

A quarterly newsletter for small and mid-sized art museums **FALL 2012**

Robert Motherwell, *Gypsy Curse*, 1983.
Lithograph and collage on paper.
In "Robert Motherwell and Jasper Johns,"
Wichita Art Museum, KS



museum **VIEWS**

Features *Autumn 2012*

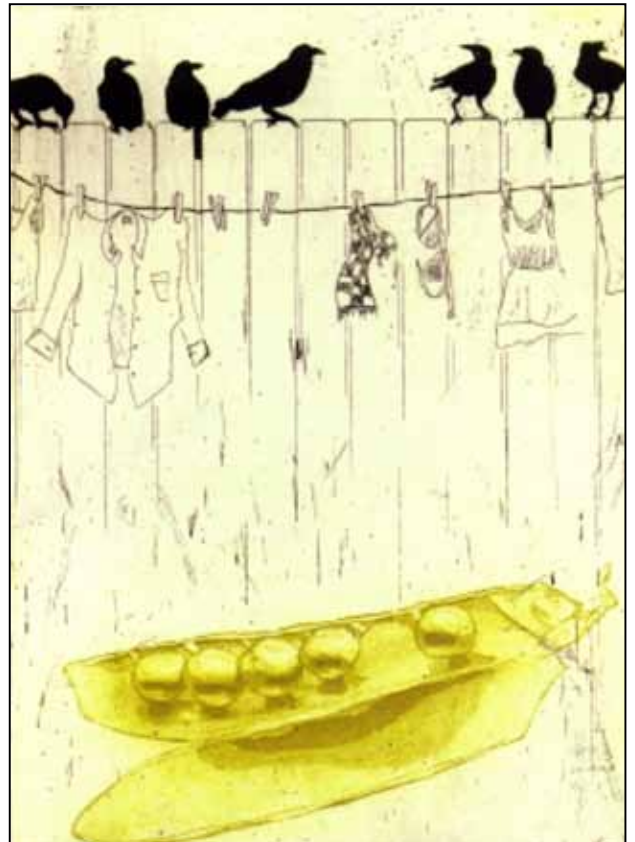
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Elizabeth Dove, *Absence*, 2001. Soft ground and aquatint. In "Ignatius of Loyola," Jundt Art Museum, WA



Right: Robert Trepanier, *Untitled*. In "Art that Soars," Ellen Noël Art Museum, TX



Emily Cobb, *The Elk with Antlers That Never Stopped Growing*, 2012. Headpiece; glass-filled nylon, photopolymer, gypsum. In "Legends," Philadelphia Art Alliance, PA



Annibale Carracci, attrib., *Portrait of an African Slave Woman*, c. 1580s. Oil on canvas. In "Revealing the African Presence in Renaissance Europe," Walters Art Museum, MD



Alice Simpson, *Portrait of the Artist as Marie Antoinette*, 2008. Partially glazed stoneware. In "Humor in Craft," Society for Contemporary Craft, PA

museum **VIEWS**

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AAM Asks the Questions, Spreads the Word

In this election year Congress will soon be poised to make decisions important to the welfare of museums and nonprofit organizations across the country. According to the Internal Revenue Service, nonprofits “generally are permitted to engage in advocacy or lobbying related to their exempt purposes.” But there are some rules to follow.

The following is a true/false questionnaire put together by the American Association of Museum (now the American Alliance of Museums). (*Answers at end of quiz.*)

1. Your museum is allowed to publicize Election Day.
2. Your museum is allowed to encourage staff to vote.
3. Your Museum is allowed to provide information on early voting, absentee voting, polling places, ID requirements, and links to candidate information.
4. Your museum is allowed to serve as a polling place.
5. Your museum is allowed to promote voter registration efforts.
6. Your museum is allowed to host a candidate’s forum, inviting all candidates.
7. Your museum can allow candidates to rent space for a campaign event as long as you charge fair-market value.
8. Your museum is allowed to congratulate those who win elections.
9. You are allowed to volunteer on a political campaign if you do so on your own time.
10. You are allowed to donate your personal funds to a political candidate.

Answers: All true.

LEGISLATIVE POLICY QUIZ (*Answers at end.*)

1. Federal funding is currently at risk because:
 - a. The Congressional “Super Committee” failed to reach an agreement in late 2011.
 - b. Automatic spending cuts of about 10% are scheduled to go into effect in January 2013.
 - c. The \$15 trillion federal debt.
 - d. Many members of Congress pledged to cut “wasteful spending” and want to deliver on that promise.
 - e. All of the above.
2. The AAM-accredited Florida Museum of Natural History at the University of Florida in Gainesville serves as an election polling place and encourages its visitors to vote.
 - a. True, this is all perfectly legitimate non-partisan election-related activity.
 - b. False, they are not allowed to do this.



3. The House Budget Committee has declared that programs and services funded by NEA and MEA “are generally enjoyed by people of higher income levels, making them a wealth transfer from poorer to wealthier citizens.”
 - a. True
 - b. False
4. Which of these statements is true:
 - a. Members of Congress are not allowed to use social media in their official capacity.
 - b. Members of Congress rely on Facebook and Twitter to connect with constituents.
 - c. Members of Congress are bombarded by information—social media is a waste of time.
5. Museums rely on charitable gifts for one-third of their budgets. Which group has embraced limiting the deductibility of charitable gifts:
 - a. The Simpson-Bowles Commission
 - b. “The Senate Gang of Six”
 - c. The Obama Administration
 - d. The Rivlin-Domenici Debt Reduction Task Force
 - e. All of the above
6. “Taxmageddon” refers to:
 - a. The combination of \$600 billion worth of tax hikes and spending cuts that will automatically take effect in January unless Congress takes action.
 - b. The all hands on deck effort to restore the expired IRA Rollover.
 - c. A new Bruce Willis movie opening this fall.
7. Museum Advocacy is a job for:
 - a. Directors and CEOs
 - b. Board members and students
 - c. Those who work in Collections Management, Exhibit Design, and Visitor Services
 - d. a and b
 - e. All of the above
8. Which of these statements is false:
 - a. Constituent visits (in DC and back home) have the most influence on members of Congress.
 - b. Asking a question at a town hall meeting and writing a letter to the editor are extremely effective ways to influence members of Congress.
 - c. Once Congress adjourns for the District Work Period in August, most members of Congress will go on a month-long vacation.
9. The most effective way to influence elected officials is to:
 - a. Show economic impact.
 - b. Demonstrate educational impact.
 - c. Share personal stories.
 - d. Invite them to witness first-hand how your museum serves the community.
 - e. Get your board members involved.
 - f. None of the above.
 - g. It depends.
10. Museum advocacy Day is a chance to make a unified case to Capitol Hill in support of museums.
 - a. True
 - b. False

Answers:

1-e; 2-a; 3-a; 4-b; 5-e; 6-a; 7-e; 8-c; 9-g; 10-a

Felix Lembersky, *A Woman in Recline: Siege of Leningrad, 1964*. Oil on canvas. In “Torn from Darkness,” University of Richmond Museums, VA



Erik Johnson, *Freshly Felled Trees, Nemah, Washington, 2007*. In "Erik Johnson: Sawdust Mountain," Loeb Art Center, NY

“Learning to See/Seeing to Learn”

An exhibition on view at the Missoula Art Museum (MT) was created as a means of providing viewers insight into the Visual Thinking Strategies (VTS), a form of inquiry-based art viewing used across the country by museum educators and school districts. VTS invites the viewer to interact with the art at whatever level of understanding they bring to it. Through careful viewing and guided discussion a greater understanding of the work develops. This makes the artwork more accessible to the viewer. It has also been shown that, used over time, VTS improves students’ critical thinking, language, and literacy skills.

The VTS process involves a simple sequence of questions that invites viewers to look more closely at a work of art:

1. What’s going on in this artwork?
2. What do you see that makes you say that?
3. What else can you find?

The system was developed jointly by the former Director of Education at the Museum of Modern Art Phillip Yenawine, and cognitive psychologist Abigail Housen. Yenawine discovered that most visitors to the art museum enjoyed themselves but took very little away from the experience. They were essentially glossing over the artwork as they moved through the galleries. Both Housen and Yenawine realized that there are critical stages of aesthetic development, and most viewers are only at the beginning level—the story teller who seeks and emphasizes the narrative qualities of a work of art.

The Missoula exhibition leads visitors through works that encourage viewing from all stages, however, most of them are selected to coincide with the two beginning levels—the narrative and constructive. Visitors are encouraged to look and respond to artworks using the three simple questions posed by the VTS system. ■

Gifford Beal, *Elevated, Columbus Avenue, 1916*. Oil on canvas. In "Artists in America," Nassau County Museum of Art, NY



Studios of Homer and Wyeth Now Open

The workplaces of two American masters, Winslow Homer (1836-1910) and Andrew Wyeth (1917-2009), are now open to the public in Prouts Neck, Maine, and Chadds Ford, Pennsylvania. There are similarities and there are differences, but in both cases their workplaces reflect their particular times and their special talents and personalities.

Both men worked alone, close to their families. Both dedicated their lives to their art and their families. Both preferred isolation from the outside world, yet both found inspiration from the people and landscapes surrounding them. Both fancied the sport of fencing.

Homer’s studio overlooked the sea and, in contrast, Wyeth’s was landlocked. Homer went south in winter; Wyeth headed north in the spring. Homer was self-taught; Wyeth studied with his famous father. Homer was a bachelor; Wyeth had a wife and two sons.

Homer

According to Stephen May in *Fine Art Connoisseur* magazine, Homer was “born and raised around Boston, and put down roots in Maine in 1883, when he was 47.... He settled in Prouts Neck, a rocky promontory a dozen miles south of Portland. His family had bought land there a few years before, established a residence....”

Homer’s family, his parents, his brother and sister-in-law, lived in the “Ark,” a large house on the property, which still exists along with other old structures built when the property was subdivided to create a summer resort. Wyeth moved himself and his work into the carriage house, which he had moved some 100 feet away from the main house. He converted it into his home and studio and lived and worked happily there for the years until his death in 1910.

In 2006, the Portland Museum of Art bought the property from Homer’s great-grand-nephew, and raised \$10.5 million to support its acquisition, preservation, interpretation, and endowment. The museum then began the task of restoring the studio to its original state—Spartan living quarters with a large, cooking fireplace and wall hangings put there by the artist: a photograph of his mother and one of him fishing with his father, mounted fish, an antlered skull, fencing foils. Upstairs is a large space that served as a studio/bedroom with a covered porch that commanded a stunning view of the rocky seashore that abutted his lawn; the porch is evident in *The Artist’s Studio in the Afternoon Fog* (1894). Ladders lead from the porch to a viewing perch on the roof from which Homer had yet another vantage point to view and paint. The restoration also includes the rectangular painting room that Homer added in 1890 in which he painted most of his epic seascapes. The room holds all of the artist’s tools: his easel and brushes and palettes are there where he might have left them. All around the house visitors are able to see the sites that inspired him, and recall the paintings he made from that inspiration.

Biographer William Howe Downes summed up Homer vis-à-vis the home in which he chose to spend his life: “Living at his studio allowed

Homer to have a perpetual tête-à-tête with the ocean that beat upon the great ledges at his door. His moving there was to signal the creation of the most important sea pieces of his career.”

“Weatherbeaten: Winslow Homer and Maine” is on display at the Portland Museum of Art (ME) through Dec. 10.

Wyeth

Wyeth’s studio in Chadd’s Ford was housed in a simple building of fieldstone and white clapboard punctuated by large windows. No sea here. Rather shade trees around the house and a neighboring wide, open field leading to the home of his father, N.C. Wyeth (1882-1945). Following Andrew’s death at age 91, the studio was donated to the nearby

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Brandywine River Museum by his widow Betsy. The museum undertook to stabilize the building and open the doors to the public.

Andrew's house was built as a schoolhouse in 1875, and purchased by N.C. in 1925 for his daughter Henriette, also a painter. When Henriette and her painter husband Peter Hurd moved away to New Mexico in 1939, it became Andrew and Betsy's home until 1961 when they moved to nearby Brinton's Mill. Their children Nicholas (now an art dealer) and Jamie (now a successful painter) were born and raised here.

The restoration of the kitchen and its entrance to the house has brought back the feeling of a warm family life with vintage appliances and fireplace. Visitors, however, now enter through the front dining room, which was once a staging area for the artist. Walls are now covered with photographs of the family and friends and paintings of Wyeth's well recognized models. Telephone numbers scribbled by Wyeth are still visible on the walls around the hall telephone. Closets are still filled with the appurtenances of an artist's life: a 300-rol of especially stark white watercolor paper, period clothing, costumes.

The library suggests an eclectic reader and an analyst of anatomy by virtue of the presence of a mounted full skeleton. The living room, the place for entertaining, was also home to his collection of military miniatures, which he collected over his lifetime. Paintings by both father and son adorn the walls. Part of the living room was walled off to form Jamie's first workplace.

Andrew's restored, cluttered studio looks very much as it did when he lived and worked there, replete with brushes and palettes and jars of pigment and containers of egg tempera. A tall wood-framed mirror facing the easel stands amid the clutter, handy for its reflection of the work in progress. Preparatory sketches are taped to the wall and scattered about the floor. "Art is messy," claimed Andrew Wyeth.

And according to his son Jamie, "The world of Andrew Wyeth is best understood by a visit to his studio."

[The above is a condensed version of an article by Stephen May that appeared in the October issue of the *Fine Art Connoisseur*.] ■



Norman Rockwell, *Bridge Game - The Bid*, 1948. Oil on canvas. In "Norman Rockwell's America," Birmingham Museum of Art, AL



Left: William Hogarth, *Marriage a-la-Mode* (detail, Plate 1), 1745. Etching and engraving. In "Hockney and Hogarth," CU Art Museum, CO



Right: Abrams, *The Visit*, *Conversation Series*. In "Microcosms," Yeshiva University, NY

AAM MOVES INTO A NEW ERA

After more than 100 years as the **American Association of Museums (AAM)**, the organization is adapting and evolving to play a more central role in advancing the cause of museums. As the **American Alliance of Museums (AAM)**, it will work to unite all the country's museums of every description to make a broader impact in communities across the nation.

The new name heralds changes: there are new museum membership options at three levels of benefits and dues, and a new "Continuum of Excellence" provides a range of opportunities for all types of museums to gain recognition and accreditation.

Membership Changes

- With the new tiered membership, an institution can choose its level of engagement and benefits.
 - Tier 3:** Full benefits—the museum aspires to be a leader, wants all the products and support services and recognition the Alliance offers.
 - Tier 2:** Enhanced access—the museum wants to become stronger, with access to ideas, innovations, professional development resources, and Alliance discounts.
 - Tier 1:** The basics—the museum wants to be represented and have access to information about ethics, standards, and best practices.
- Dues are based on the museum's staff size, or what the institution can pay; any museum can belong.
- An all-staff package of individual memberships can be had at one low price.
- Discounts (20-50%) can be passed on to staff to purchase individual memberships.
- A new easy-to-navigate website will provide resources to help museums.
- Access to 22 professional networks will be provided at no extra cost for individual professional members.

Continuum of Excellence

- Two new programs are available to prepare for accreditation—Core Documents Verification and the Pledge of Excellence—both to encourage professionalism through standards of excellence and recognition of the different levels of achievement.
- A streamlined, online accreditation program takes 50% less time to complete
- Cooperative partnerships with other museums reduce the time and steps needed to become accredited.

Museum Membership

- Tiered museum membership enables a museum to choose its level of engagement and benefits.
- Dues are based on staff size or what the museum can pay.
- An all-staff package of individual memberships is available at one low price.
- Discounts can be passed on to staff to purchase individual memberships.
- Thousands of resources help individuals and museums succeed.

PARRISH TO OPEN IN WATER MILL, NY

The **Parrish Art Museum's** new home in Water Mill, N.Y., designed by Herzog & de Meuron, opens on Nov. 10. A 34,400-square-foot building, stretched lengthwise, like a tobacco-drying shed, on a 14-acre site, will nearly double the size of the existing museum on Jobs Lane in Southampton, and triple the exhibition space.

The new building was a long time in the making; the architects scaled back their original \$80 million design in 2009, paring it down to \$26.2 million. Said Ascan Mergenthaler, senior partner at Herzog & de Meuron, "We are excited to offer the Long Island community a generous sequence of northern-lit galleries invoking the spirit of the East End artist's studio. A continuous gathering porch unifies the entire museum under one roof creating a new building type that connotes the vernacular of local farm buildings." Norman Peck, the board treasurer who, as a member of the building committee, has worked on creating a new Parrish since 1998, said, "The completion of the new Parrish is like arriving in the Promised Land."

Some of the museum's collection of more than 2,600 works—which range from the 19th century to the present—will be shown for the first time in the museum's 115-year history, and for the first time it will be possible to display the entire collection while at the same time offering special exhibitions. An inaugural special exhibition, "Malcolm Morley: On Paper," will be on view through Jan. 13.

GRANTS, GIFTS, AND AWARDS:

Large One to Bard Grad Center

The Andrew W. Mellon Foundation has awarded a grant of \$490,000 to the **Bard Graduate Center (BGC)** to create a new curriculum, "Cultures of Conservation." The BGC has become "a leading center for the study of objects and the periods to which they give access," says Dean Peter Miller. "With the assistance of Mellon Foundation funding, we will build on our unique cross-disciplinary perspective by bringing professors and graduate students



Andy Warhol, *Red Jackie*, 1964. Acrylic and silk screen on canvas. In "Regarding Warhol," Metropolitan Museum of Art, NY



Andrew Scott Ross, *Stones and Rocks and Stones and Bones*, 2009. Office paper. In "Contemporary Focus 2012," Knoxville Museum of Art, TN

together with conservators for a curriculum-based dialogue on the concepts and practices of conservation as they bear on the study of the material record."

The grant will also support other initiatives: postgraduate Mellon fellowships open to professionals; emerging scholars who want to work with a conservator in the New York metropolitan area; a Mellon visiting professor to teach courses from the conservator's point of view; and a new seminar series called "Conservation Conversations" that will be open to the public.

Another to Fisk University

More than 2,600 images in the Archival and Manuscript and Photograph Collections at **Fisk University's Franklin Library (TN)** are being preserved with the help of a \$60,000 grant from the Mellon Foundation as part of the Historically Black Colleges and Universities Photographic Preservation Project. Included in the images destined for preservation are some by Aaron Douglas, James Weldon Johnson, Charles S. Johnson, and Arna Bontemps, all key figures in the Harlem Renaissance; Portraits of Ella Fitzgerald, Bessie Smith, and Marian Anderson by Carl Van Vechten; Fisk's early buildings and graduating classes; and 19th-century photo albums.

A Collection to the Crocker

The **Crocker Art Museum (CA)**, which houses one of the largest collections of California art, announced that it will receive a comprehensive collection by California's Impressionist painter Guy Rose.

"Rose was as important to California as Monet was to France," says Scott A. Shields, the museums associate director and chief curator. Best known for his landscapes, Rose was influenced by French examples. The collection features the breadth of his styles, from early figurative paintings to his final Monterey landscapes. Director Lial A. Jones: "[This collection] adds to our late 19th- and early 20th-century California story and does so in an incredibly beautiful way. This

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will be one of the most important collections that the Crocker has received in its history.”

Promised Gift to FL University

The **Museum of Art Fort Lauderdale** at Nova Southeastern University announced the promised gift of a major collection of Latin American Art, which includes works by Diego Rivera, Rufino Tamayo, Joaquin Torres Garcia, José Clemente Orozco, and Wifredo Lam. Donors Pearl and Stanley Goodman, long-time residents of the community, were attracted to Latin American art because it tells “a story usually with a clear political and social message.” They brought together works by some of the most important modern and contemporary Latin American artists from the past 100 years. “We are excited about the educational opportunities that are before us,” says director Irvin Lippman, “particularly the inauguration of an annual lecture program on Latin American art that will be relevant to a broad and diverse audience throughout the country.”

An Award for a Collaboration

The exhibition “Stan VanDerBeek: The Culture Intercom” was awarded Best Show Involving Digital Media Video, Film or Performance by the U.S. section of the International Association of Art Critics. It was jointly organized by the **MIT List Visual Arts Center** (MA) and the **Contemporary Arts Museum**, Houston (TX). A general survey of the artist’s body of work in collage, experimental film, performance, participatory, and computer-generated art, the exhibition highlighted his contributions to today’s media-based artistic practices.

A Grant for Visions

The Institute of Museum and Library Services has granted the **Walters Art Museum** (MD) the sum of \$111,615 through a Museums for America grant to support a 23-month project, “American Visions: Engaging the Community with American Art.” The project is designed to foster meaningful visitor experiences vis-à-vis the museum’s collection of American art. Responding to the post-2006 rise in attendance (a 40% increase, and a 90% rise in participation in family programs when the admission fee was eliminated), the museum has made it an institutional priority to find new ways to engage their audiences.



Elizabeth Osborne, *Golden 1*, 1996. Oil on birch panel. In “Four Visions/Four Painters,” Berman Museum of Art, PA

FREE FOR TEENS

Responding to an audience underserved by museums, the **Georgia Museum of Art** (GMOA) has created a new program for teenagers. The first Teen Studio Night invited participants to discuss the current exhibition, “Pattern and Palette in Print: *Gentry Magazine* and a New Generation of Trendsetters,” and then to take part in a workshop inspired by the same exhibition, which featured work by students in the fabric design program at the university’s school of art.

THERE’S A MUSEUM FOR EVERYTHING (almost)

The **National Pinball Museum** (MD) has 800 machines with several rooms devoted to their history, tracing them back to 18th-century France. Opened in January of this year, special exhibits have showcased pinball artists, themes, and eras; tracked social or historical trends in pinball technology; and offered games that visitors can play.

The **Museum of Discovery and Science** (FL) provides experiential learning for children and adults through interactive exhibits, programs, and films. Visitors can take an Everglades Airboat Adventure ride, experience hurricane-force winds in the Storm Center, and dig for fossils alongside a giant prehistoric megalodon. Simulators test visitors’ skills in flying on a DC-9 or Lockheed Martin F-35, performing surgery on a mock patient, acting as a disc jockey.

The **Eric Carle Museum of Picture Book Art** (MA) aspires to inspire a love of art and reading in young children. The only full-scale museum of its kind in the United States, the Carle collects, preserves, presents, and celebrates picture books and picture book illustrations from around the world. In addition to underscoring the cultural, historical, and artistic significance of picture books and their art form, the Carle offers educational programs that provide a foundation for arts integration and literacy.

The **Mint Museum of Toys** in Singapore appeals to the nostalgia in us all with its collection, a celebration of childhood, real and re-imagined. More than a century’s worth of toys and memorabilia are here from Disney favorites to tin figurines from the mid-1800s, and other rare collectibles.

The **Maritime Experiential Museum and Aquarium**, also in Singapore, is housed in a steel and glass ship hull at the Resorts World Sentosa waterfront. Maritime talks, children’s workshops, and exploration on life-size replica historical ships, taking visitors back in time to the era in history when the tales of sea adventurers and the growth of sea trade between Asia and the Middle East were told.

The **Istanbul Toy Museum** in the Goztepe district of the city was founded by Turkish poet and novelist Sunay Akin. It features toys and miniatures, some of which date back some 200 years, in theatrical settings—each gallery is designed to look like a stage.

The **Miniaturk** in Istanbul is an outdoor museum that features a myriad of miniature



Rosso Fiorentino, *Holy Family with the Young Saint John the Baptist*, ca. 1520. In “Fantasy and Invention,” Morgan Library and Museum, NY

models of Turkey’s major attractions: dwarfed versions of the Hagia Sophia, Topkapi Palace, the Blue Mosque, Nemrut Dag, Artemis Temple, and the Bosphorus Bridge. Also featured are monuments built by the Ottoman Empire that are outside Turkish borders. In this place, visitors are able to see all of Turkey’s major sights in just one day.

The **Museum of Tolerance** (CA), a Simon Wiesenthal Center museum, recipient of the Global Peace and Tolerance Award from the Friends of the United Nations, is a human rights laboratory and educational center dedicated to challenging visitors to understand the Holocaust in both historic and contemporary contexts and to confront all forms of prejudice and discrimination in today’s world.

The genesis of the museum—the first of its kind in the world—came from the leadership of the Simon Wiesenthal Center, a Jewish human rights organization named in honor of the late famed Nazi hunter.

In the late 1980’s, Simon Wiesenthal Center leadership and representatives from major museums began discussing how to promote tolerance and understanding. Adding to the impetus for such a museum was the troubling discovery that a new generation of young people was beginning to question whether or not the Holocaust ever happened. The decision was made to create a museum that not only reminds people of the past, but also reminds people to act. Its purpose: to prevent hatred and genocide from occurring to any group now and in the future; to create an experience that would challenge people of all backgrounds to confront their most closely-held assumptions; and assume responsibility for change.

NEW BUILDING IN CLEVELAND

The **Museum of Contemporary Art Cleveland**, now located in the emerging Uptown district of University Circle, is, as Executive Director Jill Snyder claims, “contributing a great building to Cleveland, one that will stimulate critical thinking and animate social exchange. MOCA is expanding its scope

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and activities on all fronts, supported by new architecture that allows for flexibility, unconventionality, and technological capacity in the presentation of contemporary art.”

PTSD VETS BENEFIT FROM ART SHOW

The **American Society of Traditional Artists** has opened the Scottsdale (AZ) ASTA Annual Show (through Nov. 30) at the Open Range Gallery on East Main Street. The beneficiary from the auction of works valued at more than \$2 million is the Arizona Art Alliance, which plans to disseminate the funds for therapy programs for veterans with post traumatic stress disorder, Alzheimer patients, at-risk kids, and other educational outreach.

ASTA founder and artist Ed Copley, great-great-grandson of John Singleton Copley, commented, “We [all the contributing artists] are all committed to art education programs and are delighted to support the programs of the Arizona Art Alliance with the proceeds from our auction.”

WEIWEI TRANSFORMED

Alison Klayman, a young woman just out of college decided to travel to China to learn the language and get a job in journalism. Inexperienced in her chosen profession, unable to speak the language, with only a single contact in China, she happened upon a compelling story: the transformation of avant-garde artist Ai Weiwei into a famous and outspoken political dissident.

The final result, six years later, was a film called “Ai Weiwei: Never Sorry”—a documentary on Ai’s political epiphany, aired for the first time in July 2012 at the Sundance Film Festival. Capturing this enigmatic character would be a task in itself. But Ai, a conceptual and installation artist, photographer, designer, and filmmaker, made it more complicated by his public criticism of the Chinese Communist Party’s monopoly on power, its handling of the 2008 Olympic Games, as well as a devastating earthquake in Sichuan. Then, only last year while the film was being edited, Ai was arrested at the Beijing Airport, held incommunicado for 81 days and then placed under house arrest for a year, charged with “economic crimes.”

“One of the hard parts of making a film like this is that you don’t know how the story ends,” said Evan Osnos, Beijing correspondent for the *New Yorker* magazine. “...if you’re making a film in real time about a guy who is going down an uncharted path, all you can do is hang on for dear life and see where it goes....” Which is what Klayman has done. And along the way she became fluent in Mandarin.

To spread his message and arouse a frightened public, Ai has made use of Twitter, blogs, and all the other forms of social media. First and foremost, he uses his art to change the world in which he is forced to live.

SOW’S EAR TO SILK PURSE

The **Pacific Northwest College of Art** (OR) is campaigning to transform a Federal building as its future home, the Arlene and Harold Schnitzer Center for Art and Design. An aging post office will become a new hub for creativity and entrepreneurship, reflecting the transformational power of art and design.

The new building will enable the college to shed expensive leased spaces and to grow the student body. It will serve as a gateway to the transformation of the North Park Blocks area in Portland, which also includes the Museum of Contemporary Craft and ArtHouse, a new residence hall opening next year.

SMITHSONIAN ANNOUNCES NOMINEES

The **Smithsonian American Art Museum** announced the nominees for its contemporary artist award, which recognizes an artist younger than 50 years of age who has produced a significant body of work and consistently demonstrates exceptional creativity. The fifteen nominees work in a diverse range of media—painting, sculpture, photography, film, and video. They are: Matthew Buckingham, Kathy Butterly, Christina Fernandez, Amy Franceschini, Rachel Harrison, Oliver Herring, Glenn Daino, Sowon Kwon, Ruben Ortiz-Torres, Jaime Per-muth, Will Ryman, Ryan Trecartin, Mark Tribe, Mary Simpson, and Sara VanDerBeek.

“The artists nominated this year draw on a wide range of cultural and aesthetic experiences to create work that is both visually stimulating and conceptually rigorous” said Joanna Marsh, curator of contemporary art at the Smithsonian.

10 MUSEUMS SELECTED FOR “MUSEUMS CONNECT”

The U.S. Department of State’s Bureau of Educational and Cultural Affairs, in partnership with the American Association of Museums (now the American Alliance of Museums) announce the selection of ten new projects as part of the Museums

Claude Monet, *Prairie de Limetz*, c. 1887-88. Oil on canvas. In “Labor & Leisure,” Montana Museum of Art and Culture, MT



Dalcio Machado, *Untitled*, 2007. In “Drawing Together,” Flint Institute of Arts, MI

Connect program, a program that links U.S. communities with communities around the world through innovative, museum-based exchanges.

Projects pair museums in the U.S. with museums from 13 countries abroad and involve local community members, particularly young people, to reach beyond museum walls. The projects and the award-winning museums are:

- Coral Reef Ambassadors
 - Birch Aquarium at Scripps in La Jolla, CA
 - National Museum of Marine Biology and Aquarium, Checheng Pingtung, Taiwan
- Digital Skies Student Partnership
 - Chabot Space & Science Center in Oakland, CA
 - Hong Kong Space Museum, Tsim Sha Tsui, Kowloon, Hong Kong
- Girl Ambassadors for Human Rights
 - The Matilda Joslyn Gage Foundation in Fayetteville, NY
 - International Coalition of Sites of Conscience, New York, NY
 - Corporación Parque por la Paz Villa Grimaldi, Santiago, Chile
 - Sri Lanka Plantation Workers’ Museum, Paradeka, Sri Lanka
- Muslim Women’s Art and Voices
 - International Museum of Women in San Francisco, CA
 - The Women’s Museum, Århus, Denmark
 - The Ayala Museum, Makati City, Philippines
- Next Stop: Brooklyn/Dakar
 - Brooklyn Children’s Museum, Brooklyn, NY
 - ImagiNationAfrika, Dakar, Senegal
- North-South: Art as a Tool to Mediate Political and Social Conflict
 - Sonoma County Museum, Santa Rosa, CA
 - Gyeonggi Museum of Modern Art, Gyeonggi-Do, Korea
- Object Stories Exchange
 - Portland Art Museum, Portland, OR
 - Museo Nacional de San Carlos, Mexico City, Mexico

Continued next page



- **Past to Present: U.S.-Sino Bridge of Connection**
 - Pacific Aviation Museum Pearl Harbor, Honolulu, HI
 - Jianchuan Museum Cluster, Chengdu Sichuan, China
- **P.A.U.S.E.: Pollinators/Art/Urban Agriculture/Society/ and the Environment**
 - Tohono Chul Park, Tucson, AZ
- **Written in Rock: Collaboration among Azerbaijani and Pueblo Indian Communities**
 - National Museum of the American Indian, Washington, D.C.
 - Smithsonian Institution Office of Policy and Analysis, Washington, D.C.
 - Gobustan National Historical Artistic Preserve, Baku, Azerbaijan

Museums Connect builds on Secretary of State Hillary Rodham Clinton’s vision of “smart power,” which embraces the full range of diplomatic tools—in this case museum art, history, cultural preservation, and science exchanges to bring people together to foster greater understanding.

“VOTE FOR ART”

Voting at the **Mint Museum** (NC) opened with the beginning of the Democratic National Convention (in the Mint’s hometown of Charlotte). The Mint polls closed at the end of the convention and reopened on Oct. 1 until Nov. 9—the real election day.

The Mint invited the public, enormously augmented by the DNC, to participate in a one-of-a-kind election within the walls of its Uptown galleries. Called “Vote for Art,” the project has a dual purpose: to educate the public on the electoral process and to make that same public aware of the collection-building process. A nominating committee of curators and representatives from the museum’s affiliate groups chose six works, all by contemporary artists from around the world. The museum placed the chosen six on view, and asked the public to cast votes on their three favorites; the three winners will be acquired by the museum, announced at a concluding gala, and added to the permanent collection.

THE END OF THE LINE: GARBAGE INTO ART

The detritus of life—the discarded nursery decorations, old unwanted photographs and paintings, ancient tricycles and toy trucks, stringless electric guitars, vintage posters of Michael Jackson and others, forgotten diplomas—is gathered in a “gallery” one flight above a Sanitation Department garage (on East 99th Street in New York City) where giant trucks and garbage vehicles are parked in anticipation of the next day’s pickups. Up the stairs and through a welcoming yet unlikely portal is the gallery, home to hundreds of objects, neatly



Richard Caton Woodville, *Politics in an Oyster House*, 1848. Oil on fabric. The Walters Art Museum, MD

framed and mounted, every one of which has been rescued from household trash by New York City’s sanitation workers as they travel their daily routes. A hand-painted sign amidst the display declares proudly, “Treasure in the Trash by Nelson Molina.”

Mr. Molina became a sanitation worker at the age of 27 in 1981; eleven years later he began collecting things along his route to brighten up his corner of the locker room. Gradually, his colleagues began to contribute, word spread, and workers from other boroughs began bringing their own found objects. Then building superintendents began putting things aside for him. The result is an estimated 1,000 objects in the collection, curated, placed, and lovingly hung only by Mr. Molina. ■



Beverly McIver, *Dora's Dance*, 2002. Oil on canvas. In “Vote for Art,” Mint Museum, NC



Marissa Roth, *Afghan Women and Children Refugees, Thal, Pakistan*, 1988. In “One Person Crying: Women and War,” Museum of Tolerance, CA

NOTES ABOUT AN ARTIST: *Guy Rose, Impressionist*

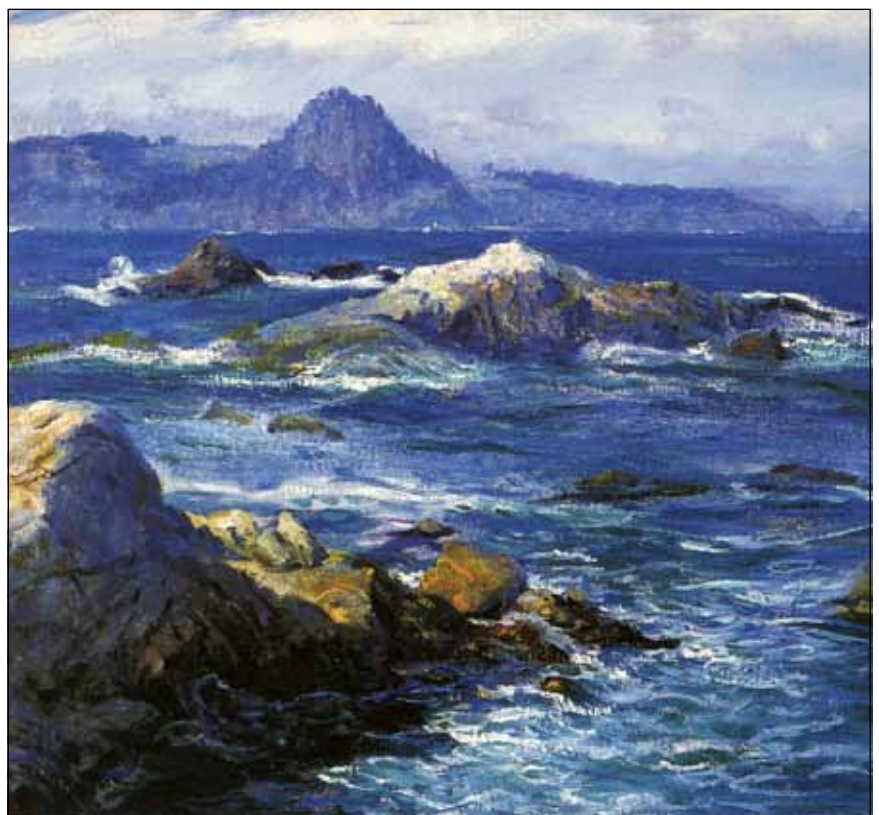
Born in San Gabriel, son of a California senator, Guy Rose won the Avery Gold Medal in oil painting in 1887 while a student at the California School of Design in San Francisco. The next year, he went to Paris for further training at the Académie Julian, attended anatomy lectures at the École des Beaux-Arts, and won a scholarship at the Académie Delacluse.

Rose spent much of his time at Giverny, where, with other Californians, he had first-hand exposure to Impressionism in Monet's famous studio. After moving to New York and illustrating for magazines such as *Harpers*, *Scribners*, and *Century*, he returned to France in 1899. Some time later he purchased a cottage at Giverny, where Monet became an important mentor.

Again, he returned to the U.S. in 1912, worked and taught in New York City and in Rhode Island. In 1914, he moved home to southern California where he continued to work. At the same time, he trained budding artists at the Stickney Memorial School of Art in Pasadena. Soon after, he won silver and gold medals at the 1915 Panama-Pacific International Exposition in the San Francisco and the Panama-California International Exposition in San Diego.

From then on, the California coastline became one of his favorite subjects, from the tranquil, sunny coves of San Diego to the rocky cliffs of the Monterey Peninsula. He depicted this diversity the way an Impressionist would—either light and airy or saturated in jewel-toned hues, depending on the weather

In 1915 and 1916 he visited Laguna Beach and La Jolla, putting on canvas the beautiful views of the coast and eucalyptus trees. And in 1918, he began spending summers in Carmel-by-the-Sea where he was able to capture the bright colors and sunny views of Monterey and Carmel Bays, as well as the gray, foggy shorelines and subtle green forests. ■



Guy Rose, above: "The Difficult Reply" 1910. Oil on canvas; below: *Off Mission Point (Point Lobos)*, n.d. Oil on canvas. Both in the Crocker Art Museum, CA

Alabama

Birmingham Museum of Art □ “Norman Rockwell’s America” (Jan. 6, 2013) Original paintings and all 323 *Saturday Evening Post* covers chronicle the evolving landscape of American culture and society from 1916 to 1969.

Tennessee Valley Museum of Art, Tusculumbia □ “Merging: Guadalupe Lanning Robinson” (Nov. 9) Potter’s wares and quilts by a Mexico City native resettled in Huntsville, Alabama. □ “The Trees of Christmas” (Dec. 24) 12-foot spruces and firs decorated by community groups and individuals in themes that express the essence of the people of the Shoals. □ “World War I & II Axis and Allied Posters” (Nov. 16) From the collection of Peter Morris of Leighton, Alabama.

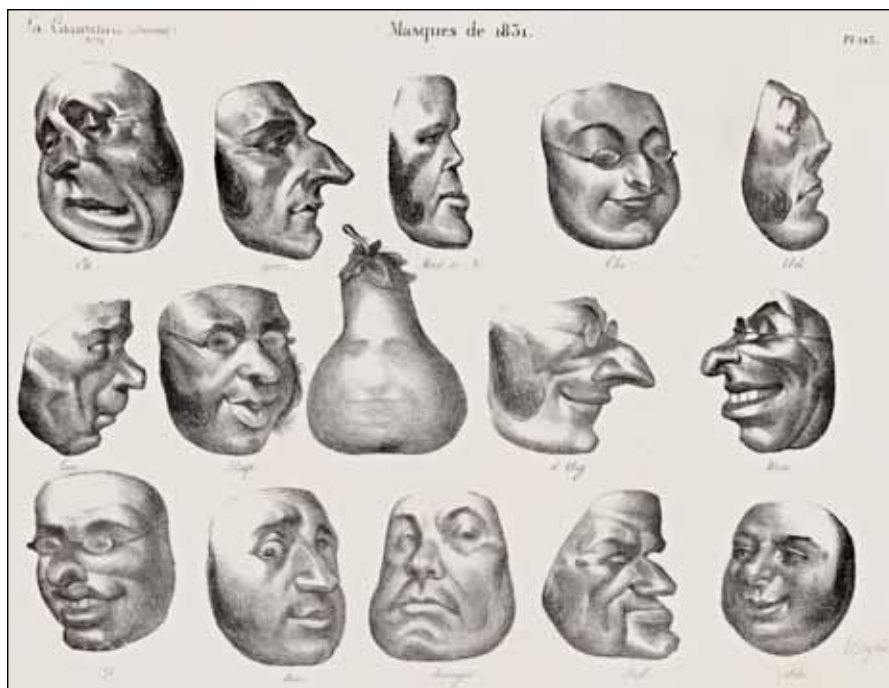
California

Berkeley Art Museum & Pacific Film Archive, University of California, Berkeley □ “Himalayan Pilgrimage: Liberation Through Sight” (Nov. 25) Artworks created as vehicles to enlightenment through the journey of Buddhism from India into Tibet. □ “At the Edge: Recent Acquisitions” (Dec. 23) A selection of works acquired in the last two years. □ “Barry McGee” (Dec. 9) Etchings, letterpress printing trays, painted liquor bottles, abstract painted panels, animatronic taggers, and a noisy street-corner bodega among many new projects. □ “Devotion” (Nov. 4) Devotional images from the 14th to 18th centuries brought together with contemporary religious writings: works by Rubens, Rembrandt, Dürer, Patinir, Caracciolo, and others. □ “Art for Human Rights” (Nov. 11) Botero’s *Abu Ghraib* series, a sculpture by Ai Weiwei, photographs by Ruth-Marion Baruch and Pirdle Jones.

Crocker Art Museum, Sacramento □ “The Artist’s View: Landscape Drawings from the Crocker Art Museum” (Jan. 6, 2013) A diverse collection spanning four centuries from the major European schools. □ “American Chronicles: The Art of Norman Rockwell” (Nov. 10-Feb. 3, 2013) History and nostalgia combined in this iconic collection from the Norman Rockwell Museum. □ “The Art of Nepal: Shiba and Buddha” (Jan. 27, 2013) Buddhist and Hindu sculptures, paintings, and architectural carvings by the Newar artisans, people from Nepal’s Kathmandu Valley. □ “Red Hot and Blown: Contemporary Glass from the Crocker’s Collection” (Nov. 25) Marking the 50th anniversary of the studio art-glass movement in America: works by Chihuly, Lipofsky, Statom, Mee, and other glass artists.

Santa Cruz Museum of Art and History, McPherson Center □ Through Nov. 25: “Rose Sellery: Passages” A visual journey through the vagaries of a woman’s life and loves; “Santa Cruz Collects” Collections that show the character and tell the story of the collectors: are we what we collect?

Cantor Arts Center, Stanford University, Stanford □ “Not Wanting to Say Anything About Marcel: John Cage Plexigrams” (Nov. 11) Prints, graphic puzzles, and plexiglass panels that honor Marcel Duchamp by the famous experimental composer. □ “Guardians: Photographs by Andy Freeberg” (Jan. 6, 2013) Portraits of museum guards in St. Petersburg and the Cantor Arts Center show a certain resemblance to the people and the works they watch over. □ “Night, Smoke and Shadows: Prints from the Collection of Joseph and Deborah Goldyne” (Nov. 1) A selection of works that demonstrate the problems related to showing the contrast between light and



dark in engravings, etchings, woodcuts, and lithographs; included are works by Rembrandt, Pissarro, Ensor, Whistler, Kollwitz, Freud, and Serra. □ “When Artists Attack the King: Honoré Daumier and *La Caricature, 1830-1835*” (Nov. 11) The art that ignited a 19th-century battle over politics and freedom of the press. □ Through Jan. 13, 2013: “Divided Visions: Reportage from the Sino-Japanese Wars” The artistic representations of these wars, including battle prints, cartoons, and photographs, that describe not only the major conflicts, but also the new forms of public art; “Ink Performances” A video and works by artists experimenting with ink.

Haggin Museum, Stockton □ “*Arte en la Charrería: The Artisanry of Mexican Equestrian Culture*” (Dec. 2) A demonstration of the design and craftsmanship of the Mexican cowboy.

Colorado

UC Art Museum, University of Colorado, Boulder □ “Luminality, Luminosity, and the Everyday: Selections from the CU Art Museum’s Painting Collection” (Dec. 22) Contemporary, 20th-, and 19th-century American and Mexican paintings. □ “Hockney and Hogarth: Selections from the CU Art Museum’s Collection of British Art” (Oct. 27) *Two Rake’s Progress*, one by Hockney, the other by Hogarth.

Museum of Contemporary Art, Denver □ Through Jan. 13, 2013: “Adrian Ghenie: Pie-Fights and Pathos” First U.S. showing of this Romanian artist whose work draws from the old masters, the history of cinema, and political extremism in both abstract and figurative forms; “Dana Schutz: Works on Paper” Fantastical characters in black and white.

Connecticut

Bruce Museum, Greenwich □ “Face and Figure: The Sculpture of Gaston Lachaise” (Jan. 6, 2013) Key examples reveal the range of Lachaise’s vision with special attention to the interchange between figural work and portraiture. □ “Your Face Squared: Self-Portraits” (Jan. 27, 2013) Works created by the public, everyone invited to submit according to certain criteria: original and anonymous, 6”x 6”, no thicker than 3”. □ “Marking a Century: Recent and Promised Gifts to the Bruce Museum, Part III” (Nov. 25) The Bruce Museum Centennial Anniversary continues.

Yale University Art Gallery, New Haven □ “Robert Abrams: The Place We Live, A Retrospective Selection of Photographs” (Oct. 28) The artistic pursuit of the redemptive light and beauty of the American West

in view of mankind’s tragic intervention into the natural world.

District of Columbia

Kreeger Museum □ “Dan Steinhilber: Marlin Underground” (Dec. 29) A new body of work (sculpture, sound, and digital technology) that transforms mundane materials into experiences of art.

National Museum of Women in the Arts □ “Women Who Rock: Vision, Passion, Power” (Jan. 6, 2013) The NMWA closes its 25th anniversary year by saluting women’s contributions to rock and roll. Organized by the Rock and Roll Hall of Fame and Museum, the exhibition highlights the women who have influenced this genre from its beginnings.

Smithsonian American Art Museum □ “Abstract Drawings” (Jan. 6, 2013) Works on paper dating from the 1930s to 2009, from the permanent collection.

Florida

Boca Raton Museum of Art □ “The Art of Video Games” (Jan. 13, 2013) The evolution of video games as a medium for artistic expression, featuring graphics, storytelling, and player interactivity.

Museum of Art, Nova Southeastern University, Fort Lauderdale □ “Shark” (Jan. 6, 2013) Multi-media exhibition features drawings, paintings, photographs, sculpture, and videos showing artists’ perspectives of sharks as predators or victims of human intervention, their beauty and grace, the importance of conservation, and more.

Cornell Fine Arts Museum, Rollins College, Winter Park □ Through Dec. 30: “The Mysterious Content of Softness” Fiber art, including sculptures, installations, and crafts done with traditional techniques (knitting, crochet, embroidery, and weaving) as well as newer methods of handling textiles; “The Prints of Gustave Baumann” A sequence of prints and opaque watercolor studies, and the blocks carved and used to produce them by this master of the woodcut print.

Vero Beach Museum of Art □ “Landscape Paintings of Adam Straus” (Jan. 6, 2013) Native son whose mysterious landscapes inspire a range of reactions and emotions. □ “Pop Art Revisited: A 21st Century Perspective” (Jan. 2, 2013) Warhol, Indiana, Lichtenstein, Johns, among others in the museum’s newest gallery. □ “Norman Rockwell: Behind the Camera” (Jan. 13, 2013) Thousands of photographs taken by the artist as studies for his paintings.

Georgia

Georgia Museum of Art, University of Georgia, Athens □ Through Nov. 3: “The New York Collection for Stockholm” A portfolio of prints by Dine, di Suvero, Flavin, Grooms, Judd, Kelly, LeWitt, Lichtenstein, Oldenburg, Paik, Rauschenberg, Serra, Twombly, and Warhol, recently purchased from the Moderna Museet

in Stockholm; “The Epic and Intimate French Drawings from the John D. Reilly Collection at the Snite Museum of Art” Works in a range of media that illustrate the history of French drawing from before the formation of the Royal Academy of Painting and Sculpture in 1648 through the French Revolution of 1789 and its reforms of the 1800s. □ “Murals from the Georgia Department of Agriculture Building” (Jan. 7, 2013) Images, painted in the 1950s, that address the state’s history of agriculture, deemed controversial because of the idealized depictions of Native Americans and slaves. □ Through Jan. 6: “The Look of Love: Eye Miniatures from the Skier Collection” Exquisitely crafted small-scale portraits of individual eyes set into various forms of jewelry from late-18th- and early-19th-century England, each with an enchanting story of secret romance and love lost; “Beyond the Bulldog: Jack Davis” B&W drawings that exhibit more than the sports and caricature work for which he is best known.

Illinois

Field Museum, Chicago □ “Nature’s Toolbox: Biodiversity, Art, and Invention” (Dec. 2) Works by artists in a range of media exploring nature’s wisdom.

NIU Art Museum, Northern Illinois University, Decal □ Through Nov. 17: “Music for the Divine” Musical instruments and traditions of Burma from the court to contemporary ethnic Burmese cultures; “Transnational Identity: Performing Arts of Southeast Asia” Art forms typical of Burmese, Cambodian, Indonesian, Laotian, and Thai cultures; “Current Views and Actions: Photography and Performance Documentation from Phnom Penh” Works by two founding members of the collective Stave Salaam (Art Rebels); “Karen, A People on the Border” Documentary photography.

Krannert Art Museum, University of Illinois, Urbana-Champaign □ Through Dec. 30:



Gaston Lachaise, *Floating Figure*, 1927. Bronze. In “Face & Figure,” Bruce Museum, CT

“Rising Dragon: Contemporary Chinese Photography” On view are the stark contradictions between the controlled public image of China and the perceptions derived from Western influence through themes such as identity, cultural memory, globalization, and the degradation of nature; “Expressions in Color: Selections from the 20th Century Collection” Modern paintings and works on paper that manipulate color in various ways: Apple, Hofmann, Rothko, and many others; “Fields of Indigo: Installation by Rowland Ricketts with Sound by Norbert Herber” Textile artist and sound designer lead visitors through the process of making indigo; “Fashion Traditions of Japan” How Japanese artists appropriated motifs common to Chinese objects and made them uniquely their own; “Egungun! Power Concealed” Egungun (Yoruba ancestors summoned to bring counsel and blessings) costumes and video of a performance.

Kansas

Mulvane Art Museum, Topeka □ Through Jan 27, 2013: “Capturing the Spirit: Prints by Kenneth M. Adams.” The artist’s response to the humble dignity and culture of the Spanish and Indian people of the area around New Mexico where he lived; “Lasting Impressions” Works ranging from the 1500s through the 1900s: Corot, Benton, Hassam, Whistler, Zorn, Sloan, and many more.

Wichita Art Museum □ “Robert Motherwell and Jasper Johns: Poetic Works as Metaphor” (Nov. 25) The Abstract Expressionist is paired with the breakout Pop artist: each focuses on separate projects involving collaborations between artist and poet—Motherwell with Rafael Alberti’s poem *El Negro Motherwell*, and Johns with a series of Samuel Beckett’s essays. □ “The Disquieting Imagination: A Visual Duet between James G. Davis and Judith Burns McCrea” (Jan. 20, 2013) A merging of figuration and gestural abstraction. □ Through Jan. 6, 2013: “Ed Davison: Recent Acquisitions” Native son’s work that has been gifted to the museum; “Selections from the David and Helen Knudtson Collection: James G. Davis, Turner Davis, and Judith Burns McCrea” Compliments “Disquieting Imagination.”

Maine

Portland Museum of Art □ “Weatherbeaten: Winslow Homer and Maine” (Dec. 30) Major oil paintings and watercolors painted during Homer’s tenure in his studio—the Winslow Homer Studio—which has been restored and recently opened to the public. □ “Between Past and Present: Historic Photographic Processes



Jack Davis, *Elvis performing in front of female audience*, *Mad* #30. Pen and ink on duotone paper. In “Beyond the Bulldog,” Georgia Museum of Art, GA

and the Winslow Homer Studio” (Jan. 20, 2013) Contemporary photographs made with historic processes available during Homer’s lifetime—tintypes, platinum prints, cyanotypes, gum bichromate prints, and others.

Saco Museum □ “Moving Panorama of Pilgrim’s Progress” (Nov. 10) Recently restored 19th-century historic panorama—800 feet of painted muslin canvas in four sections—on view at the museum and the historic Pepperell Mills; a precursor to moving pictures, panoramas on long canvases depicting various stories or events—this one based on Bunyan’s *Pilgrim’s Progress*—were scrolled across a stage accompanied by narration and music.

Maryland

Walters Art Museum, Baltimore □ “The Two Planets—Araya Rasdjarmrearnsook” (Nov. 18) Film that shows the farmers of small Thai villages discussing classic works of modern European painting. □ Through Jan. 21, 2013: “Diadem and Dagger: Jewish Silversmiths of Yemen” 17th-19th-century works inscribed in Hebrew and Arabic referencing the Muslim ruler and Jewish craftsmen; “Africans and their Descendants in Renaissance Europe” Paintings, drawings, sculpture, and printed books by the likes of Rubens, Pontormo, Dürer, Veronese, and Bonzino focusing on the identity and perspective of the individual Africans—saints, slaves, aristocrats, farms artists, and diplomats—living or visiting Europe at the time.

Washington County Museum of Fine Arts, Hagerstown □ “21st Century Still Life: The Painted Image” (Jan. 20, 2013) Works that represent how contemporary realist artists use still lifes to explore everyday life.

Massachusetts

Institute of Contemporary Art, Boston □ Through Nov. 25: “Os Gêmeos” First time in U.S. showing of works by two Brazilian artists, Otávio and Gustavo Panduolfo, *Os Gêmeos* (Portuguese for “the twins”), whose métier is graffiti and urban art, from hip-hop to Brazilian folklore; “Diana Molzan” Paintings that are not paintings: canvases are dismantled and cast into relief—cut and transformed into woven grids of draping lines and shapes in wooden frames.

Isabella Stewart Gardner Museum, Boston □ “The Great Bare Mat & Constellation” (Jan. 7, 2013) Two installations created by the Raqs Media Collective, a New Delhi artist trio.



Helen Hardin, *Winter Awakening of the O-Khoo-Wah, 1972*. Acrylic on board. In “James T. Bialac Native American Art Collection.” Fred Jones Jr. Museum of Art, OK

McMullen Museum of Art, Boston College, Chestnut Hill □ “Paul Klee: Philosophical Vision; From Nature to Art” (Dec. 9) Watercolors, drawings, etchings, illustrations, and oil paintings that demonstrate Klee’s theories of nature, words, and music, and Klee as a critic of modern society, especially the impact of technology and political failures that led to the rise of Nazism in Germany.

Cahoon Museum, Cotuit □ “All Hallows Eve: How Artists Portray Halloween” (Nov. 18) □ “Cherubs: From Imps to Angels” (Nov. 20-Dec. 30) Paintings, sculpture, and photography. □ “Final Thoughts: Eternal Beauty in Stone” (Oct. 28) Photographs taken in cemeteries.

Cape Cod Museum of Art, Dennis □ “Paintings of Milton Wright” (Nov. 18) A painter and lithographer (d. 2005) of seascapes, landscapes, cityscapes, portraits, and still lifes; this exhibit features his interiors, a late interest. □ “Pennsylvania Academy of Fine Arts Alumni” (Nov. 25) Works from the academy’s notable alumni who currently live in the New England area. □ “Cape Cod Potters Juried Show” (Jan. 6, 2013) A demonstration of the development and culmination of ideas in clay: photographs and accompanying essays show the conception, evolution, and resolution of each piece.

Mount Holyoke College Art Museum, South Hadley □ Through Dec.: “Kara Walker: Harper’s Pictorial History of the Civil War (Annotated)” Large-scale print suite, considered to be her quintessential work; “African American Artists and the Experimental Printmaking Institute: The Janet Hickey Tague ’66 Collection” Works on paper by prominent African American artists.

Peabody Essex Museum, Salem □ “Unbound, Highlights from the Phillips Library at PEM” (Nov. 30) Treasures include botanical engravings, French lace samples, a 16th-century Venetian astronomy text, a 19th-century folio of Japanese pop-up teahouses, a leaf from the Gutenberg Bible (1450-1455), proofs for a chromolithograph portrait of Beethoven (1870), and other engaging objects.



Benjamin West, *The Death of General Wolfe* (detail), 1771. In “Benjamin West,” University of Michigan Museum of Art, MI

Sandwich Glass Museum □ “Glassblowers’ Christmas” (Nov. 19-Dec. 30) For the third year, hundreds of unique glass ornaments adorn trees effecting a dazzling display. □ “Raj Kommenini” (Oct. 31) Holistic artist focuses on marbles and paperweights, small blown vessels, sculpture, and jewelry.

Rose Art Museum, Brandeis University, Waltham □ “100 Steps to the Mediterranean” (Dec. 9) Photographs made by a Christian Palestinian/Jewish Tunisian whose overriding subject is the Christian Arab minority in Israel

Davis Museum, Wellesley College, Wellesley □ “A Generous Medium: Photography at Wellesley 1972-2012” (Dec. 16) Selected works from the collection. □ “Provisional Aesthetics, Rehearsing History” (Jan. 11, 2013) Works that question the realism associated with photography and video: performance, proposition, rehearsal, and play bring surprising and unexpected results.

Michigan

University of Michigan Museum of Art, Ann Arbor □ “Benjamin West: General Wolfe and the Art of Empire” (Jan. 13, 2013) In addition to one of the most famous paintings in 18th-century Britain, *The Death of General Wolfe* is here displayed among other works that describe how artists contributed to Great Britain’s



emergence as the dominant colonial power in Europe in the late 18th century. □ “Jesper Just: This Nameless Spectacle” (Dec. 9) Mounted in the media gallery, an installation that situates the viewer in a landscape both beautiful and provocative, seductive and ominous. □ “Young-Hae Chang Heavy Industries” (Dec. 30) Installation by a collective from Seoul, South Korea: stacked and scaled, two-channel video with multiple projections and monitors show images reminiscent of Jasper Johns overlaid with political statements.

Center Art Gallery, Calvin College, Grand Rapids □ Through Dec. 15: “Voces: Mandy Cano Villalobos”; “120 Years of Photography: Images from the Collection of Dr. Robert Pool.”

Flint Institute of Arts □ “Drawing Together: International Cartoons” (Dec. 30) Finalists from the Aydin Dogan International Cartoon Competition held annually in Turkey. □ “Worth a Thousand Words: American Political Cartoons” (Nov. 3-Jan. 6, 2013) The history of American political cartoons in the 19th and early 20th century.

Kalamazoo Institute of Arts □ “Expressions: International Glass Invitational” (Nov. 4) Contemporary glass work from around the world. □ “Asian Art from the Collection of Dr. Paul and Esther Wang” (Dec. 9) Paintings, prints, and sculpture. □ “Great Lakes Pastel Society National Show 2012” (Jan. 8, 2013) Biennial juried exhibition. □ “A Legacy for Kalamazoo: Works Acquired through the Elisabeth Claire Lahti Fund, 1998-2012” (Jan. 20, 2013) Works by nationally known artists.

Minnesota

Goldstein Museum of Design, University of Minnesota, St. Paul □ “We the Designers” (Dec. 30) Videos, posters, newspaper, typography, online graphics, and original artwork, all of which go to prove that graphic designers can inform and persuade the public on issues facing the Obama administration. □ “Circumstantial Evidence—Italy through the Lens of Balthazar Korab” (Dec. 15) A portfolio of photographs taken in Florence, Italy, showing the raw beauty of the place.

Montana

Missoula Art Museum □ Through Jan. 13, 2013: “Lois Conner: Montana Prairie” Prairie

photographs; an exhibition inspired by Willa Cather’s *My Antonia*; “Learning to See/Seeing to Learn” Viewers gain insight into Visual Thinking Strategies (VTS). □ Through Dec. 23: “A Night Out with M. Scott Miller” Recent cityscapes and night scenes that display the airbrush technique used in

the 1970s; “Shalene Valenuela: Following Patterns” Ceramic sculptures, many focusing on women. □ Through Jan. 31, 2013: “What is a Broadside?” Contemporary artists bring back a very old tradition; “Gerri Saylor: Evanescent” Installation created in response to the artist’s study, exploration, and understanding of Glacial Lake Missoula. □ “Terry Karson: Commons” (Dec. 31) Installation with cardboard packaging arranged with a mosaic effect.

Montana Museum of Art and Culture, Missoula □ Through Jan. 5, 2013: “Labor & Leisure: Impressionist and Realist Masterpieces from a Private Collection” Responses by the likes of Monet, Renoir, and others to the radical changes that took place in the 19th century: themes include industry and agriculture, city and country, labor and leisure; “Impressionism: Masterpieces on Paper” Millet, Daubigny, Daumier, Renoir, Morisot, Degas, Forain, and many more.

New Hampshire

Thorne-Sagendorph Art Gallery, Keene State College, Keene □ “New Art New Hampshire 2012” (Nov. 20) State artists nominated by arts professionals throughout the state. □ Through Dec. 9: “Folding Paper: The Infinite Possibilities of Origami” The evolution of origami from craft to fine art and its applications in mathematics, engineering, design, and the global peace movement; “African Visions of Barack Obama: Folk and Popular Images of America’s 44th President.”

New Jersey

Newark Museum □ “Angels & Tomboys: Girlhood in 19th-Century American Art” (Jan. 7, 2013) The many ways in which artists helped to shape the vision of girlhood in America: Sargeant, Eakins, Homer, and William Merritt Chase among others.

Zimmerli Art Museum, Rutgers University, New Brunswick □ “Art=Text=Art, Works by Contemporary Artists: Drawings, Prints, and Artist’s Books from the Sally and Wyman Kramarsky Collection” (Jan. 6, 2013) Works on paper that associate language and artmaking thus transforming the art of drawing: Trisha Brown, Flavin, Johns, LeWitt, Ruscha, Serra, Twombly, and others.

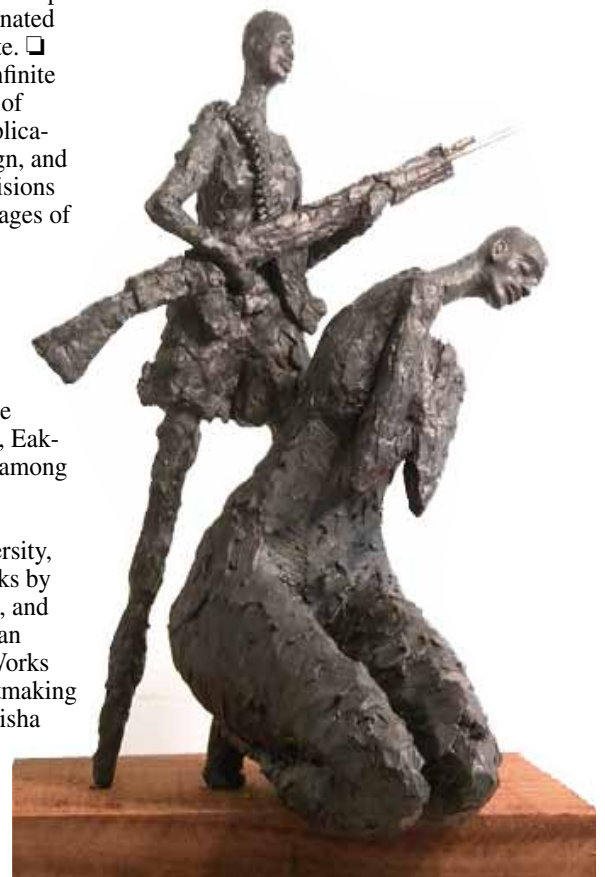
Frank Moore, *Gulliver Awake* (detail), 1994-95. Oil on canvas mounted on wood. In “Toxic Beauty,” Grey Art Gallery, NY

New York

Hofstra University Museum, Hempstead □ “Toward Greater Awareness: Darfur and American Activism” (Dec. 7) Large-scale sculpture focusing on the genocide that occurred in Darfur and Sudan from 2003 to 2006, and the American response to the crisis. □ “Political Slant: Editorial Cartoons” (Dec. 21) Original sketches and digital prints of contemporary cartoons; topics include the economy, education, human rights, presidential elections, and war.

Katonah Museum of Art □ “‘Ice Age’ to the Digital Age: The 3D Animation Art of Blue Sky Studios” (Jan. 20, 2013) An interactive guide to the process of creating computer animated films: final movie clips, rarely seen original concept drawings, sculptural models, props and digital stills.

El Museo del Barrio, New York City □ “Caribbean: Crossroads of the World” (Jan. 6, 2013) Three museums—**El Museo del Barrio**, the **Queens Museum of Art**, and the **Studio Museum in Harlem**—collaborated in a 10-year effort to produce this exploration of the cultural history of the Caribbean basin and its diaspora: works of art span four centuries. Several themes make up the whole: “Counterpoints” reflects on the economic developments of the Caribbean from plantation systems to the energy and tourism industries; “Patriot Acts” studies the central role of Creole culture paired with local economic forces; “Fluid Motions” examines the complexities of an island region; “Kingdom of this World” considers the variety of visual systems, languages, cul-



tures, and religions that coexist in the region; “Shades of History” explores the significance of race; “Land of the Outlaw” addresses the images of the area as a Utopian land of pleasure and one of deviance and illicit activity.

Grey Art Gallery, New York University, New York City □ “Toxic Beauty: The Art of Frank Moore” (Dec. 8) Retrospective: paintings, gouaches, prints, drawings, sketchbooks, films, maquettes, source materials, and ephemera.

Guggenheim Museum, New York City □ “Picasso Black and White” (Jan. 23, 2013) An in depth exploration of the master’s recurrent use of black and white across his entire oeuvre. □ “Dan Flavin” (Nov. 16-Jan. 13, 2013) A comprehensive evaluation of Minimalist, Post-Minimalist, and conceptual works from the 1960s through the 1970s, and an examination of the problems posed by the conservation of these and similar works. □ The Deutsche Bank Series at the Guggenheim: “Gabriel Orozco: Asterisms” (Nov. 9-Jan 13, 2013) A two-part sculptural and photographic installation comprising thousands of items of detritus gathered by the artist at a playing field near his home in NYC and a coastal biosphere in Baja California, Mexico.

International Center of Photography, New York City □ “Rise and Fall of Apartheid: Photography and the Bureaucracy of Everyday Life” (Jan. 6, 2013) More than 60 years of powerful photographic and other visual productions that form part of the historical record of South Africa: the political, social, economic, and cultural legacy of apartheid.

Jewish Museum, New York City □ “Á Propos (Réflecteur de Réflecteur) #58” (Jan. 6, 2013) Conceptual text-based installation: quotations affixed to the wall in vertical and horizontal patterns for an intricate intellectual game.

Morgan Library and Museum, New York City □ “Dürer to de Kooning: 100 Master Drawings from Munich” (Jan. 6, 2013) Works

from the Staatliche Graphische Sammlung in Munich including Mantegna, Michelangelo, Pontorno, Raphael, Titian, Dürer, Rubens; from the 19th century—van Gogh, Friedrich, Overbeck; modern and contemporary—Nolde, Picasso, Dubuffet, Hockney, and on and on. □ “Beatrix Potter: The Picture Letters” (Nov. 2-Jan 27, 2013) Potter’s illustrated letters to friends that held the seeds of succeeding books such as *Peter Rabbit*.

Museum of Modern Art, New York City □ “Projects 98: Slavs and Tartars” (Dec. 10) A collective, the installations, lectures, publications, and multiples of which focus on relationships between Western cultures and the Eastern world; this installation of an unconventional reading room focuses on twists of language across cultures, histories, and geographies. □ Through Jan. 7, 2013: “Eyes Closed/Eyes Open: Recent Acquisitions in Drawing” Various artistic responses to a critical decade of upheaval—the 1960s: Franz Walther’s *First Work Set* (1963-69), de Kooning’s *24 Untitled* drawings (1966), and Martha Rosier’s *House Beautiful: Bring the War Home* (1967-72); “Quay Brothers: On Deciphering the Pharmacist’s Prescription for Lip-Reading Puppets” Animated and live-action films, graphic design, drawings, calligraphic works, installations, and works on paper from the London studio Atelier Koninck. □ “Century of the Child: Growing by Design, 1900-2000” (Nov. 5) Reflecting the 20th-century preoccupation with children and childhood, designers’ take on school architecture, playgrounds, toys and animation, clothing, children’s hospitals and safety equipment, nurseries, furniture, and books. □ “Meta-Monumental Garage Sale” (Nov. 17-30) Installation: large-scale version of the classic American garage sale with second hand goods organized, displayed, and sold.

Metropolitan Museum of Art, New York City □ “Regarding Warhol: Sixty Artists, Fifty Years” (Dec. 31) Warhol’s paintings, sculpture, and films presented with works by other artists who reinterpret, respond, or react to the master’s groundbreaking efforts.

Neue Galerie, New York City □ “Ferdinand Hodler: View to Infinity” (Jan. 7, 2013) Largest American exhibition devoted to this major Swiss artist: self-portraits, Symbolist canvases, landscapes, and a succession of portraits of his lover documenting her decline and death.

New-York Historical Society, New York City □ “Works by Keith Haring” (Jan. 13, 2013) A rotating display by and about the artist, this segment containing posters, drawings, T-shirt designs, and more, all in service of encouraging young people to read.

Queens Museum of Art, New York City □ “Caribbean: Crossroads of the World” (Jan 6, 2013) See *El Museo del Barrio*, NY



Studio Museum in Harlem, New York City □ “Caribbean: Crossroads of the World” (Jan. 6, 2013) See *El Museo del Barrio*, NY

Yeshiva University Museum, New York City □ “Microcosms: Ruth Abrams, Abstract Expressionist” (Jan. 6, 2013) New York School painter whose small-scale paintings (some as small as 2”x3”), made from the 1950s-70s when space exploration was on the rise, express notions of infinite space; also on display are large-scale color landscapes and abstract portraits from the museum’s collection.

Loeb Art Center, Vassar College, Poughkeepsie □ “Erik Johnson: Sawdust Mountain” (Dec. 9) The product of three years of photographing Washington, Oregon, and Northern California, focusing on industry’s effect upon the natural resources of, for example, the cutting down of massive old-growth forests.

George Eastman House, Rochester □ “Ballyhoo: The Art of Selling the Movies” (Jan. 27, 2013)

Nassau County Museum of Art, Roslyn Harbor □ Through Nov. 4: “Marc Chagall” (Nov. 4) A large selection of the 1957 series of hand-colored etchings of Bible stories by the master storyteller who incorporates his Russian-Jewish heritage into multi-layered works; “Sydney Chastain-Chapman & Julie Tremblay” Life-sized sculptures and installations by Tremblay; representational paintings by Chastain-Chapman.

Noble Maritime Collection, Staten Island □ “Titanic: A Centennial Exhibition of Contemporary Art” (Dec. 30) A fresh look at the famous tragic shipwreck: paintings, drawings, prints, installations, and sculpture.

Parrish Art Museum, Water Mill □ “Malcolm Morley: Paper and Process” (Nov. 10-Jan 13, 2013) Inaugural exhibition that illustrates this artist’s working method starting with preparatory watercolors, paper scale models attached to canvases, and free-standing paper sculptures transitioning to canvas.



Left: Latchezar Boyadjiev, *Dream*, 2008, cast glass. In “Expressions: International Glass Invitational,” Kalamazoo Institute of Arts, MI

Above right: Willem de Kooning, *Untitled*, 1966. Charcoal on paper. In “Eyes Closed/Eyes Open,” Museum of Modern Art, NY

North Carolina

Mint Museum, Charlotte □ At the **Mint Museum Uptown**: “Vik Muniz: Garbage Matters” (Nov. 9) Large-scale photographs of images made from garbage that has been arranged and transformed into re-creations of famous works of art: found objects are assembled in piles, then photographed from above before being disassembled. □ Through Jan. 6, 2013: “Reflections: Portraits by Beverly McIver” Images of family members and self-portraits; “Against the Grain: Work in Contemporary Art and Craft” Woodwork across a broad spectrum of practices and concepts. □ At the **Mint Museum Randolph**: “Threads of Identity: Contemporary Maya Textiles” (Dec. 31) Examples of Maya clothing from the many language groups, the boundaries of which determine clothing styles. □ Through Jan. 6, 2013: “The American Art Tile” A selection of these decorative elements used in homes and businesses in the 19th century; “Sophisticated Surfaces: The Pottery of Herb Cohen” Ceramic creations featuring abstract patterns carved into clay surfaces and innovative glazing. □ “A Thriving Tradition: 75 Years of Collecting North Carolina Pottery” (Jan. 5, 2013) The Mint’s encyclopedic collection of the state’s major potters from all of the key pottery regions in the state.

Gregg Museum of Art and Design, Raleigh □ Through Dec. 16: “Art Without Artists” Quirky found objects that could pass for artworks; “Spirit—Fire—Shake! Focal Objects by Renée Stout, Kevin Sampson, and Odinga Tyehimba” Works that evoke shrines and altars; physical things that encourage spiritual concentration.

Ohio

Museum of Contemporary Art, Cleveland □ “Inside Out from the Ground Up” (Jan. 27, 2013) The museum opens its new building with an in-depth examination of how artists engage with architecture and concepts of space.



Oklahoma

Fred Jones Jr. Museum of Art, University of Oklahoma, Norman □ Through Dec. 30: Two exhibitions spread through the entire campus: “The James T. Bialac Native American Art Collection: Selected Works and Indigenous Aesthetics”; “Selections from the James T. Bialac Native American Art Collection” A prodigious collection of works from indigenous cultures across North America, especially the Pueblos of the Southwest, the Navajo, Hopi, many tribes of the Northern and Southern Plains, and the Southwestern tribes. Also on display at the **Sam Noble Museum of Natural History**, the law library at the **College of Law**, and the **Russell Center for the Study of Art of the American West**.

Oregon

Museum of Contemporary Craft, Portland □ “Design with the Other 90%: CITIES” (Jan 5, 2013) Second in a series demonstrating how design can be a dynamic force in transforming and sometimes saving lives: solutions that address rapid urban growth and its consequences.

Pennsylvania

Berman Museum of Art, Collegeville □ “Access-Ability: Deconstructing and Reconstructing Art for Access” (Dec. 3) With a network of other museums under the aegis of the organization ARTZ (Artists for Alzheimer’s), the beginning of a series of initiatives to make the museum’s collection more accessible to a wide range of less enabled visitors: works presented with verbal descriptions, in multi-sensory and other specialized guided tours, with 3D tactile diagrams of 2D works. □ Through Jan. 13, 2013: “Four Visions/Four Painters: Murray Dessner, Bruce Samuelson, Elizabeth Osborne and Vincent Desiderio” Four artists, all associated with the Pennsylvania Academy of the Fine Arts as students, teachers, and mentors, have an affinity with each other in the scale of their work, their approach to content, and their use of medium; “Interstitial Spaces: Void and Object, Recent Works by Roger Chavez” Paintings that push the boundaries between genres such as portraiture and still life, still life and landscape, and assert the permeability of such boundaries.

Lehigh University Art Galleries, Bethlehem □ “4 Artist-Photographers” (Dec. 9) Invitational exhibition of regional artists. □ “Keith Haring: Posters” (Dec. 14) Off-set lithography and silk-screen works by this native son from Kutztown, PA. □ “Bethlehem Palette Club” (Dec. 15) Community artists. □ “Pedro Farias-Nardi” (Oct. 28) 3 videos from the Dominican Republic: Portraits of Haitian migrant workers; a photographic remembering of those not present; the landscape of a sand quarry in San Cristobal.

Tom Gregg, *Floral*, 2011. Oil on canvas. In “21st Century Still Life,” Washington County Museum of Fine Arts, MD



Utagawa Hiroshige, *26th Station Kawegawa*, c. 1833-34 from *Fifty-Three Stations of the Tokaido Road*. Woodblock print. In “Along the Eastern Road,” Widener University Art Gallery, PA

Widener University Art Gallery, Chester □ “Along the Eastern Road: Hiroshige’s Fifty-Three Stations of the Tokaido” (Oct. 20) Japanese woodblock prints recording the scenic views along the “Eastern Road” that linked Edo (Tokyo) with Kyoto.

Michener Art Museum, Doylestown □ “Parting Gifts” (Dec. 9) Contemporary regional works: a farewell and thank you to former director Bruce Katsiff. □ “Creative Hand, Discerning Heart: Celebrating the Artists Among Us” (Dec. 30) Two-part exhibition of Philadelphia-region artists: the artist as seeker, storyteller, observer, and dreamer.

Westmoreland Museum of American Art, Greensburg □ Through Nov. 4: “Modern Dialect: American Paintings from the John and Susan Horseman Collection” 20th-century paintings mostly from the eras of the Great Depression and WWII; “Merrell & Morill” Thematic and visual commonalities between two independent artists, educated similarly, and having connections to American landscape painting of the 19th century, but having individual approaches to early 20th-century avant-garde painting.

Penn Museum, University of Pennsylvania, Philadelphia □ “Maya 2012: Lords of Time” (Jan. 13, 2013) An exploration of the Mayan world and its philosophy of time and the calendar through artifacts excavated at Copan, Honduras, classic Mayan art, sculpture, and full-sized replicas of ancient monuments.

Philadelphia Art Alliance □ “Legends: Studio Jewelry by Emily Cobb” (Dec. 10) Brooches, neckpieces, and rings illustrate modern fairy tales and fables. □ “Philadelphia Qualities of Life” (Nov. 25) Works or proposals that showcase problem-solving ideas to improve the lot of citizens of Philadelphia.

Print Center, Philadelphia □ Through Nov. 17: “Color Motion: Edna Andrade Prints” Printed works created in the 1960s through the 80s; Andrade is best known for her hard-edged Op Art abstractions; “Katie Baldwin: There are Two Stories Here” Woodblock prints by a skilled printmaker and bookbinder committed to traditional print processes: complex images comprised of multiple woodblocks, hand-set lead type, and hand-printed final result.

Society for Contemporary Craft, Pittsburgh □ “Humor in Craft” (Oct. 13) No topic escapes the notice of artists with senses of humor

Palmer Museum of Art, Pennsylvania State University, University Park □ “Floating between Worlds: New Research on Japanese Prints in the Permanent Collection” (Dec. 9) The results of research by interns under the aegis of the museum and the Asian Studies Program. □ “Photography at the Palmer: A Selection of Gifts” (Dec. 16) Abbott, Bravo, Erwit, Hine, and many others. □ “Celebrating Forty Years of Gifts: Works on Paper from the Permanent Collection” (Jan. 25, 2013) Works ranging from the 16th century to the 21st.

South Carolina

Gibbes Museum of Art, Charleston □ Through Dec. 30: “Sound and Vision: Monumental Rock and Roll Photography” The greats of R&R, blues, and hip-hop, all with Southern roots, in images taken over five decades; “Willard Hirsch: Charleston’s Sculptor” The fruits of a 50-year career.

Tennessee

Knoxville Museum of Art □ Through Nov. 4: “Contemporary Focus 2012” Works by artists who live and make art in East Tennessee: an annual show that recognizes, supports, and documents contemporary art in the region; “Fischli & Weiss: The Way Things Go” Video installation that documents a chain reaction involving fire, fireworks, blasts of air, gravity, and corrosive liquids.

Frist Center for the Visual Arts, Nashville □ Through Jan. 13, 2013: “Carrie Mae Weems: Three Decades of Photography and Video” Retrospective of works in many forms (primarily photographs, but also writings, recordings, banners, and videos) which trace her evolution to a broadened view of global struggles for equality and justice; “Brian Alfred: It’s Already the End of the World” Videos that address such themes as revolution, vulnerability, and government surveillance in contemporary life.

Texas

Nasher Sculpture Center, Dallas □ “Sightings: Eva Rothschild” (Jan. 20, 2013) Site-specific sculpture for the museum’s entrance bay. □ Through Jan. 13, 2013: “Rediscoveries: Modes of Making in Modern Sculpture” A look at four “new” methods of conceiving and making sculpture over the past 125 years:

modules (Serra), the human body (Rodin), the machine aesthetic (Duchamp), conceptual art; “Sculpture in So Many Words: Text Pieces 1960-1980” Idea as work of art: text sculptures from the 1960s and 1970s.

Kimbell Art Museum, Fort Worth □ “The Kimbell at 40: An Evolving Masterpiece” (Dec.



W. Herbert Dunton, *Delivering the Mail*, c. 1912-1915. Oil on canvas. In “People in a Hard Land,” Brigham Young University Museum of Art, UT

30) Celebrating the museum’s 40th anniversary: its genesis, the architectural achievements, pivotal acquisitions, important exhibitions, and historic events.

Ellen Noël Art Museum, Odessa □ “Art That Soars: The History and Magic of Kites” (Nov. 11) While nodding to traditional kite-making, these kites are flying sculptures, engineered for flight and inventive statements of art intended for the sky; also the chronicling of kites and their inventors as they move toward the goal of man-powered flight.

Utah

Museum of Art, Brigham Young University, Provo □ “People in a Hard Land: Iconic Images of Life in the Southwest” (Jan. 19, 2013) Pioneers and cowboys, images permeated with a sense of optimism, and all idealizations of Western life and the American Dream.

Utah Museum of Contemporary Art, Salt Lake □ “Jason Metcalf: ABRACADABRA”

(Dec. 21) Superstitions from various cultures provide the sculptural and performative language displayed in this solo exhibition.

Springville Museum of Art □ “J.T. Harwood: The Lone Years (1927-1940)” (Dec. 30) The late works of a native son. □ “Exploring Animals” (Nov. 8) Interactive exhibition for all ages; discover Utah through the visual arts—view and respond creatively. □ Through Nov. 3: “Ex Corde Lux: A Retrospective of Wulf Barsch” Symbolic art (“landscapes of the mind”)—paintings and prints spanning 50 years; “The Great Organ: Paintings of the Tabernacle Organ by Fred Howard” The historic instrument in Salt Lake was built in 1867.

Virginia

Fralin Museum of Art, University of Virginia, Charlottesville □ Through Dec. 16: “Jean Hélon: Reality and Abstraction” The artist’s evolution from geometrical compositions to figurative painting; “The Valley of the Shadow: Landscapes in the Time of the Civil War,” Artists’ representations of a landscape that was hotly contested by different groups, increasingly divided by political tensions, and that by the 1860s became the site of unprecedented violence and trauma; “Ancient Masters in Modern Styles: Chinese Ink Paintings from the 16th-21st Centuries” An exploration of the influence of this long tradition on later artists and how they sought to balance reverence for the art of old masters with their own artistic expression.

Danville Museum of Fine Arts & History □ “Carson Davenport: Native Son, A Retrospective” (Nov. 11).

University of Richmond Museums, Richmond □ At the **Harnett Museum of Art**: Through Dec. 9: “The 2012 Harnett Biennial of American Prints” Celebrating contemporary printmaking by artists residing in the U.S.; “Buckminster Fuller, Inventions: Twelve Around One” Prints that span the career of one of the most influential engineers and designers of the 20th century: included are his best known works—the Dymaxion Car, and the Geodesic Dome. □ At the **Lora Robbins Gallery of Design from Nature**: “Ti-Ameny-Net: An Ancient Mummy, An Egyptian Woman, and Modern Science” (Nov. 16) The mummy of a woman who lived in Egypt in the 7th century B.C.E., her decorated wooden coffin, and a selection of artifacts. □ “Torn from Darkness: Works by Felix Lembersky” (Dec. 2) A survivor of the Bolshevik Revo-

lution and the Civil War, Stalinist terror of the 1930s, the death of his parents by the Nazis, the siege of Leningrad, and WWII explores themes of faith, historic events, and people through his paintings and works on paper.

Washington

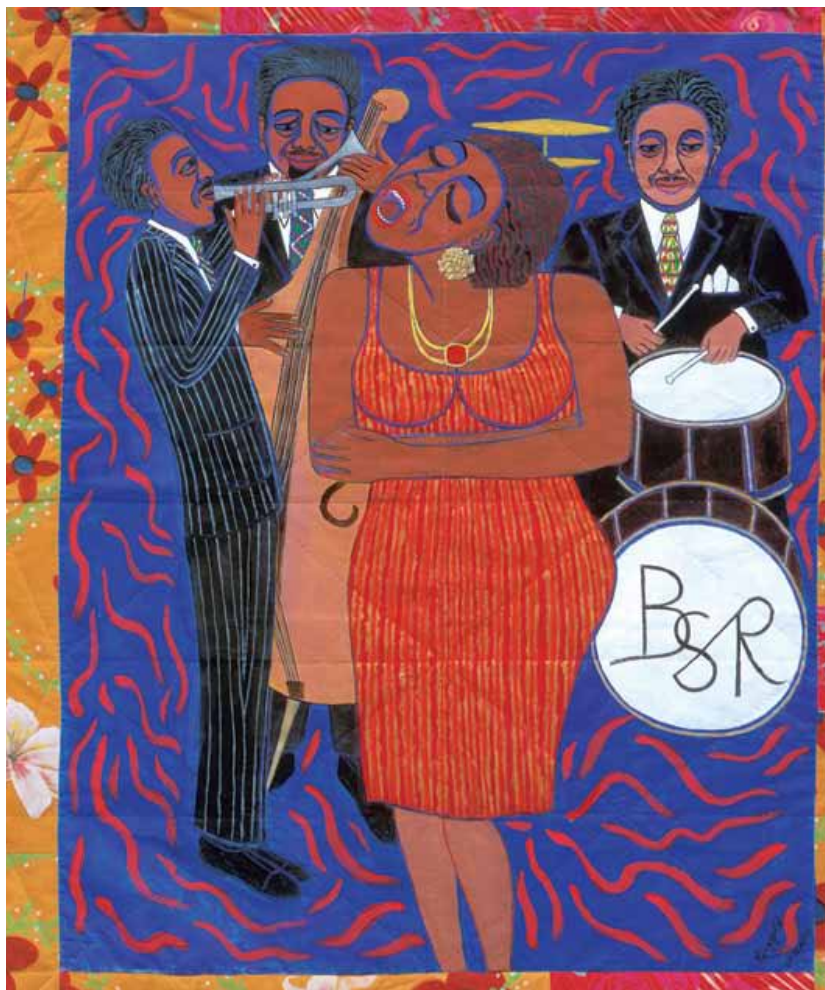
Jundt Art Museum, Gonzaga University, Spokane □
 “Damn Everything but the Circus” (Nov. 17) Lithographs of Chinese acrobats, animals, and equestrians; impressions of carnivals, balloons, carousels, Ferris wheels, and midways at Coney Island and Paris; images of harlequins, clowns, ringmasters, and sideshow curiosities complete the story. □
 Through Dec. 14: “Gift of the Artist” Works donated to the university by artists over many years; “Ignatius of Loyola” Engravings based on work by Peter Paul Rubens that celebrate the life of the saint.

Wisconsin

Woodson Art Museum, Wausau □ “Birds in Art” (Nov. 11) In its 37th year, “Birds” brings together artists from Wisconsin and around the world to exhibit the glories of birdhood. □ Nov. 17-Jan. 20, 2013: “Gather Up the Fragments: The Andrews Shaker Collection” The results of a couple’s 70-year quest to “gather up the fragments” of Shaker culture by collecting objects, promoting the Shaker culture, and helping to launch Shaker studies; “Simply Steel: Furniture in the Shaker Tradition” Handmade steel furniture inspired by the minimalist Shakers, with a patina that resembles aging wood and hand-sewn textiles.

Wyoming

Bradford Brinton Memorial & Museum, Big Horn □
 Through Oct. 31: “The Dickens of the Bradford Brinton Memorial & Museum” Oil paintings, pastels, watercolors, prints, drawings, and sculpture by contemporary artists depicting Dickens, the resident wire-haired fox terrier on the ranch; “Mark Teague: Dogs, Dinosaurs, and Daydreams” Original watercolor images from books illustrated by this award-winning artist. ■



Faith Ringgold, *Nobody will ever love you like I do*. 2006. Silkscreen. In “African American Artists and the Experimental Printmaking Institute,” Mount Holyoke College Art Museum, MA



Maurice Brianchon, *L'Arlequin*, 1972. Lithograph. In “Damn Everything But the Circus,” Jundt Art Museum, WA



Clyde Singer, *Barn Dance*, 1938. Oil on canvas. In “Modern Dialect,” Westmoreland Museum of American Art, PA