

CONTEMPORARY MUSEUM DESIGN

by Scott J. Tilden



The first American art museum building was erected by painter Rembrandt Peale and his father Charles Willson Peale in 1813. Subsequently, Peale's sons founded small museums in Baltimore, New York City, and Utica. Spectacles and musical performances accompanied the exhibitions of art and natural history. P.T. Barnum purchased these museums later and brought to them his unique style of showmanship. However, the major growth of American art museums awaited the end of the 19th century. The Metropolitan Museum of Art opened in 1872 and the Museum of Fine Arts in Boston and the Philadelphia Museum of Art, both in 1876. Today over 1300 American museums display their own collections and mount temporary shows. In addition, American museum directors and trustees have used the very architecture of the museum to attract visitors.

Initially the larger museums created monumental structures inspired by the Beaux Arts movement. Then, beginning in 1938, many museums built structures reflecting the ideals of "Modern" architecture.

As their institutions grew and prospered, American museum directors and trustees relied more and more on the marketing value of cutting-edge architectural design to draw visitors. Lengthy competitions produced an international array of architects who were retained to create structures with aesthetic value as important as the collections inside.

The museum designs that emerged represent some of their architects' most innovative work. The challenges are enormous, mainly because museums have two diametrically opposed functions: to display art and to conserve it. Museum visitors typically want to approach a painting or sculpture closely and want high levels of light. Conversely, curators and conservators seek to limit light and the public's proximity to the art, while also controlling temperature, humidity, and air quality levels.

In addition to the display of art, there are many other design problems that relate to museum visitors: attracting the public; developing a functional plan for galleries and public spaces; integrating the museum into the neighborhood; achieving luxury, tranquility, and voluptuousness; and enhancing the visitor's aesthetic experience. Equally important, but not discussed in this essay, are intra-museum considerations such as creating working space for museum staff and complying with municipal codes.

ATTRACTING THE PUBLIC

In 1943, José Luis Sert, Fernand Léger, and Sigfried Giedion spoke of the need for public building design to move beyond simple functional considerations. "The people want the buildings that represent their social and community life to give more than functional fulfillment. They want their aspirations for monumentality, joy, pride, and excitement to be satisfied."

Few contemporary museums illustrate this concept of monumentality as well as the Milwaukee Art Museum, Santiago Calatrava's magnificent winged structure beside Lake Michigan. Given its scale and highly imaginative design, the Milwaukee Art Museum has become an international Mecca for worshipers

of architecture and art. Some 465,552 people visited the new museum building in 2002, the year of its completion. This compares to approximately 165,000 visitors in 1999 and 2000. These figures are all the more impressive when compared to the population of Milwaukee, which is 597,000.

Of course, this rise in attendance was precisely the goal of the Milwaukee Art Museum trustees. In fact, the broader goal of local businessmen and politicians was to use the building to re-brand the museum and the city itself where "beer, brats, and *Laverne and Shirley*" had been the prevailing image. "The art museum has put us in a new league,"

Continued on page 3

EXPANSION: A COMPLEX PATH TO SUCCESS OR FAILURE

[Information for the following was taken from an article by Martha Morris, associate professor of Museum Studies at George Washington University (DC) for a 2004 issue of AAM's Museum News.]

Factors that lead to successful building programs begin with a simple idea: "We need to do something about this!" The drama then unfolds.

Building programs that are strategically planned, support the museum's vision and the community's needs, and are built to face down the challenges of funding and implementation are more likely to succeed than those that don't. Success requires a master plan, feasibility studies and business plans, the use of consultants, and the involvement of stakeholders. In addition, it requires flexibility in the consideration of what is possible and what is not, and openness to a variety of new ideas. Complete and total commitment to the project is crucial. Otherwise, it's very simple.

STRATEGIC PLANNING

Strategic plans support long-term visions of improved facilities, more accessible locations, better collection showcases, larger educational facilities, bigger auditoriums, and more. It could take a year or more to develop a program, collect

plans and estimates of space needs and fundraising possibilities, and conduct competitions for the best architect for the job.

PROGRAM PLANNING

Developing a program plan takes time and care. It should involve all department heads, senior staff, and the board's building committee—a coming together to determine exactly the needs of the museum. "All assumptions regarding program needs, space requirements and adjacencies, and human and technical requirements should be explicitly listed and then tested and re-tested for validity, with the help of outside experts, including experienced museum professionals.... The well done program plan will simplify and guide architect selection, design, and construction. It will also help control costs by reducing the need to change orders," said

Dan Monroe, president of the Peabody Essex Museum (MA) which was engaged in a major building program.



Continued on back page

DIRECTORS' CORNER



WHAT DOES A MUSEUM DIRECTOR DO?

by Frank Robinson

Above all, we are guardians.

❖ We are guardians of the museum's fiscal integrity. We keep watch over balanced budgets, protect the endowment, pay attention to fundraising and other revenue sources, are frugal with expenditures, make long-range plans, and, most important, have honest and open dealings with colleagues, friends of the museum, and the general public.

❖ We are guardians of the staff. We promote and protect our personnel, their morale and their sense of community; we raise their salaries when we can; we avoid favoritism and cliques; we encourage their professional growth and their ability to do their jobs successfully. We try to be a positive force in helping them to be happy and productive.

❖ We are guardians of the museum's mission. We keep the museum focused on core functions: preserving and presenting the objects in the museum's care, educating and serving our various audiences, and maintaining the museum as a place of intellectual excitement and fun.

❖ We are guardians of the museum's reputation. We nurture the museum's image among all constituencies: the staff, the trustees, and the public. We are responsible for ensuring that the museum's public face is open and honest, that it is prominent and respected in its college or university, in its community, and among museum professionals in general.

❖ We are guardians of the museum's professional standards. We maintain the ongoing scholarship of the institution and its staff, and we make continuing contributions to our fields of expertise. At the same time, we insist on high standards in every aspect of the museum, from human relations to facilities management to security. And we help our profession as a whole to maintain those high standards.

❖ We are guardians of our trustees. We help to choose them and keep them; we make sure they are informed about and involved in the museum; we take them on as partners in the effort to maintain a thriving institution. We protect them

from distractions such as irrelevant issues and staff squabbles; and we protect our staff from too much trustee involvement in the day-to-day running of the museum. We serve as a bridge between trustees and staff, helping each to communicate with the other. We protect and nurture this precious resource.

❖ We are guardians of the visitors' experience. We see to the rights of visitors to clean bathrooms, polite and helpful guards, clear and accurate labels and other information about the displays, and an eager and accessible professional staff.

❖ We are guardians of the building, all the physical facilities, and the gardens and grounds. This is a key part of the visitors' experience, as well as a source of pride. Sometimes, the building itself is one of the most important works of art in the museum's collection. Attention to it includes its care behind the scenes where people work and the collections are stored.

❖ We are guardians of the museum's future. We must be concerned with not only five-year plans and new wings, charitable remainder trusts, bequests, long-term fiscal health, donors, and potential donors, but also the museum's values, its dedication to its special field, to the quality of its acquisitions and



Milwaukee Art Museum (WI): Bridge to museum (wings are opened and extended when wind speeds are safe). Saarinen, Kahler, Calatrava.

exhibitions, its respect for people—staff, donors, and visitors, and its commitment to service and scholarship. The director is paid to think about the future, and to worry about it

❖ Above all, we are guardians of our collections, our acquisitions (and deaccessions), our exhibitions—what is on the walls of our galleries—and the quality of care, management, and publication of those objects. In the most immediate, everyday, and practical sense, if the director is a success in all his responsibilities, but fails in this one, he or she has failed. This is the core—and the point—of all the other activities of the museum.

Sadly, all of the above has very little to do with how we allocate our time on a typical day or year. The majority of our time, of course, is spent on fundraising, and the social responsibilities connected with that part of the job. Nevertheless, what is outlined above is how we will be judged (and how we should judge ourselves). If we do everything right, the money will come. People—staff, trustees, donors, visitors, and the general public—recognize quality.

[Frank Robinson is the Richard J. Schwartz Director of the Herbert F. Johnson Museum of Art at Cornell University (NY)] □

2006 STATS ON CAPITAL CAMPAIGNS

The following statistics, published by the American Association of Museums, were drawn from canvassing 186 museums that are actively engaged in capital campaigns, building improvements, and expansions.

- 23 percent are engaged in a capital campaign with a median goal of \$10 million (three times the size of the corresponding endowment). Both the likelihood of engaging in a capital campaign and the size of the campaign goal increase with the age of the institution.
- 50 percent have begun or completed building construction, renovation, or expansion in the past three years.
- The median costs of new building construction, renovation, and expansion are \$3.6 million, \$1.2 million, and \$362,000 respectively.
- The median costs per square foot of new building construction, renovation, and expansion are \$232, \$234, and \$94 respectively.
- The median size of new building construction, renovation, and expansion is 17,000, 15,000, and 5,000 square feet respectively.
- Respondents collectively spent over \$3.5 billion on building construction and renovation in the past three years.

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says business executive and trustee Donald Baumgartner.

Yet entering the major leagues came at a very high price. The project's budget rose from \$35 million to \$125 million, based on higher-than-anticipated construction costs and major additions like the wing-like sunscreen or *brise soleil*, underground garage, and landscaping. The resulting fund-raising drive nearly drained the philanthropic coffers of the city and saddled the museum with \$29 million in debt, which was retired in 2006.

DEVELOPING A FUNCTIONAL PLAN

Architect Philip Johnson observed, "Looking at pictures is quite easy, and museum architecture should be a matter of arranging spaces for seeing art. This was done well by Stirling and Schinkel. If you just follow their example, you'll be all right. Hang them in a simple room, and create an enfilade of rooms so you know which way you are going. The sense of orientation is absolutely essential."

Well-designed museums have a number of visual cues such as outside windows, inner courtyards, or a gridwork of hallways that orient the visitor. Karl Friedrich Schinkel incorporated a variety of these orientation cues in his 1823 design for the Altes Museum in Berlin. His model of museum configuration called for a rectangular-shaped building with a central rotunda, grand stair, a string of galleries, inner courtyards, and windows and skylights. His plan influenced museum typology for over a century. An excellent American example of Schinkel's typology is the original National Gallery of Art building, designed by John Russell Pope.

Quite different but equally rational in plan is I.M. Pei's East Wing of the National Gallery of Art. In a sense, he updated elements of Schinkel's plan. Instead of a central rotunda with a stone domed ceiling, he designed a large open space at the museum's entry with a metal space-frame ceiling. He used both a staircase and escalator with an intriguing scooped-out wall detail. However Pei's design for the gallery spaces differed greatly from Schinkel.

Armed with the discovery that the optimal time for viewing art is about 45 minutes, which translated to a comfortable stroll through about 10,000 square feet of gallery space, Pei's architectural team came up with a highly novel solution. They created three hexagonal-shaped galleries on each floor at the corners of the triangular-shaped building. Orientation and relaxation spaces were provided between the corner galleries and by the entrance atrium space, so important in the Schinkel model.

DISPLAYING THE ART

Artists, curators, art historians, architects, and museum visitors all have their distinct viewpoints on the perfect way to display art. German Neo-Expressionist Georg Baselitz, in his essay "Four Walls and Light from Above or Else No Painting on the Wall," described his requirements for gallery spaces: "High walls, few doors, no side windows, light from above, no partitions, no baseboards, no base moldings, no paneling, no shiny floors, and finally, no color either."

Alternative solutions to the display of art and gallery design have come from a variety of sources. German art historian Heinrich Wölfflin noted, "The most important relationship of art is to the historical evolution of its predecessors. The relationship between a painting and another painting is more important than the relationship between a painting and its subject matter."

Wölfflin's approach is applied spatially at the Solomon R. Guggenheim Museum. Visitors to the Frank Lloyd Wright-designed museum can view artwork of a particular period on the nearest wall or look across the atrium space and view the past or the future of an artist or movement.



Des Moines Art Center (IA): I.M. Pei building from central courtyard. Saarinen, Pei, Meier.

Wright wanted visitors to view paintings the way the original artist did: tilted, unglazed, unframed, and in changing light conditions. In his museum, given the outward slanting walls, the paintings and building would combine into an organic integrity. The primary light source would be the light dome with limited artificial light as needed. Wright abhorred stark white on gallery walls. He preferred a soft ivory, considering it "luminous-receptive, sympathetically self-effacing, instead of competitive or antagonistic."

Wright's design was as controversial at its conception as it is today. During the museum's design phase, 21 leading artists, complained to Director James Johnson Sweeney: "The basic concept of curvilinear slope for the presentation of painting and sculpture indicates a callous disregard for the fundamental rectilinear frame of reference necessary for the adequate visual contemplation of works of art. We strongly urge the trustees of the Guggenheim Museum to reconsider the plans for the new building."

Three months before his death at the age of 91, and over his objections, the museum walls

were painted stark white, the canvases were hung bolt upright, and high levels of artificial lighting were used. Later the upper ramps were converted to storage. The drive-through entrance was glazed in for a restaurant and gift shop. The café was converted into a storage and restoration area. Even with the recent restorations of the building, we do not have the opportunity to experience Wright's vision of the display of art.

INTEGRATING THE MUSEUM INTO ITS NEIGHBORHOOD

Today architects often speak of context in the development of their designs. Some are inspired by and respond to the architecture surrounding their building site. Some emulate the scale, materials, or details of adjacent buildings. Frank Gehry, for example, described the genesis of the design for the proposed addition to the Corcoran Gallery of Art in Washington, D.C.: "One of the main goals of the project is to harmonize old and new, respecting the integrity of the original Beaux-Arts building designed by Ernest Flagg while leading the Corcoran architecturally into the twenty-first century. The design compositionally unifies the city block by deriving the language for the response from Ernest Flagg's hemicycle on the corner of New York Avenue and 17th Street."

Perhaps a more convincing example of a museum being sensitively integrated into a neighborhood is the Yale Center for British Art by

Louis Kahn. He did not blindly copy the campus's Gothic revival architectural style. Instead he responded subtly to the scale of the surrounding buildings and the business and social context of the neighborhood.

While stylistically distinct from its neighboring buildings, Kahn's museum is similar in height to its neighbors. The Chapel Street façade is broken into ten distinct but repeating bays, making the building appear less massive and monolithic. On a bright day, other Yale buildings, especially the 1927 Art Gallery, are reflected in the Center's windows. Unlike Gehry's choice of shining titanium, Kahn specified that the steel surface of the Center be non-reflective—like "lead" or "pewter,"

Street-side shops incorporated into the building most strongly integrate the museum into the campus and the city. The windows and doors along the sidewalks welcome passersby inside. A garden and restaurant below grade also invite visitors to linger and enjoy the use of building and grounds. Kahn commented, "The shops along the sidewalk were inspired by the general feelings of the students of Yale. *Continued on page 4*

I felt that they had a wonderful point in not forgetting the continuity of the shopping characteristics of the street. I therefore dedicated the lower floors to commercial activities, and the building is above." In addition, civic leaders demanded shops to help restore a city that had been decimated by attempts at "urban renewal."

Achieving Luxury, Tranquility, and Voluptuousness

Like Matisse with his paintings, Ernst Beyeler sought "luxury, calm, and voluptuousness" in Renzo Piano's design for his museum in Basel, Switzerland. Few architects have achieved these goals with such grace as Tod Williams and Billie Tsien with their design for the American Folk Art Museum in New York.

Although a relatively small structure at 40' wide, 100' long, and 85' high, this "house of art" attracts considerable attention for the beauty of its materials. As the architects have stated, "It is important that the façade of the building have a powerful presence, because it is surrounded by the much larger Museum of Modern Art." After much experimentation, they selected for the façade, tombasil, an alloy of copper, zinc, manganese, and zinc that is commonly used for boat propellers, fire-hose nozzles, and grave-markers. The color of the 63 tombasil panels varies by time of day and differences in atmospheric conditions. The walls catch the light of the sun as it rises and sets, east and west along 53rd Street. "Our desire was to clad the building in a material that was both common and amazing, and that would show a connection with the handmade quality of folk art. We wanted the building to reflect the direct connection between heart and hand."

Other materials selected for the building are equally common, but in their application lend richness to the interior spaces. Concrete slabs throughout the building are terrazzo, ground to produce a smooth finish that reveals the stone aggregate. Poured-in-place concrete walls are bush hammered. Douglas fir, with its warm reddish hue, was used for the gallery floors. Solid wood rails run along steel handrails. This same wood is also used in a woven manner as a balustrade wall. Cherry wood was used for the custom-made benches in the gallery and tables in the library.

ENHANCING THE AESTHETIC EXPERIENCE

Artist and writer, Brian O'Doherty in his book "Inside the White Cube" provides an analysis of perhaps the most familiar form of

Modern and contemporary exhibit space and its meaning. "A gallery is constructed along laws as rigorous as those for building a medieval church. The outside world must not come in, so windows are usually sealed off. Walls are painted white. The ceiling becomes the source of light. Art exists in a kind of eternity of display, and though there is lots of 'period' (late Modern) there is no time."

Raphael Moneo dramatically applies these principles in his design for the galleries of Old Masters, Impressionists, and Post-Impressionists in the Audrey Jones Beck Building of the Museum of Fine Arts in Houston. "I put all of

spaces suffused with energy, light, and life. As architect Tadao Ando observed, "You want to be able to help sustain the life of each work by giving it a living condition, a sense of spatial energy that can include nature and natural light, things that are not always perfectly controllable. A museum is not simply a display case, but a space that brings life to what is inside it."

[Scott Tilden is an author and editor of books on architecture. His latest is *Architecture for Art: American Art Museums 1938-2008*, Harry N. Abrams, Inc., 2004. He has also lectured extensively on contemporary museum architecture at many museums across the country.]



Museum of Fine Arts, Houston (TX): Northwest corner of Moneo building (light towers on roof). Watkin, Franzheim, Mies van der Rohe, Morris, Moneo.

my interest in the interior. I wanted it to be dramatic and scenographic, with each sequence of spaces and images being different." Light towers illuminate the galleries which are enhanced with rich materials: bronze for the door jambs; oak, limestone, terrazzo, and granite for the floors; and walls painted muted shades of peach, green, and gray. There is a sense of isolation from the world that allows visitors to enter into a meditative state and develop an intimate relationship with the art. In Moneo's galleries people remain silent or talk in hushed tones.

In glaring contrast is Zaha Hadid's new Contemporary Arts Center in Cincinnati, Ohio. Hadid breaks through the box. She creates concrete forms that extend beyond the rectangular boundaries of the building with its narrow site in downtown Cincinnati. She designs galleries and public spaces with slanting walls and floors. She seeks to integrate the museum and the world, the street, and the gallery. Her "urban carpet" brings the street and concrete sidewalk inside the building and allows it to curve up the inside wall and ramps. It celebrates movement as it winds its way throughout the museum. The artwork is located in public spaces and galleries, which fosters continuous interaction of the visitors with the objects. Openings and balconies allow visitors to look at art and other visitors. The design fosters a collective, public encounter of art as opposed to a private, meditative aesthetic experience.

THE IDEAL SETTING: DISPLAYING THE ART

Architects of museums strive to design ideal settings for viewing art. The most successful transcend technical considerations and create

ARCHITECTURE FOR ART

Architecture for Art: American Art Museums 1938-2008, edited by Scott J. Tilden, photography by Paul Rocheleau (Harry N. Abrams, 2004) documents the evolution of museum missions, functions, and design over a seventy-year period. By means of insightful narrative and dramatic photography, it explores the exceptional architecture of thirty-nine American art museums located in cities and small towns.

The book begins in 1938 with the creation of the MoMA (NY) and ends in 2008 with what was to be the completion of the expansion of the Corcoran Gallery of Art (DC). (The plans for the Gehry expansion were canceled in 2005.) The criteria used in the selection process included quality of design, geographic breadth, and span of styles from Modernist to Post-Modern and beyond.

For each museum, Tilden provides basic facts, critical reviews, and statements by both the director and the architect on the collection, the programs, and the building. The result is a book reflecting the multiple perspectives of directors, architects, scholars, and critics.

In his preface, Tilden explains: "The United States truly suffers from an embarrassment of riches in regard to its art museums. Since 1970 more than six hundred new art museums have opened in the country, bringing the total to more than thirteen



hundred.

Major art museums reported a growth in the 1990's of 113 percent in museum endowments, 483 percent in capital improvements, 50 percent in donated artwork, and

Continued on page 9

Springtime VIEWS

California

Berkeley Art Museum, University of California, Berkeley □ Through June 24: “Measure of Time” Artists’ attempts to capture time in various forms—compressed, frozen, fragmented, accelerated, and slowed down. □ “Selections from the Collection” Rubens, Rothko, Smith, and some new acquisitions.

Palo Alto Arts Center □ Through Apr. 29: “Correspondence: Masami Teraoka & Ukiyo-e” Watercolors by Teraoka alongside woodblock prints that inspired him; “Actor! Actor!” The intersection of art and theater, with emphasis on Asian artifacts: Noh masks, Ukiyo-e prints, Indonesian shadow and French paper puppets, set and costume designs, and more.

Crocker Art Museum, Sacramento □ Through May 6: “Yosemite 1938: On the Trail with Ansel Adams and Georgia O’Keeffe” From an album crafted by Adams after a trek with O’Keeffe and friends, including some of his most famous images; “Palkee: Wedding Conveyances of North India” Carved wooden panels used to carry brides in wedding ceremonies of the Santal tribe in Northern India; 1st showing in the West. □ “Homes for the Disembodied: An Installation by Mary Tuma” (May 24) Honoring Palestinian women who have died and those that carry on: 25-foot-tall black chiffon dresses.

Museum of Photographic Arts, San Diego □ “Tell Me a Story: Narrative Photography Now” (May 13) Contemporary artists using fable, fiction, and cinematic conventions.

Cantor Arts Center, Stanford University, Stanford □ “In the American West: Photographs by Richard Avedon” (May 6) Reprise of the 1985 Amon Carter Museum exhibition: the results of an odyssey through 13 states and 199 towns from Texas to Idaho. □ “Bare Witness: Photographs by Gordon Parks” (July 1) Retrospective: the 1940’s urban and rural poor, the Civil Rights movement, works for *Vogue* and *Life* magazines, film shots, and finally, writings.

Colorado

Sangre de Cristo Arts Center, Pueblo □ “Ay, México!” The art and culture of Mexico in three exhibitions: Through May 12: “The Legend of the Chromes” Mexican calendar legends; “Viva La Revolución!” Coin collection that tells the story of the Mexican Revolution of 1910; “Tradición México” (May 5) Mexican and American painters and photographers. □ “Encuentro: A Leo Tanguma Community Sculptural Mural Project” (Apr. 27) 30-foot mural in three panels that feature the mythological *La Llorona*, a woman weeping for her dead children.

Connecticut

Bruce Museum, Greenwich □ “Weaving a Collection: Native American Baskets from the Bruce

Museum” (June 10) Twigs, grass, roots, ferns, and bark transformed: the variety of materials and techniques from tribe to tribe. □ “Zip, Bop, and Whir: Toys of the 20th Century” (July 8) Playthings that roll, float, fly, and construct.

Wadsworth Atheneum Museum of Art, Hartford □ “Connecticut Contemporary” (July 15) Eight artists each select one artist who in turn selects one artist: a show of 24 contemporary Connecticut artists.

Yale Center for British Art, New Haven □ “Paul Mellon’s Legacy: A Passion for British Art” (July 29) For the centennial of the museum’s founder, a show of treasures from his collection: drawings and watercolors by Hogarth, Rowlandson, Blake, and Turner; prints; rare books; 15th-20th-century manuscripts; and more.

Mill Museum, Willimantic □ “Gingerbread Gems of Willimantic, Connecticut” (July) Victorian architecture.

District of Columbia
Smithsonian Institution □ At the **Sackler Gallery**: “East of Eden: Gardens in Asian Art” (May 13) Garden imagery in hand scrolls, hanging scrolls, folding screens, manuscript paintings, lacquer objects, and ceramics and textiles, 12th century to the present.

Textile Museum □ “Red” (July 8) Textiles from the Americas, Africa, Asia, and the Middle East that communicate with the color red including an AIDS lapel ribbon and a Peruvian border fragment from 300 BCE - 500 CE.



Kentucky Gateway Museum Center. Coxe Allen & Assoc., architect. Photo by Louis Browning.

Florida

Boca Raton Museum of Art □ Through June 3: “Jeanne Hilary: Eden” Large scale photographs of small towns across America; “Ernest Trova Retrospective” Forty years of variations on the theme of the human journey through life, in paintings, graphics, assemblages, and sculpture; “The Isadore and Kelly Friedman Bequest Memorial Exhibition” Paintings, sculpture, and photographs by modern masters: Dubuffet, Leger, Marsh, Rivers, Steiglitz, Cartier-Bresson, and Newton.

Museum of Fine Arts, St. Petersburg □ “Florida Collects Folk Art” (July 8) A who’s who in folk art, including many African-Americans.

Cornell Fine Arts Museum, Winter Park □ Through May 20: “African American Artists in the Jacqueline Bradley and Clarence Otis, Jr. Collection” Modern and contemporary painting, photography, sculpture, and mixed media; “Henry Matisse’s Jazz” The illustrated book, each page begun as a cut-out: a masterpiece in modern printmaking; “Diverse Africa: Ambassador and Mrs. Ulric Haynes, Jr. Collection” Tribal art and jewelry from the Bedouin and Berber tribes of Tunisia, the Benin Kingdom of Nigeria, and the Ashanti of Ghana, among others.

Vero Beach Museum of Art □ “The Reality of Things: Trompe L’Oeil in America” (May 6) From 19th-century hyper-real through contemporary illusion. □ “George Rickey Kinetic Sculpture: A Retrospective” (May 14) 50-year survey of indoor and outdoor sculptures.

Georgia

Georgia Museum of Art, Athens □ “The Jackleg Testament” A dark tale told in graphic woodcut prints that then come alive in an animated film.

Hawaii

Honolulu Academy of Arts □ “A Vision of the World: The Anna Rice Cooke Collection at the Honolulu Academy of Arts” (May 27) The founder’s collection, especially Korean ceramics, celebrating 80 years in

Illinois

Museum of Contemporary Art, Chicago □ “Rudolf Stingel: Painting” (May 27) Retrospective of an artist who seeks to defy the system, demystify the artist, and involve the viewer. □ “MCA EXPOSED: Defining Moments in Photography, 1967-2007” (July 29) The artistic evolution of photography, from Sherman’s untitled film stills to Boltanski’s *Les Enfants de Dijon*, and Streuli’s *Chicago ’99*.

Smart Museum of Art, University of Chicago □ “Cosmophilia: Islamic Art from the David Collection, Copenhagen” (May 20) A millennium of work exemplifying *cosmophilia* (“love of ornament”) from Spain to India. □ “Exported Visions: Early Twentieth-Century Japanese Woodblock Prints” (June 10) Images of Japan made for Western consumption.

Northern Illinois University Art Museum, DeKalb □ Through May 12: “The Uncertainty Principle: Drawing in the Golden Age of Worry” Contemporary artists expressing their (and our) uncertainties; “Josef Albers: Formulation: Articulation” Serigraphs provide an overview of his theories.

Krannert Art Museum, University of Illinois, Urbana-Champaign □ “Commerce and Consumption: Works from the Permanent Collection” (May 13) A companion exhibition to the prior “Branded and On Display.”

Indiana

South Bend Regional Museum of Art □ “African American Arts Association at the SBRMA” (May 6) Emerging, established, and non-mainstream artists.

Kansas

Ulrich Museum of Art, Wichita □ “Marsden Hartley: American Modern” (Apr. 29) Retrospective.

Kentucky

Speed Art Museum, Louisville □ “Building Books: The Art of David Macaulay” (May 13) Interactive for the family: original works of art, studies, sketchbooks, book dummies, manuscripts, correspondence, and artifacts. □ “From Folk to Modern: Kentucky Pottery, 1900-1950” (June 24) Utilitarian crocks, jars, and vessels and decorative objects.

Maine

Portland Museum of Art □ “2007 Portland Museum of Art Biennial” (June 11) New work by Maine artists.

Maryland

Baltimore Museum of Art □ “Pissarro: Creating the Impressionist Landscape” (May 13) The transformative decade (1864-1874): from traditional French landscape to Impressionism.

Walters Art Museum, Baltimore □ “Untamed: The Art of Antoine-Louis Barye” (May 6) 19th-century animal sculptor and teacher to Rodin shown for the first time in many moons: bronze sculptures, oil paintings,

springtimeVIEWS *continued*

watercolors, and sketches. □ “Floral Still-Life Paintings from the Collection of Jane and Robert Meyerhoff” (June 10) Delacroix, Cézanne, Klimt, Magritte, Matisse, Nolde, and others.

Massachusetts

Institute of Contemporary Art, Boston □ “Momentum 7: Misaki Kawai” (July 8) Pop works created from papier-mâché, wood, fabric, stickers, and yarn.

Fuller Craft Museum, Brockton □ Through May 6: “Carter Smith: Shibori Treasures” Fiber installation; “Drawing with Fire” Glass sculpture; “RISD Routes”

McMullen Museum of Art, Boston College, Chestnut Hill □ “A New Key: Modern Belgian Art from the Simon Collection” (July 22) Late 19th century to World War II: Magritte, Ensor, Delvaux, Claus, Smet, Permeke, and others.

Peabody Essex Museum, Salem □ Through June 3: “Epic India: Paintings by M.F. Husain” Works brought together from three undertakings (in 1971, 1983, and 1990) to paint the Indian epic *Mahabharata*; “A Sense of Place: An Artist’s Tribute to the Seven Continents” Seven large hand-painted textiles.

Mount Holyoke College Art Museum, South Hadley □ “Excavating Egypt: Great Discoveries from the Petrie Museum of Egyptian Archaeology, University College, London” (July) Egyptian works of art found by British archaeologist Sir William Flinders Petrie: one of the world’s earliest dresses (circa 2400 BCE), gold mummy masks, photomurals of excavations in progress, rare archival materials, video presentations, and more.

Rose Art Museum, Brandeis University, Waltham □ “John Armleder: Everything is not Enough” (July 29) First U.S. exhibition of furniture sculptures, paintings, light installations, wall paintings, and large-scale installations by the eclectic founder of the artistic group Ecart in Switzerland.

Michigan
University of Michigan Museum of Art, Ann Arbor □ “Imagining Eden: Connecting Landscapes” (June 3) Images of parks, golf courses, gardens, and cemeteries demonstrate the human impulse to shape the landscape and strive for order and harmony.

Jacob Gallery, Wayne State University, Detroit □ “Where We Come From” (May 25) Text, photos, and video assembled in answer to the question to other Palestinians throughout the world: “If I could do something for you, anywhere in Palestine, what would it be?”

Kresge Art Museum, Michigan State University, East Lansing □ “Circus: The Art of the Strange & Curious” (July 27) Carved and painted wooden scale models of performers, wagons, circus banners, and more.

Flint Institute of Arts □ “Oscar Bluemner” (May 27) Works on paper. □ “Artists of the Great Lakes: 1910-1960” (Aug. 19) Paintings, prints, and drawings.

Lauren Rogers

Museum of Art, Laurel □ “Jaune Quick-to-See Smith: Made in America” (Apr. 29) Survey in paintings, drawings, and prints; Native American life contrasts with American consumerism.

Missouri

Laumeier Sculpture Park, St. Louis □ “Karen Oliver: A Closer Look” (May 13) Pedestrian objects in use sculpturally.

Montana

Missoula Art Museum □ “Native Identity in Flux: Reflections from the MAM Contemporary American Indian Art Collection” (Apr. 28) Quick-to-See Smith, Stewart, Ambrose Smith, Pepion, and others. □ “Unwrapped II: New Gifts to the Permanent Collection” (May 5) □ “Women Beyond Borders” (June 7) Assemblages made from an identical small box form by women artists from around the world. □ “Blake Haygood” (June 30) A printmaker’s paintings.

Montana Museum of Art & Culture, University of Montana, Missoula □ “Marilyn Bruya: Recent and Past Works” (June 30) Work exploring social justice, culture, and environmental issues.

New Jersey

Hunterdon Museum of Art, Clinton □ Through June 3: “Barbara Klein” Abstract art; “Feminist Art Project” Contemporary American women artists.

Monmouth Museum □ “Marsh Meditations: A Celebration of the Hamilton-Trenton Bordentown Marsh with the Works of the Princeton Artists Alliance” (June 10) Local artists look at the marsh in a variety of mediums.

Rutgers-Camden Center for the Arts, Rutgers University, Rutgers □ “From Generation to Generation” (May 14-25) Graduating art students, professors, and alumni artists.

New Mexico

UNM Art Museum, University of New Mexico, Albuquerque □ Through June 10: “Private Reserves—Art of the Imagination” Where the driving force is invention rather than mirroring of worlds; “A Familiar Marriage: Connecting Pictures and Words” Illustrated texts, including Hockney’s *Grimm’s Fairy Tales*. □ “Deliberate Gestures/The Photographic Portrait” (May 20) The relationship between portrait photographer and subject.

New York

Albany Museum of Art □ Through May 27: “Paul Cushman: The Work and the World of a New York State Potter, 1800-1850” An historical look at this

ture; “Scattered Gold and Midnight Gloss: Japanese Lacquer from the Anbinder Collection” Boxes with gold designs; “Performing Desire: Constructs of Feminine Beauty and Sexuality in Japanese Art” The role of the feminine in art. □ “Ursula von Rydingsvard” (July 15) Recent works with gouged wood surfaces. □ “A Focused Collection: The Hudson River School” (June 17) Cropsey, Church, Heade, Bradford, Sonntag, and others.

Bard Graduate Center, New York City □ “Bruno Mathsson: Designer and Architect” (June 10) Furniture, architectural drawings, photographs, and models by this key figure in 20th-century Modernism.

El Museo Del Barrio, New York City □ “The

Disappeared (*Los Desaparecidos*)” (June 17) Visual responses to the kidnapping and killing (the “disappearance”) of thousands by repressive military dictatorships in Latin America from the 1950’s through the 1980’s.

Grey Art Gallery, New York University, New York City □ “Beyond the White Cube: A Retrospective of Brian O’Doherty/Patrick Ireland” Paintings, sculpture, installations, and drawings from an artist with multi pseudonyms, the most famous, Patrick Ireland, used as a political protester and then assumed for his subsequent artwork.

Guggenheim Museum, New York City □ “The Hugo Boss Prize 2006: Tacita Dean” (June 6) Drawings, sound, found photographs, and 16mm films by the recipient of this award for significant development in contemporary art.

Jewish Museum, New York City □ “Dateline Israel: New Photography and Video Art” (Aug. 5) Works made after the year 2000 show how political realities in an evolving country influence creative endeavor. □ “Landslide” Shifting geographic borders, like those in the Middle East, are the subject of this animation installation involving software, video projection, and sculpture.

Museum of American Illustrators, Society of Illustrators, New York City □ “49th Annual Exhibition” (Apr. 28) Juried.

Museum of Arts & Design, New York City □ Through June 17: “Radical Lace & Subversive Knitting” Needle- and hook-work that makes political or personal statements; “Contemporary Netsuke: Masterful Miniatures” An old art form flourishes once more.

Metropolitan Museum of Art, New York City □ “Louis Comfort Tiffany and Laurelton Hall—An Artist’s Country Estate” (May 20) Remnants



Block Museum of Art (IL). Dirk Lohan, architect. Photo courtesy of the museum.

and designs from the 84-room, 8-level house, all of which were designed by Tiffany: windows, panels, fountains, vases, portraits, prints, pottery, exotic objects, and a never-before exhibited Steinway piano. □ “Barcelona and Modernity: Gaudi to Dalí” (June 3) Work created in Barcelona between 1888 (Barcelona Universal Exposition) and 1936 (Fascist regime of Franco): Picasso, Miró, Dalí, Gaudi, and others. □ “Venice and the Islamic World, 828-1797” (July 8) Objects of art, glass, metalwork, carpets, textiles, manuscripts, and luxury goods brought to Venice from Islamic lands in the eastern Mediterranean, and how they influenced Venetian art and design. □ “Frank Stella: Painting into Architecture” (May 1-July 29) Drawings, models, and related paintings and sculpture from structures the artist designed over the last 10 years.

Museum of Modern Art, New York City □ “Jeff Wall” (May 14) Survey of photographs taken from 1970’s to the present. □ “Image-Breaking, Image-Making” (June 11) Contemporary abstract art that uses cartoons and comic-book images to comment on social issues. □ Through May 21: “Artistic Collaborations: 50 Years at Universal Limited Art Editions” Artists from the mid-1960’s ventured to this Long Island print-making workshop to explore an unfamiliar medium, and others from the mid-1980’s who experimented further; “Live/Work: Performance into Drawing” Drawings

the Meiji period (1868-1912).

George Eastman House, Rochester □ “Ghosts in the Landscape: Vietnam Revisited” (May 6) Platinum prints by ex-combat Marine who was stationed in Vietnam and who then later returned as a photographer.

Hudson River Museum, Yonkers □ “Contemporary Photography and the Garden—Deceits and Fantasies” (May 20) American and European takes on the garden, from tranquil to dangerous.

North Carolina

Asheville Art Museum □ “Black Mountain College: Collaborations and Interdisciplinary Dialogues” (May 13) Third and final exhibition in a series that explored collaborative work at the college, this time with Cage’s *Theatre Piece #1* and Fuller’s geodesic dome.

Mint Museums, Charlotte □ At the **Mint Museum of Art**: “VantagePoint VI: Tom Hunter: Contemporary Narratives” (July 8) Large format photographs, often with historical references, that tell contemporary tales; “Twisted” (May 27) Works associated with the word twisted, either physically or psychologically. □ “Personal Preferences: Paintings from the Jim Craig & Randy Johnson Collection” (June 3) Also pastels, works on paper, antique stained glass, antique American and English furniture, silver, crystal, and porcelain. □ “Mirth and Mayhem: Staffordshire Figures, 1810-1835”



Kimbell Art Museum (TX): Southwest corner. Kahn.

Dayton Art Institute □ Through June: “Around the Bend: Monumental Steel Sculpture by Bret Price” Outdoor exhibit surrounding the museum, related documentary photos inside.

Southern Ohio Museum, Portsmouth □ “Slow Time: The Folk Art of Noah and Charley Kinney” (June 30) Farm boys, brothers, each of whom produced his own vision.

Pennsylvania

Allentown Art Museum □ “Chushingura: Loyalty and Revenge in Eighteenth-Century Japan” (May 27) 18th- and 19th-century woodblock artists, including work by Kuniyoshi and Toyukuni, all depict a famous Japanese tale. □ “Knights in Shining Armor: Myth and Reality, 1450-1650” (June 3) Armor, swords, and daggers; paintings, prints, and tapestries.

Lehigh University Art Galleries, Bethlehem □ “Area Artists 2007” (June 8) Multimedia works, paintings, photography. □ “Where’s Joe? The Ghost of Bethlehem Steel, Part V: Theo Anderson” (June 30) Color digital photography. □ “Works on Paper from the LUAG Collection” (July 28) A wide variety of works and new acquisitions.

Berman Museum of Art, Ursinus College, Collegeville □ “A Sense of Place: Photographs by Bob Reichley” (June 15) Images of America and the world.

Michener Art Museum, Doylestown/New Hope □ In **Doylestown**: “Aging in America: The Years Ahead” (June 24) B/W photographs by photojournalist Ed Kashi shatter the stereotypes of aging. □ In **New Hope**: “Wild by Design: 200 Years of Innovation and Artistry in American Quilts” (June 3) From early 1800’s to the present: innovations in color, abstraction, figuration, and more.



Corning Museum of Glass (NY): Steuben Glass studio building. Harrison, Birkerts, Smith-Miller.

that document specific performance works, and those that speak to the physical process, materials, or practices through which they were created: Accconi, Beuys, Cage, Pollock, Oldenburg, and others. □ “Abbas Kiarostami: Image Maker” (May 28) Iranian film director’s meditative moving image installation projected in a synchronized loop on five different screens.

Rubin Art Museum, New York City □ “Illumination, Lynn Davis” (July 16) Photographs paired with selections from the museum’s collection.

Loeb Art Center, Vassar College, Poughkeepsie □ “Chikanobu: Modernity and Nostalgia in Japanese Prints” (May 13) Woodblock prints and a painting by a popular artist from

(April 29) □ At the **Mint Museum of Craft + Design**: “Observations—Works by Ann Wolff” (July 29) Retrospective: watercolors, drawings, and sculptures in bronze and glass.

North Carolina Museum of Art, Raleigh □ “Temples and Tombs: Treasures of Egyptian Art from the British Museum” (July 8) Sculptures, reliefs, papyri, jewelry, cosmetic objects, and funerary items from before the 3rd Dynasty (c. 2686 BCE) to the 4th-century Roman occupation.

Ohio

Taft Museum of Art, Cincinnati □ “Hiram Powers: Genius in Marble” (May 18-Aug 12) 19th-century sculptor from Cincinnati.

Hoyt Institute of Fine Arts, New Castle □ “34th Annual Hoyt Regional Juried Art Exhibition” (May 18)

Institute of Contemporary Art, University of Pennsylvania, Philadelphia □ “Karen Kilimnik” First major survey: “scatter” sculptures, drawings, paintings, photography, and video.

Philadelphia Art Alliance, Philadelphia □ Through May 6: “Realms: New Ceramics by Bean Finneran” Abstract sculptures evocative of animals and nature; “Gravity: A Glass and Multimedia Installation by Jon Clark and Angus Powers, with Sound by Jessie Daniels” A “cycle of time and energy evolution”; “Game Boys: Photographs by Shauna Frischkorn” Portraits of teenage boys immersed in gaming; “Bachelor Portraits: Photographs by Justyna Badach” Men pictured with their most valued possessions; “Tara O’Brien: Entelechy” Books as living things; “Of Memory [and Listening]: New Work by Brenton Good” Architectonic 2-dimensional works documenting the artist’s choices through the process of creating.

Philadelphia Museum of Art □ “Thomas Chimes: Adventures in ‘Pataphysics” (May 6) 50-year retrospective: early landscapes, abstract paintings, crafted metal boxes with hidden messages, sepia-toned portraits of writers and artists, and 3”x 3” white paintings. □ Through June: “Fantastic and Functional Animals in Indian Art” Miniature paintings, both natural and supernatural; “Conserving a Tibetan Altar” Late 19th- early 20th-century altar restored. □ “Ike Taiga and Tokuyama Gyokuran: Japanese Masters of the Brush” (July 22) 18th-century ink painting: screens, hand scrolls, hanging scrolls, albums, and fans.

Carnegie Museum of Art, Pittsburgh □ “Gritty Brits: New London Architecture” (June 3) Photographs and models from a new generation of London architects. □ “Mezzotints in 18th Century Life” (May 20) The part played in society by the 18th-century medium (mezzotints) of the day and its subsequent revival. □ “Forum 59: Phil Collins” (July 1) Third and final video installment in a series entitled *the world won’t listen*, filmed on location in Asia.

□ “Lighting from the Collection” (June) From 18th-century candlesticks to Modernist aluminum lamps.

Springtime VIEWS *continued*

Frick Art & Historical Center, Pittsburgh □ “The Powerful Hand of George Bellows: Drawings from the Boston Public Library” (June 17) Preparatory work for paintings and lithographs and finished illustrations for magazines and newspapers show American life and Bellows’ inner circle.

Mattress Factory, Pittsburgh □ “Neither Here Nor There: Indian Artists in America” (June 23) Part of a year-long celebration of the Indian experience in the global community.

Reading Public Museum □ “Recent Acquisitions” (June 17) A pre-Columbian Mayan ceramic vessel, etchings by Whistler and Millet, marine prints, sculpture, and more. □ “The Nature of Holography” (April 29) Natural and wildlife images, and the history of holography. □ “Contemporary Latin American Folk Art from the San Antonio Museum of Art” (July 15) Folk art produced over the last 100 years.

Palmer Museum of Art, Pennsylvania State University, University Park □ “Early Soviet Photography” (May 6) 1920’s and ‘30’s: the idealized collective state. □ “Old Master Prints from the Permanent Collection” (May 20) Dürer, Beham, and Rembrandt, and lesser lights.

South Carolina

Gibbes Museum of Art, Charleston □ “Grandeur Saved: Photographs of the Aiken-Rhett House by Michael Eastman” (May 13) Large scale photos of the most intact townhouse from antebellum Charleston.

Columbia Museum of Art □ Through July 17: “From Pissarro to Picasso: European Works on Paper” Watercolors, pastels, and drawings; “A Foreign Affair: American Artists Abroad” Scenes by American artists, created as they traveled abroad: Cassatt, Chase, Henri, Marin, Prendergast, and others. □ “Jacob Lawrence: The Migration Series” (June 24) Sixteen panels tracing the journey of African Americans from the South to the North during and after WWI. □ “The Birds of America: Audubon Prints by Julius Bien” (May 13) Five prints made of Audubon’s paintings using Bien’s original copperplates.

Tennessee

Frist Center for the Visual Arts, Nashville □ Through June 3: “Matisse, Picasso, and the School of Paris: Masterpieces from the Baltimore Museum of Art” The artists who made Paris the center of modern art and culture; “Hiraki Sawa: Going Places, Sitting Down” Video dreamscapes using toys, books, and household objects as props. □ “Brushed with Light: Masters of American Watercolor from the Brooklyn Museum” (May 4-July 22) Chronological survey of watercolor landscapes, late-18th through mid-20th centuries: Moran, Homer, Sargent, Hopper, Zorach, Avery, and others.

Dixon Gallery and Gardens, Memphis □ “Modernism in American Silver: 20th-Century Design” (July 15) Flatware, compotes, cocktail shakers, and other unique objects spanning the entire spectrum of American modernist silver and silver plate.

Texas

Old Jail Art Center, Albany □ “Clay and Ash: New Work by Sandria Hu” (May 13) Paintings—handmade constructions signifying rain, wind, soil movement, fire, and other environmental occurrences.

Kimbell Art Museum, Fort Worth □ “Drama and Desire: Japanese Paintings from the Floating World, 1690-1850” (Apr. 29) Scrolls, banners, theatrical signs, even lanterns capturing moments from the pleasure centers of 17th-century Edo (present day Tokyo).



Griswold House (CT). Restoration by Interdesign, Ltd.
Photo by Joe Standart.

McNay Art Museum, San Antonio □ Through July 29: “ARTMatters 11: Lynda Benglis” Two- and three-dimensional works; “Madame Butterfly: From Puccini to Miss Saigon” Manuscripts, posters, playbills, costumes, and programs marking the 100th anniversary of the opera.

Utah

Brigham Young University Museum of Art, Provo □ “Beholding Salvation: Images of Christ” (June 16) The life of Jesus in paintings, prints, icons, illuminated manuscripts, and sculpture. □ “Paths to Impressionism: French and American Landscape Paintings from the Worcester Art Museum” (July 8) Corot, Inness, Monet, Sargent, Sisley, and others who spurned the aristocratic and historical in favor of depicting realistic rural and, later, urban landscapes and ordinary working people. “The Quiet Landscapes of William B. Post” (May 28) Platinum prints by a contemporary of the American Impressionist painters.

Salt Lake Art Center □ “Resonance and Return: Social Documentary Photography, 1935-Present” (May 19) Photographers for social change, then

and now: Evans, Lange, and many others. □ Through May 30: “Fab Ab: New Acrylic Abstraction” The latest; “Eileen Doktorski: Domestic Arsenal” Installation on domestic violence.

Virginia

University of Virginia Art Museum, Charlottesville □ “Collecting Heritage: Native American Art at the Museum” (June 24) A look at native people in the early 20th century. □ “The Art of Martin Hardie: Prints and Drawings from the Collection” (May 23) The creative output of a scholar, curator, writer on art, and printmaker. □ “Bazzle/Brown-Epstein/Jones: Alumni in the Arts” (June 3) Three UV alums and their work. □ “Perfected Landscapes: Views from the Collection” (June 8) Prints, drawings, and photographs exploring the landscape and how it can express the social climate of an era.

Daura Gallery, Lynchburg College □ Through May 12: “Of Course I Can! The Effect of Advertisements in World War II” Posters, cookbooks, and other objects that motivated women to go all out for the war; “The Social and Cultural History of the Tattoo” From tribal society to modern times.

Piedmont Arts Association, Martinsville □ “Expressions” (June 29) Paintings, drawings, sculpture, fiber works, and photography by regional artists.

Chrysler Museum of Art, Norfolk □ “From Goya to Sorolla: Masterpieces from the Hispanic Society of America” (June 11) Spanish contributions through the ages, from Classicism to Impressionism.

Art Museum, Radford University, Radford □ “Alison Weld” (May 11) Expressionistic brushwork highlighted with fake fur, vinyl, and artificial flowers. □ “Selections from the Permanent Collection” (July 27) Recent acquisitions and old favorites.

University of Richmond Museums □ At the **Lora Robins Gallery of Design from Nature:** “Parian Porcelain: A Nineteenth-Century Passion” (May 27) The impact of these European and American wares—from busts to figures to decorative pitchers—on popular culture and decorative arts; “Traditions in Miniature: The Louise Westbrook Collection of Chinese Ceramics” (May 27) Pieces from 3000 BCE to 1911; “Native Plants of Virginia: Selections from the University of Richmond

Herbarium” (June 24) Specimens, photos, and botanical illustrations of Virginia’s flora, including medicinal plants found by early colonists. □ At the **Joel and Lila Harnett Museum of Art:** “Arise! A Suite of Prints by Fred Wilson” (July 15) Works that focus on the artist’s concerns about race, perception, and relationships. □ “A Slave Ship Speaks: The Wreck of the Henrietta Marie” (May 18) Artifacts from an 18th-century sunken ship: the largest collection of slave shackles and English-made pewter-ware ever found in one place, Venetian glass trade beads, stock iron trade bars, basins, bowls, bottles, and the ship’s bell. □ “News of the Colonies: Prints, Maps, and Perceptions of the New World” (Apr. 28) On the 400th anniversary of the founding of Jamestown, early impressions by explorers and colonists.

Washington

Henry Art Gallery, Seattle □ “Elusive Signs: Bruce Nauman Works with Light” (May 6) From early neon works to later clown drawings limned in neon. □ “Carsten Höller: Neon Circle” (May 13) Multi-sensory interactive installation.

Wisconsin

Kenosha Public Museum □ “Life’s Work: The Woodblocks and Prints of Mona Noe” (June) Retrospective: hand-carved printing blocks.

Charles Allis Art Museum, Milwaukee □ “Language of Composition: Works by Ralph Selensky” (April 29) Painter/photographer inspired by restaurant life. □ “Nocturnal Nature: Works by Elizabeth Austin” (June 10) Mystical landscapes mounted on plastic panels. □ “Survey of Wisconsin Art NOW” (July 29) Contemporary regional artists.

Kohler Arts Center, Sheboygan □ “Laced with History” (May 20) Contemporary sculptures, drawings, paintings, and jewelry using (or referencing) lace and a history of the craft. □ Through Apr. 29: “Joe Fig: Studio Visit” Detailed miniaturized versions of other artist’s studios; “Fiber Optics: Fine Art Quilts” Contemporary notions on quilting. □ “Kehinde Wiley: Made in China” (June 17) Altering historical stances: Mao’s propaganda posters overlaid with young black men re-evaluate stereotypes. □



Art Museum of Western Virginia (VA). Randall Stout architect. Rendering courtesy of the museum.

20 percent in museum attendance. Nowhere was this prosperity more evident than in the creation of new museum buildings. These structures captured the public's imagination, stirred debate, and became one of the principal reasons for museum visits.

"Starting in 1938, with the Museum of Modern Art in New York and continuing through the present day, museum directors and trustees have retained Modernist and contemporary architects to create structures with aesthetic values as significant as the collections they were designed to hold.... They designed museums that have become architectural icons, including the



American Folk Art Museum (NY): Façade. Williams, Tsien.

Guggenheim, Kimbell, Whitney, Getty, and East Building of the National Gallery of Art.

"...What characterizes this period is not simply a large number of new or expanded museums by great architects but a significant change in the mission of many American art museums. Like living organisms, museums have evolved and grown functionally more complex.... Most museums are now seeking to meet not only the aesthetic needs of their customers but also their dining, shopping, education, entertainment, and social needs....

"Each of [these] museum functions requires a shared or distinct space and represents a corresponding new design problem for the architect. Perhaps the most pressing problem confronting the architect of a museum

today is how to generate a cutting-edge exterior design, that stimulates the imagination of the viewer. Neighboring hotels, businesses, and local governments often encourage museums to create buildings that appeal to tourists and residents.... In addition to designing a striking façade, the architect must develop an interior plan with spaces that perform the specific functions and meld into a coherent building. The difficulties are multiplied if the architect has to work with existing structures and create new wings.... Controversy surrounds plans that call for tearing down and replacing existing museum structures...." □

Except where otherwise stated, all photographs in this issue were taken by Paul Rocheleau for Architecture for Art: American Art Museums 1938-2008, Harry N. Abrams, 2004.



GREEN GROW THE MUSEUMS

[The AAM publication Museum News featured an extensive article by Sarah Brophy and Elizabeth Wylie entitled "It's Easy Being Green: Museums and the Green Movement." The authors' wide-ranging research into the growing phenomenon of environmentally-conscious construction projects indicated the increasing commitment to greenness in the museum community.]

"In 2004 the Brooklyn Children's Museum (BCM) began construction to double the size of the museum. During the initial planning process, the building owner, the City of New York, was 'looking for ways to promote environmental quality, contain future energy costs, and save taxpayers money by making a special effort to pursue high-performance buildings,' says Paul Pearson, vice president of programs at BCM.

After completion in late 2007, the new building's high performance features, which include a geothermal heating and cooling system, will save more than \$100,000 annually in energy costs. It was a collaborative decision to go green."

A new trend in museum design has thus begun. In fact, in the last ten years, more than 20 museums or museum-like institutions have added green buildings or were "born green." Others follow green practices in their day-to-day operations.

Some of the techniques that make for greenness are derived from sheer necessity. For example: High-performance, energy efficient systems reduce energy costs. It is a given that high utility bills can hinder program allocations,

staff positions, even major exhibitions or other projects. Sustainable systems, services, and materials can help to reduce those escalating costs.

Choosing durable materials reduces replacement costs as well as the demand on the environment. And, choosing sustainable and quickly renewable materials (fast-growing

bamboo, plywood) leaves intact those materials that take years, even centuries, to replace.

Looking into the future at possible replacement costs can be hugely cost effective. Brophy and Wylie cite carpeting as a prime example: "Using carpet tiles instead of single-piece installation allows single-area replacement for stains instead of a complete re-installation, which reduces your cost and reduces the environmental demands of both manufacturing and disposal." Who would have thought!

Integrated design methods, bringing architects, engineers, lighting and landscape designers, and other consultants together to work collaboratively, is the best way to control project costs. "Team" efforts produce the best results both economically and environmentally.

The green project in progress—a green museum aborning or a green addition to a traditional building—can become the center of environmentally focused marketing and fund-raising, made easier by the civic/community/world importance of environmental issues. Witness the experience at BCM: "It was much easier than we expected from a funding standpoint. We had tremendous enthusiasm among our stakeholders that helped carry it along. Private funders recognized that our project was more than just a building expansion, but a model project; one that demonstrated a commitment to addressing environmental issues, advancing innovation in design and increasing public awareness about sustainable design. City, state, and federal legislators recognized that our project supported their efforts and recent legislation promoting energy conservation."

More and more, state and local governments support green initiatives. Many states and private foundations have clean-energy funds that encourage the use of renewable

Continued on page 11



Yale Center for British Art (CT): North end of building showing sunken commercial plaza. Kahn.

NEWSBRIEFS – and other items of interest

MET UNVEILS NEW GALLERIES

After 5 years of construction and 15 years of planning, the **Metropolitan Museum of Art** (NY) has announced the opening of its “museum within the museum,” new Greek and Roman galleries that will display an unrivaled collection of Hellenistic, Etruscan, South Italian, and Roman art, much of it unseen for generations.

VIRTUAL GALA REPLACES TRADITIONAL FUNDRAISER

The **McNay Art Museum** (TX) has eschewed the traditional fundraiser for the virtues of a virtual gala. Tickets for the non-party go for \$500 per person, or \$5,000-\$15,000 for a table. “Stay at home and party” in your pj’s to enjoy “an evening NOT worth attending.”

BOTERO SPURNED IN U.S. MUSEUMS

Fernando Botero’s series of paintings and drawings depicting the torturing of prisoners at the Abu Ghraib prison in Iraq, though spurned by many art museums in the United States, were on display in the Doe Library at the **University of California, Berkeley**. Sponsored by the university’s Center for Latin American Studies, the show will go on to the museum at the American University in Washington, DC, for November and December, 2007.

Botero has offered to donate the series of some 80 works to a museum in the U.S. or Baghdad willing to accept them, but has had no takers. None are included in the Botero retrospective currently on tour in the U.S. Botero plans to include a selection of them in upcoming European exhibitions

SOLD PAINTING RETURNS HOME

Asher B. Durand’s *Kindred Spirits*, sold by the New York Public Library in 2005, is back in town—on display at the **Brooklyn Museum** in a solo Durand exhibition (through July 29). It will travel also to Washington (DC) and San Diego (CA).

New owner and Wal-Mart heiress Alice Walton purchased the painting for \$35 million, beating out the combined buying power of the National Gallery of Art and the Metropolitan Museum. In its future, the painting will be loaned to a New York City museum while awaiting the projected 2009 completion of the Crystal Bridges Museum of American Art in Bentonville, Arkansas, Ms. Walton’s current preoccupation.

In another attempted purchase of Thomas Eakins’ *The Gross Clinic* for her museum, Ms. Walton was foiled by the last ditch efforts of the Philadelphia Art Museum and the Pennsylvania Academy of the Fine Arts (where Eakins taught) to raise \$68 million. They did so in a phenomenal 45 days in order that Eakins’ painting remain in Philadelphia where it has hung at the Thomas Jefferson medical school since 1878.

MET DROPS REPRO CHARGES

In a letter to *The Art Newspaper*, a happy scholar reported that the **Metropolitan Museum of Art** has dropped charges for reproductions of many of the works in its collection when they are being used for “scholarly publications with print runs of less than 2,000 copies.” Bravo!

WAR ON CANVAS

Following a tradition that goes back to World War I, U.S. military artists have documented the war in Iraq, augmenting a collection of some 15,403 works that are held in a basement occupied by the **Army Art Collection** in Washington DC. With no acquisition capability, the collection relies on donations.

The works painted in Iraq are, for the most part, realistic, but limited.

They show no ancient sites, Islamic symbols or clerics, casualties, or Iraqis. Army artists are mandated to “paint what you can, please make it something that’s recognizable,” says combat artist Master Sergeant

Christopher Thiel, who paints from photographs.

“They don’t appreciate cubism.”

Works from the Army Art Collection can be seen at www.army.mil/cmh-pg/art/A&I/artwork.htm or at the Defense Information School website at www.dinfos.osd.mil/dinfosweb

FRACTALS OR NOT FRACTALS?

The 32 small paintings discovered in the storage locker of Herbert and Mercedes Matter and attributed to Jackson Pollock have been under scrutiny for their authenticity by scholars and scientists alike.

University of Oregon physicist Richard Taylor contends that Pollock’s bona fide drip paintings conform to the fractals in nature—a self-replicating geometry on multiple scales (large shapes replicating the small shapes created at the edges of the paint splatters). This phenomenon, he says, does not occur in the small Matter paintings.

Researchers at Case Western Reserve University (OH), however, dispute his findings. Pollock’s paintings, they say, do not show fractal characteristics. This, in agreement with an art historian and Pollock expert at Case Western who believes that a fractal analysis should not be a factor in the attribution of the paintings.

And from another source, Harvard University’s Straus Center for Conservation, carbon dating, electron microscopic and spectroscopic examinations revealed that in several cases the materials and pigments used were not available prior to 1950, some not available until after Pollock’s death in 1956.

More to come. Fractal or not, the first public showings of the Matter collection will take place at the **Everson Museum of Art** in Syracuse, NY from June 16-Sept. 2, and the **McMullen Museum of**

Art at Boston College from Sept. 1-Dec. 9.

PARTNERSHIPS

The partnership between the **Miami Art Museum** (FL) and Miami Art Central, an alternative art space, has resulted in MAC@MAM. MAC will produce exhibitions and contemporary art programming that will be displayed at MAM. Their first collaboration took place earlier this year, a show of works by Peter Friedl and Tacita Dean.

The **Museum of Fine Arts, Houston** (TX) and the National Museum of Korea in Seoul announced a partnership that produced a two-year loan of 45 Korean works of art dating from 3000 B.C. to the present, some of which will be seen for the first time outside Korea. The group will inaugurate a new, 2,200-square-foot Korean gallery, supported in part by a grant from the Korea Foundation and scheduled to open in December. It is the first move in a long-term plan to increase the focus on Asian

art with other new galleries for Chinese, Indian, Indonesian, Southeast Asian, and Japanese art.

The French government has joined the efforts to help New Orleans, France’s former colonial capital, recover economically and culturally from the devastation of Hurricane Katrina by organizing and financing two major art exhibitions. “Femme,

femme, femme: Paintings of Women in French Society from Daumier to Picasso from the Museum of France”—works by Manet, Degas, Toulouse-Lautrec, Picasso, and others from museums all over France—is on view at the **New Orleans Museum of Art** through June 2. “Four Hundred Years of French Presence in Louisiana” featuring historical documents that pertain to the state’s colonial history opened at the **Historic New Orleans Collection** in the French Quarter in March.

The Italian government has made an agreement with the **Museum of Fine Arts, Boston**, after the return in January of 13 ancient artifacts that Italian authorities claim were illegally excavated. The museum and the Ministry of Culture say that the accord provides for the loan of “significant works from Italy to the MFA,...establishes a process by which the MFA and Italy will exchange information with respect to the museum’s future acquisitions of Italian antiquities,...and envisions collaboration in the areas of scholarship, conservation, archaeological investigation, and exhibition planning.”

The **University of California Berkeley Art Museum and Pacific Film Archive** has partnered with the **Museum of Contemporary Art, San Diego** to jointly acquire major new video works by Joan Jonas and Eija-Liisa Ahtila. The terms of the joint purchase include evenly sharing costs associated with acquiring and maintaining the works, and an agreement that each work will only be shown in one location at a time. Costs for conserving and storing them will be split between the two institutions. In a joint statement the directors of the two museums commented: “As the international market for contemporary art continues to flourish, this unusual joint acquisition marks an increasingly important trend for small and mid-

Continued on page 11

size institutions seeking to add works by leading artists to their collections. It also demonstrates how, in a competitive field, collaborations can offer museums an innovative opportunity for growth."



J. Paul Getty Museum (CA): Central courtyard from exhibitions pavilion. Meier.

JUDD STUDIO AND HOME TO BECOME MUSEUM

Minimalist aficionados will be pleased to learn that the SoHo (101 Spring Street, NYC) home of Donald Judd has opened for tours limited to a minimalist eight people each Friday at \$30 each (\$15 for seniors).

A five-story industrial building that Judd bought and refitted for his purposes in 1968, it houses hundreds of objects including his own works and those of his contemporaries whom he admired—Oldenburg, Flavin, Stella Reinhardt, and countless others. According to his own precept that the placement of a work of art is vital to a viewer's understanding, the house, operated by the foundation established in his will, is a permanent installation. The Spartan décor is as he left it: the furniture that he and others designed, aluminum and plywood floor pieces, aluminum and plexiglas wall installations, and painted works on walls and floors.

Other venues maintained by the foundation are located in Marfa, Texas, properties that display Judd's own work as well as installations by other artists

A GIFT IS A GIFT IS A GIFT

In making a partial gift to a museum—the donor giving only a percentage interest in an artwork—the donor has been allowed an equivalent tax deduction with the proviso that the museum has the right to exhibit the work for a period of time equivalent to its current interest in the work. In past practice, the work of art generally stayed with the donor indefinitely, since each year another donation of another fraction of the work would result in a larger tax deduction.

Recently, the rules have changed. Now, a partially donated work must be turned over within 10 years of the original gift. In addition, after the first gift is made, the value of the work is frozen, thus preventing donors from profiting from a rising art market.

The tightened rules have been criticized by both donors and institutions. They remove many of the incentives for fractional giving, says Glen D. Lowry,

director of the Museum of Modern Art (NY), making the practice "almost impossible to use" and affecting the ability of donors to make gifts.

30-YEAR-OLD "FACTORY" CELEBRATES INDIA

In its 30th years of displaying and fostering "cutting-edge" art, the **Mattress Factory** (PA) has grown from a small artist collective to a recognized museum that exhibits new work by over 300 artists in an integrated residency and exhibition program. New since its inception are the education program that schools visitors in new ways to experience art; an archive that serves as an art-historical resource; and eight separate properties, all rehabilitated buildings within walking distance, that house galleries, artist apartments, offices, and an education studio. Still, it remains a haven for contemporary artists. And, those asked to participate in an exhibition are provided with travel expenses, a place to live, a *per diem* allowance, any materials needed, technical assistance, and an honorarium.

To celebrate its anniversary the Mattress Factory presents "India: New Installations." During a junket to India, Curator Michael Olijnyk and Director Barbara Luderowski selected ten artists to participate in two exhibitions throughout the year. The participants will travel to Pittsburgh, live in residence at the museum, and create new work on site in the gallery. A full year of educational programs, cultural activities, family programs, and a film festival in partnership with the **Museum of Modern Art** (NY) and the Indo-American Arts Council will compliment "New Installations."

"More and more, India is having a great influence on world economics and politics. It is an interesting time to invite these artists to come to the States and provide a window into one of the oldest cultures in the world as it goes through a rebirth on a global scale," says Curator Olijnyk. □

GREEN GROW THE MUSEUMS

continued from page 9
energy (solar, wind, water), and are predisposed to fund green enterprises.

Another by-product of greenness is the intrinsic educational opportunity provided by the mere fact of being environmentally savvy. Pittsburgh's Children's Museum created "Be a Green Sleuth," a booklet and program that encourages visitors to search for green aspects of the building—recycled objects, solar power, or even slow-flowing plumbing. The BMC plans to put its solar power and what it



accomplishes and its renewable resources on exhibit.

The bottom line has been proven, say Brophy and Wylie: "Sustainable practice in museums serves our whole community—not just the audience inside...but those all around us. It is service to the whole community we inhabit, with all its members benefiting from museums even if they don't walk in our doors. It's the ultimate programmatic outreach: connecting with an expanded audience by reaching them literally where they live." □

University of Wyoming Art Museum:
East end of museum from upper level,
showing outdoor sculpture court. Predock.

Fair "Tips"

The annual art fair season can be pleasure or pain, depending on how you play the game. Arts & Antiques magazine published an advisory on how to maneuver the mass movement into armories, galleries, openings, events, and so on. Here are seven suggestions:

1. "Just Go." Despite the proliferation of these events and the incursion into your life, you may be missing something if you don't.

2. "Travel Savvy" Travel packages are offered through designated travel agents to the major fairs. If not booking through an agent, go to the hotels that have relationships with museums or galleries in the city: they could get you complimentary tickets. And don't forget to schedule the biennials, or the every-five-or-ten-year events.

3. "Develop Relationships with Dealers." As they travel around the world, they become your eyes on the marketplace, but they need to know what you're looking for, how much you want to spend, and your long-term goals, collection-wise.

4. "Think Outside the Box" New, unexpected discoveries can happen, despite a fixed mind-set; fairs often offer lectures from which you can learn; fairs are places where you can be bowled over by a work of art unexpectedly.

5. "Seek Advice." Many fairs offer advisory services.

6. "Splurge on Benefit Tickets." It pays to view the fair first. At some fairs, benefit tickets will buy VIP status; at others a VIP is a VIP by invitation only.

7. "Don't Be Shy" Even if you're not in the buying mode, you will learn something from talkative dealers; they love to discourse on their wares.

museum VIEWS



Contemporary Arts Center, Cincinnati (OH):
North side of main lobby. Hadid.

2 Peter Cooper Road
New York, NY 10010

Non-Profit Org.
U.S. Postage
PAID
Permit No.
9513
New York, NY

Expansion continued from page 1

ARCHITECT SELECTION

Well known architects, though often an incentive to funders and audiences, can sometimes take their expertise as law. This is not good. Whoever designs the building must commit to collaboration with the museum and its staff.

COST ESTIMATING

Operations costs must be tied to design decisions. The scope and the quality of the project determine the costs, both the first costs of construction and the long-term operational costs. Quality of spaces, finishes, and building systems all have an impact on maintenance and utility costs.

FUNDING SOURCES

Board members, matching grants from foundations, state and local government grants, bond issues, corporate sponsorships, membership solicitations, retail development partnerships are a few sources to be tapped. Funds should be sought not only for capital expenses, but also for start-up staff, marketing, and ongoing operations, which often translates to increasing the endowment.

But, the cost of additional square footage often surpasses earned revenue and attendance. Feasibility studies in advance of the opening of

a new facility can soften the blow of lowered attendance by estimating future attendance and operating costs.

Creative thinking can bring new sources of earned income; mixed-use development, for example, can finance a building program and establish long-term stability.

PROJECT MANAGEMENT

Some museums develop steering committees comprised of board and staff members to monitor progress and adherence to the building program. Others hire professional project managers. And still others use consultants not only in the planning stage, but also for estimating, design, staffing, market research, post-opening evaluation, and/or fund raising.

After selecting an architect, a museum should select a general contractor. He or she will provide a check for the architect on cost estimates and constructability. Independent firms can also review lighting, and mechanical and electrical plans and specifications.

STAY OPEN? OR CLOSE?

To balance ongoing public service against a prolonged project that entails additional costs and inconvenience to public and staff is difficult. Some museums move to alternative spaces with scaled back programs. Others close completely, freeing staff to focus on planning for

the new facility. Closing, however, can lead to loss of income from admissions and retail operations and result in staff cutbacks.

One museum that closed developed a “wellness program” for its concerned staff of 80. Perks such as massage therapy, yoga, language classes, and peer education (staff sharing skills with each other) were effective in keeping moral high and enhanced team building.

GOOD COMMUNICATION

The Internet is an excellent tool to keep board, staff, funders, and public informed throughout the building program. Highlighting progress via project timelines and live Webcams, and appealing for funds for the capital campaign can all be effective with clear and consistent messages. □



Denver Art Museum (CO) expansion.
Model photo courtesy of the museum.