

museum VIEWS

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

April 2014



Vincent van Gogh. *Postman Joseph Roulin*, 1888.
Oil on canvas, in "Looking East,"
First Center for the Visual Arts, TN

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Gary Schneider, *Sur*, 2000. C-print on Fuji Crystal Archive, mounted on aluminum. In "Striking Resemblance," Zimmerli Art Museum, NJ

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An Old Story Retold: Study Finds Gender Gap

Women run only a quarter of the biggest art museums in the U.S. and Canada, and they earn about a third less than their male counterparts, according to a recent report issued by the Association of Art Museum Directors.

Salary data on the 217 members of the association in 2013, for the first time taking gender into consideration, show that women have made advances in small and mid-sized museums (often museums on university or college campuses or contemporary art institutions) with budgets under \$15 million. It is in these institutions that women have achieved near parity and hold nearly half of the directorships. The picture changes at the nation's large museums with over \$15 million budgets; here, only 24 percent are led by women, and they earn 29 percent less than their male counterparts. Only five of the thirty-three most prominent institutions, with budgets over \$20 million, have female directors.

One director postulates that the jobs are there, but that women will choose not to pursue them. Lisa Phillips, director of the New Museum (NY), asks, "Is it that women are not being offered those jobs, or they're choosing not to take those jobs?"

Others consider another factor that

could contribute to the gap at the top: that museum boards, which hire directors, are composed of a majority of male members. While not true in all institutions—the Museum of Fine Arts, Houston, for example—the gender ratio of men to women on the boards of most museums are still uneven. At the Metropolitan Museum of Art, male members outnumber females by 23 to 10; at the National Gallery, 7 men to 2 women. "In some of these searches [for directors by search committees appointed by the board], I think boards can be more focused on outward appearances of the job the person held before than whether they're really bringing the right skills to the job," says Kemerly Rorschach, director of the Seattle Art Museum, who made the leap from director of the Nasher Museum of Art (\$5 million budget) to Seattle (\$23 million budget).

Board members, a leadership study group, a recruiter, and leaders of professional training programs interviewed by *The New York Times*, all come down on different sides of the subject. In the Seattle job, Rorschach maintained that the museum had had a good experience with her female predecessor. Director of the Athena Center for Leadership Studies at Barnard College said that the skill set for seeking a higher position is different from the skill set of an effective leader. "Many of the skills that women bring are collaboration, working well with boards. But women do worse on the visioning factor than men." An executive

recruiter, Sarah James, who worked with several important museums in their director searches said that while women often focus in interviews on their great management skills, male candidates are more likely to lead with their ideas and "are very comfortable saying this is what we could do together." A former director of the Walker Museum questioned whether many women actually want to run the big museums. "Walker was the institution I wanted to lead," she insisted and after a tenure of 16 years is firmly ensconced at the Museum of Modern Art (NY) as associate director focused on curatorial initiatives. Three of her friends, all directors were all "approached by bigger institutions, and out of a great sense of mission and self-awareness have decided that where they are is where they're happy."

Observing the unequal field, and knowing the bias of some women who, for one reason or another, are against pursuing the big directorships, Phillips of the New Museum wondered whether women should

actually turn down leadership opportunities at the large museums. "When you see the absence of women, it makes you wonder whether it's something that we really need to do, regardless of whether we want to do it."

Plus ça change...

Some 25 years ago, only 14 percent of the members of the Association of Museum Directors were women. Five years ago, 38 percent were women. Today, 42 percent of the members



Charles Courtney Curran, *Shadow Decoration* (detail), 1887. Oil on canvas. In "Mastering Light," Loeb Art Center, NY

have risen to the position of director.

On average, however, women who run art institutions are still earning less than males—21 percent less in 2013. According to the Federal Bureau of Labor Statistics report, this is a bigger difference than the 18 percent overall median pay split between the sexes.

On the bright side: The payroll

As reported in *The Art Newspaper*, "Higher salaries in North America are attracting an increasing number of British curators, and insiders warn that poor pay in London will lead to a 'brain drain'....sources say that pay at the [Metropolitan Museum of Art] institution is around double what London museums offer. (The Met's tax filings list salaries of key senior individuals who are paid between two to three times what their counterparts in Britain earn.)"

But higher salaries are not the only reason for the influx of curators from abroad. "U.S. museums also offer greater professional opportunities to their curators...." In addition, "less bureaucracy in American museums and more freedom for curators to focus on their specialties..." are paramount to those who have migrated. "In the United States there has been strong, continuous respect for the role of curator," says the former director of Dulwich Picture Gallery. □

Notes about an Artist

William Glackens (1870-1938)

He was born in Philadelphia, and studied at the Pennsylvania Academy of the Fine Arts during which time he worked as an artist for the *Philadelphia Press*. It was there that he formed some life-changing friendships with fellow artists Robert Henri, George Luks, Everett Shinn, and John Sloan, the men who formed the core of the group that would later be known as “The Eight.” Their common aim was to revolt against the National Academy of Design’s hidebound exhibition policies. They exhibited together only once in 1908, but that show formed the wedge in the struggle to democratize the process by which artists could show and sell their work. Glackens was on the selection committee of the 1910 Exhibition of Independent Artists, the first large-scale invitational show of progressive artists, and was chairman of the American section of the epochal Armory Show, which introduced European vanguard art to the U.S. in 1913.

In 1912, Glackens, who had attended Central High School with Albert C. Barnes, traveled to Paris on a buying trip for his former schoolmate, now a business success (he introduced Argyrol to the world) and enthusiastic art collector; he sent back works by Paul Cézanne, Maurice Denis, Vincent van Gogh, Pablo Picasso, Camille Pissarro, and Pierre-Auguste Renoir. These works became the nucleus or the great Barnes collection. The friendship remained close; Barnes became his friend’s loyal and most important patron. “The most valuable single educational factor to me,” said Barnes of Glackens, “has been my frequent association with a life-long friend who combines greatness as an artist with a big man’s mind.”

The current exhibition at the Museum of Art at Nova Southeastern University (FL), is drawn from the museum’s large holdings of Glackens’ work, which is undergoing a four-year William Glackens Collection Initiative. A major component of this project is the William Glackens Research Collection and Study Center, slated to open this year. The educational facility will be the central repository for all current and future Glackens materials owned by the museum, establishing it as a central hub for Glackens scholarship. Access to the Research Collection and Study Center will be available online to scholars, educators, students, and the general public worldwide. □



Pete Souza, *Photo of President Barack Obama*.
In “The President’s Photographer,” Farshall M. Fredericks Sculpture Museum, MI

President’s Proposed Budget Combines Good with Bad (for Museums)

The President’s \$3.9 trillion budget proposal for FY 2015, yet to be considered by Congress (at last printing) includes the following provisions of interest to museums:

- \$226.4 million for the Institute of Museum and Library Services overall, a \$400,000 decrease; funding for the IMLS Office of Museum Services is increased by almost \$1 million to \$31 million overall.
- \$146 million each to the National Endowment for the Arts and the National Endowment for the Humanities, the same as current funding, but \$8.5 million less than the FY14 budget proposal.
- \$56.4 million to State and Tribal Historic Preservation Offices, administered through the Historic Preservation Fund, the same as current funding.
- \$890 million for the National Science Foundation’s Directorate of Education and Human Resources, which funds the Advancing Informal STEM Learning program. An increase of \$43 million for HER, but an uncertain for the AISL program.
- \$850 million for the Smithsonian Institution, a \$45 million increase over current funding, but \$19 million less than the FY14 budget proposal.
- \$2.6 billion for the National Park Service.

“The President’s FY 2015 budget offers mixed news for museums,” said American Alliance of Museums President Ford W. Bell. “But the debate over federal spending now moves to the Congress, and it is up to all of us to make sure Congress understands the educational and economic impact of federal investments in museums. I call on everyone who cares about funding for museums to join our effort in the House of Representatives to urge an increase in funding for IMLS and to join the cause in support of funding for NEA and NEH.” □

William Glackens, *Cape Cod Pier*, 1908. Oil on canvas.
In “William Glackens,” Museum of Art,
Nova Southeastern University, FL



The Stieglitz Circle

An elite group of American avant-garde artists promoted by the famous photographer and advocate of modern art Alfred Stieglitz was known in the early 1900s as the “Stieglitz Circle.” Between 1905 and 1946, Stieglitz established galleries in New York City—The Little Galleries of the Photo-Secession (known as 291), The Room at the Anderson Galleries, The Intimate Gallery, and American Place. Here, in these select venues he exhibited works by artists he believed to be harbingers of the future.

The first tiny gallery called 291, was opened by Stieglitz in association with photographer and painter Edward Steichen in 1905 (Steichen’s former studio had been located at 291 Fifth Avenue). To begin with, the gallery showed Photo-Secessionist photographers, but it soon became a center for the presentation of modern European and American artists. In fact, with the help of Steichen, Marius de Zayas, and Max Weber, it became the first venue in America to show Auguste Rodin and Henri Matisse in 1908, Paul Cézanne in 1910, and Pablo Picasso in 1911. Picasso’s *Standing Female Nude* was shown at the artist’s American debut at 291 and was purchased by Stieglitz; it is now owned by the Metropolitan Museum of Art (NY).

Following the first successes at 291, Stieglitz continued to introduce other European moderns while at the same time cultivating a coterie of young American artists such as Arthur Dove, Marsden Hartley, John Marin, Alfred Maurer, Abraham Walkowitz, and his founding collaborators Weber, Steichen, and de Zayas. The new mechanized, industrialized world, replete with soaring skyscrapers, transatlantic travel, and a fast growing New York served as inspiration to those artists and they produced powerful reflections of their new world.

After the Armory Show (formerly known as the International Exhibition of Modern Art) in 1913, which included some 1,300 paintings, drawings, prints, and sculptures from both Europe and America, Stieglitz concentrated his efforts on showing work by American artists and producing the exquisite photographic journal *Camera Work* (1903-1917). Among his American artists was Georgia O’Keeffe, whom he first exhibited at 291 in a group show in 1916. The gallery’s last installation—Stieglitz’s financial troubles and his growing uncertainty about his role in promoting modern art—was a solo show of O’Keeffe work in 1917.

In 1925 Stieglitz opened the Intimate Gallery with a tightly knit group of artists and writers who were committed to promoting the art and artists of America. They emphasized their commitment by creating a series of “portraits” of one another both in



Ernst Ludwig Kirchner, *A Group of Artists (The Painters of the Brucke)*, 1925-26. Oil on canvas. In “Degenerate Art,” Neue Galerie, NY

writing and on canvas that highlighted their subjects’ salient characteristics or interests; Charles Demuth, for example, painted *Figure Five in Gold* to recall William Carlos Williams’s poem “The Great Figure,” about a fire truck with the number 5 painting on it. Also around this time, Stieglitz began to promote O’Keeffe more aggressively; she became his idealized symbol of the American-born modernist painter. In fact, she had never been abroad.

In 1929, Stieglitz moved his gallery, now named An American Place, to another site in New York, emphasizing his ongoing dedication to American art. Like his showings at the Intimate Gallery, he cleaved to his favorites—Dove, Marin, and O’Keeffe—with some exhibitions

of photographers Ansel Adams and Eliot Porter thrown in. The close of the decade and the beginning of the next saw more of the same emphasis on American art, and the core artists began to move on from representation to abstraction. Yet Stieglitz did not swerve from his mission of promoting Americans and their art. The long-lived result was an appreciation by the viewing public that had never existed before. □

[Information from an article by James Voorhies, *Department of European Paintings, the Metropolitan Museum of Art, NY*]



Phyllis Shafer, *Tallac Rex*, 2008. Oil on canvas. In “Phyllis Shafer,” Nevada Museum of Art, NV

Woodcuts and the Modern Book



Vanessa Bell, *From Monday or Tuesday by Virginia Woolf* (Richmond: The Hogarth Press, 1921). In "Medium as Muse," Morgan Library & Museum, NY

related to their interests in the early history of books and their potential for expressing their contemporary ideas about social reform. William Nicholson and Edward Grodon Craig adopted the aesthetics of archaic forms of illustrated publications, updating chapbooks and almanacs with their *fin-de-siecle* styles. In France and Belgium, artists with ties to Paul Gauguin and the Symbolist movement investigated the woodcut's associations with religious imagery in books and popular prints, while Félix Vallotton, Edward Wadsworth, and Aristide Maillol cultivated the medium for original expression in artists' books and avant-garde magazines. Toward the end of the Great Depression, a period also called the "woodcut revival," the medium's association with proletariat causes helped to shape the American identity in illustrations by Rockwell Kent, J.J. Lankes, and others.

William M. Griswold, director of the Morgan Library & Museum (NY), refers to the revival: "Artists involved in the woodcut revival worked outside the mainstream, creating works at a transformative moment in the history of the modern book. New technologies, which may have threatened the viability of the craft of wood engraving, ultimately inspired a range of creative responses that used the printed book's earliest form of illustration as a means to think through the relationship between a medium and the message—an idea with continuing relevance to artists today."

The revolution

The Newcastle woodcutter and copper engraver Thomas Bewick (1753-1828) spearheaded the woodcut revival. Historically, woodcuts consisted of black outlined designs created on the plank side of soft wood by removing the white areas parallel to the grain

The decades of the woodcut took place around the turn of the 20th century, especially for artists engaged with the art of book making. At the time, new illustration and printing technologies became anathema to artists who were more interested in elevating the book to a work of art. And examples of that effort could be seen in books ranging from the Kelmescott Chaucer to the proto-graphic novels of Frans Masereel. Woodcut illustrations became integral to the most innovative books of the modern age.

During the Arts and Crafts movement, artists' explorations into the woodcut's decorative and typographic properties were

with a knife or gouge. At the end of the 18th century, Bewick perfected a French method that used the metal engraver's burin across the grain to create more delicate designs on Turkish boxwood. Strategically applying tools to its surface and laying paper underneath, he mimicked the tonal qualities of drawing by raising and lowering parts of the block and creating an intricate mesh of white and black lines that simulated shade, color, and a more naturalistic perspective just below the visual field. Later, harder boxwood, which could withstand the pressure of new steam-powered printing presses, and the concurrent invention of smoother wove paper, further facilitated the preservation of wood engraving's finer lines. Within three decades, the book industry embraced Bewick's effective and economic technique, ushering in the golden age of illustrated books.

The Crisis

At the end of the 19th century, while wood engravers' interpretations of artists' designs had helped fuel the proliferation of illustrated printed matter, their work became predictable—patterns of mechanical lines and cross-hatching. It was looked upon as merely reproduction; their competitors, the new photography-based technologies, caused John Ruskin (1819-1900) to view the arts of the book and its craftsmen as casualties of the industrial age.

Leaders of the Arts and Crafts movement agreed with Ruskin's assessment, and tried to reverse the decline of books by founding small presses that took medieval and Renaissance books as their models. Woodcuts were essential to what William Morris (1824-1896) called the "ideal book"—a democratic vessel with which to convey beauty through the harmonious integration of image and type. Morris's contemporaries and his successors adopted other models, incorporating Art Nouveau elements and color under the influence of Japanese Ukiyo-e color printmaking (adapted by children's book publishers). Recrafting the handmade book for the modern age, they elevated it to a work of art and set design standards still in use today. □

[Information supplied by the Morgan Library and Museum (NY), where the exhibition "Medium as Muse: Woodcuts and the Modern Book" is on display until May 11.]



Bancho Sara Yashiki, *Kunisada (Toyokuni III)*, c. 1850. In "Remnants of a Floating World," Gregg Museum of Art & Design, NC

An Ancient Story Told by Textiles

Textiles of the Qing Dynasty (1644-1911) represent the culmination of more than two thousand years of Imperial rule that dictated the styles of dress not only for the royal family and the tens of thousands of people living and working in the Forbidden City, but also for everyone involved in China's vast civil bureaucracy, military, and their families spread throughout the empire.

In 1644, the Manchu people from northeast China, under the ruse of assisting the former Ming rulers, regained power from the invading Shun Dynasty, overthrew the government and took control of the empire. The Manchus established the Qing ("pure") Dynasty, which would last until the collapse of two thousand years of Imperial rule in 1911. To gain legitimacy from the Han Chinese, the major ethnic group that had lived under Ming rule for nearly 300 years, Qing rulers appropriated many Ming customs, replicating the Ming form of government, for example, employing the same officials, and adopting similar style of dressing in order not to distinguish the conquered from the conqueror.

For the most formal state events, a *chaofu*, a "court costume," a robe with long sleeves with horse-hoof shaped cuffs, a detached collar, and an attached skirt was called for. For daily life in court, both men and women wore the semi-formal *qifu*, the classic "dragon robe." It had an overlapping front flap that closed over the right breast, long sleeves, and a close-fitting collar with a shorter skirt that had additional slits all around. The least formal of official attire was the *chanfu*, or "long coat."



Color and design indicated social status. For example, a bride's father's robe was woven in blue-black silk, the color used only for military and civil officials from the emperor's family. The character *shuang-xi*, "double happiness," woven into the fabric represented a harmonious marriage. And, woven peacock roundels, referenced the Chinese legend of a father who challenged his daughter's suitors to shoot an arrow through the eye of a painted peacock to decide who would win her hand

in marriage. The peacock symbol came to symbolize a father's wishes for a well matched and prosperous marriage.

Greenish-yellow silk was a color largely reserved for Imperial consorts. Embroidered butterflies, "one hundred butterflies," were symbolic of wishes for longevity, wealth, and conjugal felicity. Since the Chinese character for "butterfly" is a homophone for "repeat," the consort wearing such a gown was assuring her future groom that romantic bliss could be expected again and again. □

[Information from the Lora Robins Gallery of Design from Nature (VA) where the exhibition "Threads of Silk and Gold" will be on view through May 16.]

Woman's Green Kesi Weave Butterfly Robe, China, Qing Dynasty (1644-1911), c. mid-19th century. Boiled-off silk thread embroidery with painted details on raw silk. In "Threads of Silk and Gold," University of Richmond Museums (VA)

New Job Title Offers New Ops

In Seattle, the Henry Art Gallery is looking to find "a director of education and public engagement." In New York, The Whitney Museum of American Art has hired a "director of public programs and public engagement." Both are new positions. And many American museums are engaged in looking to fill these positions, often under the aegis of their education departments. In fact, the New Museum (NY), the Williams College Museum of Art (MA), the Berkeley Art Museum (CA), the Museum of Contemporary Art Detroit (MI), and the Hammer Museum (CA) all now have "curators" or "directors of engagement."

Questions arise: Does this trend follow in the footsteps of large companies' "chief innovation officers"? Is it a trendy label that has no specific definitions?

Katie McGowan, who occupies the job in Detroit answers: "It's probably true to some degree that it's a buzzword, a trendy label, right now, but at the core, the fact that these positions are cropping up indicates that museums are looking for more programming where visitors use their brains. It's about interactivity." Her responsibilities include overseeing education initiatives, public programs, and artists' projects.

Museum goers are no longer merely passive observers; they are active

participants. Or so saith the new curators/directors of public engagement. And driving the change from passive to active are museum visitors' increasing sophistication about the media, and artists' need to create participatory work.

Allison Agsten at the Hammer says, "We are all more interested in dialogue than monologue." Public engagement enters the picture when visitors are found to have flat, uninspired relationships with museums. Her focus has been on realizing artists' projects.

The job at the Whitney, as described by Kathryn Potts, head of education, is to oversee "public programming and public engagement, which she says refers to a mix of live events "beyond your usual panels, talks, and symposiums that might challenge or surprise the visitor...It's not just that the museum wants to bring artists and audiences together, but that so many artists today want to connect with audiences directly."

At the Henry, Director Sylvia Wolf de-emphasizes artists' projects. She describes the job as one for which the goal is "broadening the community's appreciation of and participation in the museum's collections and exhibitions...Education suggests we have the knowledge and want to pass it on to others. Engagement suggests we are learning together. We are a learning organization that is working with our constituents." □

Is It Photography?

If it is photography, it certainly has changed. In this 21st century, the age of digital magic, photography no longer involves lenses, or film exposed to light. Digital technology has replaced the chemical processes involved with producing images. From iPhones, scanners, and Photoshop come images that, only a few years ago, were unimagined. Artists have rendered the real world as documented by the “camera” obsolete.

Photography is having an identity crisis. The shift from fact to fiction and everything in between is at the heart of the crisis. Can the Cartier-Bresson-style of documentary street photography maintain its place in the pantheon of photography versus the constructed image that is made in the studio or on the computer? The debate has migrated to museums: Should photography remain autonomous, a medium separate from other works of art, or should it be incorporated with the other forms of contemporary art?

Quentin Bajac, curator of photography at the Museum of Modern Art (NY) says, “The biggest problem facing curators and historians of photographs is the overflow of images.” Bajac’s predecessors at the museum, which was the first to create an

autonomous photography department, believed in the notion that the art of photography was lodged firmly in the documentary mode—pictures by the likes of Atget and Walker Evans that showed the world as it was, represented photography at its best, the backbone of photographic art. MoMA’s perception of photography through its curators was the rule of thumb for other curators across the country.

Today, things have changed. MoMA’s perception is only one among many others. In his inaugural exhibition, “A World of its Own: Photographic Practices in the Studio,” (on view through Oct. 5) Bajac shows the history of photography as written in photographers’ studios, a shift from the museum’s previous emphasis on the print as the aesthetic norm. Works range from the 19th century to the present, and include



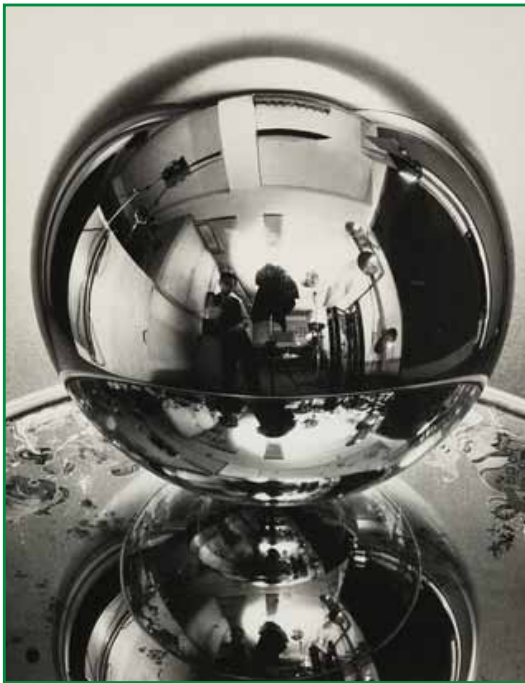
films and video, abstract photographs (exposed photographic paper to colored lights), conceptual images, and more.

Other curators of photography echo a growing consensus that the field of photography is more pluralistic than ever before: the MoMA canon forgotten in the display of the new pluralism. Today, the job of the curator has changed from simply advocating photography as a legitimate art to choosing the serious works within a vast cacophony of image making, and to deciding the criteria to be used to distinguish a “photograph,” at a time when digital technology has upended the field.

The banning of Balthus

Early this year, after an article in the German newspaper *Die Zeit* condemned an exhibition of Balthus’s work at Essen’s Museum Folkwang, the exhibition was canceled. The reason for the outcry was the display of Polaroid images of a nude young female model, taken by Balthus to replace the preliminary studies that, because of his age and infirmity, he could no longer make.

Tobia Bezzola, director of the Museum Folkwang, wrote about the ban: “What is to be learned from this misadventure? First of all, it becomes clear that photography is still the ‘illegitimate’ art. There would not have been any legal problem if we had planned to exhibit drawings or paintings. Jurisdiction in Germany, however, seems to be denying photography its artistic dimension.... Photography is considered a pure factual representation of reality, ‘un fait brut.’ □



Top: Peter Stackpole, *Catwalk and Marin Tower*, 1936. Gelatin Silver Print. In “Bridging the Bay,” Oakland Museum of California, CA

Center: Man Ray, *Laboratory of the Future*. 1935. Gelatin silver print. In “A World of its Own,” Museum of Modern Art, NY

Right: Ansel Adams, *Dawn, Autumn Forest, Great Smoky Mountains National Park, Tennessee*, 1948. Gelatin silverprint on paper. In “Sight and Feeling,” Knoxville Museum of Art, TN

Call for Entries

The **Arkansas Arts Center** announced a call for entries for the 56th Annual Delta Exhibition, which will be on view from June 27 to September 28 in the Townsend Wolfe Gallery. This exhibition, one of the most anticipated events of the year, “offers a unique snapshot of the Delta region,” said Center Executive Director Todd Herman. Open to all artists who live in or were born in Arkansas, Louisiana, Mississippi, Missouri, Oklahoma, Tennessee, and Texas, submissions must have been completed during the last two years and never exhibited at the center.

Marin Works Gifted

A gift of 290 John Marin watercolors was received by the **Arkansas Arts Center** from Norma B. Marin, the artist’s daughter-in-law who administers the artist’s estate. The gift establishes the center as the second largest repository of works by John Marin in the world, surpassed only by the National Gallery of Art in Washington, D.C. The collection ranges across Marin’s career—earliest architectural drawings done in his native New Jersey and in Philadelphia where he studied, the years in Paris after the turn of the century and his return to America as a modernist, the best known depictions of Maine and of New York skyscrapers and bridges, portraits, nudes, zoo animals, horses, and scenes of the circus.

An exhibition titled “John Marin (1870-1953): Modernist at Work,” featuring many of the drawings and watercolors is planned for 2016.

Museum Mounts Collection in Hotel, Again

The **Cornell Fine Arts Museum** at Rollins College (FL) announced the reinstallation of the Alford Collection of Contemporary Art at the Alford Inn, located in the museum’s home city of Winter Park. The inn was built by Rollins College and funded in part through a grant from the Harold Alford Foundation. And the Collection was conceived as a visual syllabus for the liberal arts values of the college: the curatorial narrative revolves around notions of critical thinking, literacy, enlarging one’s perspective, understanding other cultures and traditions, and language.

Community Foundation Supports Collaboration

The **Freeport Art Museum** (IL) announced an award of over \$12,000 through the Community Foundation of Northern Illinois and matching funds from private donors in support of a collaboration program with Jones-Farrar Magnet School in Freeport. The pilot program, Arts Magnetism, provides in-classroom art programs that address students’ understanding of the core curriculum as defined by the International Baccalaureate Program. “We were approached by Primary Years Coordinator Christina Babicz, who was looking for ways to tap into our cultural resources. Since then we have been working with the Jones-Farrar school to develop the



Patricia Childlaw, *White King*, 2002. Oil on canvas. In “*Realm of the Commonplace*,” Nevada Museum of Art, NV

new program,” said Jessica Caddell, executive director of the Freeport Art Museum.

Arts Magnetism encompasses grades one through four this spring.

Photographic Exchange

Kambul Olujimi, an artist who works in a variety of media and on projects that often include viewer participation in exploring social practices, has lately set up the installation *A Life in Pictures* at the **List Visual Arts Center** (MA). The interactive installation functions as a social space where visitors are invited to exchange their own photos with selections from the artist’s photo archive. Olujimi has provided more than 2,000 of his own photographs to exchange with visitors’ pictures. Visitors are asked to record their thoughts about their personal photos and the ones from Olujimi’s archive thus mimicking the personal sharing of images online and also allowing participants to interject moments from their own lives into a larger life experience.

Cinderella Story in Portland, OR

The Pacific Northwest College of Art (OR) has started construction in Portland on a \$32 million transformation of the historic Federal Building, once the central post office, into a new hub for creative and collaborative activities, the **Harold Schnitzer Center for Art and Design**. An opening is planned for January 2015.

The new facility is part of the college’s expansion program which will bring new vitality to the city’s North Park Blocks, the Old Town, and Chinatown neighborhoods. In fact, the

center will become the flagship of PNCA’s North Park Blocks campus, which includes the student residence, ArtHouse (opened in 2013), and the Museum of Contemporary Craft. The expansion in the heart of the city’s Creative District will position the college to grow the student body over the next decade.

The architect in charge plans to preserve key historic features of the 134,000-square-foot building, which opened in 1919, while introducing contemporary design. The light-filled core of the building will accommodate the flow of traffic expected. Areas for public programs and arts education will be added as well as space for art exhibitions, lectures, events, classrooms, production facilities, a library, and studios and an incubator.

The Portland Development Commission partnered with PNCA to develop this new facility. It was granted a deed for the Federal Building from the National Park Service through a national monument transfer, and it will lease the building back to the college for 99 years at \$1.00 per year. The commission, with support from the City of Portland, has committed to \$20.3 million in bridge and long-term financing for the project. The college also received a \$740,000 grant from the commission for project planning and design.

Glass Studio Wins Awards

Three members of the **Chrysler Museum Glass Studio** (VA) staff and four associates won nine of the sixteen prizes awarded at the 26th Annual Peninsula Glass Guild Juried Exhibition that took place in December 2013.

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Guggenheim Announces Short List

Finalists for the Hugo Boss Prize 2014 were announced by Richard Armstrong, director of the Solomon R. Guggenheim Museum and Foundation and Claus-Dietrich Lahrs, chairman and CEO, Hugo Boss AG. The biennial award was established in 1996 to recognize significant achievement in contemporary art. The finalists are:

Paul Chan (*b. 1973, Hong Kong*)
 Sheela Gowda (*b. 1957, Bhadravati, India*)
 Camille Henrot (*b. 1978, Paris*)
 Hassan Khan (*b. 1975, London*)
 Steve McQueen (*b. 1969, London*)
 Charline von Heyl (*b. 1960, Mainz, Germany*)

The prize is administered by the Guggenheim Foundation and carries an award of \$100,000. A publication featuring the work of the six finalists with essays will be published this summer. The winner will be selected in the fall, followed by an exhibition of the artist's work to be presented in 2015 at the Guggenheim Museum (NY).

The prize sets no restrictions of age, gender, nationality,



or medium; the nominations may include emerging artists as well as more established individuals

who have not as yet been recognized by the public. It is juried by an international panel of museum directors, curators, and critics.

Ruisdale Acquired

The **Kimbell Art Museum** (TX) announced the acquisition of *Edge of a Forest with a Grainfield*, c. 1656. One of the leading exponents of the Dutch landscape tradition in the 17th century, Ruisdael was known for his love of nature and his ability to render it on canvas in all its perfection. *The Edge of a Forest with a Grainfield* is thought to be among the greatest Dutch landscapes in the world. It is an imposing complement to the museum's *Rough Sea at a Jetty*, one of his most important seascapes.

Edge of a Forest with a Grainfield was donated by an alumnus to Oxford University's

Worcester College in 1811. Except for its appearance in exhibitions, including the famous Manchester Art Treasures Exhibition of 1857, the painting remained in the possession of Worcester College until its purchase by the Kimbell Art Foundation through a private treaty sale negotiated by Christie's, London, represented by Nicholas Hall.

"Building of the Week" Named

The **Museum of Wisconsin Art's** new building, opened a year ago, has been featured as the "Building of the Week" for the 2013 50x50—50 States in 50 Weeks Series on American-Architects.com, part of that website's worldwide platform. In a contemporary modern style the building adopts the triangular shape of the site, which was formed by the Milwaukee River.

The two-level building features 12,000 square feet of gallery space, an atrium, a gift shop, two education studios, administrative offices, a conference room, an archives area, and a visible storage area. And, with its ventilation system—displacement ventilation—in the galleries, the "Building of the Week" is energy efficient as well as safe for the artworks in its domain.



Japanese Art Arrives in Baltimore

Seven works of Japanese art were acquired by the **Walters Art Museum** (MD), all painted by well know Japanese artists active between the 1560s and the 1810s. Among them is a rare 16th-century handscroll by the famous Zen painter Sesson Shukei (1504-1589), and an album leaf by Tawaraya Sotatsu (painted between 1602 and 1635). These two works and their creators inspired many gen-

erations of later artists. Equally important are landscapes by Sakaki Hyakusen (1697-1752) and Aoki Mokubei (1767-1833) on scrolls that reveal both a traditional approach to painting and also a hint of the Japanese avant garde. The collection will go on view later this year.

NEA Grants Aid 3 Disciplines in VA

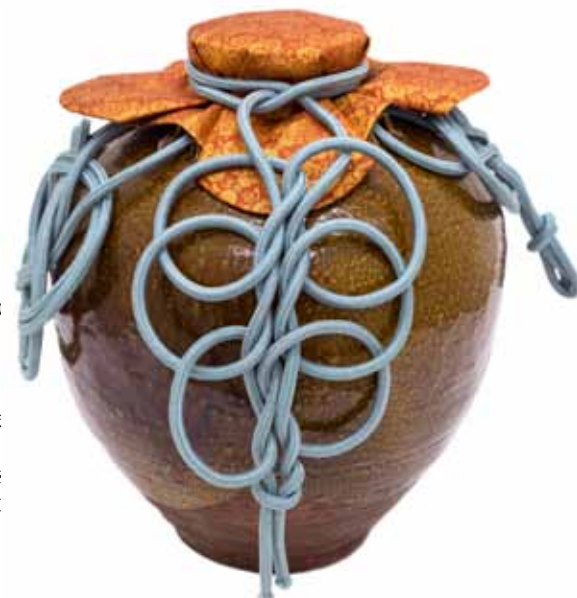
Three National Endowment for the Arts newly awarded grants will help the University of Virginia build its burgeoning creative arts programs. The NEA Art Works grants have been given to the Virginia Quarterly Review, the **Fralin Museum of Art** at the University of Virginia, and a collaborative multimedia project between poet Rita Dove and the McIntire Department of Music.

The Fralin's award, amounting to \$20,000, was given to support the exhibition "Joseph Cornell and Surrealism," which was co-organized by the museum and the Musée des Beaux-Arts de Lyon, France. It is the museum's first successful application to the NEA.

According to the NEA website, Art Works grants support the creation of art that meets the highest standards of excellence pertaining to public engagement with art, lifelong learning in the arts, and enhancing the livability of communities through the arts. The program supports projects in 13 different artistic disciplines including commissions, residencies, workshops, performances, exhibitions, publications, festivals, and professional development programs. Typically, the grants require a one-to-one match with non-federal funds.

Marketing Cape Cod

The **Arts Foundation of Cape Cod** (MA) announced that its marketing initiative, ArtsCapeCod, was formally introduced in a series of meetings throughout the region. Initially it will include a new website designed to promote approximately 3,000 annual cultural events in the



Left: Tea-leaf storage jar named Chigusa, mid-13th to 14th century. Stoneware with iron glaze.
 Center: Chigusa dressed in net bag with mouth cover.
 Right: Chigusa with mouth cover and cord.
 In "Chigusa and the Art of Tea," Sackler Gallery, Smithsonian Institution, DC

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region. The site boasts an on-line box office and a comprehensive calendar capable of feeding information to other media outlets. There is an ArtsApp mobile phone application that will help in marketing the Cape's cultural offerings and will be more effective with a potential new audience.

Online Exhibition Explores Native Themes

The Smithsonian's National Postal Museum and its National Museum of the American Indian have collaborated to create the digital exhibition "Indians at the Post Office: Native Themes in New Deal-Era Murals." The exhibition features 27 murals that depict American Indians in post offices across the country.

During the New Deal era the U.S. Treasury Department's Section of Painting and Sculpture established a "48 states" art competition to commission artists to create public art in post offices. The competition resulted in the painting of 1,500 murals in post offices and federal buildings nationwide.

"Four hundred of these post office murals depict American Indians, and they will be the focus of this ongoing collaborative project," said Allen Kane, director of the National Postal Museum. "We look forward to adding new images and stories every year."

Of some 1,630 murals examined by the National Museum of the American Indian, 400 included images of American Indians, but only 24 were created by American Indians. Most of the artists were unfamiliar with the region connected to the post office to which they were assigned, and most were unfamiliar with Indian culture.

"The long range goal of the exhibition is to publish 21st-century critiques of the 400 murals, addressing both virtues and inaccuracies," said Kevin Gover, director of the National Museum of the American Indian. "The goal is to have as many murals as possible researched and written about by American Indians, particularly from the areas and cultures depicted." Collaboration with tribal college faculty and students is planned to provide commentary.

MoMA Settles Thorny Problem

The problem of what to do with the stunning structure formerly occupied by the American Folk Art Museum, just west of the Museum of Modern Art (NY), was settled in an announcement by Glenn D. Lowry, director of MoMA.

"The Museum of Modern Art's Board of Trustees today approved initial details of a major building project that will expand



W. Eugene Smith, *Refreshment Stand*, circa 1955-57. Gelatin silver print. In "ArtFusion: Bearing Witness," The Mint Museum, NC

the museum's public spaces and galleries to provide greater public accessibility and allow the museum to reconceive the presentation of its collection and exhibitions.... The museum has developed a plan to integrate its current building with two sites to the west of the museum's midtown Manhattan campus into which it will expand: three floors of a residential tower...and the site of the former American Folk Art Museum at 45 West 53rd Street. The plans include new gallery space on three floors within the tower, and a new building on the site of the former museum."

After long and arduous analysis that explored all options, the resulting determination was that "creating a new building on the site of the former American Folk Art Museum is the only way to achieve a fully integrated campus."

MoMA's current lobby and ground-floor areas will be transformed into an expansive public gathering space, increasing free public access. The extension of galleries to the west on three floors will add a variety of spaces and allow the museum to present an integrated display of its collection.

A Stroller's Heaven: Fifth Avenue in June

In its 36th year, the annual Museum Mile Festival will be held in New York City on 5th Avenue between 82nd Street and 105th Street from 6:00 to 9:00 p.m. A visitor can stroll down the avenue (which is closed to traffic) and visit nine of New York City's cultural

institutions, open free for the evening. An opening ceremony takes place at 5:45 p.m. at the Museum of the City of New York (1220 Fifth Avenue at 103rd Street).

Special exhibitions and works from permanent collections are on view inside the museums' galleries and live music from jazz to Broadway tunes to string quartets is featured in front of several of the museums. The nine participating institutions are: El Museo del Barrio; The Museum of the City of New York; The Jewish Museum; the Smithsonian's Cooper-Hewitt, National Design Museum; National Academy Museum & School; Solomon R. Guggenheim Museum; Neue Galerie New York; The Metropolitan Museum of Art; and the Museum for African Art.

Exhibitions on view include:

"Museum Starter Kit: Open With Care," exploring the unusual founding of El Museo del Barrio and soliciting community participation to create unorthodox museums of the moment, at El Museo del Barrio;

"City as Canvas: Graffiti Art from the Martin Wong Collection," the first-ever exhibition of graffiti art from the Martin Wong Collection, at the Museum of the City of New York;

"Other Primary Structures," featuring sculptures by artists working in the 1960s in Asia, Latin America, the Middle East, Eastern Europe, and Africa and reexamining the historic Jewish Museum show "Primary Structures: Younger American and British Sculptors" (1966) from a global point of view, at The Jewish Museum;

"Italian Futurism, 1909-1944: Reconstructing the Universe," the first comprehensive overview of Italian Futurism to be presented in the United States, featuring over 300 works between 1909 and 1944, at the Solomon R. Guggenheim Museum;

"Annual 2014: Redefining Tradition," bringing together multiple generations of National Academicians to illuminate affinities, connections, differences, and a relevant continuum of American art and architecture, at the National Academy Museum & School;

"Degenerate Art: The Attack on Modern Art in Nazi Germany, 1937," devoted to "Entartete Kunst," the infamous display of modern art organized by the Nazis as a part of the Third Reich's campaign to denounce various genres of art along racial lines, at Neue Galerie;

"Charles James: Beyond Fashion," the inaugural exhibition of The Costume Institute's new Anna Wintour Costume Center, examining the career and design process of the influential Anglo-American couturier Charles James (1906-1978), at The Metropolitan Museum of Art. □



Paul Evans, *Cabinet (Skyline Cabinet)*, c. 1966. Welded and patinated steel, colored pigments, and brass. In "Paul Evans," Michener Art Museum, PA



Emil Nolde, *Dancer*, 1913. Color lithograph on wove paper. In "Modern German Prints and Drawings from the Kainen Collection," National Gallery of Art, DC

Arizona

Crystal Bridges Museum of American Art, Bentonville □ "The William S. Paley Collection: A Taste for Modernism" (July 7) Gauguin, Derain, Matisse, Cézanne, Degas, Toulouse-Lautrec—French modernists at their best; and Picasso as the exclamation point to the glorious collection that Paley willed upon his death in 1990 to the Museum of Modern Art (NY), where the exhibition was organized.

Arkansas

Arkansas Art Center, Little Rock □ "InCiteful Clay" (June 29) Ceramic sculptures that create critiques of contemporary social, political, cultural, and environmental issues; themes addressed are war and politics, the social and human condition, gender issues, environmental concerns, and popular and material culture. □ "The Crossroads of Memory: Carrol Cloar and the American South" (June 1) Retrospective of a native son whose paintings evoke the South through family stories and ancestors.

California

Berkeley Art Museum and Pacific Film Archive, University of California, Berkeley □ "The Possible" (May 25) The process if artistic creation and collaboration on display: an actual ceramics studio, a dye and lab garden, a print shop, a recording studio, a library, and an art-making area for children are all active; finished works created onsite are displayed in the galleries. □ "Barbara Chase-Riboud: The Malcolm X Steles" (Apr. 27) Abstract, bigger than life-size sculptures that combine contradictory associations: bronze and silk, hard and soft, vertical and horizontal, mineral and organic, male and female, heavy and light, rigid and supple. □ "The Elephant's Eye: Artful Animals in South & Southeast Asia" (June 29) Paintings, ink studies, and sculptures from India, Thailand, and Cambodia showcase the many ways animals represent religion, politics, culture, and history.

Irvine Museum □ "California Scene Paintings: 1920s-1970s" (May 8) Representational art, painted for the Works Progress Administration, that captures scenes from everyday life in California.

Oakland Museum of California □ "What's Happening, California? Hard Times in the OC" (Apr. 27) The effects of the 2008 recession in Orange County: artifacts include protest puppets, tools of laid-off workers, oral history interviews. □ Through June 29: "Bay Motion: Capturing San Francisco on Film" The changing Bay Area, captured on film by amateurs, professionals, and industrial camera people; "A Cinematic Study of Fog in San Francisco" A video of the remarkable weather phenomenon that characterizes the area. □ "The Smallest of Worlds" (July 6) Dioramas that depict everyday

Mexican street scenes

San Jose Museum of Quilts & Textiles □ Through July 20: "Quilt National 2013" The 18th biennial juried exhibition of contemporary art quilts presents the art quilt medium in all its range of styles, techniques, and multi-faceted contemporary expressions, to carry the definition of quilting beyond its traditional parameters and to promote quilt making as an art form; "Now and Then: Early Art Quilts by Ros Cross 1973-76" A merging of pop art aesthetics with the quilting tradition.



Amy Sillman, *The Plumbing*, 2006. In "AMY SILLMAN: one lump or two", Aspen Art Museum, CO

Colorado

Aspen Art Museum □ "Amy Sillman: one lump or two" (May 18) Drawings, paintings, and animated film, all made between 1995 and the present, and together defining the dichotomy between figuration and abstraction. **CU Art Museum, University of Colorado**, Boulder □ "Paper/Product: Portfolios from the Posity and Mark Addison Collection" (June 21)

Modern and contemporary art; the relationship between the function of the portfolio and the viewer's experience.

District of Columbia

National Gallery of Art □ "Modern German Prints and Drawings from the Kainen Collection" (June 29) German expressionist works, starting with the 18th and 19th centuries and culminating with contemporary works from the 1960s and 1970s, show the development of modern German art.

National Museum of Women in the Arts □ "Equal Exposure: Anita Steckel's Fight Against Censorship" (May 9) Boundary-pushing art and activism by a feminist American artist whose depictions of heterosexual female desire sparked a scandal in 1972 when she refused to self-censor her exhibition of erotic figures.

Smithsonian Museum □ At the **Sackler Gallery**: "Chigusa and the Art of Tea" (July 27) A cherished and revered vessel used over the centuries in the "art of tea"; other cherished objects on exhibit include calligraphy by Chinese monks, Chinese and Korean tea bowls and Japanese stoneware water jars and wooden vessels; part of the exhibition space recreates a Japanese tea room.

Florida

Hand Art Center, Stetson University, Deland □ "Oscar Bluemner: The Language of Trees" (May 5) Curator Robert Favis, inspired by the designation of the campus as "Tree Campus USA," presents a reflection of this artist's intense identification with nature, which assumes a human character.

NSU Museum of Art, Nova Southeastern University, Fort Lauderdale □ "Spirit of Cobra" (May 18) The first of three exhibitions focusing on the European avant-garde Cobra movement: after WWII, artists from Copenhagen, Brussels, and Amsterdam came together to express spontaneity, experimentation, socialism, and optimism; on display are paintings, watercolors, sculpture, and mixed media works drawn from the NSU Museum of Art and the Cobra Museum of Modern Art, its collaborator, in the Netherlands. □ "William Glackens" (June 1) Works from the mid-1890s to the late 1930s spanning his entire career; the exhibition is organized in collaboration with the **Parrish Art Museum** (NY) and the

Barnes Foundation (PA). □ Through May 17: "Zachary Fabri: Forget me not, as my tether is clipped" Four videos, scattered through the museum, that explore the movement and politics of the body, using humor to entice engagement with the work; "The Movement: Bob Adelman and Civil Rights Era Photography" Revisit the years of struggle through images that resound in memory: the Freedom Rides; the 1963 Birmingham demonstrations; the

1963 March on Washington; voter registration drives; the 1965 Selma-to-Montgomery March; and Martin Luther King, Jr. funeral.

Frost Art Museum, Florida International University, Miami □ “Our America: The Latino Presence in American Art” (June 22) Gleaned entirely from the Smithsonian American Art Museum’s collection of Latino art, these modern and contemporary works explore how Latino artists shaped the artistic movements of their day and recalibrated key themes in American art and culture; in every medium and in a variety of artistic styles and movements they deal with the civil rights movement, bicultural experiences, American history and popular culture, expansionism, migration, and settlement.

Orlando Museum of Art □ “Rembrandt, Rubens, Gainsborough and the Golden Age of Painting in Europe from the Speed Art Museum, Louisville, Kentucky” (May 25) Rembrandt, Rubens, Van Dyck, Steen, van Ruisdael, Hogarth, and Gainsborough among many others, all of whom reflected the changes sweeping Europe between 1600 and 1800.

Museum of Fine Arts, St. Petersburg □ “New Mexico and the Arts of Enchantment: The Raymond James Financial Collection” (May 11) Artworks that range from pre-Hispanic pottery to 21st-century paintings and sculpture.

Tampa Museum of Art □ “Graphicstudio: Uncommon Practice at USF” (May 18) Comprehensive showing of works from Graphicstudio, the print workshop on the campus of the University of South Florida, which hosted some of the best known artists of the 20th century—Rauschenberg, Rosenquist, Ruscha, Bourgeois, Dine, and others.

Vero Beach Museum of Art □ “Stephen Lawson: Images of Time” (May 14) Sectioned panoramas photographed over varying periods of time; images are composed of hundreds of

separate slices of reality, each captured at a different moment in time. □ “Dale Kennington: Mythologies” (May 4) Two series of wood folding screens titled “Contemporary Mythologies” and “Subjective Mythologies,” each combining representational illusion with emotion. □ “Picturing America: Signature Works from the Westmoreland Museum of American Art” (May 25) Portraits, still lifes, landscapes, and narrative paintings, from colonial times to the mid-20th century—virtually, a survey of American art.

Cornell Fine Arts Museum, Rollins College, Winter Park □ “Glimpses into the Golden Age” (May 11) 17th- and 18th-century works that illustrate the changes taking place in Europe; this exhibition runs simultaneously with the show at the **Orlando Museum of Art** (FL).

Georgia

Georgia Museum of Art, University of Georgia, Athens □ “Strata #4” (June 15) A multichannel immersive video installation commissioned by the Palais de Beaux Arts in Lille; the subject of the installation by Quayola is a series of iconic pieces from the museum’s Flemish collection, focusing on Rubens’ and Van Dyck’s grand altarpieces.



Zachary Fabri, Still from *Forget me not, as my tether is clipped*, 2012. In “Zachary Fabri,” Museum of Art, Nova Southeastern University, FL

writing from southeastern Nigeria) morphed into broader explorations of drawing as writing and new works of collage, digital printing, and large-scale drawings; “Mandala Flea Market Mutants” Japanese artist’s installation of ceramic hybrid objects, cast from items found in urban markets, that transform the gallery space into a Japanese market-like area of vending booths. □ “Art as Provocation” (May 4) From the permanent collection: works that confront inequities of race, gender, or sexual orientation; protest military conflict; criticize class disparity.

Iowa

Cedar Rapids Museum of Art □ “Conger Metcalf” (May 11) A native son whose style was influenced by the Renaissance masters, painting with thin translucent washes of oil pigment on various surfaces. □ “Papier Français: French Works on Paper” (May 25) Prints, drawings, and watercolors from France through the past four hundred years: Jaques Callot (17th), Fragonard (18th), Picasso, Braque (20th), and many others.

Kentucky

Art Museum, University of Kentucky, Lexington □ “Wide Angle: American Photographs” (Apr. 27) From the collection: the greats and near greats, from Walker Evans to Carrie Mae Weems.

Louisiana

National WWII Museum, New Orleans □ “Monuments Men” (ongoing) A new gallery dedicated to the men and women who saved cultural treasures from Nazi destruction—“the greatest treasure hunt in history.”

Maine

Portland Museum of Art □ “Preserving Creative Spaces: The Historic Artists’ Homes and Studios Program” (June 1) Marking the opening of the Winslow Homer studio, this documentary installation illuminates the National Trust for Historic Preservation program, a consortium of institutions committed to the conservation, interpretation, and public accessibility of artists’ homes and workspaces; find here information about the consortium as well as photographs of the nearly 40 members’ sites.



Christopher Payne, *Piano Rims in Conditioning Room, Steinway & Sons Piano Factory, Astoria, New York*, 2011. In “Inside Steinway,” Kalamazoo Institute of Arts, MI

Illinois

Northern Illinois University Art Museum, DeKalb □ “Hoarding, Amassing and Excess” (May 23) Exploring the psychological, sociological, and artistic impulse for accumulating, collecting, and excessive mark making.

Krannert Art Museum, University of Illinois, Urbana-Champaign □ Through July 27: “Auto-Graphics: Recent Drawings by Victor Ekpuk” Nigerian-born artist whose interest in *nsibidi* (ideographic

Maryland

Academy Art Museum, Easton □ Through May 4: “Linn Meyers: Blue Study” Densely configured compositions created by the repeated laying down of strokes of acrylic ink; “East Meets West: Contemporary Japanese Prints from the UMUC [University of Maryland University Collection] Collection” An assemblage of prints composed of gifts from faculty and friends over many years; “Katja Oxman: Aquatint Etching” Multi-plate etchings of the artist’s treasured objects arrayed on ornately patterned Oriental rugs. □ “The Art of Greg Mort: Selections from the Hickman Bequest II” Self-taught artist takes his watercolors, oils, and pastels onto the rural and coastal trails of Maryland to reproduce his vision of them

Washington County Museum of Fine Arts, Hagerstown □ “For Us the Living—The Civil War Art of Mort Künstler” (June 15) A contemporary artist maintains the memory of the Civil War through his art. □ “Valley Art Association: Small Works” (Apr. 27) Works by members of the association, formed in 1938.

Massachusetts

Fuller Craft Museum, Brockton □ “Machines and Mechanizations: Explorations in Contemporary Kinetic Sculpture” (June 1) Movement as an integral part of the design of a sculpture: contemporary artists explore motion and sound through motor-driven and hand-powered objects. □ “The Stories We Tell: Works by Tommy Simpson, Michelle Holzapfel and Binh Pho” (June 15) Multi-media showing of furniture, vessels, sculpture, reliefs, ceramics, and textile designs, all with nature, history, and/or whimsy at their core.

Cahoon Museum of American Art, Mashpee □ “Retrospective of Richard Sparre’s Work” (June 8) □ “Cahoon in Bloom” (May 15-18) □ “The Lure of the Fish” (June 10-July 20) The use of fish in a selection of paintings, photographs, and sculptures.

Mount Holyoke College Art Museum, South Hadley □ “El Anatsui: New Worlds” (June 8) Wall-mounted large-scale sculptures constructed by joining the bands and caps of liquor bottles into broad expanses of a flexible whole; implied by these constructions is the dark history of European traders who introduced to the continent the bottled liquor and rum that figured in the slave trade between Africa and the Americas.

Rose Art Museum, Brandeis University, Waltham □ Through June 8: “Chris Burden:

The Master Builder” Small-scale Erector-set bridges, modeled from bridges imagined and actual, combining technical sophistication and childlike imagination with subtle social commentary; “Mika Rottenberg: Bowls Balls Souls Holes” Video installation, both sculptural and moving image; “The Matter that Surrounds us: Wols and Charline Von Heyl” Beginning a new series, Rose Projects, that will focus on artists



Akiyama Iwan, *Owl*, 1977. Woodblock. In “East Meets West,” Academy Art Museum, MD

in search of different models, this exhibition pairs mid-century German artist Wols with new paintings by contemporary von Heyl; “Collection in Focus: The Threshold of Recognition” Counterpoint between a recent Post-Cubist work and iconic paintings by Fernand Leger and Juan Gris from the permanent collection.

Davis Museum, Wellesley College, Wellesley □ Through July 20: “Tony Matelli: New Gravity” Selected works focusing on the artist’s reversal of physical laws, an upending of perspective; “Read My Pins: The Madeleine Albright Collection” Jewelry worn by her to communicate a message or a mood during her diplomatic missions; “Like a Great Roman Ruin: The College Hall and Anne Whitney at 100.” Art and life in College Hall from the founding of the college in 1870, to the great fire that decimated the building and its contents in 1914, to the fundraising and rebuilding efforts that followed; “Guido van der Werve: Nummer veertien, home” Film documenting

the territory covered by Chopin’s sister who carried her brother’s heart back from Paris to their homeland, Poland, for burial there. □ “Figment of the Past: Venetian Works on Paper from the Davis” (May 4) Satisfying the burgeoning number of 18th-century travelers’ on the Grand Tour, artists found an eager market for their images. □ “Glass Heart (bells for Sylvia Plath)” (June 8) Glass bell jars fitted with microphones and LED lights, triggered by touch, give off sound samples of music, the piece inspired by Plath’s poetry

Michigan

University of Michigan Museum of Art, Ann Arbor □ “Doris Duke’s Shangri La: Architecture, Landscape, and Islamic Art” (May 4) Duke’s five-acre Honolulu estate and its collections: photographs, drawings, and a newly created architectural model. □ “An Eye on the Empire: Photographs of Colonial India and Egypt” (June 29) Photography in the 19th century brought an exotic world home to an eager audience in Victorian England, and its commercial potential sent numerous professional photographers to both India and Egypt, shaping the colonial conceptions of these lands; today they provide a record of an earlier time.

Kalamazoo Institute of Arts □ “Inside Steinway: Photographs by Christopher Payne” (May 25) The Steinway and Sons piano factory: the manufacturing process and the company’s deeply committed craftsmen. □ “Environmental Impact” (May 4) The unintentional consequences of environmental exploitation and neglect.

Marshall M. Fredericks Sculpture Museum, Saginaw Valley State University, University Center □ “The Presidents’ Photographer: Fifty Years Inside the Oval Office” (May 24) Familiar and not, these images document singular moments in our presidential history.

Minnesota

Walker Art Center, Minneapolis □ “An Album: Cinémathèque Tangier” (May 18) Films, videos, sculptures, paintings, movie posters, and ephemera explore Tangier film history and that of Moroccan artist Yto Barrada. □ “Jim Hodges: Give More Than You Take” (May 11) Survey of photography, drawing, works on paper, and several room-sized installations. □ “Hopper Drawing: A Painter’s Process” (June 22) A first exhibition to focus on the drawings in addition to archival research into the buildings, spaces, and urban environments that inspired his work.



Edward Hopper, *Study for Office at Night*, 1940. Fabricated chalk and graphite pencil on paper. In "Hopper Drawing," Whitney Museum of American Art, NY

Goldstein Museum of Design, University of Minnesota, St. Paul □ "Danish Modern: Design for Living" (July 27) The Danish aesthetic, rooted in the country's wood-working traditions: unornamented curvilinear shapes and moderate scale.

Missouri

Springfield Art Museum □ "Classic Images: Photographs by Ansel Adams" (May 11) A "Museum Set" consisting of landscapes, close-up images in nature, portraits, and architectural subjects, all personally printed for his daughter.

Montana

Missoula Art Museum □ "Jill Brody: Hidden in Plain Sight" (May 11) Photographs born out of Montana's rural environment, especially in Hutterite colonies in Liberty County where Brody spent four years recording vignettes of everyday life. □ "Patricia Thornton: Misfits, Monsters, and Pretty Things—Daydreams and Dalliances" (June 15) Visual language that looks like poetry: quirky collections of images, patterns, symbols, and colors—all mediums included. □ "Under Pressure: Contemporary Prints from the Collections of Jordan D. Schnitzer and His Family Foundation" (June 1) Selection of works from a massive assemblage of post WWII prints, including the likes of Rauschenberg and Jasper Johns as well as Damien Hirst and Radcliffe Bailey, among 100 others. □ "Daren Goulet: *Debwe*" (June 1) Flat paper weavings and star quilts created recently; in the Ojibwe language *Debwe* is translated as "to speak to reality."

Nevada

Nevada Museum of Art, Reno □ "Realm of the Commonplace: Paintings by Patricia Chidlaw" (June 8) Realist who homes in on urban landscapes, neon-lit motels, junkyards, laundromats, train stations, rubble, and ruins. □ "Phyllis Shafer: I only went out for a walk..." (May 11) Landscapes worked in plein air in the Sierra Nevada.

New Jersey

Princeton University Art Museum, Princeton □ "Italian Master Drawings from the Princeton University Art Museum" (May 11) An examination of Italian draftsmanship: works by Luca Cambiaso, Guercino, Tiepolo, Carpaccio, Michelangelo, and Modigliani, as well as more than 90 rarely seen highlights. □ "Edvard Munch: Symbolism in Print: Masterworks from the Museum of Modern Art, New York" (June 8) A wide array of printmaking techniques demonstrating Munch's innovative creative process and unique artistic vision; renowned as a Symbolist painter, Munch is also considered among the greatest printmakers of the modern period, employing printmaking techniques to distill his complex imagery into universal signs.

Zimmerli Art Museum, Rutgers University, New Brunswick □ "Striking Resemblance: The Changing Art of Portraiture" (July 13) An exploration of portraiture in painting, photography, sculpture, print, film, and video from 1800 to the present. □ "Meiji Photographs: A Historic Friendship Between Japan and Rutgers" (the 4th Sunday of every month ending on July 31) Albumen prints taken from 1868-1912, the beginning of the modern era in Japan.

New York

Wellin Museum of Art, Hamilton College, Clinton □ "In Context: The Portrait in Contemporary Photographic Practice" (July 27) Conceptual strategies shape the images by balancing the aesthetic with the political. □ "Refocusing the Lens: Prantal K. Patel's Photographs of Women at Work in Ahmedabad" (Apr. 15) A complex portrait of labor, recorded for a women's social reform organization in Ahmedabad.

Hofstra University Museum, Hempstead □ "David Jacobs: Sight and Sound" (Apr. 27) Sculpture dating from 1959 to 1987 by this Long Island-based artist; some pieces use principles of physics and engineering to create sound.

Katonah Museum of Art □ "Jasper Johns & John Lund: Masters in the Print Studio" (June 15) The first exhibition to focus on the collaboration between Johns and his master printer: in 1983 Lund became integral to Johns's print-making process as the sole printer to work on the intaglio prints; in 1996 Lund established a private print studio and became Johns's on-site printer.

Drawing Center, New York City □ Through June 15: "Lebbeus Woods: Architect" An oeuvre of drawings, mostly pencil on paper, that represents shifts and cycles in the built environment and shows how built forms impact both individuals and society; "Len Lye: Motion Sketch" Abstract drawings and works in other media that attempt to depict the movement of subjects.

Grey Art Gallery, New York University, New York City □ "Energy that is All Around/Mission School" (July 12) Works by artists who launched their careers in a gritty San Francisco neighborhood in the early 1990s; paintings, drawings, sculptures, and installations alongside more recent works.

Guggenheim Museum □ "Italian Futurism, 1909-44" (May 14) Major multidisciplinary exhibition examines the historical sweep of the movement, conveying the countless artistic languages employed during this 35-year period. □ "Carrie Mae Weems: Three Decades of Photography and Video" (May 14) Survey showing the broad range of subject matter of interest to this socially motivated artist, acclaimed as the most eloquent interpreter of the African American experience.

Jewish Museum □ "Other Primary Structures" (May 18) Sculpture by artists from Latin America, Asia, Africa, the Middle East, and Eastern Europe; a recall of the museum's 1966 exhibit "Primary Structures," which introduced Minimalism and its practitioners to the public; this time the exhibition is on view in two parts: "Others 1" (May 18) examines work created between 1960 and 1967 while "Others 2" (May 25-Aug. 3) presents work created between 1967 and 1970.

Mishkin Gallery, Baruch College, New York City □ “Ray Johnson: Colleges of Art, Poetry, Music, and Film” (May 7) An early proponent of pop, conceptual, performance, and mail art, but an opponent of the Abstract Expressionists when they came on the scene

Morgan Library and Museum, New York City □ Through May 11: “Visions and Nightmares: Four Centuries of Spanish Drawings” The shifting roles and attitudes toward drawing in Spain through the 16th and 19th centuries, and the impact of the Catholic Church and the Inquisition on Spanish artists: on display are works by Ribera, Murillo, and Goya among many less familiar artists; “Medium as Muse: Woodcuts and the Modern Book” A survey of illustrated publications from 1860 to WWII, relating them to their precursors from medieval and Renaissance book designs. □ “A Collective Invention: Photographs at Play” (May 18) First exhibition by the museum’s new department of photography showing an eclectic selection from folk art to Conceptual art, from astronomy to law enforcement; the exhibition explores connections between photographs that may at first look unrelated.

Museum of Arts and Design, New York City □ “Out of Hand: Materializing the Postdigital” (June 1) A look at the many areas of 21st-century creativity made possible by advanced methods of computer-assisted production (digital fabrication) such as 3D printing, CNC (computer-numerically-controlled) machining, and digital knitting.

Museum of Modern Art, New York City □ “Frank Lloyd Wright and the City: Density vs. Dispersal” (June 1) An examination of Wright’s thinking about the growing American city in the 1920s and 1930s—the urbanization of the American landscape—through drawings, films and architectural models, among which is the 12’ x 12’ model, “Broadacre City.” □ “Gauguin: Metamorphoses” (June 8) The first major exhibition to focus on Gauguin’s rare prints and transfer drawings and their relationship to his paintings and sculptures; here one can see his experiments with a range of mediums, from radically “primitive” woodcuts to jewel-like watercolor monotypes and large, evocative transfer drawings. □ “Robert Heinecken: Object Matter” (June 22) A “paraphotographer”: work that stands “beside” or “beyond” traditional ideas of photography—working across multiple mediums, including photography, sculpture, printmaking, and collage, culling images from newspapers, magazines, pornography, and television to create collages, photograms, darkroom experiments, and rephotography. □ At **PS1**: “Maria Lassnig” (May 25) Paintings that focus on this



Carrie Mae Weems, *A Broad and Expansive Sky—Ancient Rome (from Roaming)*, 2006. Chromogenic print. In “Carrie Mae Weems,” Guggenheim Museum, NY

artist’s ways of representing her internal world, as opposed to pictures depicting her body from the outside world’s point of view.

Neue Galerie, New York City □ Through June 30: “Degenerate Art: The Attack on Modern Art in Nazi Germany, 1937” (June 30) Paintings and sculptures, works on paper, posters, photographs, and other memorabilia commemorating the attack on modern art by the Nazi regime; one segment of the exhibition contrasts the so-called “degenerate art” with officially sanctioned art, including works shown at the 1937 “Great German Art Exhibition.” The term “degenerate” was used as part of a campaign against modern art; many of these works were seized from museums and private collections, and following their three-year tour of Germany and Austria, many were sold, lost, or presumed destroyed. A recent discovery in Munich of a trove of these maligned works has attracted considerable attention; “Posters of the Vienna Secession, 1898-1918” Secessionist artists’ association, presided over by Gustav Klimt, inspired by the Wagnerian concept of *Gesamtkunstwerk*, or total work of art, displaying both fine and decorative arts in their show.



Alejandro Puente, *Estructura*, 1966. Wood and paint on canvas. In “Other Primary Structures,” Jewish Museum, NY

New Museum, New York City □ May 7-June 22: “Ragnar Kjartansson” Performance and video piece, “Take Me Here by the Dishwasher—Memorial for a Marriage,” in which guitarists continuously play for the duration of the exhibition; “Roberto Cuoghi” A selection of recent work including a sound piece—an imagined ancient Assyrian lament from 612 B.C.; “Camille Henrot” A combination of anthropological and current cultural fragments.

New-York Historical Society, New York City □ “Bill Cunningham: Façades” (June 15) A photographer’s 8-year project documenting the architectural riches and fashion history of New York City beginning in 1968: models in period clothing posed at historic New York settings. □ “Audubon’s Aviary: Parts Unknown (Part II of The Complete Flock)” (May 26) The second of three exhibitions exploring the evolution of Audubon’s watercolors in the order in which they were engraved; mostly water birds. □ “The Black Fives” (July 20) The pioneering history of the big city African American basketball teams that played from the early 1900s through 1950 when teams became integrated.

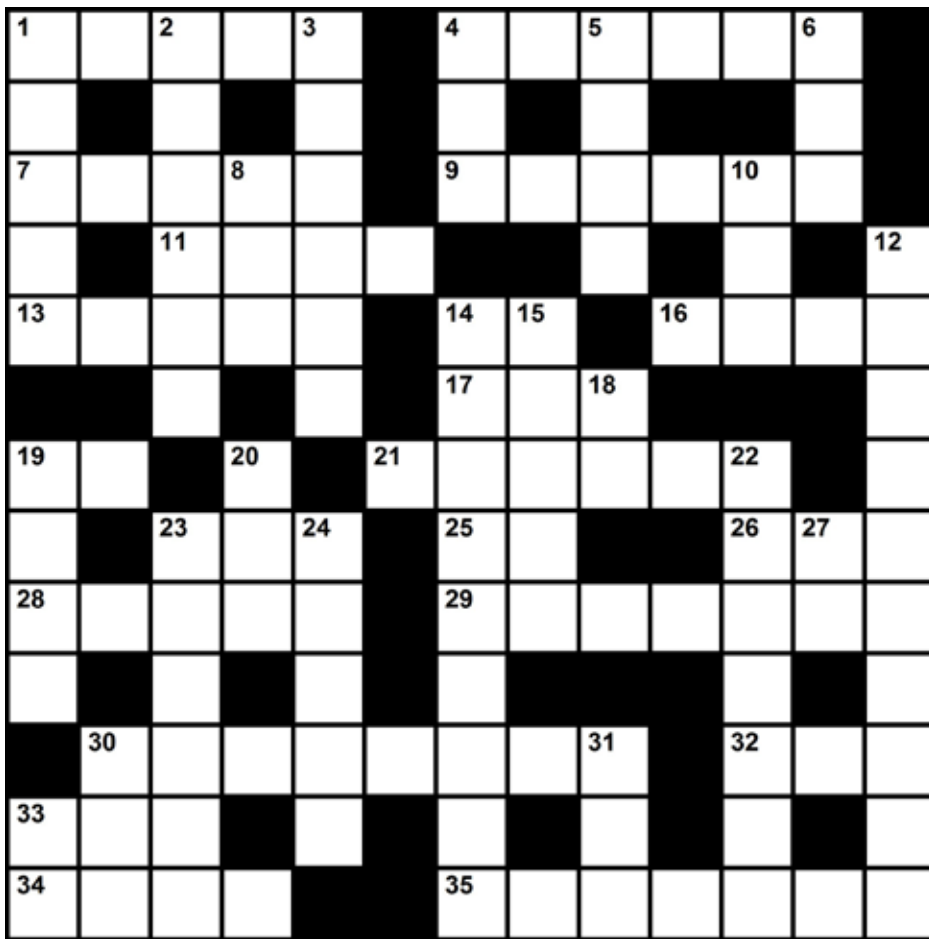
New York Public Library, New York City □ At the **Library for the Performing Arts**: “Ladies and Gentlemen...The Beatles!” (May 10) Multimedia exhibition marks the 50th anniversary of the band’s arrival in the United States—and the launch of “Beatlemania”; Beatles memorabilia, records, and photographs. □ At the **Schomburg Center for Research in Black Culture**: “Funky Turns 40: Black Character Revolution” (June 14) Following the era of racial stereotypes on animated films came the late 60s when cartoons began to portray black characters positively: their impact on young Americans.

Whitney Museum of American Art, New York City □ “2014 Whitney Biennial” (May 25) Three curators from outside the museum (MoMA in NY, Institute of Contemporary Art in PA, and School of the Art Institute of Chicago in IL) present their own takes on art in the 21st century in the United States; the last biennial to take place in the Madison Avenue location before the move downtown to its new building in 2015.

Hudson Valley Center for Contemporary Art, Peekskill □ “Art at the Core: The Intersection of Visual Art, Performance & Technology” (July 27) An eclectic selection of works that utilize traditional materials as well as new technologies.

Loeb Art Center, Vassar College, Poughkeepsie □ “Mastering Light: From the Natural to

CROSSWORD by Myles Mellor (answers on next page)



Across

1. "Thing poems" writer
4. Museum critique
7. Painter of "After the Bath IV"
9. "The Aleph" writer
11. Renaissance and baroque
13. French city renowned for Art Nouveau
14. Jean-Paul Sartre word?
16. Hugo Ball was part of this movement
17. Andy Warhol subject
19. ___ Bierstadt (named after the landscape painter)
21. Last name of a writer who was sculpted by Rodin
23. Schoenberg's land, abbr.
25. Oriental game
26. Subject of "Dallas Buyers Club"
28. Painter of "The Japanese Footbridge"
29. "The Figure 5" painter, Robert
30. Increasingly popular venues for marketing paintings and sculptures
32. Summer month, abbr.
33. Compass direction
34. "___ at Kanda Myojin Shrine" by Hiroshige
35. Heliocentric champion

Down

1. Camille Claudel was his lover
2. Story handed down by tradition
3. Anne Dillard's "Total Eclipse" and John McPhee's "The Search for Marvin Gardens"
4. Unforeseen obstacle
5. 1990 Act protecting the rights of visual artists
6. NJ artist whose work is often displayed at the ZieherSmith gallery, ___ Lang
8. Rainbow's shape
10. Greek letter
12. Last name of a mannerist painter
14. Dreaming
15. Art exhibition of the Academie des Beaux-Arts in Paris
18. Emerald city wizard
19. N.Y.C. cultural center
20. Peach or tangerine
22. "White Crucifixion" painter
23. First name of the painter of "Christina's World"
24. Rigidly formal
27. Fashionable
30. Literary collection
31. City with an arch, abbr.
33. Fargo's state

the Artificial" (June 29) A selection of paintings, watercolors, drawings, prints, and photographs that explore European and American artists' engagement with lighting: natural daylight, moonlight, lamplight, and more. □ "Deluge" (July 20) Two site-specific, large-scale fabric installations that depict a waterfall on one wall and a canopy of foliage on the other.

Parrish Art Museum, Water Mill □ "Jennifer Bartlett: History of the Universe—Works 1970-2011" (July 13) A survey of works that shows the radical thematic and stylistic innovations that have impacted American artists over the last three decades.

North Carolina

Mint Museum, Charlotte □ "Bearing Witness: The New York Photo League and Sonia Handelman Meyer" (June 29) Works that expanded the field of photography into areas of social justice and humanism, not seen before, and condemned during the McCarthy era as subversive; the league was disbanded in 1951 as a result. □ "Women of Vision: National Geographic Photographers on Assignment" (July 20) Award-winning photographers' show far-flung cultures, conceptual topics, and images of social issues. □ "Dior, Balmain, Saint Laurent: Elegance and Ease" (May 25) Dior's "New Look," Balmain's simple silhouettes, Saint Laurent's ready-to-wear designs and tuxedo suits.

Gregg Museum of Art & Design, Raleigh □ "Remnants of the Floating World: Japanese Art from the Permanent Collection" (May 23) Japanese ceramics, textiles, 19th-century woodblock prints from the permanent collection, gathered together to celebrate the future site of the Gregg Museum at the historic Chancellor's Residence in Pullen Park.

Ohio

Contemporary Art Center, Cincinnati □ "Michael Sailstorfer: Every piece is a new problem" (June 29) Installations that take possession of the entire museum building—a "collective reimagining of our surround."

Kennedy Museum of Art, Ohio University, Athens □ "Improvisations: Jazz Photographs by Herman Leonard" (May 4) Prints featuring the jazz scene in New York and Paris and its leading figures such as Miles Davis,



Isamu Noguchi. *Mother and Child* (detail), 1930. Ink on paper. In "Isamu Noguchi and Qi Baishi," Seattle Art Museum, WA

James Moody, Billie Holiday, Sarah Vaughan, and Chet Baker. □ “Honey for the Heart” (May 31) A selection of puppet heads from the Honey for the Heart annual collaborative project which invites Ohio University students and Athens community residents to make larger-than-life puppets from recycled materials. □ “The Arts of Africa” (June 1) 20th-century masks representing regions from West and Central Africa—Nigeria, Mali, Democratic Republic of Congo, and Angola—from the museum’s permanent collection.

Oklahoma

Price Tower Arts Center, Bartlesville □ “Bauhaus twenty-21: An Ongoing Legacy—Photographs by Gordon Watkinson” (May 4) Images of iconic structures built during the Bauhaus era prior to 1933 in dialogue with images of buildings created by contemporary architects, shedding light on the influence and relevance of Bauhaus design in today’s society with its concern for prefabricated housing for affordability and sustainability (“greenness”).

Fred Jones Jr. Museum of Art, University of Oklahoma, Norman □ “Allan Houser Drawings: The Centennial Exhibition” (May 18) Born Allan Capron Haozous, Houser is an award-winning Chiricahua Apache whose drawings range from dancers and musicians to mounted hunters and warriors, to Southwestern landscapes, portraits, and genre scenes of Native life; many have never been exhibited or published. □ “Our People, Our Land, Our Images” (May 25) Photographers from North and South America, the Middle East, and New Zealand show their own cultures through their photographs.

Pennsylvania

Lehigh University Art Galleries, Bethlehem □ Through May 25: “William Kentridge: Anything Is Possible” Continuously screened documentary by this South African artist; “Stirring Song Sung Heroic: African Americans from Slavery to Freedom, 1619-1865” Images that document unheralded places in the New World where Americans determined the meaning of freedom, presented across three series of B/W gelatin silver and carbon prints. □ “Theo Anderson: Complexity” (May 23) Photographs explore two



buildings on the campus for their structure and form over a nine-day period. □ “Larry Rivers: The Boston Massacre” (May 24) Printmaking from the gallery’s teaching collection.

Berman Museum of Art, Ursinus College, Collegeville □ “Diary of the One Swelling Sea” (May 16) The results of a collaboration between a poet, a visual artist, and a composer: works that speak to each other, while challenging the traditional forms of their individual genres.

Michener Art Museum, Doylestown □ “Paul Evans: Crossing Boundaries and Crafting Modernism” (June 1) Retrospective: early metalwork and jewelry, collaborative pieces made with Phillip Lloyd Powell during the 1950s and 60s, studio work, sculptures, and pieces produced for Directional Furniture Company.

Philadelphia History Museum □ “Gifts that Gleam: Stories in Silver” (June 30) From the permanent collection, displayed in the Made in Philadelphia gallery, historic silver pieces awarded to recognize achievement, mark important events, and express admiration for individuals and deeds.

Mattress Factory, Pittsburgh □ “Screenings” (May 23) Four sequential installations of spontaneous film sketches: each artist is invited to create a new work, a quick and gestural “sketch” prefer-

ably outside his/her normal way of working, for the factory’s lobby gallery.

Palmer Museum of Art, Pennsylvania State University, University Park □ Through May 11: “Surveying Judy Chicago: Five Decades” Survey reveals the breadth of output from the feminist artist from the late 1960s to the present: the early abstractions giving way to figuration in the years following *The Dinner Party*; “Forging Alliances” Postwar *mingei* ceramics and mid-20th-century woodblock prints, all created in a national effort to globalize a culture of modernism cum traditional Japanese culture. □ “British Watercolors from the Permanent Collection” (May 4) The Golden Age of British watercolors—from 1750 to 1850—the time when the availability of portable cakes of water soluble pigment led to a swiftly growing rival to oil painting,

Tennessee

Knoxville Museum of Art □ “Sight and Feeling: Photographs by Ansel Adams” (May 4) Intuitive and emotional responses to landscape, featuring the product of his only visit to the Great Smoky Mountains National Park in Tennessee.

Frist Center for the Visual Arts, Nashville □ Through May 11: “Looking East: Western Artists and the Allure of Japan” Works and objects by Japanese artists set alongside those of some Western luminaries such as Cassatt, Degas, La Farge, Monet, Munch, Stieglitz, van Gogh, Wright, and others—all showing direct connections to Japanese art in the late 19th and early 20th centuries; “Lain York: Selections from the National Gallery” Recent works inspired by 18th- and 19th-century



Felix Gonzalez-Torres, *Untitled*, 1994. In “do it,” Utah Museum of Contemporary Art, UT

texts, political cartoons, and engravings reconstructing often ambiguous information from the past in order to consider the political and social forces of our own time; “Frank Lloyd Wright: Building the Imperial Hotel” How a single Western architect approached the melding of Japanese and Western aesthetics to create a hotel that was intended to symbolize both cultural exchange and Japan’s modernity. □ Through June 8: “Steve Mumford’s War Journals, 2003-2013” From war zones in Iraq and Afghanistan to Guantanamo Bay Naval Base, watercolors, sketches, and paintings that document the experience of American troops, civilians, and prisoners; “Goya: The Disasters of War” Aquatint etchings that depict the horrors of the Peninsular War of 1808-14 between Spain and France under Napoleon Bonaparte

Fine Arts Gallery, Vanderbilt University, Nashville □ Through June 5: “History’s Shadow: German Art and the Formulation of National Identity” Works that review the role of history in shaping German art, and how, in view of German policies and WWII, the outside world views that art, from representational to abstract; “Farandole—An Elegy in Art

and Poetry” A poet and an artist, in the post-1950s, created a portfolio consisting of aggressive abstract lithographs and a poem, which together present a meditation on death and the persecuted.

Texas

Nasher Sculpture Center, Dallas □ “David Bates, A Retrospective Exhibition” (May 11) Nasher is joined by the **Modern Art Museum of Fort Worth** to present this exhibition: emphasis is on sculpture and works on paper at the Nasher and on painting in Fort Worth. □ “Sightings: Bettina Pousttchi” (July 13) Site-specific installation: photography on a scale that relates it to architecture.

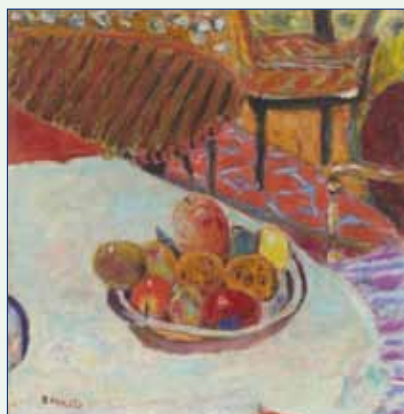
Utah

Brigham Young University Museum of Art, Provo □ “Timothy O’Sullivan: The King Survey Photographs” (May 26) Images of mining operations, barren landscapes, and geological formations taken for the King Survey, a 19th-century gathering of information about the undeveloped territory west of the Missouri River. □ “Simpler, Brighter, Stronger: Early Modernism and Southwestern American Art” (July 26) Works inspired by early European modern-

ists Monet, Cézanne, van Gogh, Matisse, and Picasso: simplified, distilled views of the landscape; bright sun-lit canvases; and rhythmic lines, dynamic forms, and exaggerated hues.

Utah Museum of Contemporary Art, Salt Lake City □ “do it” (May 31) Instructional works that show the nuances in various interpretations of written instructions by renowned artists.

Utah Museum of Fine Arts, University of Utah, Salt Lake City □ Through May 4: “Great Salt Lake Landscapes” High definition videos filmed from helicopters by the Center for Land Use Interpretation function as portraits of land use and show huge areas of land affected by humans: magical shorelines and glimmering waters, factories, and brightly colored salt concentration ponds; “Tacita Dean: JG” Film, shot in the desert, at the Great Salt Lake, and in the city zoo, highlights the interplay between science fiction and reality. □ “The Savage Poem Around Me: Alfred Lambourne’s Great Salt Lake” (June 15) The paintings, sketches, poetry and other writings of an artist obsessed with the landscape of the “inland sea”—the Great Salt Lake.



Clockwise from top: Paul Cézanne, *L'Estaque*, 1883–1885; Paul Gauguin, *The Seed of Arooi*, 1892; Henri de Toulouse-Lautrec, *M. de Lauradour*, 1897; André Derain, *The Seine at Chatou*, 1906; Henri Rousseau, *Flowers in a Vase*, 1910; Pierre Bonnard, *Still Life (Table with Bowl of Fruit)*, 1939; Henri Matisse, *Seated Woman With a Vase of Amaryllis*, 1941.

In “The William S. Paley Collection: A Taste for Modernism,” Crystal Bridges Museum of American Art, AR



Gian Lorenzo Bernini. *Seated Male Nude*, c. 1618-24. Red chalk, heightened with white, on buff laid paper. In "500 Years of Italian Master Drawings," Princeton University Art Museum, NJ

Prints by Matt Mullican" (June 29) Screen prints and etchings based on 20 years of notebooks by this early member of the "Pictures Generation" of the 1970s and 80s. □ "No Eye Flowers: Paintings, Calligraphy, and Ceramics by Stephen Ad-diss" (May 30) East Asian-style ink painting and calligraphy: paintings, scrolls, and wood-fired ceramics. □ "The Presidents' Photographer: Works from the Virginia Museum of Fine Arts" (Apr. 27) Renoir, Morisot, Repin, and Soudeikine, among others reflecting the aesthetic choices made by artists from each country.

Washington

Frye Art Museum, Seattle □ Through May 25: "Isamu Noguchi and Qi Baishi: Beijing 1930" Drawings, ink paintings, calligraphic works, and sculptures from the University of Michigan Museum of Art, created during the six months that Noguchi spent in Beijing studying ink painting under the great exponent of the medium Qi Baishi; "Mark Tobey and Teng Baiye: Seattle/Shanghai"

An exploration of the artistic and intellectual exchanges between Chinese Teng and American contemporary Tobey, whose friendship and influence resulted in Tobey's seminal "white writing" paintings.

Henry Art Gallery, Seattle □ "Katinka Bock" (May 4) Recent sculptural installation of clay and found materials. □ "The Brink: Anne Fenton" (June 15) Work by the 2013 recipient of the Brink Award, which recognizes artists from Washington, Oregon, or British Columbia, who are under 35 years of age and "on the brink" of a professional career. □ "Parallel Practices: Joan Jonas & Gina Pane" (June 8) Through selections of sculpture, photography, video, drawing, installation, and life arts, the exhibition celebrates the shared and complementary aspects of how artists' work. □ "Danny Lyon: The Bikeriders" (May 4) Photographic essay of the bike-riding generation and culture of the 1960s, taken by Lyon, who joined the Chicago Outlaw

Motorcycle Club, and photographed his fellow Hell's Angels while traveling with them.

Jundt Art Museum, Gonzaga University, Spokane □ "Legacy of the Kiln: The Works of Terry Gieber and His Former Students" (June 7) A display of ceramics celebrates Gieber's 31 years at Gonzaga University .

Wing Luke Museum of the Asian Pacific American Experience, Seattle □ "New Years All Year Round" (June 22) An interactive exhibit featuring Laotian, Chinese, and Polynesian New Year traditions.

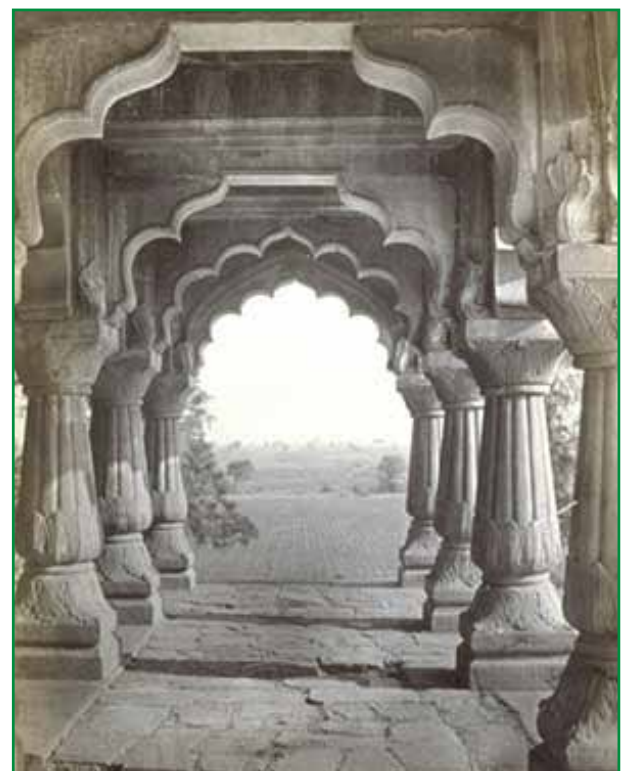
Wisconsin

Charles Allis Art Museum, Milwaukee □ "Forward 2014: A Survey of Wisconsin Art Now" (June 29) Biennial juried exhibition showcasing the work of Wisconsin artists.

Villa Terrace Decorative Arts Museum, Milwaukee □ "Species & Specimens" (May 25) Graduates of the University of Wisconsin Milwaukee ceramics program strut their stuff.

Woodson Art Museum, Wausau □ Through June 15: "ReDress: Upcycled Style by Nancy Judd" Couture fashion from rubbish, raising consciousness of conservation and consumer awareness; "Salvage and Selvage: Artwork by the Fiber Artists Coalition" Unexpected objects incorporated into colorful textiles; "Nature Composed: The Insect Artistry of Jennifer Angus" Patterns of pinned insects suggest Victorian designs and textiles. □

Francis Frith, *Musjid, Boorapore—From Frith Series, 1822-1899*. Albumin print. In "An Eye on the Empire," University of Michigan Museum of Art, MI



Virginia

Fralin Museum of Art, University of Virginia, Charlottesville □ "Joseph Cornell and Surrealism" (June 8) Works by the American pioneer of collage, montage, and assemblage art in the decades of the 1930s and 1940s, the heyday of surrealism in the U.S., organized in a collaboration between the Musée des Beaux-Arts de Lyon, France, and the Fralin, utilizing its Cornell Memorial Foundation gift collection. □ "Jasper Johns: Early Prints from the Collections of Jordan D. Schnitzer and His Family Foundation" (May 19) The well known oeuvre that focuses on everyday icons and emblems ("things the mind already knows"): paintings and prints that explore his subjects such as numbers, letters, maps, targets, and ale cans, and expand the possibilities of printmaking

University of Richmond Museums □ At the **Lora Robins Gallery of Design from Nature:** "Threads of Silk and Gold: Chinese Textiles from the Qing Dynasty" (May 16) The symbolism employed in the design of these remarkable textiles and the techniques used to produce them; they were made for the Imperial family and the thousands living in the Forbidden City as well as for the civil bureaucracy and the military spread throughout the empire. □ At the **Harnett Museum of Art:** □ "Notebooks: