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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 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.

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

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 ASSL program.
• $850 million for the Smithsonian Institution, a $45 million increase over current funding, but $19 million less that 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.”
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 collaborator Max 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 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]
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 Kelmscott 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 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 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.]
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 rule 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.]

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 unimaginable. 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 photograms (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.’ –q

**BRIEFS**

**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.


**Museum Mounts Collection in Hotel, Again**

The **Cornell Fine Arts Museum** at Rollins College (FL) announced the reinstellation of the Alfond Collection of Contemporary Art at the Alfond 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 Alfond 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 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.

Continued on next page
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.

Ruisdael 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 Sessou Shukei (1504-1589), and an album leaf by Tawaraya Sotatsu (painted between 1602 and 1635). These two works and their creators inspired many generations 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 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
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.

“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.

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.

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” (June 7) Dioramas that depict everyday 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 Coss 1973-76” A merging of pop art aesthetics with the quilting tradition.

**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 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.

**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 Possey 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.

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.


**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.

**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.

**Kranzert Art Museum.** University of Illinois, Urbana-Champaign. Through July 27: “Auto-Graphs: Recent Drawings by Victor Ekpuk” Nigerian-born artist whose interest in isi-bidi (ideographic 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.

**Kentucky**

**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.
**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” 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 Holzappel 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.

**Caipoon 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 Presidents’ Photographer: Fifty Years Inside the Oval Office” (May 24) The Presidents’ Photographer: Fifty Years Inside the Oval Office (May 24) Familiar and not, these images document singular moments in our presidential history.

**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' reversal of physical laws, an upending of matter and gravity that results in reorientation.

**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**  

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

translated as “to speak to reality.”

Debwe
Daren Goulet: “Debwe” (June 10) Photographs of Rauschenberg and Jasper Johns as well as 100 others. “Daring Goulet: Debwe” (June 10) Includes works from a massive assembly of post WWII prints, including the likes of Rauschenberg and Jasper Johns as well as Damien Hirst and Tracey Emin, among 100 others. “Daring Goulet: Debwe” (June 10) Presented works created recently; in the Ojibwe language “Debwe” is translated as “to speak to reality.”

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: Contemporaries Prints from the Collections of Jordan D. Schnitzer and His Family Foundation” (June 1) Selection of works from a massive assembly of post WWII prints, including the likes of Rauschenberg and Jasper Johns as well as Damien Hirst and Tracey Emin, among 100 others. “Daring Goulet: Debwe” (June 10) Presented works 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 Shafar: 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, Caracce, 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 Historical 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. 27) 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 printmaking 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; “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.

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.”

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 maimed works has attracted considerable attention; “Posters of the Vienna Secession, 1898-1918” (June 30) 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.

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.


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. 

Isamu Noguchi. Mother and Child (detail), 1930. Ink on paper.

In “Isamu Noguchi and Qi Baishi,” Seattle Art Museum, WA 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. q “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 q “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 q “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. q “Women of Vision: National Geographic Photographers on Assignment” (July 20) Award-winning photographers’ show far-flung cultures, conceptual topics, and images of social issues. q “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.


Ohio Contemporary Art Center, Cincinnati q “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 q “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,
James Moody, Billie Holiday, Sarah Vaughan, and Chet Maker. “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

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 important events, and express admiration for the feminist artist from the late 1960s to the present: the early abstractions giving way to figurative 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: Our People, Our Land, Our Images” (May 25) 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.

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 figurative 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.
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 Muma ford’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 engravings 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 representation to abstract; “Fanfaronâ—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; Betina Poustchi” (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 modernists 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 Landscan” 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 glistening 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.
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.

**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 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 explores his subjects such as numbers, letters, maps, targets, and ale cans, and expand the possibilities of printmaking.

University of Richmond Museums "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. "Notebooks: 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.

**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.

**Wisconsin**


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


**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.


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**Woodson Art Museum**, Wausau "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. "Jasper Johns: Early Prints from the Collections of Jordan D. Schnitzer and His Family Foundation" (May 19) The well-known oeuvre that explores his subjects such as numbers, letters, maps, targets, and ale cans, and expand the possibilities of printmaking.

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