

A quarterly newsletter for small and mid-sized art museums

Spring 2011

Revolution!!!

THE MODERNIST REVOLUTION: Cézanne Preempts Science

Revolutions take many forms: a population rises against a dictator; a woman refuses to ride in the back of a bus; a composer writes atonal harmonies; an artist drips paint on a canvas; a teenager goes to a museum instead of basketball practice.

And then there was Cézanne, whose obstinacy and view of the world led to modernism in art. He was a neuroscientist. So says Jonah Lehrer in his book called *Proust Was a Neuroscientist*. Like Proust, who anticipated the forthcoming neuroscience on how memory works, Cézanne was accurate about the visual cortex.

Virginia Woolf wrote that "on or about December 1910 human nature changed." She was referring to the first exhibition of Postimpressionist paintings, in which Cézanne was the star. His pictures of humble subjects were revolutionary. Roger Fry, in his introduction to the exhibit, commented that Cézanne's style, his abandonment of "the cliché of repre-

sentation" ended the insistence that "art aim at a pseudoscientific fidelity to appearance. This is the revolution that Cézanne has inaugurated.... His paintings aim not at illusion or abstraction, but at reality."

The public's love affair with the academic style in art had scientific roots: the senses were viewed as perfect reflections of the world. The eye was a camera. Cézanne, true to his character, ignored the conventional thought and painted images that reflected the subjectivity of sight, the illusion of surfaces. "The eye is not enough," he said. "One needs to think as well." Unlike the Impressionists, he believed that light was only the beginning of seeing.

Modern science tells us that Cézanne was right. Vision begins with photons. But the complicated process of seeing engages the brain in actions that transform those elemental photons into the world of form and space that we understand. The visual cortex constructs sight. "Reality is not out there waiting to be witnessed; reality is made by the mind," says Lehrer. And this is how Cézanne's art reveals the process of seeing.

His paintings show us the world as it first appears to the brain—patches and strokes of color not necessarily separate from one another—before it has been processed by the brain. Yet, his patches and strokes are always recog-

nizable as the objects or scenes they portray. He supplies our brains with just enough information to decipher the picture. Thus, Cézanne has shown us the beginning and the end of our sight, all on one canvas. What begins as an abstract mosaic of color becomes a real thing. The painting has emerged from our brain.

Under the wing of his friend, Impressionist Camille Pissaro ("Do not follow rules and principles, but paint what you see and feel. And do not be shy of nature."), both isolated because of their rejection of the academic style, Cézanne learned the techniques that led to canvases similar to the new style. But his were different. Cézanne was constantly inventing his own avant-garde because, contrary to Pissarro's tenets, he had stopped worshipping light.

The moment is more than its light, he believed. Impressionists may reduce the world to surfaces of light, but he would interpret what he saw. "His vision was centered much more in his brain than in his eye," said one of his contemporaries.

It was true. Vision begins with light falling on and altering the receptors in the retina. This triggers a chain reaction that ends with an electrical charge. The photon's energy has become information—information that has no form, meaningless masses of color. Milliseconds later the masses of color have

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THE FACEBOOK REVOLUTION: Have you "friended" me yet?

 By Stanton Thomas, Ph.D

In many ways, I am the last person in the world who should be writing about how new technologies and particularly social media have revolutionized the museum world. After all, as a curator at the Memphis Brooks Museum of Art, I don't maintain our Facebook page or work with our website. And in addition, I am not particularly techno-savvy. I rely upon my wife to update my computer software, and upon my pre-teen nieces and nephews to show me how to work my iPhone. On the other hand, like most people, I am always happy to use these most convenient and instantly gratifying amenities.

A bit of history

The revolution started very quietly. The first version of Facebook was created in 2003 by Harvard college student Mark Zuckerberg—subject of the not-so-flattering film *The Social Network*. He initially made it as an interactive directory of students on campus. I am also told that its creation is—very

conveniently for my purposes—tied to art history. As it turns out, with all the time Zuckerberg spent working on developing Facebook, he found himself, as many students do, ill-prepared for his art history final. Two days before the exam, he uploaded 500 images of ancient Roman art to Facebook and encouraged his fellow students to use the comment function to share their notes. The result was a virtual study-group, and Facebook's first exercise in connecting art to people.

On September 26, 2006, Facebook—now the seemingly ubiquitous social network service and website—opened its membership to anyone who was at least 13 years old and who possessed a valid email address. Today, just five years later, Facebook has hundreds of millions of active users from all over the world, including me. It



gave me instant access to as many people as I wanted to find and then, of course, to "friend" (a newly minted verb meaning to propose a two-way digital relationship on Facebook). Accepting a "friend" invitation allows Facebook users to peer through a little window into each other's lives—to glimpse wedding or vacation photos, to offer opinions of food or film or family, to hear about the music we enjoyed, to envy sunshine or snow or, depending upon how religiously we update our status, to know what we are

doing from moment to moment—a wonderfully distant intimacy. Perhaps most deliciously, it allows us to comment upon all we see and read, and to share our com-

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DIRECTOR'S CORNER



My Million-Dollar Idea

by Avis H. Anderson

As directors of non-profit organizations, we often hurry through our busy days of planning, budgeting, exhibition openings and events without feeling their real impact. We are also idea people—so many ideas and so little time and funding to carry them out. Rather than the elusive *million dollar* idea, we come up with a million \$1 ideas. I am most proud of my million dollar idea: a program that provides opportunities for up-and-coming artists at the Monmouth Museum.

From the moment in 2006 that I became the new director, I was besieged by artists requesting solo exhibitions of their work. Rather than dash the dreams of dozens of artists, we developed an exhibition series that continues to provide meaningful experiences for New Jersey artists, our staff, and the visiting public.

To fulfill part of our mission as a mid-sized, multi-disciplinary museum without a permanent collection, we are always looking for new and exciting arts programming. Our main gallery is utilized to present exhibitions of national significance like Smithsonian traveling exhibitions and juried exhibitions with nationwide calls for entry. To accomplish another aspect of our mission, we provide exhibition opportunities for New Jersey's talented artists. In 2007, we established the New Jersey Emerging Artists (NJEA) Series, which presents six exhibitions each year, with accompanying Artist Talks, in the smaller of our two galleries. Now in its fifth year, this series has made significant impacts in the lives of more than twenty New Jersey artists.

People of all ages

Despite the traditional image of an emerging artist as young, talented, fresh from a college or university studio program, our emerging artists represent people of all ages—a retired physician, a retired architect, a former Italian set designer, for example. These artists, embarking on a second career, have wisdom to share beyond their penetrating photographs and thought-provoking sculptures. Their talent, seasoned by their life experience, produces a fascinating brew. A former judge took a series of photographs in an abandoned penitentiary, allowing viewers to enter a lost world of crumbling cell blocks and empty guard towers. His experience on the bench spurred his interest in the lives spent inside prison walls.

An Italian born and current New Jersey resident, Riccardo Berlingeri, creates sculptures with recycled *NY Times* newspapers, highlighting current world issues such as the loss of newspapers as sources of information and

threats to our global environment. Nervous before his Artist Talk, Riccardo felt that his mastery of English was not adequate to express his artistic vision. We mentored him and helped him develop a PowerPoint presentation for his talk, which opened with childhood photos of his native island of Capri. There were also images of his basement studio space and his works in progress. His delightful and humorous approach to his work was appreciated by the audience; his talk received rave reviews and he has developed a following of people who have attended his subsequent exhibitions. At age 64, he is proof that an artist can emerge at any age.

Young self-taught artists, not constrained by or rebellious of traditional art practices, are refreshing to work with. Mentoring young artists at the beginning of their careers allows us to share in their ongoing success stories. Recently one of our young Emerging Artists received a fellowship from the NJ State Council on the Arts. We cheered like proud parents when the announcement was made. Another young self-taught pastel artist paints such realistic fruit and vegetables with pastels on sand paper that they are often mistaken for photographs. Visitors loved the work.

Our Emerging Artists are also multi-cultural. Shin Young An, a painter featured in our third year, was born in Korea into a culture where being both a woman and an artist was not favored. Her solo exhibition enabled Shin Young to express her creativity, her voice, and her personal value. She exhibited a diverse series of amazing oil paintings over newspaper articles that featured current world issues—photo-realistic images that displayed both artistic skill and social commentary. She stated on the evening of her opening that she felt compelled, and in fact enabled, to stretch beyond her financial success as a portrait artist. She aimed to use her talent to create awareness and change in this imperfect world. Her opening was a wonderful event, featuring Korean food and flowers supplied by her visiting friends and family.

Side benefits and encouragement



Milton Avery, *Still Life with Derby*, 1944.
Oil on canvas. In "Milton Avery and the End of Modernism," Nassau County Museum of Art, NY

Facebook, and a few have made lasting friendships. I feel this would not have been possible if their museum experience had not been so personal and nurturing.

And as encouragement for our efforts, in the

Bodhisattva of Wisdom (Tiksha-Manjushri), Ming dynasty, Yongle period. Gilt brass. In "Pilgrimage and Faith," University of Richmond Museums, VA



second year of the NJEA Series, the museum received funding from the venerated Geraldine R. Dodge

Foundation. The foundation has continued to support this series, increasing the level of funding as the program expands. The distinction of receiving Dodge funding has elevated the reputation of the series and visitors now attend the opening receptions from all over the state.

Looking back in the future

In November of 2011, we are presenting the first NJEA Series retrospective entitled *New Jersey Artists Emerged*. We will have presented the works of 24 artists in the first four years of the series. Each of them will be asked to submit a new work, created in 2011, to be included in the retrospective. Thus, the public will have an opportunity to see their favorite artist's new work, the museum will maintain its relationship with the emerging artists, and the artists will have an opportunity to reconnect to the museum and their NJEA friends. Instead of the usual Artist Talk, we will have a panel discussion with as many of the prior exhibiting artists as possible.

Personally, as an arts administrator, the NJEA Series has provided me with the satisfaction of mentoring, the pride in producing exhibitions of talented artists, and a first-hand glimpse into the creative process. These are gifts I truly appreciate. □

[Avis H. Anderson is Executive Director, Monmouth Museum, NJ]

museumVIEWS

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The International Council of Museums: Another Membership?



by Annette B. Fromm

The International Council of Museums (ICOM), a multinational, non-profit, non-governmental organization founded in 1946, is dedicated to the improvement and advancement of the world's museums and the museum profession as well as the preservation of cultural heritage. About 30,000 museums and museum professionals across five continents are members of ICOM's national and international committees and affiliated and regional organizations. The 171 national committees serve as administrative bodies to communicate between the international body and its members. (The US National Committee is housed with the American Association of Museums).

The 31 international committees focus on different disciplines within museology: education, security, history, ethnography, natural history, university museums, exhibition exchange, to name only a few. Many of these committees hold annual meetings in venues around the world in the years between the ICOM triennials. These meetings often address topical subjects of import to the profession and provide opportunities for exchange and exposure to a wide variety of museums.

Triennial Conference

ICOM's General Conference is held triennially at various venues around the world. The 2010 conference, ICOM'S 22nd, was held for six days in November at the World Expo Centre in Shanghai, China. More than 3,600 museum professionals from all corners of the world, representing 122 countries, regions and international organizations, attended to exchange ideas on the theme of "Museums for Social Harmony."

Keynote addresses were given by six eminent scholars: Lourdes Arizpe, Xiejun Chen, Gabriella Battaini-Dragoni, Okwui Enwezor, Jinshi Fan, and former president of the Republic of Mali Alpha Oumar Konaré. Konaré, a former ICOM president, emphasized substantial changes that are sweeping society across the continents today. He particularly stressed Africa's role in the world in terms of its unprecedented population growth, which will exceed 2 bil-

lion by 2050. He called on African museums to meet the social harmony challenge. According to Konaré, the international museum network should also embrace this issue, especially through their interaction with the public and their role in promoting multiculturalism.

All six days were filled with discussions in international committee meetings on scientific and academic topics related to museums and museum professions, and two open forums on museum-related topics ranging from economic issues to the role of volunteers in museums. One day was set aside for excursions to cities and museums in the Shanghai area. In addition, a Museum Trade Fair displayed the latest trends in the industry as well as information about Chinese museums.

The conference closed with a day-long triennial ICOM General Assembly, during which the new president and executive council were elected. Former president of France Jacques Chirac delivered the closing words, recalling his long-term commitment to museums and the promotion of cultural diversity.

ICOM Activities

The illegal trade of cultural goods ranks third in the listing of criminal activities worldwide after drug and arms trafficking. The result is significant damage to tangible heritage, especially in regions of the world where the theft and looting are common.

ICOM, therefore, has set a priority to fight against continuing trade of stolen artwork and has worked to contribute the tools designed to assist museums and law enforcement in controlling the art market. In fact, ICOM is a leader in the fight. Through training programs in developing nations and a series of publications, ICOM has forged strong partnerships with international agencies including UNESCO, UNIDROIT, and INTERPOL. Among the most used ICOM publications is a collection titled *One Hundred Missing Objects*, which presents a selection of stolen works of art listed by region of the world.

ICOM's Red Lists inform interested parties about the endangered or missing objects and artworks in certain regions of the world. They are distributed to police and customs officials worldwide as well as to museum professionals, auction houses, art dealers, and collectors. They also serve as working tools for museums with these categories of artwork in their collections. ICOM's Red Lists are available along with other publications on the Web at <http://icom.museum/>.

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Allen D. "Big Al" Carter, *Shine on me Good Lord*. Charcoal and watercolor on paper. In "Compassionate Witness," Tweed Museum of Art, MN

Notes About An Artist

"Are you really sure that a floor can't also be a ceiling? Are you definitely convinced that you will be on a higher plane when you walk up a staircase?" Such were the questions put by M.C. Escher in his search for the real world.

Maurits Cornelis Escher, born in Leeuwarden, Holland, remained a mediocre student through his years at university where he began studies in architecture but quickly changed to pursue the graphic arts. His travels, after finishing his studies, took him through southern Europe, spending a preponderance of time in

Italy, sketching the inspiring landscapes he encountered. Finally, he transposed those sketches to paintings, jump starting a career as an artist.

Printmaking became his chosen medium, the woodcut his favored, though he experimented with wood engravings,

lithographs, and mezzotints. His travel sketches served as the basis of more elaborate works for which he took weeks, even months, to work out spatial and structural relationships.

Decorative patterns also had an impact on his oeuvre: he became obsessed with tessellations, Majolica mosaics, and stucco patterns at the Alhambra in Granada, Spain, and the cathedral decorations in Ravello, Italy.

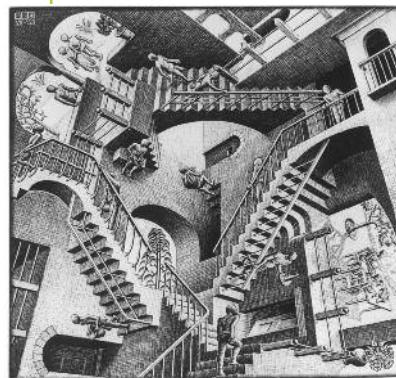
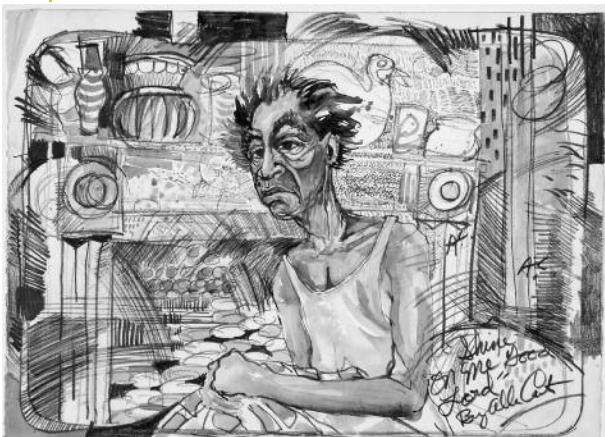
Not happy with the Fascist regime in Italy, Escher left in 1937 for Brussels and later Baarn, Holland, where he settled permanently. But his precious tessellations were no longer there to be studied and admired. He turned to concepts—relativity, infinity, and metamorphoses—producing mathematically and visually complex works, easily recognized and universally admired. He died in Laren in 1972. □

New Courses Online

Sotheby's Institute of Art has announced the launching of a series of newly designed online courses for art-world professionals and other interested parties. Beginning on March 28, the courses, ranging from two to eight weeks, were created by the institute's faculty of art market specialists and scholars from London and New York. They are available to students anywhere, any time:

- Art as an Alternative Investment: Making intelligent, Data-Driven Decisions
- But What's it Worth? Understanding Trends in the Art Market
- Art Across Borders: Understanding International Law in Art Business
- Writing for the Art World: How to Make Your Voice Matter
- How to Navigate New Works and New Markets: Intro to Contemporary Art
- Inside the New York Art World: How Art Gets Made, Priced and Sold
- Intro to Art History: The Movements that Mattered

[For more information: Jan Rothschild, JRothschild@cig.com; or Sotheby's Institute of Art-New York, 212-517-3929]



M.C. Escher, *Relativity*, 1953. Lithograph. In "M.C. Escher," Akron Art Museum, OH

ments with anyone else who is a “friend.” So, with all this activity and spilled cyber-ink, all this public voyeurism, and all these millions of members, why wouldn’t museums find a way to harness Facebook?

At the museum

Like many personal Facebook accounts, the Brooks’ gives its friends¹ access to photos, information, a calendar, as well as links to other content—such as blogs or the museum’s website. It also offers the same superb interactive aspects, allowing members to post comments about events they’ve enjoyed, paintings they loved, exhibitions they’ve seen, or to reply to someone else’s thoughts and opinions. Many friends of the Brooks opt to receive these updates as emails. They appear in your inbox, and, well, it’s like the museum is emailing you. Quite often the comments are quick, funny criticisms, but they often lead to lengthy dialogues about art or music or food. In addition, if you have a Twitter account, all the comments will be sent as texts to your smartphone. It’s like the museum is texting you.

Our institution has maintained a Facebook page since 2008. The site is crucial to keeping our programs and events in the public eye. As opposed to our website, which functions more as a staid and static storehouse of information, Facebook is a more immediate, dynamic, and interactive way of letting people know what’s going on at the museum. Once you’ve “liked” the Brooks (effectively becoming one of its Facebook friends), you can drop by our page any time to find out not only what is happening, but perhaps more importantly, to find out what other people think about events and exhibitions—often moments after their experiences. Facebook is also very smartphone friendly, thus putting reminders of what’s happening—whether a family day activity or new menus at our restaurant, the Brushmark—right in your hands.

The Brooks’ Facebook page also is more easily accessible than our website if you are already on the run. Although I can barely pull up the latter on my iPhone (I am not good at two-finger typing), Facebook has an icon, and it pops right open and quickly loads. Of course, making information immediately available is essential to the success of museums, especially in a society that offers continual distractions and diversions.

Facebook is particularly great on getting

the word out about last-minute events. For instance, recently our Public Relations and Public Programs Manager Andria Lisle was able to book punk rockers Cheetah Chrome, a guitarist for the group Rocket from the Tombs, and Sylvain Sylvain of the New York Dolls for an eleventh-hour gallery talk in the exhibition “Who Shot Rock?” It was way too late to add the program to our calendar of events; that had been printed and mailed weeks before. However, Andria—the Madame de Sévigné of the social media world—posted the event on Facebook, and sold it out in a matter of hours. Thus a social network service was responsible for the success of a great, casual, and spontaneous event. And images of that gallery talk, and of other lectures, receptions, openings, artist demonstrations, etc, are posted on the Facebook page, fueling further interest and commentary.

Since the Brooks’ Facebook page went online in 2008, its membership has steadily grown. Currently it has 4,100 friends, up more than 3,000 just in the last twelve months. And what fuels this growth? To a great degree it is a reaction to successful exhibitions and events. Both “Who Shot Rock?” and “Venice in the Age of Canaletto” generated activity and added new friends on Facebook. After all, who isn’t a critic? Who doesn’t want to comment on things they love or loath, especially if doing so is easy, quick, and accessible?

The success of our Facebook page reflects our outreach to our members and visitors. We actively work to engage people through social media—the Facebook icon on our webpage, right next to its cousins Twitter and YouTube, helps us in that effort.

Revolution brings other changes

Our use of social media is just one facet of how changing technologies have affected the way we share information. During the next few weeks, we will also launch a Brooks Museum application for smartphones. This app will make the museum’s website accessible with just the touch of a finger. It will also turn personal phones into interactive gallery guides for the permanent collection and special exhibitions.

And other innovations are on the way; our next technological advance could be a social tagging project such as “Steve.”² A collaborative effort of museum professionals and interested members of the community, Steve

allows its users to interact with online images by tagging or bookmarking them with their own keywords—“sublime,” “Asian,” “painted,” for example. It’s a form of collaborative tagging or, in tech-speak, “folksonomy.” The website stores this information and allows other users to access it when they are looking at objects or perhaps searching with keywords. Steve and other projects like it hold the potential for profound new ways to describe and access online

museum collections, and to encourage visitor interaction.

Who knows what the future holds? But one thing is clear—as social media evolves, so will the Brooks and other museums. And we will find a way to successfully employ technology’s chameleon-like changes, and use them to bring the museum even closer to the public. □



James Tissot, *The Youth of Jesus* (detail), ca. 1886-1894. Opaque watercolor over graphite on gray wove paper. In “James Tissot,” Chrysler Museum of Art, VA

¹One may well think that Facebook is largely youth-oriented, but most of Brooks’ friends range in age from 25-50. Young yes, but not high school or college students. Many are professionals and teachers, some are students. All however, are busy people who want to stay in the loop; they use Facebook as a convenient way to keep track of cultural events and hear reactions to them.

²Steve is accessible at www.stevemuseum.org.

[Stanton Thomas, Ph.D., is curator of European and Decorative Art at the Memphis Brooks Museum of Art, TN]

been transformed into real objects. And so it is with Cézanne’s canvases.

Late in the 1950s, neuroscientists David Hubel and Torsten Weisel looked into the question of what kind of visual stimuli is responsive to the cortex. They knew that light excites the retina, but the question remained: What kind of visual information excites the mind? Before this, scientists believed that the eye performed like a camera, transmitting pixels of light in a two-dimensional representation, which the brain would then flesh out into a three-dimensional image. With their experiments, they discovered that our brain cells responded not to dots—pixels—of light but by angles of lines, preferred contrast over brightness, edges over curves. This, they said, is reality as it appears to the early layers of the visual cortex, what the world looks like before it has been processed by the mind, creating the sense of sight.

(In a footnote on the subject, Lehrer writes: “The early parts of our visual cortex are stimulated by visual inputs that look very similar to a Piet Mondrian painting. Mondrian, a painter extremely influenced by Cézanne, spent his life searching for what he called ‘the constant truths concerning forms.’ He eventually settled on the straight line as the essence of his art.”)

So it is that Cézanne’s artistic instincts led him to utilize the strokes and lines of color sensed by the visual cortex. And so it is that Cézanne began his revolution. □



4 Riccardo Berlingeri: Paper Sculpture. Berlingeri is pictured with his paper sculpture *Primary Colors*, 2008. Newspaper and glue. In “Emerging Artists Series,” Monmouth Museum (NJ)

autumn VIEWS

Alabama

Tennessee Valley Museum of Art, Tuscaloosa □ “Shoebox Sculpture” (May 6) The 10th International Shoebox Sculpture Exhibition from the University of Hawaii Art Gallery: how artists handle the space and scale of a shoebox. □ “National Watercolor Society Exhibit” (May 15-July 8) Celebrating the 70th anniversary of the society in Alabama.

California

Pomona College Museum of Art, Claremont □ “At Pomona,” Part II of “It Happened at Pomona: Art at Pomona College 1969-1973” (May 13) A review of the arts faculty, students, and events that supported the growth of the museum.

Irvine Museum □ “All Things Bright & Beautiful: California Impressionist Paintings from The Irvine Museum” (June 11) Come home after nearly two years of a tour to six museums.

Hearst Art Gallery, St. Mary’s College of California, Moraga □ “Gift of the Gods: Exploring Maize, Culture and Indigenous Art in the Americas” (June 19) Wall text, maps, photographs, drawings, recipes, videos, and art all illustrate the sacred status of maize in the U.S. Southwest, Mesoamerica, and the Northern Andes; see also Navajo rugs, Hopi Kachina figures; tortilla cloths, baskets, and traditional dress from Mexico and Guatemala; women’s belts and harvest festival masks from Ecuador, and maize belts traced to an Inca tradition from Peru.

Oakland Museum of California □ Through May 29: “Splendors of Faith/Scars of Conquest: Arts of the Missions of Northern New Spain, 1600-1821” First-time showing of the sacred and ceremonial artworks from Franciscan and Jesuit mission churches in northern Mexico and the American Southwest; “Contemporary Coda” In a companion installation, works by contemporary artists address issues of immigration, religion and contemporary Chicano identity, and the cultural survival of the Native peoples of California.

Crocker Art Museum, Sacramento □ “Gottfried Helnwein: Inferno of the Innocents” (Apr. 24) Portraits in photography, paintings, and installations;



images of “The Child” prevail. □ “John Buck: Iconography” (May 15) Survey includes prints, sculptures, and shadow box constructions. □ “Daniel Douke: Bytes of Reality” (July 7) Discarded boxes from consumer products into art.

San Jose Museum of Quilts & Textiles □ Through May 1: “Earthly Paradise: Memory, Myth, Metaphor” and “Eden Re-imagined” Two collaborating teams of contemporary fiber artists strut their stuff in two concurrent exhibitions: “Earthly Paradise” features large scale quilted allegorical textiles inspired by medieval tapestries, and “Eden Re-imagined,” small scale stitched embroideries; “Boy Code” Embroideries that focus on the power doodles that boys produce and teach one another in early adolescence; “Modern Maya” Mayan clothing and the weavers who produced them.

Cantor Center for Visual Arts, Stanford University, Stanford □ Through May 29: “A Rediscovered Masterpiece: 12 Drawings from Domenico Tiepolo’s New Testament” Son of the better known Giovanni Battista, Domenico’s retelling of the New Testament in some 316 drawings was his most ambitious work, and was nearly lost; “Animals Observed” Images by Muybridge and Audubon. □ Through May 1: “In a New York Minute: Photographs by Helen Levitt” The urban environment in stills and a film; “Paths through the Global City: Photographs by Leo Rubinfien” Views of cities on five continents. □ Through June 5: “Making the Cut: Woodblock Prints from the Permanent Collection” 20th-century works by French, German, and American artists; “Memory” An allegorical portrait of a mid-17th-century emperor. □ “Longing for Sea-Change: Felix in Exile” (June 26) Video installation: last in a series by William Kentridge about a man living in exile in Paris while witnessing the ordeals of his alter ego living in South Africa.

Colorado

CU Art Museum, University of Colorado, Boulder □ Through June 25: “Highlights of the Collection” From ancient to contemporary, from the Americas and around the world; “Highlights of the CU Art Museum’s Andy Warhol Photographic Legacy Program Gift” The premier showing: portraits, landscapes, interior settings; “Highlights of the Collection: Charles Partridge Adams Paintings” Two paintings by Colorado landscape painter, one never shown before.

Connecticut

Bruce Museum, Greenwich □ “Cindy Sherman: Works from Friends of the Bruce Museum” (Apr. 23) B&W and color photos from several major series: *Untitled Film Stills*, *Centerfolds*, *Disasters* and *Fairy*

Tales, History Portraits, Clowns, Women from California, and most recently, *Rich Women*. □ “Human Connections: Figural Art from the Bruce Museum Collection” (June 5) A variety of approaches to the human figure, from illusionist portraits and classical nudes to abstractions, from a 1st-century BC Roman marble to the Pop Art portraits of Alex Katz. □ “Arctic Sanctuary: Images of the Arctic National Wildlife Refuge” (May 29) Celebrating the 50th anniversary of the A.N.W.R. with both large-scale and intimate landscape images from a book prepared for the occasion. □ “Three Sisters & Corn Maidens: Native American Maize Cultivation & Customs” (July 3) A comparison between the role of corn in Northeast Native American culture with that of the Southwest.

Florence Griswold Museum, Old Lyme □ “Inspiration and Impact: The Legacy of the Hartford Steam Boiler Collection” (June 26) Marking the 2001 gift of American paintings, prints, and sculpture, 18th to 20th century, paired with recent acquisitions.

District of Columbia

Kreeger Museum □ “Tom Wesselmann Draws” (July 30) A half-century of drawings, many never seen before, by one of the key leaders in the Pop Art movement along with Warhol, Lichtenstein, Rosenquist, and Indiana.

Florida

Boca Raton Museum of Art □ “Latin American Art from the Museum’s Collection” (May 1) Figurative sculpture (Zúñiga), modernism (Tamayo), contemporary abstraction (Castro-Cid), poetic realism (Larraz), among other styles and artists. □ “Romanticism to Modernism: Graphic Masterpieces from Piranesi to Picasso” (June 19) Fine prints by the masters, including Goya.

Museum of Fine Arts, St. Petersburg □ “Familiar and Fantastic: Photographs from the Dandrew-Drapkin Donation” (June 12) First in a series of exhibitions bringing this major gift to the public; there are daguerreotypes, a rare ambrotype by Matthew Brady, albumen portraits by Nadar and Etienne Carjat, and much more. □ “Romantics to Moderns: British Watercolors and Drawings from the Collection of BNY Mellon” (May 1) Mid-1700s through 1935: Constable, Gainsborough, Palmer, Ruskin, Sickert, and J.M.W. Turner, among others.

Vero Beach Museum of Art

□ Through May 22: “American Masterworks: 150 Years of Painting from the Butler Institute of American Art”; “Impressions: Selections from the Manoogian Collection” □ “Celebrating 25 Years: Selections from the Permanent Collection” (May 8)

Cornell Fine Arts Museum, Rollins College, Winter Park □ Through June 21: “Sharaku Interpreted by Japan’s Contemporary Artists” The results of a trans-temporal exchange between Sharaku, an 18th-century Japanese master printmaker, and some of today’s graphic artists; “Dali” Selections from two series of prints: *Aliyah*, depicting moments in Jewish history, and *Our Historical Heritage*, portraying prominent characters and passages from the Old Testament; “Kinjaro” A statue by Kinjaro and sundry materials related to property issues.

Illinois

NIU Art Museum, Northern Illinois University, DeKalb □ Through May 14: “Wassily Kandinsky: Klänge—The exploration of sounds (*klänge*) through the word (poetry) and image (woodcuts) displayed to show both sides of the pages; “Music to my Eyes: Musical Instruments as Visual Art” Instrument ornamentation and its relation to its primary purpose—the sound.

Freeport Art Museum □ “Sonata Coda: An Exhibition of Keyboard Instruments” (Apr. 30) Pianos and keyboard instruments from 1790 to the present elucidate their history.

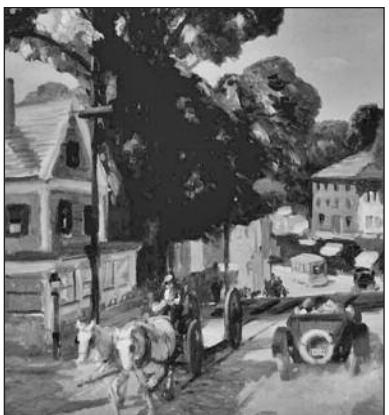
Krannert Art Museum, University of Illinois, Urbana-Champaign □ Through May 1: “Building a Modern Collection: A Look Back” Works acquired during the university’s Contemporary American Painting and Sculpture Exhibitions (1948-1974): Beckmann, Indiana, Pollock, Rothko, Sterne, Warhol, and many others; “The Kangaroo Epic” Large-scale drawings created during performances when the artists create chalk drawings on the wall. □ Through May 15: “Iona Rozeal Brown” Paintings that examine the ways in which Japanese society has appropriated African American hip-hop culture; “Astral Convertible Stage Set” A recalling of the 1989 dance piece by Trisha Brown (costumes by Robert Rauschenberg) in which interactive light and sound towers responded to the motion of the dancers.

Kansas

Dane G. Hansen Museum, Logan □ “Red Desert, Green Prairie, Blue Sky: Photographing the West” (May 8) Images that document the cultural landscape of the central western U.S.

Salina Art Center □ “Adam Pendleton” (June 12) Interdisciplinary art incorporates painting, sculpture, writing, publishing, and performance.

Mulvane Art Museum, Washburn University, Topeka □ Through May 22: “David Hicks Overmyer: A Kansas Original” Topeka native, an artist/illustrator/muralist, provides one



John Sloan, *Hill, Main Street, Gloucester, c. 1916*. Oil on canvas. In "American Landscapes," Westmoreland Museum of American Art, PA

of the Kansas sesquicentennial events; "Surface & Form" Two ceramicists and a fabric designer; "Words with Different Scenes: Four Artists from China" Paintings and patterned rice paper meant to decode religious mysteries.

Wichita Art Museum □ "Wichita Art Museum: 75 Years of American Art" (July 24) One acquisition for each year of the museum's presence in Wichita. □ "The Art of Adornment: Artists Embellish the Body" (May 29) Jewelry, wigs, tattoos, and funerary urns. □ "Landmarks of Kansas" (May 8) Sketches, prints and sculpture, part of the 150th anniversary of Kansas statehood. □ "Faces of America" (May 15) The composite nature of American identity.

Louisiana

Newcomb Art Gallery, Tulane University, New Orleans □ "The History of the Future" (June 29) Photographs of the southwest desert and the people who cross the Mexico/U.S. border.

Maine

Portland Museum of Art □ "The Lay of the Land: A Celebration of Art Acquired by the Friends of the Collection (1983-2010)" (May 8) Landscapes in various mediums by diverse artists, many native to Maine. □ "European Drawings at the Portland Museum of Art" (May 22) Part of "Where to Draw the Line: The Maine Drawing Project," a statewide collaboration of 20 arts groups that will present exhibitions dedicated to drawing throughout 2011: from 18th century caricatures to architectural designs.

Maryland

Baltimore Museum of Art □ "Seeing Now: Photography Since 1960" (May 15) Arbus, McCall, Sherman, Winogrand, and others.

Walters Art Museum, Baltimore □ "Treasures of Heaven: Saints, Relics and Devotion in Medieval Europe" (May 15) First exhibition in the U.S. to focus on the history of relics and reliquaries, often objects of artistic innovation, expressions of identity, and the focal point of ritual. □ Relics and

"Reliquaries: Reconsidered" (May 22) Contemporary reliquaries inspired by objects in the "Treasures of Heaven" exhibition. □ "Realistic Perfection: The Making of Oriental Ceramic Art" (June 4) Proofs from Oriental Ceramic Art, a catalog of the William Walters collection.

Washington County Museum of Fine Arts, Hagerstown □ "Bruce Etchison Memorial Exhibition" (Apr. 24) Works by a former director of the museum, educator, and restorer. □ "American Watercolor Society" (May 8) Artists submit work to be juried for the society's 143rd annual exhibition; winners' works travel to venues in NC, OH, OR, WA, CA, and TX.

Massachusetts

Museum of Fine Arts, Boston □ "Millet and Rural France" (May 30) Major pastels and drawings, watercolors, etchings, and a woodcut, all from the museum's collection. □ "Conversations: Photography from the Bank of America Collection" (June 10) Visual dialogues among notable photographs taken in the 19th and 20th centuries: paired and sequenced works with a wide range of themes.

Fuller Craft Museum, Brockton □ "Atelier Janiye and the Legacy of Master Jeweler Miyé Matsukata" (July 25) Retrospective selection of Boston-based jewelry maker Miyé Matsukata's work alongside selections by her colleagues Michel, Watkins, and Yamamoto.

List Visual Arts Center, Massachusetts Institute of Technology, Cambridge □ "Juan Downey: The Invisible Architect" (May 6-July 10) Video artist's technical, visual, and intertextual take on urbanism, post-colonialism, and locality utilizing visual metaphors, collage-like techniques, and non-linear narrative. □ "Berenice Abbott: Portraits" (June 17) B&W images made in Paris.

Cahoon Museum of American Art, Cotuit □ Through May 1: "Spontaneity and Memory: New Works by Taylor Fox" Cape Cod artist influenced by the Cape experience; "Journey from Dust to Dust & Ashes to Ashes" Works by Cape Cod potters. □ "Phil Bean" (May 3-June 5) Landscapes and architecture. □ "Christie Velesig" (June 7-July 17) Boats and seascapes. □ "Lone Figure and the Landscape" (June 12) Exploring what the landscape tells about the solitary figure. □ "Mighty Ships and Their Journeys Beyond" (July 24) Selections from the museum's maritime collection.

Cape Cod Museum of Art, Dennis □ "Twosomes: Photography by Mark Chester" (July 10) Pairings of photographs from a lifetime of traveling with a camera.

Mount Holyoke College Art Museum

□ "Imported and Translated: Arts of the Ancient Americas" (June 12) Excavated from the museum's own collection: the rich cultures of the Mesoamerican and Andean regions of South America from 600 BCE to the Spanish Conquest in the 16th century.

Peabody Essex Museum, Salem □ "Golden: Dutch and Flemish Masterworks from the Rose-Marie and Eijk van Otterloo Collection" (June 19) Rembrandt, Hals, van Ruisdael, Brueghel the Elder, Cuyp, and many others, and contemporary furniture and decorative arts. □ "FreePort [No. 002]: Marianne Mueller" (Spring) Installation combining museum objects with the artist's photographs creating unexpected juxtapositions.

Davis Museum and Cultural Center, Wellesley College, Wellesley □ Through June 5: "Francis Alÿs: The Moment Where Sculpture Happens" Multimedia presentation, about life in the congested colonial center of Mexico City; "Santos y Pecadores: Cinematic Drama in the Mexican Portfolios of Paul Strand and Leopoldo Méndez" Installation of photos (Strand), prints (Méndez), and film examines the juncture of arts and cinema in Mexican art, society, and politics. □ "El Anatsui: When I Last Wrote to You about Africa" (June 26) Ghanaian artist's first retrospective: sculpture, paintings, drawings, and large-scale wall hangings, many crafted from refuse.

Michigan

University of Michigan Museum of Art, Ann Arbor □ "Life in Ceramics: Five Contemporary Korean Artists" (June 26) Artists who have interpreted their heritage, one of the world's great ceramics traditions, with a modern sensibility. □ "Photoformance: An Empathetic Environment" (May 15) Works made in a collaboration between an architect, a photographer, and a dancer challenge the limitations of each discipline creating a melding of all three.

Flint Institute of Arts □ "Something Waits Beneath It—Early Works by Andrew Wyeth, 1939-1969" (May 7) Seldom seen works by the young Wyeth.

Covenant Fine Arts Center, Calvin College, Grand Rapids □ Through Apr. 30: "Light on New Netherland"; "The Marginalia Archive: Molly Springfield" □ "Permanent Collection" (May 21) A selection featuring a Grand Rapids artist, Dutch landscapes, and the *Prodigal Son*.

Fredericks Sculpture Museum, Saginaw Valley State University, University Center □ "Art in Architecture: The Collaborative Spirit of the Interwar Period in Detroit" (May 28) Objects and documents from regional collections that show off the

city's surviving examples of Art Deco and classical revival architecture: tile work, stained glass, mosaics, and sculpture executed during the 1920s and 30s by collaborations between architects, artists, and craftsmen.

Minnesota

Tweed Museum of Art, University of Minnesota, Duluth □ "The Book of Revelation: A Graphic Interpretation" (July 31) Drawings that depict scenes and messages in the Book accompanied by explanations of the applicable biblical verses. □ "Compassionate Witness: Drawings by Big Al Carter" (July 17) In defiance of stylistic and commercial trends: "I paint the hungry, the homeless, war veterans, children, the powerful and the powerless... pain, joy, contradictions, hope, and despair."

Goldstein Museum of Design, Saint Paul □ "Smart House, Livable Community, Your Future" (May 22) A look at the home-related needs of aging baby boomers who want to continue living independently.

Mississippi

Lauren Rogers Museum of Art, Laurel □ "SAQA: 12 Voices" (June 23) Quilts.

Missouri

Springfield Art Museum □ "The Graphic Works of Philip Pearlstein, 1995-2011" (June 5) Sharp-focus realist who helped revive figure painting in the early 1960s.

New Jersey

American Labor Museum, Haledon □ "The Line That Divides: NAFTA Trade Corridor" (Apr. 23) Photos, collages, and videos focus on the transportation of consumer goods made in Mexico over the truck route from Laredo to Kansas City and beyond with the purpose of exposing the loss of American jobs to outsourcing, environmental consequences [bigger ports and highways], and the worsening of air quality with increased truck traffic.

Monmouth Museum

, Lincroft □ "Give Peace a Chance: John Lennon & Yoko Ono's Bed-in for Peace" (May 8) Large format images from an 8-day event in 1969 when the couple promoted peace from a bed in Suite 1742 at the Queen Elizabeth Hotel in Montreal. □ "The Everglades, Vanishing Splendor—An Awakening" (May 15-July 3) Photographs that celebrate this unique and fragile ecosystem in Florida. □ Emerging Artist Series: "Lauren Rosenthal: Cut Paper Art" (Apr. 25) Works depicting rivers and how they mark the landscape; "Gary Dates: Photographs" (Apr. 29-May 29) Cityscapes and suburbia digitally manipulated; "Amy Puccio: Sculpture" (June 3-July 3) Relief sculpture from recycled wood.

Zimmerli Art Museum, Rutgers University, New Brunswick □ “Dancing with the Dark: Joan Snyder Prints 1963-2010” (May 29) Prints made by combining different graphic techniques enhanced by color: under-tone prints, hand-colored monoprints, and editioned prints with working prints. □ “Animal Fair: Birds, Beasts, and Bugs in Children’s Book Illustrations” (June 5) A range of media and techniques animate creatures of all sorts. □ “Jolán Gross-Bettelheim: An American Printmaker in an Age of Progress” (July 31) Modern geometric imagery of industrial scenes, machinery, technology.

New York

Hessel Museum of Art, Bard College, Annandale-on-Hudson □ “CLAP” (May 22) Works from the Marieluise Hessel Collection; an exploration of how artworks resonate with each other—clash, clang, jar, or even harmonize.

Hofstra University Museum, Hempstead □ “Body Mapping” (July 29) Marking the human body: images that draw on cultural issues of body image. □ “1930s: Art in America” (May 27) Celebrating the university’s 75th anniversary, a snap-shot of visual arts in the 30s featuring work by WPA/FAP artists, works that illustrate the shift from rural to urban society, new artistic techniques, the influence of European artist émigrés.

Americas Society, New York City □ “Arturo Herrera: Les Noces (The Wedding)” (Apr. 30)

The Drawing Center, New York City □ Through June 24: “Drawing and its Double: Selections from the *Instituto Nazionale per la Grafica*” Metal plates engraved by Italian masters from the 16th century to the present, presented through a collaboration between the two institutions; “Sean Scully: Change and Horizontals” Early drawings and notebook entries completed in a year in transition from London to New York City.

Grey Art Gallery, New York University, New York City □ “John Storrs: Machine-Age Modernist” (July 9) Most of his known sculptures, paintings, and drawings from 1917-1930s, with emphasis on the sculptures of his iconic skyscrapers. □ “Art/Memory/Place: Commemorating the Triangle Shirtwaist Factory Fire” (July 9) On March 25, 1911, the largest workplace disaster before 9/11, took place resulting in the deaths of 146 young female garment workers from Jewish and Italian immigrant families. The exhibition explores a century of efforts to remember their lives and to expiate the tragedy through social, political, and economic reforms.

Guggenheim Museum, New York City □ “The Deutsche Bank Series at the Guggenheim: Found in Translation” (May 1) Works by artists that look to translation as both a model and a metaphor to comment on both past and present. □ “The Great Upheaval: Modern Art from the Guggenheim Collection, 1910-1918” (June 1) The fertile period before WWI that witnessed the evolution of cubism, abstraction, and the avant-garde in artistic circles. □ “Intervals: Futurefarmers” (May 4-13) On the ground floor of the rotunda, a site-specific installation by San Francisco-based collective that recalls the studio of a shoemaker in 5th century Athens where Socrates discussed philosophy with Simon the shoemaker: the nucleus of events around the city that address the sole/soul relationship.

International Center of Photography, New York City □

Through May 8: “Wang Qingsong” First U.S. solo show for this Beijing artist: large-scale color photos staged to reference classic Chinese art as well as the burgeoning consumer culture; “Jasper, Texas: The Community Photographs of Alonzo Jordan” Pictures taken in a quiet east Texas town years before one of the most brutal race crimes in U.S. history took place there; “Take Me to the Water: River Baptism Photographs” The visual record of the public affirmations of faith that flourished in the South and Midwest, 1880-1930; (extended) “The Mexican Suitcase” The most famous group of recovered negatives of the 20th century: 4,500 negative documenting the Spanish Civil War by Robert Capa, Chim, and Gerda Taro.

Jewish Museum, New York City □ “The Art of Matrimony: Thirty Splendid Marriage Contracts from the Jewish Theological Seminary Library” (June 26) Decorated marriage contracts (*ketubbot*), one from the 12th century, others quite recent. □ “Maira Kalman: Various Illuminations (of a Crazy World)” (July 31) Whimsical paintings, drawings, and sketches done to illustrate books and magazines (including covers for *The New Yorker* magazine) and other media illuminate contemporary life.

Museum at FIT, Fashion Institute of Technology, New York City □ “His and Hers” May 10)

Museum of Modern Art, New York City □ “Picasso: Guitars 1912-1914” (June 6) Cardboard and sheet-metal guitar sculptures, collages, constructions, drawings, paintings, and photographs; Picasso’s first guitar (1912), cobbled together from cardboard, paper, string, and wire, resembled no sculpture that had ever been seen before. □ “Looking at Music 3.0” (June 6) The influence of music on contemporary art practices in the 1980s and 90s in New York, the birth of “remix culture.” □ “Projects 94:

Henrik Olesen” (May 23) First solo showing in a U.S. museum: an installation combining words (collages) and objects (electronics and found-object sculptures mounted on plexiglass) reflects the artist’s view of the state of the body in today’s technological, capitalist societies. □ “Cindy Sherman” (June 11) Retrospective: works from 1970s to the present. □ “German Expressionism: The Graphic Impulse” (July 11) Prints, drawings, posters, illustrated books, and periodicals created during a renaissance of printmaking in the early 20th century: Beckmann, Dix, Grosz, Kokoschka, Nolde, Scheile, and many others.

New Museum, New York City □ “George Condo: Mental States” (May 8) A first career survey: paintings and sculptures (1985-present) inspired by Velázquez, Picasso, and Gorky, that present American popular culture with old master painting techniques.

Hudson Valley Center for Contemporary Art, Peekskill □

“After the Fall: Emerging Artists from East and Central Europe” (July 24) Work by post-Communist artists from Croatia, the Czech Republic, Hungary, Latvia, Romania, and Slovenia.

Loeb Art Center, Vassar College, Poughkeepsie □ “Thomas Rowlandson: Pleasures and Pursuits in Georgian England” (June 11) Watercolors and prints provide a humorous insight into the times.

George Eastman House, Rochester □ Through June 12: “Between the States: Photographs of the American Civil War from the George Eastman House Collection” Iconic, never-before-seen historical images of sites, circumstances, and people; “Still Here: Contemporary Artists and the Civil War” Photographs that deal with the legacy of the war: re-enactments and war sites presented in ways that were not possible in the 1860s; “Reel Histories: The Civil War in Motion Pictures”; “Larry Merrill: Looking at Trees.”

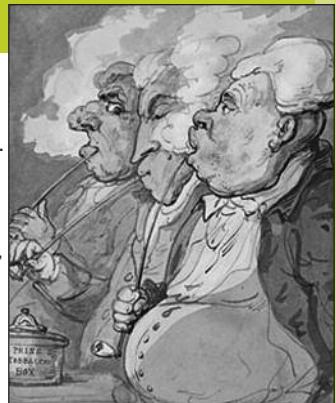
Nassau County Museum of Art, Roslyn Harbor □ Through May 8: “Milton Avery and the End of Modernism” Saturated color fields, simplification of form, figures that point up the flatness of canvas surface; “Donald Baechler” Large-scale installation and collages: depictions of everyday objects and simple figures.

Staten Island Museum □ “Andrea Phillips: Pieces of Spirit” (June 5) Collages inspired by textiles, Persian miniatures, and urban New York life.

North Carolina

Mint Museum of Art, Charlotte □ “The Art of Affluence: Haute Couture and Luxury Fashions 1947-2007” (May 22) Gorgeous apparel complimented by high-fashion accessories. □ “VantagePoint IX Janet Biggs:

Thomas Rowlandson, *Smoking for a Tobacco Box*. Blackish-brown ink with watercolor. In “Thomas Rowlandson,” Loeb Art Center, NY



Going to Extremes” (May 29) Videos and video installations that examine the themes of speed, precision, personal discipline, gender roles, spectatorship, and calculated risk—the athleticism of performance juxtaposed with danger.

Nasher Museum of Art, Duke University, Durham □ “The Heart of Trees” (spring) Installation—6 live trees in the arms of 6 life-sized bronze figures—on the front lawn of the museum.

Green Hill Center for North Carolina Art, Greensboro □ “André Leon Gray, Shaun Richards” (May 29) Two one-person shows, each focusing on Southern themes, esthetics, and social constructs.

Ohio

Akron Art Museum □ “M.C. Escher: Impossible Realities” (May 29) On loan from Athens, Greece, visual puzzles that challenge our perception of reality.

Miami Art Museum, Oxford □ Through July 23: “Looking Beyond the Surface: Understanding Identity through Art” The concept of identity as seen through the eyes of painters, sculptors, and photographers; “Global Perspectives/Art History at a Glance” Works that highlight various cultures, artistic periods, and media, selected to serve the needs of university courses.

Southern Ohio Museum, Portsmouth □ “Against the Grain: Modernism in the Midwest” (May 11) Works that trace the development of the region’s brand of modernism from 1893 and the Chicago World’s Fair to the end of WWII.

Oklahoma

Fred Jones Jr. Museum of Art, Norman □ Through May 15: “Stare Stare Stereo” Student-curated exhibition in which two images from the collection are mounted together, inviting analysis, comparison, and contrast; “Mediterranean: American Art from the Graham D. Williford Collection” The major cultures and monuments of the region through the works of 19th- and 20th-century American artists; “Tea & Immortality: Contemporary Chinese Yixing Teapots from the James T. Bialac Collection” Utilitarian objects from the stoneware (purple sand) clays of Yixing, produced since the 14th century, morphed into decorative

autumn VIEWS

continued

tive teapots by the 17th and whimsical ones in the 20th.

Oregon

Jordan Schnitzer Museum of Art, Eugene □ “Excessive Obsession” (June 30) Works by artists influenced by abstract and minimal expressions from the 1940s-60s. □ “Diaspora, Identity, and Race: Cuba Today” (June 26) Investigating the intermingling of Africa, Europe, and Asia in Cuban art and culture.

Museum of Contemporary Craft, Portland □ “Era Messages: Selections by Garth Johnson” (June 4) Works from the 1960s to 80s that exemplify moments in the history of craft that are “timely rather than timeless, that evoke their era....” □ “Laurie Herrick: Weaving Yesterday, Today and Tomorrow” (July 30) Retrospective: reversible wall hangings, landscape- and Op Art-inspired works, open warp pieces, loom-controlled garments, and more.

Pennsylvania

Trout Gallery, Dickinson College, Carlisle □ “Bawdy Brits & West End Wit: Satirical Prints of the Georgian Era” (Apr. 16) Ancestors of modern political cartoons, these prints provide a view into the golden age of British satire.

Berman Museum of Art, Ursinus College, Collegeville □ “The Urban Landscape: Ancient to Contemporary from the Permanent Collection” (June 1) Pennell, the Martinos, Adolphe, Kingman, Leger, and many others.

Michener Art Museum, Doylestown □ “Facing Out, Facing In: Figurative Works from the Michener Art Museum Collection” (May 1) Paintings and photographs. □ “Ali and Elvis: American Icons” (May 15) Two exhibits in one: “Elvis at 21: Photographs by Al Wertheimer” Elvis on the brink of superstardom, and “Muhammad Ali: The Making of an Icon” Images by Leibovitz, Parks, Shay, and others, many of which are rarely seen moments in the icon’s personal life. □ “Add Sugar and Stir: Cookbooks and the Lives of Women” (June 26) Text and illustrations from cookbooks are the basis for complex paint-layered works of art; the focus is on the WWII era.

Williams Center for the Arts, Lafayette College, Easton □ “The Vase Project: Landscape in Blue” (May 12) Installation of porcelain vases painted by *qing hua* (blue and white) artisans in Jingdezhen, China, where ceramics have been produced for more than 1,800 years.

Westmoreland Museum of American Art, Greensburg □ Through Apr. 24: “American Landscapes: Treasures from the Parrish Art Museum” 19th- and 20th-century works; “At the River’s Edge:

Paintings by Patrick Ruane” Works inspired by a life lived near the Allegheny River.

Print Center, Philadelphia □ Through May 21: “Sweet Meat: Jesse Burke and Nils Ericson” Photographers present contemporary masculinity and athleticism; “Party Pictures: William Earle Williams” Photographs of every sort of party from drag balls to society galas. □ “85th Annual International Competition: Printmaking” (June 4-July 30) New works displayed at this oldest juried exhibition for printmaking and photography in the U.S.

Everhart Museum, Scranton □ Through July 17: “With bullets singing all around me: Regional Stories of the Civil War” (July 17) Multi-disciplinary exhibition explores individual tales from the battlefield and the home front; “Medics in Action: Caring for the Wounded” The medic experience both at home and abroad, starting with World War II and continuing to the present day.

Palmer Museum of Art, Pennsylvania State University, University Park □ “Prints and Politics in Weimar Germany” (May 1) Works by members of Germany’s avant-garde who abandoned Expressionism during the years of the Weimar Republic: Grosz, Kollwitz, Grunberg, Heartfield, and others. □ “John Rogers: American Stories” (May 15) Prolific and popular sculptor who bucked the contemporary idealized, mythological trend in sculpture to make plasters that drew inspiration from everyday life. □ “African American Art from the Permanent Collection” (June 5) Van Der Zee, Parks, Biggers, Ringgold, Bearden, Gilliam, Ligon, and many others.

South Carolina

Gibbes Museum of Art, Charleston □ Through July 10 (to coincide with the 150th anniversary of the start of the Civil War): “Stephen Marc: Passage on the Underground Railroad” Photographs of historic sites and digital montages that explore the history of freedom seekers and depict Charleston during the war; “A Soldier’s View of Civil War Charleston” The batteries and forts around Charleston Harbor in paintings made during the Civil War by Confederate soldier Conrad Wise Chapman.

Tennessee

Knoxville Museum of Art □ “Xiaoze Xie: Amplified Moments” (May 15) Chinese expatriate’s elaborate works that incorporate symbolic imagery derived from books, newspapers, and media images of current events.

Memphis Brooks Museum of Art □ “Deep Impressions: Willie Cole Works on Paper” (May 8) Prints, drawings, and photos of everyday objects used repetitively creating intricate designs and provocative statements.

Texas

McNay Art Museum, San Antonio □ Through May 8: “New Image Sculpture” Works by emerging and mid-career artists who transform available or found objects into fanciful versions of ordinary things; “Sandy Koglund: The Cocktail Party” Surreal installation of Cheez Doodle-covered figures interacting at a suburban cocktail party. □ Through May 29: “Texas Watercolors in the McNay Collection” Landscapes, portraits, and still lifes by the Watercolor Gang; “San Antonio Draws: A Survey of Contemporary Drawing” □ “Curtain Up on the Avant-garde: Art, Literature, and Music on Stage” (June 12) How theater artists break with the past and transform the stage.

Utah

BYU Museum of Art, Brigham Young University, Provo □ “Dorothea Lange’s Three Mormon Towns” (Apr. 30) Series of photos taken in Toquerville, Gunlock, and St. George and published in the 9/6/54 issue of *Life* magazine

Utah Museum of Fine Arts, University of Utah, Salt Lake City □ “Helen Levitt Photographs” (June 12) Candid images of urban street life. □ “Collecting Knowledge: Renaissance Cabinets of Curiosity” (May 15) Etchings, engravings, objects, and more that document *wunderkammern*, the precursor of the modern museum. □ “The Smithsonian Effect” (July 3) Smithson’s influence extended far beyond the well known *Spiral Jetty*; here are samples of his work in other mediums: painting, drawing, collage, sculpture, photography, film, and writing.

Virginia

Danville Museum of Fine Arts & History □ “A Sense of Place: Landscapes by American Landscape Painter David Grafton” (May 8)

Chrysler Museum of Art, Norfolk □ Through June 5: “James Tissot: The Life of Christ” The watercolors created in preparation for a 3-volume publication in 1896 of the New Testament—the *Tissot Bible*; “Tiffany Lamps: Articles of Utility, Objects of Art” Objects from the Neustadt Collection of Tiffany Glass in New York and the Chrysler’s large glass collection.

University of Richmond Museums □ At the **Robins Gallery of Design from Nature**: “Aesthetic Ambitions: Edward Lycett and Brooklyn’s Faience Manufacturing Company” (June 19) Ornamental ceramics produced late 19th century with the Chinese, Islamic, and Japanese influences typical of the Aesthetic movement. □ At the **Harnett Museum of Art**: “Pilgrimage Faith: Buddhism, Christianity, Islam” (May 20) Objects from the 12th century to the present that show the convergence of practices in the pilgrimage experience



Kiel Johnson, *Point and Shoot*, 2008. Chipboard, tape, glue, and acrylic sealer. In “New Image Sculpture,” McNay Art Museum, TX

Washington

Museum of Northwest Art, La Conner □ Through June 12: “Act 2: The Next Track” Group show features kiln-glass work by artists who attended Pilchuck Glass School and came to working with glass later in life—their Act 2; “James B. Thompson: The Vanishing Landscape” The transformation of rural western America on canvas and in prints.

Frye Art Museum, Seattle □ “Degenerate Art Ensemble” (June 19) An interdisciplinary, event-based extravaganza incorporating music, sculpture, props, costumes, musical instruments, animated films, photo and video documentation, and video projections.

Henry Art Gallery, University of Washington, Seattle □ Through May 8: “Shadows of a Fleeting World: Pictorial Photography and the Seattle Camera Club” Begun in 1924 by Japanese immigrants to the Pacific Northwest, the club flourished between the World Wars, as did others in the region, providing a glimpse into the artistic milieu in the area in the early decades of the 20th century; “Uta Barth” Photographs that attempt to shift attention from the subject matter in the picture to the picture itself and the pleasures of seeing. □ Through June 26: “Lucy Pullen: Cloud Chamber, Spark Chamber” Sculptures that act as detectors of cosmic rays; “Inspiring Vision” Selection of photographs that corresponds to a curriculum guide for K-12 teachers.

Jundt Art Museum, Gonzaga University, Spokane □ “The Bolker Collection: Fritz Eichenberg” (July 30) *Prints from Ten Wood Engravings for the Old Testament*, and *In Praise of Folly*.

Wisconsin

Villa Terrace Art Museum, Milwaukee □ “Formed: Karen Gundersman and Linda Vitavas” (May 15) Ceramic artists evoke anatomical and biological forms.

Woodson Art Museum, Wausau □ “Almost Alice: New Illustrations of Wonderland by Maggie Taylor” (June 19) Digital images bring fresh insight into Lewis Carroll’s story.

NEWSbriefs

U. S. Art Critics Association (AICA-USA) announces award winners

At the beginning of the year, the US section of the International Association of Art Critics/AICA-USA announced its annual awards to honor artists, curators, museums, galleries and other cultural institutions in recognition of excellence in the conception and realization of exhibitions. The winning projects were nominated and voted on by the 400 active members to honor outstanding exhibitions of the previous season (June 2009-June 2010). Twenty-six winners of first and second places in twelve categories were selected from over one hundred finalists.

1. BEST PROJECT IN A PUBLIC SPACE

First Place:

“Cai Guo-Qiang: Fallen Blossoms”

Organized by the Fabric Workshop and Museum and Philadelphia Museum of Art, Philadelphia, PA (Curated by Marion Boulton Stroud, Carlos Basualdo, and Adelina Vlas)

Second Places:

“Duke Riley: Those About to Die Salute You”

Organized by the Queens Museum of Art, Queens, NY (Curated by Hitomi Iwasaki)

“Antony Gormley: Event Horizon”

Organized by Madison Square Park Conservancy, New York, NY (Curated by Debbie Landau)

2. BEST SHOW IN A NON-PROFIT GALLERY OR SPACE

First Place:

“Leon Golub: Live & Die like a Lion?”

Organized by The Drawing Center, New York, NY (Curated by Brett Littman)

Second Place:

“Ree Morton: At the Still Point of the Turning World”

Organized by the Drawing Center, New York, NY (Curated by João Ribas)

3. BEST SHOW IN A UNIVERSITY GALLERY

First Place:

“Heat Waves in a Swamp: The Paintings of Charles Burchfield”

Organized by the Hammer Museum of Art, UCLA, Los Angeles, CA (Curated by Robert Gober)

Second Place:

“Tania Bruguera: On the Political Imaginary”

Organized by Neuberger Museum of Art, Purchase College, State University of New York, Purchase, NY (Curated by Helaine Posner)

4. BEST ARCHITECTURE OR DESIGN SHOW

First Place:

“Bauhaus 1919–1933: Workshops for Modernity”

Organized by the Museum of Modern Art, New York, NY (Curated by Barry Bergdoll and Leah Dickerman)

Second Places:

“Dead or Alive: Nature Becomes Art”

Organized by the Museum of Arts and Design,

New York, NY (Curated by David Revere McFadden and Lowery Stokes Sims)

“...OUT OF HERE: The Veterans Project (by Krzysztof Wodiczko)”

Organized by the Institute of Contemporary Art, Boston, MA (Curated by Randi Hopkins)

5. BEST SHOW INVOLVING DIGITAL MEDIA, VIDEO, FILM OR PERFORMANCE

First Place:

“Tino Sehgal”

Organized by the Solomon R. Guggenheim Museum, New York, NY (Curated by Nancy Spector)

Second Place:

“William Kentridge, I Am Not Me, the Horse is Not Mine”

Organized by Performa, as part of Performa 09, Cedar Lake, NY (Curated by RoseLee Goldberg)

6. BEST SHOW IN A COMMERCIAL GALLERY IN NEW YORK

First Place:

“Claude Monet”

Organized by Gagosian Gallery (Curated by Paul Hayes Tucker)

Second Place:

“Primary Atmospheres: Works for California 1960-1970”

Organized by David Zwirner (Curated by Tim Nye and Kristine Bell)

7. BEST SHOW IN A COMMERCIAL GALLERY NATIONALLY

First Place:

“Lines, Shapes and Shadows: Robert Ryman, Fred Sandback, Richard Tuttle and Sol LeWitt”

Organized by Barbara Krakow Gallery, Boston, MA (Curated by Barbara Krakow and Andrew Witkin)

Second Place:

“Noriko Ambe: Artist Books, Linear-Actions Cutting Project”

Organized by Lora Reynolds Gallery, Austin, TX (Curated by Glenn Fuhrman)

8. BEST MONOGRAPHIC MUSEUM SHOW IN NEW YORK

First Place:

“Marina Abramovic: The Artist Is Present”

Organized by the Museum of Modern Art (Curated by Klaus Biesenbach)

Second Place:

“Alias Man Ray: The Art of Reinvention”

Organized by The Jewish Museum (Curated by Mason Klein)

9. BEST MONOGRAPHIC MUSEUM SHOW NATIONALLY

First Place:

“Matisse: Radical Invention, 1913-1917”

Organized by the Art Institute of Chicago, Chicago, IL and the Museum of Modern Art, New York, NY (Curated by Stephanie

D'Alessandro and John Elderfield)

Second Place:

“Arshile Gorky: A Retrospective”

Organized by the Philadelphia Museum of Art, Philadelphia, PA (Curated by Michael Taylor)

10. BEST THEMATIC MUSEUM SHOW IN NEW YORK

First Place:

“In & Out of Amsterdam: Travels in Conceptual Art, 1960–1976”

Organized by the Museum of Modern Art (Curated by Christophe Cherix)

Second Place:

“100 Years (version #2, ps1, nov 2009)”

Organized by MoMA PS1, Long Island City, NY and Performa (Curated by Klaus Biesenbach and RoseLee Goldberg)

11. BEST THEMATIC MUSEUM SHOW NATIONALLY

First Place:

“Seductive Subversion: Women Pop Artists, 1958-1968”

Organized by Rosenwald-Wolf, Hamilton Hall & Borowsky Galleries, University of the Arts, Philadelphia, PA (Curated by Sid Sachs)

Second Place:

“Constructive Spirit: Abstract Art in South and North America, 1920s-1950s”

Organized by Newark Museum, Newark, NJ (Curated by Mary Kate O'Hare)

12. BEST HISTORICAL MUSEUM SHOW NATIONALLY

First Place:

“Yves Klein: With the Void, Full Powers”

Organized by the Hirshhorn Museum and Sculpture Garden, Washington D.C. and the Walker Art Center, Minneapolis, MN (Curated by Kerry Brougher and Philippe Vergne)

Second Place:

“Otto Dix”

Organized by Neue Galerie, New York, NY (Curated by Olaf Peters)



George Condo, *Portrait of a Woman*, 2002. Oil on canvas. In “George Condo,” New Museum, NY

Google Unveils Art Project

Museums in the US, Europe, and Russia have collaborated with Google on the “Art Project,” a website (www.googleartproject.com) that enables users to discover and view more than 1,000 artworks online in high definition and close-up detail. In addition, it includes 360-degree tours of individual galleries using Street View “indoor” technology.

Among the 17 museums that collaborated in the project, each selected one artwork to be photographed in minute detail using super high resolution (“gigapixel”) photography, which enables viewers to study details of the brushwork and patina beyond what is possible with the naked eye. In addition, museums provided images for a selection totaling more than 1,000 works for reproduction. The high resolution of the images, combined with a zoom viewer, allows viewers to discover minute aspects of paintings.

In the U.S., participating museums were The Freer Gallery of Art,

continued on next page

Smithsonian, the Frick Collection, the Metropolitan Museum of Art, the Museum of Modern Art (NY). The breadth of the project can be seen in the numbers: 11 cities, 9 countries; 17 museums; 17 “gigapixel” pictures; 385 gallery rooms; 486 artists; 1,061 high resolution artwork images; more than 6,000 “Street View” panoramas.

Blue Star Program Thrives

The Blue Star Museums program, a partnership between the National Endowment for the Arts, Blue Star Families, and more than 900 museums across the country, offers free admission to museums for all active duty military personnel and their families. The program goes from Memorial Day, May 30, through Labor Day, September 5. The museums in all 50 states and the District of Columbia include children's museums, fine art museums, history, and science museums.

The free admission program is available to any bearer of a Geneva Convention common access card (CAC), a DD Form 1173 ID card, or a DD Form 1173-1 ID card, which includes active duty military (Army, Navy, Air Force, Marines, Coast Guard), National Guard and Reserve members, and up to five immediate family members.

The Blue Star Museums website has a full list of participating museums. Go to www.arts.gov/bluestarmuseums

Charitable Giving Statistics

“Blackbaud’s Index of Charitable Giving carries some fascinating news. In short, all sizes of nonprofits are now emerging from the recession, but smaller organizations are recovering faster,” says Roger Craver, editor in chief of *The Agitator*, and founder of DonorTrends

The Blackbaud Index of Charitable Giving reports that overall giving among its clients remained relatively flat with a small increase of .3% for the three months ending November 2010, as compared to the same period in 2009. This trend is based on \$2.2 billion in 12 months’ charitable revenue from 1,468 nonprofit organizations.

Blackbaud also releases additional data and analysis that reports on organizations by size. The Index found that three-month overall giving for small organizations—1,198 organizations with combined annual giving of \$394.8 million—(prior year revenue of \$1 million) increased 18.2% in November, while overall giving at medium organizations (prior year revenue of \$1-10 million) decreased 10.1%, and overall giving at large organizations (prior year revenue \$10 million) decreased 0.3%.

In another announcement, Blackbaud unveiled “Altru,” a computer technology that centralizes all information collected by a general admissions arts and cultural organization so that staff members can access a single view of their organization, data, supporters, and audiences. Altru helps staff members do their jobs more efficiently—planning and executing activities, engaging and cultivating audiences

and supporters, and reducing their organization’s IT costs.

The three associations that have partnered with Blackbaud to make information more accessible for members—American Association of Museums (AAM), Association of Children’s Museums (ACM), and American Public Gardens Association (APGA)—will offer discounts to their members for use of the Altru solution.

NEA Endorses an Idea

The notion of an American Writers Museum has been hoisted up the flagpole to see whether or not it will fly. Where will it be located? Who will it attract and engage? Is there a need for a “museum dedicated to literature, poetry, drama and the influence of American writers on history and culture”?

According to Jim Leach, chairman of the National Endowment for the Humanities, “There is a void in the American museum world. We collect in central points the artifacts of civilization and honor politicians and soldiers, athletes and artists, inventors and entrepreneurs, but we neglect our writers. In a country established as an idea explicated in written documents and embellished by generations of poets, novelists, and critics, the case for commemorating the written word is self-evident. After all, what is written describes a people and what is celebrated defines their values.”

[For more information:
www.americanwritersmuseum.org]

Censored Video on View

The video *A Fire in My Belly*, censored by Smithsonian Institution’s National Portrait Gallery (DC) after protests from the Catholic League and from members of Congress who found the content offensive, is on view in several art museums across the country. The piece, a four-minute work by David Wojnarowicz, is a look at the artist’s broken world following the death of his partner and his own diagnosis of AIDS. He died in 1992.

The withdrawal of the video from the exhibition titled “Hide/Seek: Difference and Desire in American Portraiture” sparked widespread controversy over multiple issues according to an Association of Art Museum Directors (AAMD) statement: the “unwarranted and uninformed censorship from politicians and other public figures”; freedom of expression; the “rights and opportunities of an art museum to present works of art that express different points of view.”

In his position as Director of George Eastman House (NY), one of the museums now showing the forbidden video, Dr. Anthony Bannon said, “The resulting publicity [about the censored video] raises issues communicated through the media ranging from our constitutional liberties to the meaning of the significance of art.”

Allis Is in Wonderland

The Charles Allis Art Museum (WI) celebrates its 100th anniversary this year. An historic and cultural landmark in Milwaukee’s



east side, the museum plans a year-long commemoration, with exhibitions, presentations, and special events, all under the title, “Allis in Wonderland.”

Dispute Stymies Loans from Russia

In February, it was reported that several blockbuster exhibitions at the Met, the National Gallery, and others had been truncated because of the decision by Russian authorities to cease loans to U.S. museums in the wake of a controversy over the Schneerson Library, a collection of 12,000 books and 50,000 religious documents held by Russia. The collection was assembled by the Chabad-Lubavitch Hasidic movement over two centuries prior to World War II. It was appropriated by the Nazis during the war, and subsequently seized by the Russians to be warehoused in museum and library basements. For years, the Chabad organization tried to regain possession, saying that the collection was illegally held by the Soviet authorities after the war. Russian authorities now claim that the collection should be preserved in Russia for Russian Jews and scholars.

An American court, petitioned by Chabad, ordered all Schneerson documents to be turned over to Chabad. Russian government officials claimed interference by a foreign government and a violation of international law. Russian cultural officials reacted by warning all state-controlled museums that any artworks lent to American museums were at risk of seizure by American authorities as a way to force Russia to abide by the court decision.

American officials tried to convince the Russian government that under American law, art from Russian museums on loan in this country is immune from seizure. But Russian officials remained unconvinced. Yet, a spokesman for the United States Embassy in Moscow, having reassured the Russians that the United States has for 45 years granted immunity from judicial process for works on loan from foreign countries, reported that an arrangement could be worked out to allow for the art exchanges.

Museums Join Bank Program

The Bank of America’s “Museums on Us®” program provides its own and Merrill Lynch cardholders free general admission to 150 of the country’s arts, cultural, and educational institutions during the first full weekend of every month. To partake of the program, cardholders simply present their credit or debit cards and a photo ID, and by doing so gain free general admission to any participating institution. □



EMBODIED MEMORIES: The Work of Trauma in Art

by Allison Leigh-Perlman

—“The ideal in art is the ability to scream silently, and not merely to imitate a scream.”—

A quotation of the nonconformist artist Vladimir Yankilevsky, who suffered under the cruelty of the Soviet regime, opened a symposium “Embodied Memories: The Work of Trauma in Art” that was held in February at Rutgers University’s Zimmerli Art Museum. Establishing the difficulty of the day’s project—to explore the relationship between traumatic memory and art production—Yankilevsky’s quote also underscored the inherent mutual silence of trauma and works of art, both visual and textual. This silence was broken by bringing together leading scholars from a variety of disciplines, each of whom gave voice to the investigation of how art provides a vital link between the past and present for individuals whose lives were affected by trauma.

The symposium was planned in conjunction with the Zimmerli’s exhibition “Embodied Dreams: The Later Work of Boris Sveshnikov,” which focused on the drawings and paintings produced by the Soviet artist after his false imprisonment in Stalin’s Gulag labor camps. Each speaker contributed a different aspect of trauma as a field of study and provided various approaches to such themes as memory (collective and personal), history (written and oral), archive, nostalgia, time, heritage, narrative, and legacy.

The day’s first speaker, Kristine Stiles, France Family Professor of Art, Art History & Visual Studies and affiliated faculty in the Departments of German Studies, Women’s Studies, Theater Studies, and the Program in Literature at Duke University, presented on “The State of Trauma Studies in Art History.” Dr. Stiles provided an overview of the various stages of engagement with trauma studies in

art history over the past several decades. Exploring the longstanding uneasy relationship between clinical psychology and the variety of psychoanalytic approaches by academics associated with deconstruction, Stiles highlighted the many studies on trauma related to individual artists ranging from Lynn Hershman and Mike Kelley to Gillian Wearing and Khvay Samnang. She also provided a survey of the seminal texts, which have been the framework for trauma study from a multitude of disciplines, including psychology, art history, and German Studies. She cited two factors for the delayed appearance of trauma studies in art history: the methodological shift away from biography toward gender, race, class and similar issues, and a general neglect of performance art and the body as a source of critical study until the 1990s.

After art historians adapted trauma studies, its wide proliferation led to a dearth of new categories, such as “wound art,” “victim art,” and “trauma culture,” terms that were accompanied by an exponential increase in art by artists associated with trauma and a general exhaustion with the subject expressed by many scholars. Stiles also suggested that trauma scholarship today is trifurcated among traditional approaches that mix psychoanalysis and literary criticism; scholarship based in clinical psychology that also includes political advocacy; and a third path in which the language of trauma has been replaced with such tropes as memory, melancholy, and nostalgia.

Jochen Hellbeck, Associate Professor in the Department of History at Rutgers University, spoke next on “The Language of Soviet Experience and its Meanings.” Dmitry Streletsky, whose family was persecuted under the Soviet regime and exiled to a special settlement in the Urals, provided a test case for Dr. Hellbeck to explore the particularities and distortions often found in the archiving of traumatic experience and the more general

continued on back page

International Council of Museums

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Why join?

Why invest in yet another professional organization membership? 1) If you travel, an ICOM membership card provides free or reduced membership in many museums around the world. 2) Members receive a number of ICOM publications and discounts on materials produced by a number of publishers. 3) Membership is necessary to attend the ICOM triennial. 4) Some International Committees also require ICOM membership for participation. 5) Several special events at the AAM Annual meeting are offered only to American ICOM members.

Personally,

I’ve belonged to this organization for many years. As a folklorist working in museums, I chose to become active in the ethnography committee, although I’ve participated in meetings of several other committees. Participation in the various ICOM meetings

has allowed me to expand my own professional practices, to see many museums both as a visitor and from behind the scenes, and to build lifelong relationships with professionals worldwide.

Therefore, I encourage everyone to consider becoming either an individual member of ICOM or enrolling the museum as an institutional member. Then, become active in the appropriate international committee. Mark your calendar for 2013, when the next ICOM triennial will be organized by the Brazil National Committee of ICOM in Rio de Janeiro. And learn more about ICOM on the Web. □

[Annette B. Fromm is assistant professor and coordinator of Museum Studies at Florida International University; she was elected to her second term as president of the International Committee of Museums of Ethnography in Shanghai.]

REACHING OUT

Student Artists Design T-Shirts

The American Labor Museum/Botto House National Landmark, (NJ), invites students grades 3-12 to design t-shirts. The museum and the Passaic County Education Associations (PCEA), working together, provide selected Passaic County students with an opportunity to display their projects at the museum.

Registered students choose a significant person(s) or event in labor history and create a t-shirt design that reflects the historical importance of the chosen person(s) or event. Members of the museum’s Speakers’ Bureau are available to visit classrooms to present talks on labor history as a means of inspiration for the students. Selected t-shirt designs are featured in an exhibit at the museum preceding its May Day Festival. Selected students receive a free t-shirt imprinted with their design.

AMM Reports SPARK!

Woodson Art Museum, (WI) Curator of Education/Writer Erin Narloch reported for the Association of Midwestern Museums that five of its members have developed SPARK!, a program for visitors affected by memory loss: Racine Art Museum; Milwaukee Public Museum; Museum of Wisconsin Art, West Bend; John Michael Kohler Arts Center, Sheboygan; and the Leigh Yawkey Woodson Art Museum, Wausau.

SPARK! Enables people with memory loss and their families and care partners to be active museum goers. Each museum tailors its program to the needs of the institution and community, but some things hold true for all—artworks, objects, art making, and conversations act like sparks for participants.

[For information: Erin Narloch, Woodson Art Museum, enarloch@lywam.org, or 715-845-7010]

Outreach Symposium Focuses on Eyes

The **James A. Michener Art Museum** (PA) hosted its 7th annual Creative Spirit Symposium for Artists with Visual Disabilities, which brings together artists with visual impairments to share their experiences of living and creating art. It was designed as an educational outreach effort to increase awareness and museum accessibility for artists working with physical disabilities.

The discussion panel, moderated by retinal surgeon and artist Dr. Richard Goldberg, included Carol Saylor, a painter turned sculptor due to years of progressive deafness and blindness; Ashby Saunders, a legally blind sculptor; and Sara Steele,

an artist and activist who explored the intersections of color, rhythm, and form through watercolor. National Docent Symposium Director Fern Denney demonstrated her specialty: description tours for the blind and visually impaired. And finally, a visually impaired photographer discussed the creative process involved in his viewing and creating photographs. □



Gessica Genderson, *The Triangle Shirtwaist Factory Fire*, 2006. Graphic novel. In “Art/Memory/Place,” Grey Art Gallery, NY

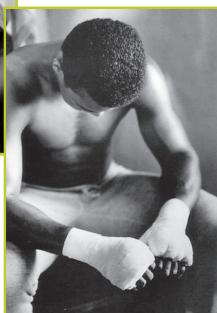


museumVIEWS

2 Peter Cooper Road, New York, NY 10010



Left: Al Wertheimer,
*Going Home: Elvis on
the Southern Railroad
between Chattanooga
and Memphis, Tenn.*



Right: Gordon Parks,
Muhammad Ali.

Both in "Ali and Elvis:
American Icons,"
Michener Art Museum,
PA

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

GOING GREEN UPDATE

It's going to happen in January 2012.

After the next two issues in July and October, *museumVIEWS* will be available only on the Internet. We will enter the January issue on our website (www.museumviews.org). If you have Facebook, you should become a "Friend" or "Fan" of Museum Views Ltd., or *museumVIEWS*.

You will then receive notice that the new issue is available to download and either copy or read online. If you are not a Facebook user, and you have sent us your email address, we will email the notice to you. Or, you can go to our website quarterly (the 2nd weeks of January, April, July, and October) and copy or read it at your convenience.

Choose us as a Fan or Friend and your access to *museumVIEWS* will be as easy as clicking on a link. And thank you for your loyalty and interest through these past twenty years.

The Work of Trauma in Art

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formation of oral history. He spoke of the kind of pain and desire to belong that is central to the collective Soviet identity, now evidenced in memoirs and interviews, and the attempts of scholars to work with this material historically.

Hellbeck showed how Streletsky and other survivors of Stalinist terror make a point of casting themselves as active subjects of history, rather than passive victims of the Stalinist regime. By contrast, historians engaging with these autobiographical sources often misread this "Soviet desire" in a liberal key, thus projecting their own values back on the lives and experiences of their subjects. Dr. Hellbeck's exploration of the inherent problematics of scholarly engagement with historically specific forms of pain and loss proved particularly illuminating in conjunction with Dr. Stiles' survey of this scholarship.

The symposium's final speaker, Marianne Hirsch, is the William Peterfield Trent Professor of English and Comparative Literature at Columbia University. Her talk, entitled "Postmemory, Art and Archive," further explored the difficulties associated with trauma studies. Examining how shifts in media affect the formation of an archive, Dr. Hirsch discussed the gains and losses resulting from technological advances in archiving such as digital photography, web collections, and virtual participation.

Like Dr. Hellbeck, Hirsch highlighted the importance of collecting and building lost histories, while also investigating the problems raised by interpretation and loss of context. She spoke on the particular kind of connective and reparative rather than comparative memory work being done in Web- and book-based projects. She focused on two projects centering on the preservation of memory. The first, a virtual exhibit and accompanying book called "And I still see their faces" was authored by Golda Tencer and includes hundreds of digital photographic submissions. The second, *akaKURDISTAN*, also a virtual exhibit with book to accompany, provides the opportunity for users to submit images and stories to build a collective memory with a people who have no national archive.

Focusing on themes of inheritance, cultural exchange, and circulation that fosters the coming together of disparate groups, Dr. Hirsch asked difficult questions about the possibility of telling history through photos, and what results from the loss of

the physical objects when pictures of pictures make an archive several steps away from traditional primary materials. Similar to Drs. Stiles and Hellbeck, Hirsch underlined the importance of bearing witness to acts of memory and exchange.

Ultimately, all the speakers at the symposium emphasized the value of testimony; the refusal by scholars and many survivors alike to be silent even when confronted with what trauma makes unsayable. Each gave meaning to the symposium's title, exploring the work of trauma in art from the variety provided by their respective disciplines. By this study, they embody the memories of their particular subjects, be it through art and performance, the construction of oral history, or the collection and cataloging that forms an archive. And as each speaker exemplified how memories become transformed as they are embodied, they gave the audience hope that even the painful experiences of the past could be transformed into art. □

[Allison Leigh-Perlman is Dodge-Lawrence Fellow, Department of Russian and Soviet Nonconformist Art, and organizer of the symposium as well as a Ph.D. candidate in Rutgers University's Department of Art History.]



Helen Levitt, NY (Four girls running in street), c.1935-45. Gelatin silver print. In "Helen Levitt Photographs," Utah Museum of Fine Arts, UT