicants must possess an undergraduate degree or equivalent experience. Post-secondary education in the areas of art history and photography are preferred but not essential. Work-related experience in museum and archive collections is considered an asset. International students must submit TOEFL



Asger Jorn, *A Soul for Sale (Ausverkauf einer Seele)*, 1958–59. Oil with sand on canvas. In “Art of Another Kind,” Guggenheim Museum, NY

scores; Eastman House is authorized to issue J-1 student visas to qualified applicants. Tuition for the 8-month program (Sept.-Apr.) is \$15,000.

[For more information: phone 585-271-3361, ext. 360; email [ppcm@geh.org](mailto:ppcm@geh.org); online <http://education.eastmanhouse.org/PPCM>]

### Art Made Accessible

The **Philip and Muriel Berman Museum of Art** (PA) opened its doors to museum educators, arts education specialists, activities directors, and social workers from Alzheimer’s care and assisted living centers to teach them how to integrate the arts more fully into the lives of those with disabilities.

For a week during the spring, two organizations, Art Beyond Sight and ARTZ/Artists for Alzheimer’s, held training sessions using the exhibitions and collections of the Berman as training materials—the first phase of a Berman Museum project devoted to arts, disability, and access. Nina Levent, executive director of Art Beyond Sight led a day-long training intensive, and Sean Caulfield, co-founder and creative director of ARTZ led a workshop for assisted living and Alzheimer’s. Dementia unit social workers and activities directors as well as museum educators.

All events and programs were free; training sessions were limited to 20 members.

[For more information: call 610-409-3500; email [sshifrin@ursinus.edu](mailto:sshifrin@ursinus.edu)]

### Uffizi Works Arrive in PA

The arrival of major works of Renaissance and Baroque art from the Uffizi to the **James A. Michener Art Museum** (PA) was announced at a press conference by dignitaries from the museum, the Uffizi Gallery in Florence, Italy, the Italian Consulate in Philadelphia, and Visit Bucks County.

Most of the works are rarely seen because, in Florence, they are hung in the secret rooms of the Uffizi. The Medici art collection was the contemporary art of the 1500s, and the Uffizi began as a museum of contemporary art. “Offering of the Angels: Treasures from the Uffizi” is on view through Aug. 10.



Fabrizio Boschi, *The Miracle of the Manna*, c. 1594-1597. Oil on canvas. In “Offering of the Angels: Treasures from the Uffizi Gallery, Michener Art Museum, PA



## Museum Mile Held in Milwaukee

The **Charles Allis** and **Villa Terrace Art Museums** (WI) announced a collaboration with the **North Point Lighthouse**, the **Museum of Wisconsin Art**, and the **Jewish Museum Milwaukee**; known as the Milwaukee Museum Mile, the partnership creates the means for visitors to access multiple museum experiences while promoting the area.

At the inaugural event, each museum offered free admission, complimentary refreshments, free docent-led tours, and activities for children as well as a scavenger hunt and drawings for prize packages. A continuous shuttle bus carried visitors from one location to another.

[For more information: [www.milwaukeeuseummile.org](http://www.milwaukeeuseummile.org)]

## Another Mile in Charleston

The cultural sites along Charleston's (SC) Museum Mile come together for the city's fourth annual Museum Mile Weekend, Sept. 21-23, 2012. A single pass allows visitors complimentary admission to thirteen sites along and around Meeting Street in historic downtown Charleston over the course of the three-day weekend. Many sites will also offer special programs during the weekend. Cost for a weekend pass is \$25 for adults, \$10 for children 12 and under.

Begun in 2008 as a cooperative marketing effort among non-profit organizations, the Charleston mile covers the richest concentration of cultural sites open to visitors in the downtown area—six museums, five nationally important historic houses, four scenic parks and a Revolutionary War powder magazine.

Below: Julia Thecla, *Self-Portrait*, 1936. Opaque watercolor, charcoal and metallics on gessoed cardboard. In "Skirting Convention," Tarble Art Center, IL



Ilona Sochynsky, *Self Portrait with Towel*, 1983. Oil. In "A Singular Vision," Ukrainian Museum, NY

## The Model: NYC Museum Mile in 34th Year

One balmy evening, rain or shine, every June, it happens along Fifth Avenue between 82nd Street and 105th Street—a mile of festivities that includes nine of the city's cultural institutions, open free to the public. Among the institutions participating are **Museum del Barrio**; the **Museum of the City of New York**; the **Jewish Museum**; **Cooper-Hewitt, National Design Museum**; **Smithsonian Institution**; **National Academy Museum & School**; the **Solomon R. Guggenheim Museum**; **Neue Galerie New York**; **Goethe-Institut New York/German Cultural Center**; and the **Metropolitan Museum of Art**.

The avenue is closed to traffic. Special exhibitions and works from permanent collections are on view inside the museums' galleries and live music is featured on the street in front of several of the museums. Street entertainers perform.

## Passport to the Arts Issued on Cape Cod

The 2012/2013 Passport to the Arts, produced by the Arts Foundation of Cape Cod (MA), offers discounts at 55 Cape Cod theaters, museums, historical sites, performances, and restaurants. A handsome booklet with information about each participating organization, it serves as both a directory of the arts venues in the area and a means of receiving discounts—50% off admission to select events at each participating venue once during the course of the year.

The Passport to the Arts is available for purchase online at [www.artsfoundation.org](http://www.artsfoundation.org). It is also distributed by Chambers of Commerce all over the Cape, as well as the Boston and Plymouth areas.

## Kids Museum Under Construction

The **National Children's Museum** announced that construction is underway on its new home in Prince Georges County (MD). It will occupy two spaces at National Harbor, a 350-acre mixed-use development on the Potomac River, to create both indoor and outdoor venues—the indoor opening in the winter of 2012; the outdoor in May 2013.

A key component of the museum's indoor experience comes through a partnership with Sesame Workshop, the nonprofit organization behind Sesame Street. The National Children's Museum will integrate characters and the workshop's educational mission into interactive exhibits, video segments, and books. The partnership represents Sesame Workshop's first permanent home in the national capital area. ■





# NOTES ABOUT AN ARTIST: *Edouard Vuillard*

**E**douard Vuillard (1868-1940) began his career as a member of the Nabi group of avant-garde artists in Paris in the 1890s. From his fin-de-siècle beginnings through the 50 years until the German occupation of France, he remained deeply committed to the old masters, maintaining a continual tension in his work between the traditional and modernism. During his lifetime, Paris was the capital of the international avant-garde, the laboratory of new styles in art, music poetry, and prose. Vuillard was at the heart of this creative ferment. In those decades, the work of vanguard artists was supported by collectors, gallerists, publishers, and theater impresarios who encouraged modernist cultural experiments. Vuillard had unusually close and sustained relationships with his patrons; some became intimate and lifelong friends. In this glittering cultural milieu he became romantically involved with two fascinating women, Misia Natanson and Lucy Hessel, each of whom served as both patron and muse.

In the 1890s he established his signature themes—interiors and modern life—while one of the groundbreaking Nabis. Taking their inspiration from Paul Gauguin and Odilon Redon, the Nabis (“prophets” in Hebrew) used simplified forms and pure colors to create emotive and decorative pictures. It was during this period that Vuillard produced some of his best known work—paintings of friends and families in domestic interiors. At the same time he was creating posters and graphic works and designing sets and programs for the avant-garde theater.

He soon attracted the interest of Thadée and Misia Natanson. Descended from a family of Polish-Jewish bankers, Thadée and his brothers Alexandre and Alfred founded and published *La Revue Blanche*, an important cultural magazine. The Natansons were prime movers in Vuillard’s circle, bringing together the leading intellectuals of Paris and members of the avant-garde, including artists, writers, theatrical impresarios, politicians, and philosophers. The friendship and patronage of the Natanson’s helped Vuillard on the road to success during the 1890s, and it was through their connections that, in 1892, Vuillard painted the first of his interior decorative murals. Such commissions—large-scale canvases of suites designed for specific locations—demon-



Edouard Vuillard, *Lucy Hessel Reading*, 1912. Oil on canvas. In “Edouard Vuillard,” Jewish Museum, NY

strate the expansion of his style and also the importance of his patrons to his growing success.

After 1900 Vuillard’s style shows increasing refinement. Paint is applied less thickly, details are less blurred, and more naturalistic perspectives are introduced into his scenes. The change reflects a change in his life: he joined the Bernheim-Jeune gallery, a prestigious venue for modern art, and began to expand his clientele. The gallery manager Jos Hessel arranged the first group exhibition of the Nabis. He remained Vuillard’s principal dealer and close friend for the rest of his life.

The Hessels, Jos and his wife Lucy, became a second family for Vuillard. Like the Natansons, they were at the center of a lively social circle. And soon Lucy Hessel replaced Misia as Vuillard’s confidante and supporter. They became lovers, a

relationship that was to last a lifetime.

During his post-Nabi years, from 1900-1940, Vuillard developed a personal style of modern naturalism.

In his later years, he devoted himself to portraiture, giving equal attention to the sitters and their surroundings, believing that their surroundings revealed as much about his subjects as the faces of the individuals themselves. Landscapes and interiors were still part of his *oeuvre*, especially since he spent much of his time at the *Chateau des Clayes*, the Hessel’s historic estate near Versailles during the 1930s. His late style: brushy, gestural, and light in palette. ■

[“*Edouard Vuillard: A Painter and His Muses, 1890-1940*” is on view at the Jewish Museum (NY) through Sept. 23]



## Alabama

**Tennessee Valley Museum of Art, Tuscumbia** □ “Art Works 2012” (Sept. 7) Annual multi-media survey of work by Tennessee Valley Art Association members.

## Arizona

**Museum of Northern Arizona, Flagstaff** □ “Mary-Russell Ferrell Colton: Artist and Advocate in Early Arizona” (Oct. 28) Retrospective of paintings and drawings that reflect the popular romantic perspective of the Southwest, the artist’s sense of wonder at the natural world, and her interest in and fostering of the Indian arts and crafts movement, especially among the Hopi and Navajo.

## California

**Laguna Art Museum, Laguna Beach** □ Through Oct. 7: “Clarence Hinkle” Modernist member of the Group of Eight beginning in the 1920s; “Modern Spirit and the Group of Eight” Figural works, still lifes, and genre scenes; “ex.pose: Peter Bo Rappmund” The first of a series of rotating exhibitions featuring emerging or mid-career artists, the current showcasing films.

**Monterey Museum of Art** □ “In Sharp Focus: The Legacy of Monterey Photography” (Sept. 30) The Group f/64 photographers (Ansel Adams, Edward Weston, Imogen Cunningham, Alma Lavenson, and others) and their succeeding generation (Henry Gilpin, Rod Dresser, Alwever, and others).

**Oakland Museum of California** □ Through Aug. 19: “The 1968 Exhibit” Multi-media examination of the events of the year that was a turning point for a generation coming of age, a nation at war, and the resulting counterculture that emerged in California. What made it happen? The Vietnam War peaks, Martin Luther King Jr. and Robert Kennedy are assassinated, riots consume the Democratic National Con-

vention, Black Power demonstrations interrupt the summer Olympics, feminist demonstrations disrupt the Miss America pageant, and more; “All of Us or None: Social Justice Posters of the San Francisco Bay Area” A companion exhibition showing the poster renaissance that started in the Bay Area in the mid-1960s.

**Crocker Art Museum, Sacramento** □ “A Chosen Path: The Ceramic Art of Karen Karnes” (Sept. 30) Masterworks by a pioneering artist: understated poetic surfaces, biomorphic forms. □ “Mel Ramos: 50 Years of Superheroes, Nudes, and Other Pop Delights” (Oct. 21) Paintings, drawings, and sculptures spanning a 50-year career: early Abstract Expressionist paintings, renderings of superheroes from the 1960s, and commercially inspired nudes. □ “Brought to Light: Masterworks of Photography from the Crocker Art Museum” (Sept. 3) The entire spectrum of photographic work; the move from the darkroom to the digital. □ “Red Hot and Blown: Contemporary Glass from the Crocker’s Collection” (Sept. 23) In celebration of the 50th anniversary of America’s studio-glass movement: vessels, sculptures, and everything in between being blown, cast, assembled, and even painted.

**San José Museum of Quilts & Textiles** □ “Mark Adams” (July 29) Pictorial tapestries in bold design and dramatic scale made over four decades of the artist’s career. □ “ITAB 2nd Biennial” (Oct. 14) International TECHStyle Art Biennial.

**Cantor Center for Visual Arts, Stanford University** □ “Central Nigeria Unmasked: Arts of the Benue River Valley” (Oct. 14) Objects from some 25 little-known ethnic groups along the river that flows across the center of the country joining the Niger River on its way to the Atlantic Ocean. □ “Adventures in the Human Virosphere: The Use of Three-Dimensional Models to Understand Human Viral Infections” (Oct.) Three-dimensional representations of specific viruses that demonstrate the beauty of the molecular world as well as the extraordinary creativity of Stanford students who made them. □ “Streets, Shops, Signs, and Surrealism” (Sept. 23) Mid-20th-century photographs: Atget, Bravo,



Rick Beck, *Reclining Monarch*, 2008-09. Cast glass. In “Form, Color, Light,” Vero Beach Museum of Art, FL

Doisneau, and many more. □ “How a Stripe Works: Frank Stella’s Early Gemini Prints, 1967-1970” (Aug. 5) Monochromatic prints modeled on Stella’s earlier paintings, made in collaboration with Kenneth Tyler at Gemini G.E.L. □ “The Art of the Book in California: Five Contemporary Presses” (Aug. 28) Innovative works from Foolscap Press, Moving Parts Press, Ninja Press, Peter Koch Printers, and Turkey Press. □ “Not Wanting to Say Anything About Marcel: John Cage Plexigrams” (Oct. 14) Experimental composer creates prints and assembles works as graphic/conceptual puzzles in bound form.

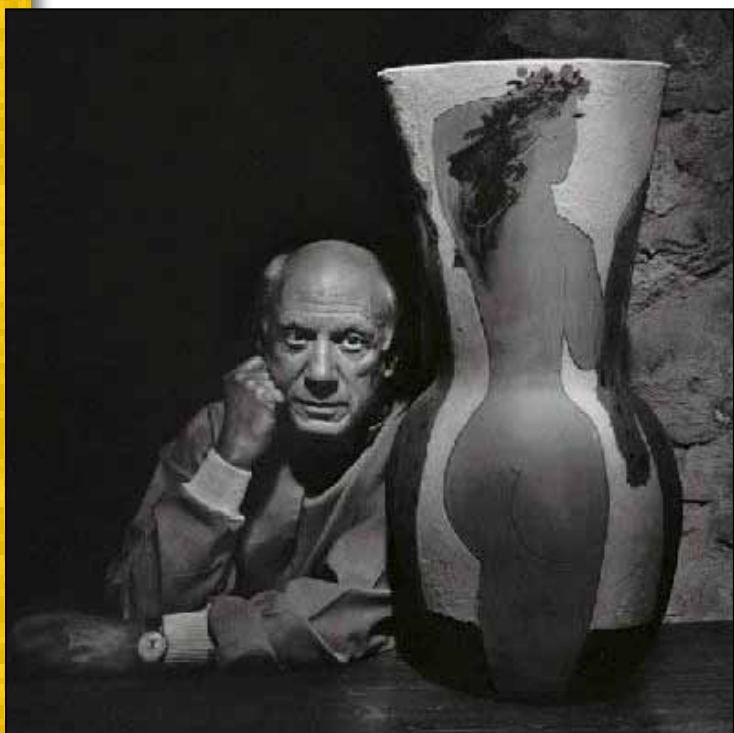
**Haggin Museum, Stockton** □ “57th Stockton Art League Juried Exhibition” (Sept. 2) Competition amongst contemporaries, expanded to include the whole country.

## Colorado

**Aspen Art Museum** □ Through Oct. 7: “Lucio Fontana: Ceramics” Baroque ceramic work that combines painting and sculpture: figurative battle scenes, flowers, and other diverse subjects; “Amelie von Wulffen” Works by the 2012 Distinguished Artist-in-Residence.

## Connecticut

**Bellarmine Museum of Art, Fairfield University, Fairfield** □ “Everett Raymond Kinstler: Pulp to Portraits” (Sept. 28) Octogenarian portrait artist’s oeuvre, including images of well known personalities from government (Bill Clinton and others), entertainment (Benny Goodman and others), and literature (Tom Wolfe and others), and a selection of early work as an illustrator of “pulp” fiction book covers, magazines, and comic book pages.



Yousuf Karsh, *Pablo Picasso*, 1954. Gelatin silver print. In “Brought to Light,” Crocker Art Museum, CA



**Bruce Museum, Greenwich** □ “The Olympic Games: Art, Culture & Sport” (Sept. 2) A comparison of the ancient and modern Olympiads through objects, art, science, and technology and a look at the sports that have endured since antiquity – footraces, wrestling, boxing, and the ancient pentathlon events of long jump, javelin, discus, sprints, and wrestling. □ “White on White: Churches of Rural New England” (Sept. 23) B&W photographs of iconic 18th- and 19th-century New England churches, built by local builders, joiners, and itinerant master carpenters, with no trained architects on hand—beauty from simplicity, order, and light.

**Mattatuck Museum, Waterbury** □ “Reflections and Undercurrents: Ernest Roth and Printmaking in Venice, 1900-1940” (Aug. 26) Prints by the artists who followed J.A.M. Whistler to Venice to expand on the city’s glories.

**Delaware**

**Hagley Museum and Library, Wilmington** □ “100 Years of Picturing the Nation’s Business: Photographs from the Collection of the Chamber of Commerce of the United States of America” (Sept. 30)

**District of Columbia**

**Kreeger Museum** □ “Joan Miró From the Collection of the Kreeger Museum” (July 31) The museum’s entire collection including *The Mallorca Suite*, *Makimono*, and *El Vol de l’Alosa (The Flight of the Lark)*.

**Florida**

**Boca Raton Museum of Art** □ “Glass Act: The Contemporary Studio Art Glass Movement” (Oct. 14) This survey celebrates the 50th anniversary of the movement in America by showcasing the different ways in which glass is used as a medium for contemporary art: objects by Chihuly, Dailey, Fujita, Littleton, and many others are included.

**Frost Art Museum, Florida International University, Miami** □ “Ursula von Rydingsvard: Sculpture” (Aug. 5) Abstractions: wall reliefs and monumental works made from cedar beams.

**Museum of Fine Arts, St. Petersburg** □ “Global + Local: Studio and Contemporary Glass on Florida’s West Coast” (Oct. 14) Works from some ten collections including the museum’s own

**Vero Beach Museum of Art** □ “Form, Color, Light: Cast Glass by Rick Beck” (Oct. 14)

**Georgia**

**Georgia Museum of Art, University of Georgia, Athens** □ “A Divine Light: Northern Renaissance Paintings from the Bob Jones University Museum & Gallery” (July 29) This collection of devotional art of the 15th and 16th centuries explores the ways in which Northern Renaissance artists expressed the central mysteries of the Christian faith through setting, pose, gesture, and the objects of everyday life. □ “Dürer and His Legacy” (Aug. 12) In conjunction with “A Divine Light”: Prints by the master and other Northern artists influenced by his methods. □ “Gerald L. Brockhurst: Works from the Daniel and Rosalyn Jacobs Collection” (Sept. 16) Prints and drawings that have not been seen at the museum before, despite repeated exhibitions of Brockhurst’s *oeuvre*.



Françoise Gilot, *Gordian Knot 1*, 2005. Oil on canvas. In “Transitions,” Berman Museum of Art, PA

**Illinois**

**Tarble Arts Center, Charleston** □ “Skirting Convention: Illinois Women Artists, 1840-1940” (Sept. 16) A look at American art history as it was influenced by political and cultural events from the Civil War to WWI, and a look at the opportunities open to women during that same time period, depicted in a variety of styles: Midwest Impressionism, Expressionism, Modernism, Surrealism, abstraction, with variations of academic realism and the American Scene/Regionalism. □ “Watercolor Quilts by Rod Buffington” (Aug. 12) Paintings inspired by grandmother’s quilting tradition—a mix of art and geometry.

**Iowa**

**Waterloo Center for the Arts** □ “Works by Charles Barth” (Aug. 19) Iowa artist’s paintings and prints that explore his dominant interest: Mexican history and culture

**Kansas**

**Mulvane Art Museum, Washburn University, Topeka** □ “Crafts National Exhibit” (Aug. 19) Juried exhibition; works in ceramics, fiber, glass, wood, metal, and mixed media. □ “Inside ‘Peanuts’: The Life and Art of Charles M. Schulz” (Sept. 16) Follow Schulz from his Minnesota roots to his life in California, track the development of the characters that make up the unique world of “Peanuts,” and explore the emotional territory of friendship, disappointment, faith and tolerance, human emotions that fill his artwork with humor, vulnerability, and dignity. □ “Selections from the Permanent Collection” (Aug. 19) Paintings, felt works, prints, assemblages, and collages.

**Wichita Art Museum** □ “Visions of Mexican Art” (Aug. 26) Paintings, sculpture, and photographs, late 20th-early 21st centuries: Rivera, Tamayo, and many others. □ “Gustave Wolff: An Impressionist Eye for New York” (Aug. 5) Poetic scenes based on the topography around New York City; the light and dark moods of urban Manhattan. □ “Ed Davison Recent Acquisitions: (Sept. 16) The accomplishments of a native son, gifted by the family.

**Louisiana**

**Paul and Lulu Hilliard University Art Museum, University of Louisiana, Lafayette** □ “Faith and Form: Art and Decorative Art from Catholics in Acadiana” (Sept. 1) Works gathered together from area churches, cathedrals, and private collections; part of Louisiana’s bicentennial celebration.

**Maine**

**Portland Museum of Art** □ “The Draw of the Normandy Coast (1860-1960)” (Sept. 3) Works created by Realists, Impressionists, Neo-Impressionists, Fauves, Cubists, and Surrealists through these 100 years in the region on the northern coast of France (Honfleur, Le Havre, Étretat) that proved to be an artistic crucible for both American and European artists. □ “Maine Sublime: Frederic Edwin Church’s Landscapes of Mount Desert and Mount Katahdin” (Sept. 30) Small oil sketches of Maine’s glorious landscapes inspired by Hudson River School founder Thomas Cole.

**Maryland**

**Walters Art Museum, Baltimore** □ “Public Property” (Aug. 19) Artworks selected by the public from the museum’s permanent collection. (pg. 9.) □ “Hashiguchi Goyo’s Beautiful Women” (Aug. 12) Ukiyo-e prints from the pre-war era (1918-1920); twelve prints and two drawings—all 1st edition. □ “Paradise



Imagined: The Garden in the Islamic and Christian World" (Sept. 23) The image of the garden in illustrated herbals, poetry, epic, and sacred texts as expressed in the Islamic and Christian worlds in the late medieval and early modern eras.

**Academy Art Museum, Easton** □ "Mesdag to Mondrian: Dutch Art from the Redelé Collection" (Sept. 30) Landscapes, seascapes, and country scenes by artists of the Hague School.

**Washington County Museum of Fine Arts, Hagerstown** □ "80th Annual Cumberland Valley Artists Exhibition" (July 29) Regional artists.

**Massachusetts**

**Institute of Contemporary Art, Boston** □ "Josiah MCELheny: Some Pictures of the Infinite" (Oct. 1) Investigations into the representation of time and space and the concept of infinity in glasswork.

**Museum of Fine Arts, Boston** □ "Dancing with Renoir" (Sept. 3) Three full-length paintings, two from the Musée d'Orsay—*Dance in the City* and *Dance in the Country*, created as a pair—and the third belonging to MFA—*Dance at Bougival*; all were created in 1883. □ "Seeking Shambhala" (Sept 30) 17th-century paintings mounted as scrolls depicting 22 mythical Shambhala (think "Shangri-La") kings and one Buddha: according to Tibetan Buddhist scripture there will be 32 kings, and the last (four from the present one) will usher in an age of enlightenment. Also on view: works by Japanese graphic artist's Shambala prints and contemporary Tibetan artist's collage of *The Shambala in Modern Times*. □ Through Oct. 8: "Paper Zoo" For children and families: prints, drawings, and photographs of the animal kingdom, dating from 1500 to the present—Calder, Baskin, Dürer, Rembrandt, Picasso; "Silver, Salt, and Sunlight: Early Pho-

tography in Britain and France" The golden age of photography in the two countries where it was simultaneously invented. □ "Manet in Black" (Oct. 28) Prints, drawings and illustrated books by this daring printmaker and draftsman. □ "Josiah McElheny: Some Pictures of Infinity" (Oct. 14) Glassworks—sculpture, installation, film, photographs, performance—that attempt to represent the unrepresentable.

**Fuller Craft Museum, Brockton** □ "Living Treasures of North Carolina Craft" (Aug. 5) For the 1st time in New England, a selection of work by artists awarded the North Carolina Living Treasures award, given by the University of North Carolina Wilmington to boatwrights, potters, luthiers, marqueters, blacksmiths, gunsmiths, weavers, and glass artists. □ "Dan Dailey: Working Method" (Sept. 3) Works from 12 different series with sketches and drawings of the final glass artworks by this student of Dale Chihuly. □ "Iron Twenty Ten" (Oct. 7) A survey of contemporary blacksmithing in the U.S. □ "Traditions and Innovations: Fuller Craft Museum Collects" (Oct. 22) The permanent collection organized thematically.

**Cahoon Museum of American Art, Cotuit** □ "Come Eat at our Table: Items for the Meal" (Sept. 16) From Cape Cod potters and crafts persons, items that are related to a meal. □ "Nantucket Baskets from the Collection of Clara Hayes Barrett" (Sept. 16) Hand-made baskets that are closely identified with the island and its history.

**Cape Cod Museum of Art, Dennis** □ Through Aug. 26: "The Tides of Provincetown: Pivotal Years in America's Oldest Continuous Art Colony 1899-2011" Works by artists who worked or lived in Provincetown—Avery, Hawthorne, Hensche, Hofmann, Lazzell, Motherwell, Webster—and by others who "passed through"—Stuart Davis, de Kooning, Demuth, Grooms, Hopper, Pollock, and Warhol—all inspired by Provincetown; "200 Years of Cape Cod Art" A sampling of the art created in the region—Cape Cod and the islands.

**Fitchburg Art Museum** □ "77th Regional Exhibition of Art and Craft" (Sept. 5) Works by adult members of



Gustave Wolff, *Walking Along the Hudson by Riverside Park*. Oil on canvas. In "Gustave Wolff," Wichita Art Museum, KS

the museum and adult non-members who live within a 25-mile radius of the museum.

**De Cordova Sculpture Park and Museum, Lincoln** □ Through Aug. 12: "Gary Webb: Mr. Jeans" British sculptor who utilizes a myriad of materials in his work appears solo for the first time in the U.S.; "PLATFORM 9: Jeddiah Caesar" Video, sculpture, printed matter, and a new outdoor installation. □ "Robert Motherwell: Beside the Sea" (Sept. 30) Works created in the artist's Provincetown studio during the summer of 1942. □ "Long Point: An Artists' Place" The output of this artists' cooperative gallery, which was founded in 1977 by a small group of artists that included Robert Motherwell.

**Sandwich Glass Museum** □ "Glass Artist Eben Horton" (July 29) □ "Sandwich Redux, In Celebration of the 50th Anniversary of the Contemporary Studio Glass Movement" (Aug. 10-Oct. 31)

**Clark Art Institute, Williamstown** □ "Phantoms of the Clark Expedition" (Aug. 3 at the Explorer's Club in New York City) Installation of a series of dioramas and sculptures representing objects and specimens that were used or collected during expeditions that occurred in that era.

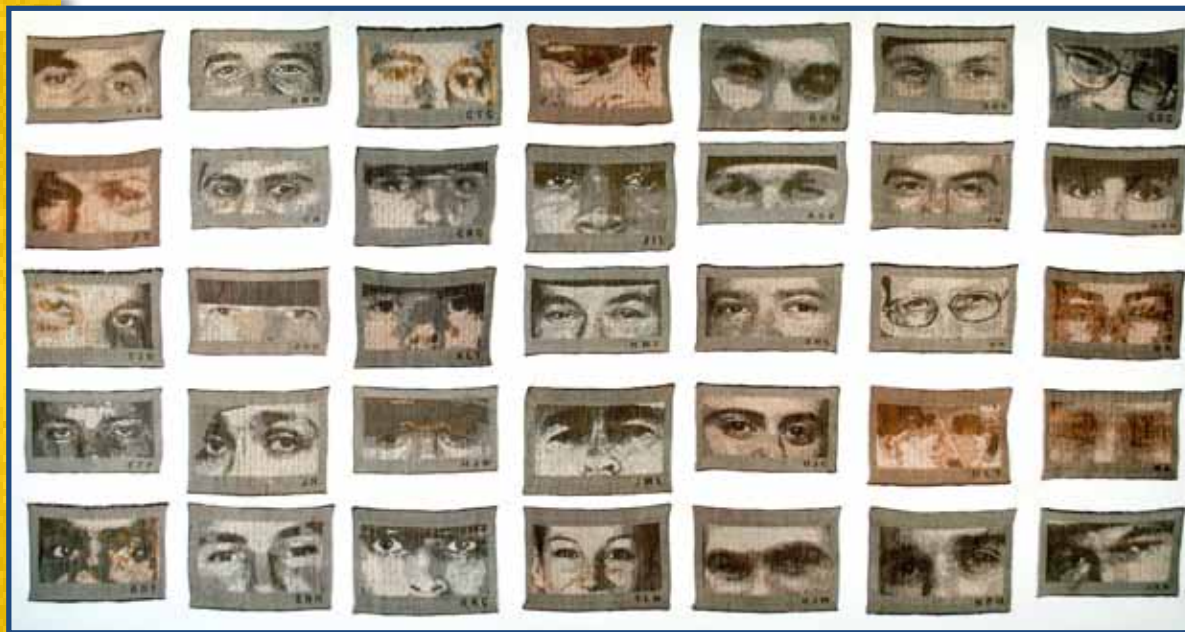
**Michigan**

**University of Michigan Museum of Art, Ann Arbor** □ Through Sept. 2: "Flip Your Field: Abstract Art from the Collection" A series of exhibitions focusing on subjects removed from the acting curator's field of expertise, *eg.*, Abstract Art is curated by a professor of history of art, women's studies, and art and design, whose main interest is in 17th-century Dutch art and culture, and who found unexpected relationships between artists separated by time; "Judith Turner: The Flatness of Ambiguity" Abstract B&W photographs of architectural subjects. □ "Peter Campus: Kiva" (Aug. 12) Closed circuit videos using live feedback.



Oscar Bluemner, *Red Soil (also known as Barns)*, 1924. Watercolor and gouache on cream wove paper. In "Nature in America," Loeb Art Center, NY





Vita Plume, *Soldiers in Progress*, 2011. Weavings. In "In Response," Gregg Museum of Art and Design, NC

**Flint Institute of Arts** □ "The Golden Age of Painting, 1600-1800, from the Speed Art Museum" (Aug. 19) Rubens, van Dyck, Rembrandt van Rijn, van Ruisdael, Hogarth, Gainsborough, and others from Italy, France, Flanders, the Netherlands, Germany, and England, together illustrate how the changes in religion and science, coupled with economic growth in Europe during the 17th and 18th centuries gave way to a period of prolific artistic creation. □ "Abstract Expressionism: Then and Now" (Sept. 9) A survey of this American art movement from its origins in the postwar period to the latest developments in the 21st century: Motherwell, de Kooning, Pollock, and Krasner form the first wave; Poons, Good-nough, and Olitski continued the experiment; Lerner, Boxer, and Drapell formed the third wave. □ "The Epic and the Intimate: French Drawings from the John D. Reilly Collection at the Snite Museum of Art" (July 29) Works by Vouet, Watteau, Boucher, Fragonard, David that illustrate the history of French drawing from before the founding of the Royal Academy of Painting in 1648 through the French Revolution of 1789.

**Kalamazoo Institute of Arts** □ "A Conversation between Monet and Sochi: Digital Video Art by Lee-nam Lee" (Aug. 18) Historical paintings infused with sound and motion become contemporary works of art. □ "Elliot Erwitt: Dog Dogs" (Sept. 23) Photographs showing the close relationships between humans and their dogs.

**Fredericks Sculpture Museum**, Saginaw Valley State University, University Center □ "Regional Biennial Juried Sculpture Exhibition" (Sept. 22)

### Minnesota

**Goldstein Museum of Design**, University of Minnesota, St. Paul □ "Quest for the World's Best Baskets" (Sept. 9) From the Zulus of South Africa to the Navajo and Hopi tribes in the American Southwest: the collection of and stories told by an avid basket collector whose

immersion in the cultures of the basket makers resulted in revelations about the evolution of the form, the materials, and the use of baskets.

### Mississippi

**Lauren Rogers Museum of Art**, Laurel □ "Christo and Jeanne-Claude: Prints and Objects" (Oct. 6) More than 40 years of an artistic journey by two "environmental" artists whose interventions in city- and landscapes impacted the surrounding environment and its population.

### Montana

**Missoula Art Museum** □ "Raku Exhibition" (Aug. 12) Ceramics made in the tradition of 16th century Japan—the object is loaded into a hot kiln, removed while still hot: "In the spirit of raku, there is the necessity to embrace the element of surprise. There can be no fear of losing what was once planned and there must be an urge to grow along with the discovery of the unknown. In the spirit of raku: make no demands, expect nothing, follow no absolute plan, be secure in change, learn to accept another solution and, finally, prefer to gamble on your own intuition." –Paul Soldner, ceramicist. □ "Montana Triennial: 2012" (Aug. 26) Works by artists living and working in the state of Montana. □ "Purple: Selections from MAM Collections" An exhibit based on the use of the color purple. □ "Dwayne Wilcox: Above the Fruited Plains" (Oct. 21) Graphite and color pencils on old ledger paper perpetuating the Plains Indian tradition of narrative drawing or painting on paper or cloth (ledger books were a common source of paper for the Plains people).

### Nevada

**Nevada Museum of Art**, Reno □ "Andrew Rogers: Contemporary Geoglyphs" (Aug. 26) Land art photographed by the artist from a plane or obtained from commercial satellite imagery. □ "Edward Burtynsky: Oil" (Sept. 23) Photographs, taken during a 12-year international odyssey, that chronicle the production,

distribution, and use of fuel oil, the mechanics of its manufacture, and the effects on our lives and landscapes.

### New Hampshire

**Carroll House Galleries**, Keene State College, Keene □ "By Example: NC Potters and Their Mentors" (Aug. 26) The title refers to the relationship between the artists whose work is on display and their mentors; the new generation of North Carolina ceramic artists reflect a time-honored tradition while incorporating new approaches to surface design and new applications of ancient techniques.

### New Jersey

**Monmouth Museum**, Lincroft □ "More Art from Found Objects: A Juried Exhibition: (Sept. 2) Original works created in the last 5 years from

either discarded, reusable, or found objects by a worldwide representation of artists (age 18 and over).

**Zimmerli Art Museum**, Rutgers University, New Brunswick □ "Aspects of Architecture: The Prints of John Taylor Arms" (July 31) 20th-century American etcher captures details of Western architectural icons: French Gothic churches, Venetian palaces, French and Italian towns, and a 1935 view of Manhattan's skyline.

### New Mexico

**Albuquerque Museum of Art & History** □ "Exploring Art of the Ancient Americas: The John Bourne Collection Gift" (Aug. 26) Precolumbian artworks from Mexico to Peru, 1200 B.C. to 1520 A.D.

### New York

**University Art Museum**, State University of New York, Albany □ "Artists of the Mohawk Hudson Region Juried Exhibition" (Sept. 8) Annual regional, the 76th, provides a benchmark for contemporary art activity in the Upper Hudson Valley and Adirondack regions.

**Derfner Judaica Museum**, Bronx □ Through July 29: Two exhibitions of the work of Jonathan Hammer: "Kovno-Kobe" Pastels, drawings, etchings, and a screen of animal



Jason Cytacki, *Trouble*, 2009. Ink on paper. In "Enduring Legend, Fragile Myth," Rockwell Museum of Western Art, NY





Unidentified artist, Jeff Davis' Last Ditch, 1865. In "President in Petticoats!" International Center of Photography, NY

skins tooled in precious metals, all of which reference events in Lithuania during the Holocaust; "Tarnish and Shine: Silverpoint Drawings" Studies of twigs and other botanical subjects, meticulously rendered.

**Hillwood Art Museum**, Long Island University Post, Brookville □ "Haesslé: Lyrical Chromatic Paintings" (June 29) Brilliant color, energetic form

**Rockwell Museum of Western Art**,

Corning □ Through Oct. 14: "Nancy Bush and James Fox: Two Perspectives, Crossing Paths" The artistic outpourings of a painter and photographer whose yearlong journey through Texas and New Mexico took them through an endless variety of scenery and inspiration; "Enduring Legend, Fragile Myth: Cowboy Paintings by Jason Cytacki" The cowboy as symbol, mythic yet tragic, iconic yet fragile, hero yet outcast.

**Hofstra University Museum**, Hempstead □ "Yonia Fain: Remembrance" (Aug. 3) Paintings and mixed media works that pay tribute to the memories of those lost during the Holocaust. □ "Opportunity and Impact: Works by Émigré Artists" (Sept. 9) An examination of the role played by emigrating artists in shaping the American art scene.

**Guggenheim Museum**, New York City □ "Art of Another Kind: International Abstraction and the Guggenheim, 1949-1960" (Sept. 12) Works created in the decade before the opening of Wright's iconic building; post WWII developments in the art world: Appel, Bourgeois, de Kooning, Noguchi, Pollock, Soulages, many others among the 70 artists represented. □ "Rineke Dijkstra: A Retrospective" (Oct. 3) Color photographs and videos.

**International Center of Photography**, New York City □ Through Sept. 2: "Weegee: Murder is My Business" An inventive figure in American photography in the 1930s and 40s, who established the tradition of tabloid journalism; "Christer Strömholm: Les Amies de Place Blanche" Powerful documentation of transsexual "ladies of the night" on Place Blanche in the red-light district of Paris in the 1960s; "A Short History of Photography: From the ICP Collection Honoring Willis E. Hartshorn, Ehrenkranz Director" A survey of the center's collection ranging from the 1840s to the present, Atget, Smith, Sherman, Evans, and Kertész included; "President in Petticoats! Civil War Propaganda in Photographs" The newspaper assaults on former President of the Confederacy: trying to escape the ignominy of

capture by Northern cavalry he hastily grabbed his wife's overcoat instead of his own and was subsequently reported to have tried to disguise himself in women's clothing; a panoply of (false) images appeared to attest to the story.

**Jewish Museum**, New York City □ "Edouard Vuillard: A Painter and His Muses, 1890-1940" (Sept. 23) Starting as a member of the Nabi group of Parisian avant-garde artists, Vuillard's professional and private life was influenced by a group of intimates that included patrons, dealers, and muses; this exhibition spans the creative ferment of the half century before WWII. (see story p. 13) □ "Sanford Biggers and Jennifer Zackin: A Small World..." (Aug. 26) Video installation of the artists' movies of their own families—one African American, one Jewish American—explores the commonalities of middle-class life across racial lines.

**Metropolitan Museum of Art**, New York City □ "Bellini, Titian and Lotto: North Italian Paintings from the Accademia Carrara, Bergamo" (Sept. 3) Selections from one of Italy's most distinguished collections of Venetian painting: Bellini's *Pietà with the Virgin and Saint John* (c. 1455-1460) and the later *Madonna and Child* (from the Met collection); Titian's *Orpheus and Eurydice* (c. 1508-1512); Lotto's *Lucina Brembati*; and other paintings by artists with unfamiliar names whose works dazzle the eye.

**Morgan Library & Museum**, New York City □ "Ellsworth Kelly: Sculpture" (Sept. 9) Three free-standing totemic forms—one in bronze, the other two in mahogany and redwood—with the same quiet beauty as his brightly colored paintings; in addition, a group of models and drawings that show the artist's process.

**Museum of Modern Art**, New York City □ "Ecstatic Alphabets/Heaps of Language" (Aug. 27) A look at some ways contemporary artists have experimented with language, freeing it from the page and from its communicative properties. □ "Taryn Simon: A Living Man Declared Dead and Other Chapters" (Sept. 3) Photographic project produced between 2008-11 during which the

artist traveled around the world tracing the living ascendants and descendants—the bloodlines—of individuals; subjects include victims of genocide in Bosnia, the first woman to hijack an aircraft, the living dead in India, and more.

□ "Alighiero Boetti: Game Plan" (Oct. 1) Retrospective, organized in collaboration with the Museo Reina Sofia in Madrid and the Tate Modern in London, the largest presentation to date outside Italy of Boetti's works; he began in his hometown of Turin in the early 1960s, working amidst a close community of artists, which came to be known as the *Arte Povera* movement. □ At **P.S.1**: "Lara Favaretto: Just Knocked Out" (Sept. 10) New pieces created for this overview, including a gallery-wide installation of a grid of scaffolding pipes, the design of which was inspired by Piet Mondrian.

**New-York Historical Society**, New York City □ "The Pop Shop" (Sept. 15) A rotating display of Keith Haring's Pop Shop items, AIDS awareness designs, and related materials; Haring opened the shop to display and sell affordable clothing and other items bearing images he had created for the fight against AIDS.

**New York Public Library**, New York City □ "Rock and Roll Icons: Photographs by Patrick Harbron" (Aug. 10) Springsteen, Costello, Blondie, Petty, the Police, and Prince as they rose to prominence in the 1970s and 80s; also the Rolling Stones, Led Zeppelin, Ray Charles, David Bowie, and more.

**Studio Museum in Harlem**, New York City □ "Caribbean: Crossroads of the World" (Oct. 21)



Romare Beardon, Carolina Morning, 1974. In "From Process to Print," Price Tower, OK



More than two centuries of rarely seen works from the Haitian Revolution (c. 1804) to the present, presented in collaboration with the **Queens Museum of Art** (through Jan. 6) and the organizing museum, **El Museo del Barrio** (through Jan. 6): painting, sculpture, prints, books, photography, film, video, and artifacts.

**Ukrainian Museum**, New York City □ “A Singular Vision: Iona Sochynsky” (Oct. 7) Retrospective of painting over some four decades. □ “Ukrainian Kilims: Journey of a Heritage” (Oct. 21) Examples from the collection, 18-20th centuries.

**Yeshiva University Museum**, New York City □ “Trail of the Magic Bullet: The Jewish Encounter with Modern Medicine, 1860-1960” (Aug. 12) Medical instruments, artifacts, images (including a Rembrandt etching), and documents explore the impact of Jews on modern medicine with reference to the medical establishment’s treatment of Jews.

**Loeb Art Center**, Vassar College, Poughkeepsie □ “Nature in America: Taming the Landscape” (Aug. 26) The evolution of landscape painting, from Hudson River School painters through WWII artists: Cole, Inness, Dove, Marin, Avery, Bluemner, as well as the photographers that focused their cameras on the countryside. □ “A Taste for the Modern: Gifts from Blanchette Hooker Rockefeller, Edna Bryner Schwab, and Virginia Herrick Denatel” (Sept. 4) Three faithful alumnae enlarged the Loeb modern art collection.

**George Eastman House**, Rochester □ Through Sept. 23: “See: Untold Stories” A wide survey of photographs from the Eastman House fabled collection which, for the most part, is seldom seen; “Ballyhoo: The Art of Selling the Movies” □ “Ideas in Things” (Oct. 21) Homecoming of these images, debuted in Europe, all of which demonstrate photography as cultural artifacts and a vehicle for memory and meaning.

**Staten Island Museum** □ “Juried Art Exhibition 2012” (Sept. 23) Tri-state artists invited to present their work—a wide spectrum of media and expression. □ At **Snug Harbor**: “Staten Island, Rember When?” Watercolors that recall the community’s past.

## North Carolina

**Mint Museum**, Charlotte □ At the **Mint Museum Randolph**: “Celebrating Queen Charlotte’s Coronation” (Oct. 28) Paintings, works on paper, and decorative arts acclaim the Queen’s accomplishments as a mother, a patron of the arts, and a loyal consort: portraits by Ramsay and Reynolds, as well as objects from Wedgwood, Chelsea, Worcester, and others. □ At the **Mint Museum Uptown**: “Colorbind: The Emily and Zach Smith Collection” (Aug. 12) Modern and contemporary art: Johns, Rauschenberg, Thiebaud, Sol Lewitt, and Sean Scully, among others. □ “Matthew Weinstein: (Aug. 19) Multimedia. □ “Read My Pins: The Madeleine Albright Collection” (Sept. 23) The story of American history and foreign policy as told through the former Secretary of State’s jeweled pins; on



Karen Kluglein, *Autumn Magnolia*, 2007. Watercolor on vellum. In “Botanicals,” Woodson Art Museum, WI

display during the Democratic National Convention in Charlotte (Sept. 3-6). □ “Hart Truths: The Art of Thornton Dial” (Sept. 30) Large-scale paintings, sculptures, and wall assemblages that address the compelling issues of our time in found objects, dripped paint, and Expressionistic brushwork. □ “Matther Weinstein” (Aug. 18) Animated characters accompanied by abstract paintings.

**Gregg Museum of Art and Design**, North Carolina State University, Raleigh □ “In Response: Contemporary Weavings by Vita Plume and Ann Roth” (Aug. 31) Friends honor the museum’s late associate director with their new work: Jacquard textiles inspired by photographs, and ikat textiles inspired by quilts from the museum’s collection. □ “Barkcloth, Bras, and Bulletproof Cotton: The Powers of Costume” (Aug. 31) Photographs, artifacts, jewelry, and an array of outfits show the varied purposes of clothing: as protection, shelter, shield; to lure, seduce, manipulate; and to proclaim individuality or group membership.

## Ohio

**Contemporary Art Center**, Cincinnati □ Through Aug. 31: “Flux” An examination exploring the changing landscape of music video; “Jannis Varelas” Stories and art that share com-

mon ground; “Francis Upritchard” Small painted figures in nonsensical poses.

**Ohio Arts Council**, Columbus □ “Outside in Ohio: A Century of Unexpected Genius” (Oct. 12) Traveling outsider art: from the **Southern Ohio Museum** to the **Kentucky Folk Art Center** arriving here on July 26; next stop **Springfield Museum of Art**.

## Oklahoma

**Price Tower Art Center**, Bartlesville □ “From Process to Print: Graphic Works by Romare Bearden” (Sept. 2) Part of a national centennial celebration of Bearden, starting a three-year national tour: lithographs, etchings, collagraphs, collagraph plates, screen prints, drypoints, monotypes, and engravings.

**Fred Jones Jr. Museum of Art**, University of Oklahoma, Norman □ “Oklahoma Clay: Frankoma Pottery” (Sept. 16) Selection of work from Oklahoma’s favorite potter’s manufactory, which produced tableware and other objects from local clays, using colors and designs symbolic of the Southwest and Great Plains. □ “A Century of Magic: The Animation of the Walt Disney Studios” (Sept. 2) Animation cels from many of the major films from *Snow White and the Seven Dwarfs* to *Fantasia*. □ “Vernet to Villon: Nineteenth-Century French Master Drawings from the National Gallery of Art” (Sept. 8) A first for Oklahoma (the loan from the **National Gallery**): Ingres, Delacroix, Manet, Degas, Cézanne, Toulouse-Lautrec and others. □ “The Cult of Personality: Andy Warhol, Harold Stevenson & Portraiture” (Sept. 9) The Polaroids used as preparatory studies for the portraits of the rich and famous, and portraits of common people that Warhol’s colleague Stevenson produced around the same time.

## Oregon

**Museum of Contemporary Craft**, Portland □ “Generations: Betty Feves” (July 28) Mid-century vanguard artist who helped effect change in the use of clay in art: figures, dwellings, slab structures, pottery, bonfire and raku pots, and large architectural installations.



The Queen, *Snow White and the Seven Dwarfs*, 1937. Ink and gouache on celluloid. In “A Century of Magic,” Fred Jones Jr. Museum of Art, OK



## Pennsylvania

**Berman Museum of Art**, Ursinus College, Collegetown □ “National Collage Society Anniversary Exhibition” (Aug. 12) Juried exhibition celebrating the 100th anniversary of collage. □ “Transitions: Works by Françoise Gilot” (Sept. 23) A look at the evolution of Gilot’s approach to composition and color beginning with her seminal Labyrinth Series and including key works into the 21st century; abstractions in bold palette transition to references to the figure, botanicals, and still life.

**National Collage Society**, Collegetown □ “28th Anniversary Juried Exhibition” (Aug. 12) In collaboration with the **Berman Museum of Art**, the society celebrates the 100th anniversary of collage, a technique that existed in many forms before Braque and Picasso incorporated it into their artworks in 1912.

**Michener Art Museum**, Doylestown □ “Offering of the Angels: Treasures from the Uffizi” (Aug. 10) Renaissance and Baroque masterpieces arrive in PA to begin their first American tour: Botticelli, Titian, Tintoretto, and others. □ “To Stir, Inform and Inflamm: The Art of Tony Auth” (Sept. 23) Career-spanning exhibition of the full range of the Pulitzer Prize-winning cartoonist’s art including drawings, paintings, sketches, and children’s book illustrations. □ “I Look, I Listen: Works on Paper by Marlene Miller” (Oct. 14) Printmaker and draftsman, adept with ink, pencil, charcoal, and other two-dimensional techniques, whose whole aim is to focus on the juxtaposition of beauty and the horrors wrought by human hands.

**Print Center**, Philadelphia □ “Emma Wilcox: Where it Falls” (July 28) Photographs of texts painted in 12-foot-high letters on rooftops, taken from helicopters—the incorporation of text-based work into an urban environ-

ment intimating issues of environmental justice, land usage, and eminent domain.

**Mattress Factory**, Pittsburgh □ “Gestures: Intimate Friction” (Sept. 16) Sixteenth installment in the “Gestures” series brings together artists, architects, and activists to work together.

**Everhart Museum of Natural History, Science, and Art**, Scranton □ Through Sept. 3: “BEEyond” A photographic exploration of bees’ behavior and, with the use of an electron microscope, the intricate details of the insect; “Directing Sunbeams: Beekeeping in Northeast Pennsylvania” The trials, tribulations, and treasures of beekeeping in the region.

**Palmer Museum of Art**, Pennsylvania State University, University Park □ “Color My World: Color Photographs from the Permanent Collection” (Aug. 19) The trajectory toward color from hand-tinted tints, to dye-transfer prints, to chromogenic methods. □ “American Quilts from the Terasaki Collection” (Aug. 26) 19th- and 20th-century pieced quilts from this stellar private collection.

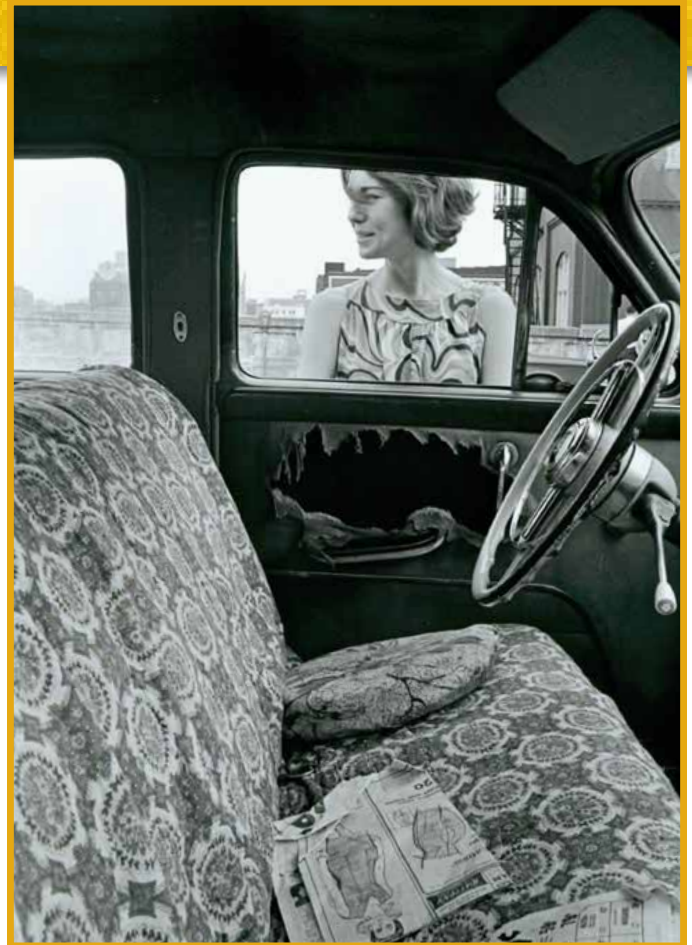
## South Carolina

**Gibbes Museum of Art**, Charleston □ Through Sept. 9: “Mary Whyte: Working South” Charleston native captures the essence of vanishing blue-collar professions in the South—in watercolor; Places for the Spirit: Traditional African American Gardens of the South”

Photographs show folk gardens and their creators.

## Tennessee

**Knoxville Museum of Art** □ “Streetwise: Masters of 1960s Photography” (Aug. 5) The output of eight American photographers who focused on social and political changes during the turbulent 1960s: the “outlaw culture” of bikers and chain gangs, Boston’s “Combat Zone,” Black Panthers, the grit of New York streets and neighborhoods, the politically charged South, fringe communities and subcultures around the country. □ “Beverly



Danny Lyon, Leslie, *Downtown Knoxville*, 1967. Gelatin silver print. In “Streetwise,” Knoxville Museum of Art, TN

Semmes: Starcraft” (Sept. 9) Non-functional pieces out of traditional materials (fabric, clay and glass), lush silk and velvet dresses, ceramic and crystal pots.

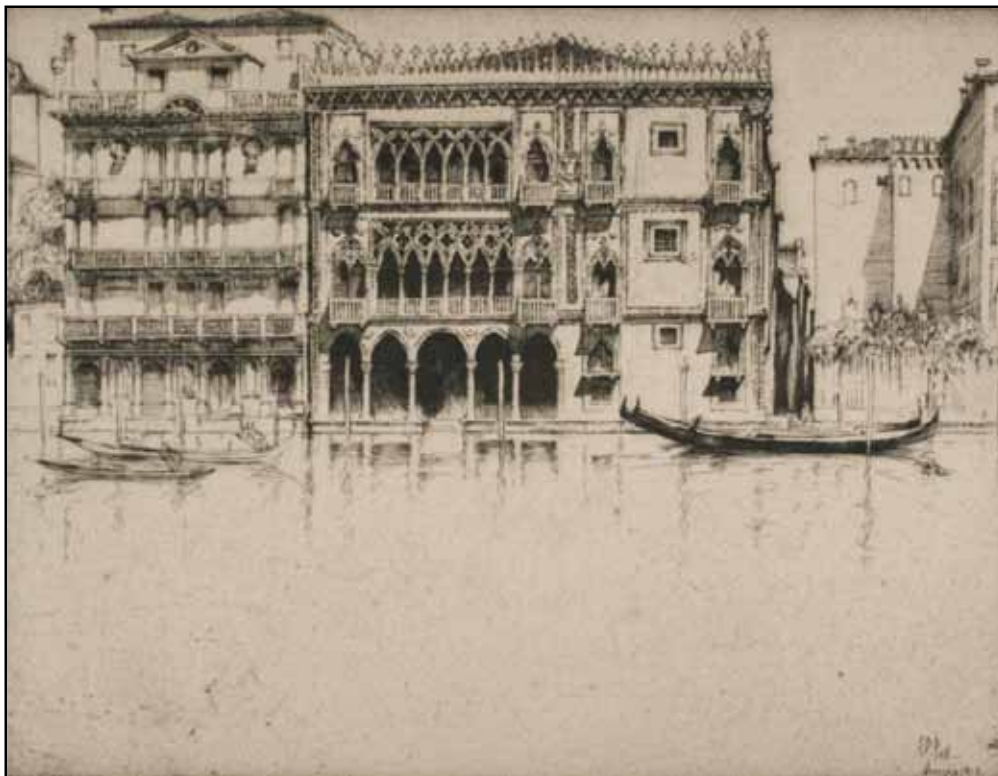
**Memphis Brooks Museum of Art**, Memphis □ “The Soul of a City: Memphis Collects African American Art” (Sept. 2) Paintings, photographs, drawings, sculptures, and mixed media works by the stars of the American art scene, with sections devoted to landscape, genre, still life, portraits, folk art, abstraction, religion, music, the Civil Rights movement, and contemporary art. □ “If I Can Dream” (Sept. 16) An International Art Competition during Elvis Week 2012: works inspired by Elvis displayed in his home town

**Frist Center for the Visual Arts**, Nashville □ “Constable: Oil Sketches from the Victoria and Albert Museum” (Sept. 30) An exploration of the role oil sketches played in the artist’s working process. □ Through Sept. 3: “Edward Burtynsky: The Industrial Sublime” Photographs that address environmental destruction caused by human intervention as well as the beauty of the resulting topography; Two exhibitions that explore parallels between folk and self-taught artists in the South: “Creation Story: Gee’s Bend Quilts and the Art of Thornton Dial” (the work of the women of Gee’s Bend, and paintings and assemblages by Dial) and “Bill Traylor: Drawings from the Collections of the High Museum of Art and the Montgomery Museum of Fine Arts” (self-taught artist’s *oeuvre*).



Ernesto Neto, *Kink* (detail), 2012. In “Ernesto Neto,” Nasher Sculpture Center, TX





Ernest David Roth, *Ca d'Oro*, 1913. In "Reflections and Undercurrents," Mattatuck Museum, CT

**Texas**

**Nasher Sculpture Center, Dallas** □ "Ernesto Neto: Cuddle on the Tightrope" (Sept. 9) A newly designed work for one of the Renzo Piano-designed galleries incorporates elevation and crochet.

**Ellen Noël Art Museum, Odessa** □ "Grass Roots: African Origins of an American Art" (Aug. 12) Baskets from the low country of South Carolina and Georgia and from diverse regions of Africa trace the story of coiled basketry from the domestication of rice in Africa through the trans-Atlantic slave trade and the Carolina rice plantations, and then to the present day.

**Utah**

**Utah Museum of Fine Arts, Salt Lake City** □ "Salt 5: Daniel Everett" (July 29) Fifth in a series of exhibitions featuring innovative contemporary art: works in various mediums focusing on space, points of transition, and personal meaning in public areas. □ "Photo Finish" (Sept. 9) Various ways in which artists have imaged the automobile, with all its dichotomous implications (masculinity/femininity, speed/leisure).



Elliot Erwitt, *Amagansett, New York*, 1990. Gelatin silver print. In "Elliot Erwitt," Kalamazoo Institute of Arts, MI

**Virginia**

**Chrysler Museum of Art, Norfolk** □ "The South in Black and White: Photographs by Baldwin Lee" (Aug. 19)

**Washington**

**Henry Art Gallery, University of Washington, Seattle** □ "In Ruin: Architectural Photographs from the Permanent Collection" (Sept. 30) A selection of historical and contemporary photos (1860s to 1990s) highlights the appeal of architectural ruins. □ "Gary Hill: glossodelic attractors" (Sept. 16) A sampling of works assembled over a decade investigate how visual and verbal communication are experienced. □ "The Record: Contemporary Art and Vinyl" (Oct. 7) The intersection between visual art and music: works that employ records as their subject or medium—sculptures, installations, drawings, paintings, photography, videos, and performances.

**Jundt Art Museum, Gonzaga University, Spokane** □ "Japanese Prints from the Collection" (July 31) Intaglio, screen, relief, and lithographic prints by 20th- and 21st-century artists.

**Wisconsin**

**Kenosha Public Museum** □ "Transparent Watercolor Society of America 36th Annual National Juried Exhibition" (Aug. 4) □

"Zoltan Szabo: Land That I Love" (Aug. 26) Uncompleted series of watercolors depicting scenes from 43 states.

**Villa Terrace Decorative Arts Museum, Milwaukee** □ "To Become Day: Joey Fauerso & Michael Velliquette" (Sept. 16) Large-scale paintings on historic wallpaper by Fauerso investigate the human body, nature, and culture; paper sculptures by Velliquette—bold images that are cut, layered, and glued form ornamental abstractions

**Woodson Art Museum, Wausau** □ Through Aug. 26: "Botanicals: Environmental Expressions in Art" (Aug. 26) Aesthetic forms found in nature: the beauty of plants, accurately portrayed by artists from around the world; "Rhythm of Life: Watercolors by Richard Bolingbroke" A merging of Asian and Western themes and styles to create intricate compositions of contrasting elements: flowers and thorns, organic forms with geometric containers, printed fabrics and hard stones.

**Wyoming**

**Nicolaysen Art Museum, Casper** □ "Tracy Linder—The Obligation to Endure" (Aug. 5) Animal, plant, human, and machine remnants transformed into hybrid sculptures that address our connection to the land, a disappearing way of rural life on the farm, and our food sources. □ "Abbie Miller: Zipped" Abstract sculptures, made from vinyl and zippers, that reference geologic forms. ■



Right: Pierre-Auguste Renoir, *Leaving the Conservatory (La Sortie du Conservatoire)* (detail). In room 23 at the Barnes Foundation, PA