

	Results
1.	<a href="#">Post &amp; Courier (Charleston, SC)</a> May 26, 2016 Thursday, 05,E; Pg. 24, 849 words, aparker@postandcourier.com
2.	<a href="#">Spoleto Festival and Charleston</a> Post & Courier (Charleston, SC), May 26, 2016 Thursday, 05,E; Pg. 18, 514 words, aparker@postandcourier.com
3.	<a href="#">Spoleto's 40th: 'Porgy and Bess' and remembering Emanuel AME</a> The Herald (Rock Hill, South Carolina), May 22, 2016 Sunday, state, 617 words, Bruce Smith; The Herald
4.	<a href="#">S.C. artist bringing fresh, authentic look to 'Porgy and Bess'</a> Winston-Salem Journal (North Carolina), May 22, 2016 Sunday, D; Pg. 1, 1359 words, Lynn Felder WinstonSalem Journal
5.	<a href="#">Spoleto's 40th: "Porgy and Bess" and remembering Emanuel AME</a> Associated Press International, May 21, 2016 Saturday 3:54 PM GMT, DOMESTIC NEWS, 620 words, By BRUCE SMITH, Associated Press
6.	<a href="#">Spoleto's 40th: "Porgy and Bess" and remembering Emanuel AME</a> The Associated Press, May 21, 2016 Saturday 3:24 PM GMT, ENTERTAINMENT NEWS, 620 words, By BRUCE SMITH, Associated Press
7.	<a href="#">Spoleto's 40th: "Porgy and Bess" and remembering Emanuel AME</a> Associated Press State & Local, May 21, 2016 Saturday 3:24 PM GMT, ENTERTAINMENT NEWS, 620 words, By BRUCE SMITH, Associated Press
8.	<a href="#">Spoleto Festival USA begins Friday. Here are the highlights</a> The State (Columbia, South Carolina), May 20, 2016 Friday, local_events, 627 words, Erin Shaw; The State
9.	<a href="#">Beyoncé's Lemonade is capitalist money-making at its best: From slavery to the present, black female bodies have been bought and sold. What makes this commodification different in Lemonade is intent - its purpose is to seduce</a> The Guardian, May 17, 2016 Tuesday 3:42 PM GMT, MUSIC, 1591 words, bell hooks
10.	<a href="#">A nation that remains divided on race: Cantor Arts Center show explores 'Who We Be'</a> The San Francisco Chronicle (California), May 12, 2016 Thursday, Datebook; VISUAL ARTS; Pg. E5, 539 words, By Jessica Zack
11.	<a href="#">BLOCK MUSEUM RECEIVES MAJOR GIFT OF CONTEMPORARY ART COLLECTOR PETER NORTON DONATES 68 ART WORKS TO NORTHWESTERN UNIVERSITY MUSEUM</a> States News Service, May 4, 2016 Wednesday, 1752 words, States News Service
12.	<a href="#">North Greene High School Honor Roll</a> The Greeneville Sun (Tennessee), April 13, 2016 Wednesday, EDUCATION, 521 words, Staff Writer

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| 13. | <a href="#">'Interface' is an exhibition that requires you to use your head</a> The Washington Post, April 3, 2016 Sunday, SUNDAY ARTS; Pg. E16, 1130 words, Mark Jenkins  |
| 14. | <a href="#">'Interface' is an exhibition that requires you to use your head</a> Washingtonpost.com, April 3, 2016 Sunday 12:17 AM EST, ; Pg. E16, 1148 words, Mark Jenkins   |
| 15. | <a href="#">In the galleries: You'll definitely use your head at 'Interface.' at G Fine Art: Dan Steinhilber's exhibition involves interacting with baggy plastic sculptures.</a> Washington Post Blogs , April 1, 2016 Friday 4:38 PM EST, 1118 words, Mark Jenkins |
| 16. | <a href="#">Moore College debuts women's film festival</a> The Philadelphia Tribune, March 30, 2016, ENTERTAINMENT, 287 words, Kimberly C. Robertsentertainment Reporter   |
| 17. | <a href="#">20 Of Our Favorite Events In Los Angeles This Week</a> LAist, March 8, 2016 Tuesday 1:12 AM EST, 1930 words, Christine N. Ziemba   |
| 18. | <a href="#">To the reader in chief ...: recommended books: Recommended readings</a> The Women's Review of Books, March 1, 2016, Pg. 16(7), 6572 words  |
| 19. | <a href="#">PBS Lists Black History Month Movie Picks</a> The New Citizens Press (Lansing, Michigan), February 7, 2016, TEEN TALK, 1745 words  |
| 20. | <a href="#">Charleston is focus of 40th season of Spoleto Festival USA</a> Lewiston Morning Tribune (Idaho), January 10, 2016 Sunday, 479 words, BRUCE SMITH   |
| 21. | <a href="#">Recipients of the 2016 Awards for Distinction</a> US Official News, January 5, 2016 Tuesday, 632 words   |
| 22. | <a href="#">Charleston a focal point of 40th season of Spoleto Festival USA</a> The Westerly Sun (Rhode Island), January 4, 2016 Monday, B: SPORTS; Pg. B08, 491 words, BRUCE SMITH  |
| 23. | <a href="#">Charleston a focus of 40th season of Spoleto Festival USA</a> Associated Press Online, January 3, 2016 Sunday 8:55 PM GMT, TRAVEL NEWS, 497 words, By BRUCE SMITH, Associated Press  |
| 24. | <a href="#">Charleston a focus of 40th season of Spoleto Festival USA</a> Associated Press International, January 3, 2016 Sunday 5:11 PM GMT, ENTERTAINMENT NEWS, 507 words, By BRUCE SMITH, Associated Press  |
| 25. | <a href="#">Charleston a focus of 40th season of Spoleto Festival USA</a> Associated Press Online, January 3, 2016 Sunday 2:50 PM GMT, ENTERTAINMENT NEWS, 497 words, By BRUCE SMITH, Associated Press   |

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| 26. | <a href="#">Charleston a focus of 40th season of Spoleto Festival USA</a> The Associated Press, January 3, 2016 Sunday 2:50 PM GMT, ENTERTAINMENT NEWS, 497 words, By BRUCE SMITH, Associated Press  |
| 27. | <a href="#">Charleston a focus of 40th season of Spoleto Festival USA</a> Associated Press State & Local, January 3, 2016 Sunday 2:50 PM GMT, ENTERTAINMENT NEWS, 497 words, By BRUCE SMITH, Associated Press                                    |
| 28. | <a href="#">Charleston a focus of 40th season of Spoleto Festival USA</a> The Daily Cardinal: University of Wisconsin - Madison, January 3, 2016 Sunday, NEWS; Pg. 1, 496 words  |
| 29. | <a href="#">Spoleto 2016: Arts festival announces lineup, emphasizes local ties</a> Post & Courier (Charleston, SC), January 3, 2016 Sunday, 06,F; Pg. 1, 1078 words, aparker@postandcourier.com   |
| 30. | <a href="#">The Roostertail pours on the day-after-Christmas fun.</a> Detroit Free Press (Michigan), December 24, 2015 Thursday, LIFE AND ENTERTAINMENT; Pg. Z2, 584 words   |
| 31. | <a href="#">Holiday museum possibilities</a> The Detroit News (Michigan), November 26, 2015 Thursday, NEWS; Pg. A2, 459 words, By, Michael H. Hodges   |
| 32. | <a href="#">Artists challenge viewers in new show at WCMA</a> The Berkshire Eagle (Pittsfield, Massachusetts), November 5, 2015 Thursday, ENTERTAINMENT, 967 words, By Katherine Abbott Special to The Eagle                                     |
| 33. | <a href="#">MMC Celebrates Fall!</a> Targeted News Service, November 5, 2015 Thursday 1:04 AM EST, 523 words, Targeted News Service  |
| 34. | <a href="#">Art rocks</a> The Detroit News (Michigan), October 8, 2015 Thursday, FEATURES; Pg. M10, 877 words, By, Michael H. Hodges   |
| 35. | <a href="#">NATIONAL BRIEFS</a> Sacramento Observer, October 1, 2015 - October 7, 2015, Pg. A4, 689 words  |
| 36. | <a href="#">The Daily Gazette (Schenectady, New York)</a> September 29, 2015 Tuesday, A: FRONT; Pg. A2, 544 words  |
| 37. | <a href="#">Rebecca's gems from the Harn: Found</a> The Gainesville Sun (Florida), July 31, 2015 Friday, NEWS, 743 words   |
| 38. | <a href="#">A long self life: Photography chair at NYU's Tisch School shares the historical significance of 'selfies'</a> Charleston Gazette (West Virginia), July 15, 2015, Wednesday, LIFE; Pg. P1D, 739 words, Douglas Imbrogno, Staff writer |

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| 39. | <a href="#">Maverick artists hidden no more: Get involved with black performance art at YBCA</a> The San Francisco Chronicle (California), June 25, 2015 Thursday, Datebook; Pg. E6, 583 words, By Jessica Zack                                      |
| 40. | <a href="#">IT FEELS SO SURREAL TO BE MANIPULATED: PHOTOGRAPHERS STAGE IMAGES TO TELL STORIES. PUSH BUTTONS IN PROVOCATIVE NEW EXHIBITION AT ART MUSEUM</a> Akron Beacon Journal (Ohio), May 17, 2015 Sunday, E; Pg. E1, 1067 words, Anderson Turner |
| 41. | <a href="#">Art exhibit inspired by the American South</a> The Boston Banner, April 30, 2015, ARTS & ENTERTAINMENT; Pg. B2, 1271 words, Saccoccia, Susan   |
| 42. | <a href="#">Art exhibit inspired by the American South</a> The Boston Banner; BA, April 30, 2015 Thursday, ARTS & ENTERTAINMENT; Pg. B2, 1271 words, Saccoccia, Susan  |
| 43. | <a href="#">THE ART OF CHANGE: MEET OUR VISITING FELLOWS</a> States News Service, April 7, 2015 Tuesday, 3804 words, States News Service   |
| 44. | <a href="#">Cultural pioneers '30 Americans' celebrates top black artists</a> Arkansas Democrat-Gazette (Little Rock), April 5, 2015 Sunday, STYLE, 1030 words, ELLIS WIDNER ARKANSAS DEMOCRAT-GAZETTE   |
| 45. | <a href="#">Exhibit brings art to Farber Mezzanine</a> The Justice: Brandeis University, March 17, 2015 Tuesday, NEWS; Pg. 1, 862 words  |
| 46. | <a href="#">NORTHWESTERN UNIVERSITY CELEBRATES BLACK HISTORY MONTH</a> States News Service, February 6, 2015 Friday, 1183 words, States News Service   |
| 47. | <a href="#">Sunday the last day for Ansel Adams photo exhibit at HMA</a> The Herald-Dispatch (Huntington, West Virginia), January 31, 2015 Saturday, 680 words   |
| 48. | <a href="#">Recapturing black images</a> The Washington Post, December 12, 2014 Friday, WEEKEND; Pg. T37, 619 words, Ann Hornaday  |
| 49. | <a href="#">Recapturing black images</a> Washingtonpost.com, December 12, 2014 Friday 1:17 AM EST, ; Pg. T37, 625 words, Ann Hornaday  |
| 50. | <a href="#">'Through a Lens Darkly' movie review: 'Through a Lens Darkly' offers a rich history and cultural analysis of African American photography.</a> Washington Post Blogs , December 11, 2014 Thursday 8:16 PM EST, 535 words, Ann Hornaday   |

51.	<a href="#">A Poetry Personal and Political</a> The New York Times, November 29, 2014 Saturday, Section C; Column 0; The Arts/Cultural Desk; Pg. 1, 1086 words, By FELICIA R. LEE
52.	<a href="#">Tuesday Tour at HMA to focus on photography exhibits</a> The Herald-Dispatch (Huntington, West Virginia), November 25, 2014 Tuesday, 736 words
53.	<a href="#">Dior Gives the Guggenheim a Twirl</a> The New York Times, November 9, 2014 Sunday, Section ST; Column 0; Style Desk; SCENE CITY; Pg. 16, 487 words, By MATTHEW SCHNEIER
54.	<a href="#">New Orleans Biennial 'Prospect 3' Leads The Way In Diversity</a> The Huffington Post, October 24, 2014 Friday 1:45 PM EST, 878 words, Priscilla Frank
55.	<a href="#">Opening-day events for Prospect.3</a> Times-Picayune (New Orleans), October 24, 2014 Friday, LIVING; Pg. C04, 1342 words, Karen Taylor Gist
56.	<a href="#">If you go ...</a> Times-Picayune (New Orleans), October 24, 2014 Friday, LIVING; Pg. C04, 675 words, Karen Taylor Gist
57.	<a href="#">NUMEROUS PROSPECTS : Everything you need to know for the Prospect.3 fall arts event</a> Times-Picayune (New Orleans), October 19, 2014 Sunday, LIVING; Pg. D01, 1261 words, Doug MacCash, Staff writer
58.	<a href="#">It's All Good</a> W, October 2014, PARTY PEOPLE; Pg. 70, 309 words, VANESSA LAWRENCE
59.	<a href="#">Artist Weems to Students: Find Your Voice</a> Targeted News Service, September 23, 2014 Tuesday 2:10 AM EST, 732 words, Targeted News Service
60.	<a href="#">National Gallery of Art Celebrates the 25th Anniversary of Its Photography Collection with Three Major Exhibitions</a> Targeted News Service, September 11, 2014 Thursday 5:16 AM EST, 1705 words, Targeted News Service
61.	<a href="#">Artist Carrie Mae Weems to Speak at MHC</a> Targeted News Service, September 10, 2014 Wednesday 12:46 AM EST, 467 words, Targeted News Service
62.	<a href="#">Art Through the Ages and Bowie, Too</a> The New York Times, September 7, 2014 Sunday, Section AR; Column 0; Arts and Leisure Desk; Pg. 83, 6581 words, By KAREN ROSENBERG

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| 63. | <a href="#">The Transformative Power of Visibility</a> The Huffington Post, August 6, 2014 Wednesday 4:47 AM EST, 859 words, Simone N. Sneed   |
| 64. | <a href="#">Mariah Carey Channels Jessica Rabbit In Plunging Dress</a> The Huffington Post, August 4, 2014 Monday 8:16 AM EST, 136 words, Liat Kornowski   |
| 65. | <a href="#">Hudson River School</a> Architectural Record, August 1, 2014, Projects; ; Pg. 92, 1052 words   |
| 66. | <a href="#">Poised for a takeover: The rise of Black &amp; Sexy TV: How one YouTube network is leading the way when it comes to content for black audiences.</a> Washington Post Blogs , July 3, 2014 Thursday 10:29 AM EST, 2451 words, Soraya Nadia McDonald |
| 67. | <a href="#">Carrie Mae Weems' Identity Works</a> Network Journal, Spring 2014, AFTER HOURS; Pg. 69, 793 words, Reynolds, Clarence V  |
| 68. | <a href="#">Museums</a> The Washington Post, June 1, 2014 Sunday, SUNDAY ARTS; Pg. E21, 5493 words   |
| 69. | <a href="#">Museums</a> Washingtonpost.com, June 1, 2014 Sunday 11:28 PM EST, ; Pg. E21, 6135 words  |
| 70. | <a href="#">"Posing Beauty" exhibit examines African-American depictions in photography</a> The News & Advance (Lynchburg, Virginia), May 12, 2014 Monday, NEWS, 1192 words, TAMMIE SMITH Richmond TimesDispatch   |
| 71. | <a href="#">PBS NewsHour for May 9, 2014</a> PBS NewsHour (formerly The NewsHour with Jim Lehrer), May 9, 2014 Friday, NEWS; International, 8567 words, John Myers, Judy Woodruff, Jeffrey Brown, Alex Thomson, Hari Sreenivasan, David Brooks, Mark Shields   |
| 72. | <a href="#">University Lectures announced 'Vagina Monologues' playwright, WNBA president, among the speakers</a> The Post Standard (Syracuse, NY), May 4, 2014 Sunday, NEWS; Pg. A4, 566 words, Dave Tobin dtobin@syracuse.com                                 |
| 73. | <a href="#">Posing Beauty: Exhibit explores black depictions in photography</a> Richmond Times Dispatch (Virginia), May 4, 2014 Sunday, FEATURES; Pg. G-01, 1509 words, TAMMIE SMITH   |
| 74. | <a href="#">Carrie Mae Weems: three Decades of photography and video: REVIEW</a> Afterimage, May 1, 2014, Pg. 34(2), 1044 words, Cutler, Jody B.   |
| 75. | <a href="#">Creation in Personal Utopias</a> The New York Times, April 18, 2014 Friday, Section C; Column 0; Movies, Performing Arts/Weekend Desk; ART REVIEW; Pg. 30, 943 words, By KAREN ROSENBERG   |

76.	<a href="#">What's On Thursday</a> The New York Times, April 17, 2014 Thursday, Section C; Column 0; The Arts/Cultural Desk; Pg. 8, 720 words, By KATHRYN SHATTUCK
77.	<a href="#">Past and present, personal and political, art and action</a> The Boston Globe, April 13, 2014 Sunday, LIVING ARTS; Pg. N,3,5, 1065 words, By Mark Feeney, Globe Staff
78.	<a href="#">Some laughed; some saw red</a> The Washington Post, April 6, 2014 Sunday, SUNDAY ARTS; Pg. E20, 244 words, Philip Kennicott
79.	<a href="#">Revelation and resistance</a> The Washington Post, April 6, 2014 Sunday, SUNDAY ARTS; Pg. E05, 1633 words, Philip Kennicott
80.	<a href="#">Revelation and resistance</a> Washingtonpost.com, April 6, 2014 Sunday 11:51 PM EST, ; Pg. E05, 1632 words, Philip Kennicott
81.	<a href="#">Some laughed; some saw red</a> Washingtonpost.com, April 6, 2014 Sunday 12:44 AM EST, ; Pg. E20, 244 words, Philip Kennicott
82.	<a href="#">Full Frame Documentary Film Festival: From the Saturday and Sunday lineups</a> The News & Observer (Raleigh, North Carolina), April 3, 2014 Thursday, 1081 words, From staff reports
83.	<a href="#">The Transformative Power of Visibility</a> The Huffington Post, March 27, 2014 Thursday 7:24 PM EST, 859 words, Simone N. Sneed
84.	<a href="#">BLOG: Arts Culture: Complete schedule for Atlanta Film Festival, March 28-April 6</a> Arts Culture, March 7, 2014 Friday 6:45 PM EST, 6180 words, Howard Pousner
85.	<a href="#">What to watch</a> The Elkhart Truth (Indiana), February 24, 2014 Monday, ENTERTAINMENT; Pg. C6, 311 words
86.	<a href="#">TV PICKS</a> The Seattle Times, February 24, 2014 Monday, Pg. B3, 163 words
87.	<a href="#">The Washington Post</a> February 23, 2014 Sunday, SUNDAY ARTS; Pg. E02, 495 words
88.	<a href="#">The Washington Post</a> February 23, 2014 Sunday, SUNDAY ARTS; Pg. E02, 505 words

89.	<a href="#">Highlights</a> Observer-Dispatch (Utica, New York), February 22, 2014 Saturday, SPORTS; Pg. D4, 253 words
90.	<a href="#">How is she keeping that dress on? Mariah Carey sizzles in a very low-cut gown as she poses on a piano to sing at the BET Honors</a> MailOnline, February 10, 2014 Monday 11:14 AM GMT, TV&SHOWBIZ, 288 words, BOBBIE WHITEMAN
91.	<a href="#">How is she keeping that dress on? Mariah Carey sizzles in a very low-cut gown as she poses on a piano to sing at the BET Honors</a> MailOnline, February 10, 2014 Monday 2:46 AM GMT, TV&SHOWBIZ, 290 words, BOBBIE WHITEMAN
92.	<a href="#">Mariah Carey Channels Jessica Rabbit In Plunging Dress</a> The Huffington Post, February 9, 2014 Sunday 7:54 PM EST, 136 words, Liat Kornowski
93.	<a href="#">How is she keeping that dress on? Mariah Carey sizzles in a very low-cut gown as she poses on a piano to sing at the BET Honors</a> MailOnline, February 9, 2014 Sunday 9:44 PM GMT, TV&SHOWBIZ, 290 words, BOBBIE WHITEMAN
94.	<a href="#">How is she keeping that dress on? Mariah Carey sizzles in a very low-cut gown as she poses on a piano to sing at the BET Honors</a> MailOnline, February 9, 2014 Sunday 8:46 PM GMT, TV&SHOWBIZ, 290 words, BOBBIE WHITEMAN
95.	<a href="#">Is she the new Aretha? Victorie Franklin celebrates her famous grandmother as she performs at BET Awards tribute</a> MailOnline, February 9, 2014 Sunday 8:02 PM GMT, TV&SHOWBIZ, 213 words
96.	<a href="#">How is she keeping that dress on? Mariah Carey sizzles in a very low-cut gown as she poses on a piano to sing at the BET Honors</a> MailOnline, February 9, 2014 Sunday 8:10 AM GMT, TV&SHOWBIZ, 285 words, BOBBIE WHITEMAN
97.	<a href="#">Mariah Carey, Jennifer Hudson, Janelle Monae to Perform at BET Honors</a> EUR/Electronic Urban Report, February 6, 2014 Thursday 5:18 PM EST, 202 words, EURpublisher02
98.	<a href="#">Visual Art Carrie Mae Weems Exhibit Lauded, Guggenheim Denounced in NYTimes Piece</a> Nashville Scene: Blogs (Tennessee), January 24, 2014, COUNTRYLIFE, 197 words, Laura Hutson
99.	<a href="#">Testimony of a Cleareyed Witness</a> The New York Times, January 24, 2014 Friday, Section C; Column 0; Movies, Performing Arts/Weekend Desk; ART REVIEW; Pg. 25, 1583 words, By HOLLAND COTTER
100.	<a href="#">GUERRILLA GIRLS INVADE KRANNERT ART MUSEUM IN JANUARY</a> States News Service, January 14, 2014 Tuesday, 768 words, States News Service



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| 101. | <a href="#">Carrie Mae Weems Explores Inequalities Embedded In Artistic Institutions</a> The Huffington Post, January 11, 2014 Saturday 10:27 AM EST, 673 words, Priscilla Frank  |
| 102. | <a href="#">In Her New Book the Big Lie: Motherhood, Feminism, and the Reality of the Biological Clock, Tanya Selvaratnam Argues That IVF and Egg Freezing Should Be Democratized.</a> PRWeb Newswire, January 7, 2014, 449 words   |
| 103. | <a href="#">From War to Warhol</a> Syracuse New Times (New York), December 25, 2013 - January 8, 2014, ART; Pg. 20, 1132 words, Mellor, Carl  |
| 104. | <a href="#">Haunting stories, frozen in time</a> Chicago Tribune, December 5, 2013 Thursday, ARTS + ENTERTAINMENT ; ZONE C; Pg. 1, 1174 words, By Claudine Ise, Special to the Tribune  |
| 105. | <a href="#">WDECEMBER/JANUARY</a> W, December 2013/January 2014 / Jan 2013/January 2014, TABLE OF CONTENTS; Pg. 40, 770 words   |
| 106. | <a href="#">STUDYING CARRIE MAE WEEMS' WORK AT STANFORD'S CANTOR ARTS CENTER FROM DIFFERENT ANGLES</a> States News Service, November 7, 2013 Thursday, 875 words, States News Service   |
| 107. | <a href="#">Weems exhibit explores race, gender and class</a> Marin Independent Journal (California), October 31, 2013 Thursday, ENTERTAINMENT; Lifestyle, 1121 words, By Robert Taylor Bay Area News Group                         |
| 108. | <a href="#">The enduring genius of Carrie Mae Weems</a> San Jose Mercury News (California), October 23, 2013 Wednesday, COMMUNITIES; Peninsula; News; Local, 1069 words, By Sheryl Nonnenberg For The Daily News                    |
| 109. | <a href="#">Living color - a display: ART REVIEW: Carrie Mae Weems' camera work asks tough questions about race</a> The San Francisco Chronicle (California), October 19, 2013 Saturday, Datebook; Pg. E1, 717 words, Kenneth Baker |
| 110. | <a href="#">Review: Carrie Mae Weems retrospective at Stanford</a> Contra Costa Times (California), October 14, 2013 Monday, NEWS, 1002 words, By Robert Taylor Correspondent   |
| 111. | <a href="#">Review: Carrie Mae Weems retrospective at Stanford</a> San Jose Mercury News (California), October 14, 2013 Monday, NEWS; Entertainment; Art; Museums, 1002 words, By Robert Taylor Correspondent                       |
| 112. | <a href="#">'Love' Is The Real Essence Of MacArthur Genius' Art</a> National Public Radio, October 10, 2013 Thursday, 2690 words  |

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| 113. | <a href="#">Peering into the Past: "Family Portrait" at the PMA</a> Swarthmore Phoenix: Swarthmore College, October 10, 2013 Thursday, UNCATEGORIZED; Pg. 1, 993 words, Deborah Krieger |
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| 114. | <a href="#">'Radical Presence' Exhibit Surveys Black Performance In Contemporary Art</a> The Huffington Post, October 9, 2013 Wednesday 12:37 PM EST, 783 words |
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| 115. | <a href="#">Paying tribute to W.E.B. Du Bois</a> The Boston Globe, October 7, 2013 Monday, LIVING ARTS; Pg. G,3,9, 974 words, By Mark Feeney, Globe Staff |
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| 116. | <a href="#">Shows that are worth leaving the Mall for</a> Washingtonpost.com, October 6, 2013 Sunday 8:13 PM EST, ; Pg. H06, 1268 words, Michael O'Sullivan |
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| 117. | <a href="#">Shows that are worth leaving the Mall for</a> The Washington Post, October 6, 2013 Sunday, SPECIAL NEWS; Pg. H06, 1246 words, Michael O'Sullivan |
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| 118. | <a href="#">Three African Americans Receive 'Genius' MacArthur Fellow Awards</a> Afro - American, October 5, 2013 - October 11, 2013, NATION & WORLD; Pg. A2, 435 words |
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| 119. | <a href="#">Three African Americans Receive 'Genius' MacArthur Fellow Awards</a> Afro - American Red Star, October 5, 2013 - October 11, 2013, NATION & WORLD; Pg. A2, 465 words |
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| 120. | <a href="#">Review: Color! a new photography exhibit at the Amon Carter Museum of American Art</a> Fort Worth Star-Telegram (Texas), October 3, 2013 Thursday, 899 words, Gaile Robinson; grobinson@star-telegram.com |
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| 121. | <a href="#">Three African Americans Receive 'Genius' MacArthur Fellow Awards</a> Sun Reporter, October 3, 2013, LIFE-STYLES; Pg. L1, 921 words, Prince, Zenitha. By Zenitha Prince Special to the NNPA from the Afro-American Newspaper |
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| 122. | <a href="#">Three African Americans Receive 'Genius' MacArthur Fellow Awards</a> Sun Reporter, October 3, 2013, LIFE-STYLES; Pg. L1, 921 words, Prince, Zenitha. By Zenitha Prince Special to the NNPA from the Afro-American Newspaper |
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| 123. | <a href="#">Artistic genius. MacArthur fellowship award allows Syracuse's Carrie Mae Weems to further explore her work</a> The Post Standard (Syracuse, NY), September 29, 2013 Sunday, NEWS; Pg. B2, 185 words, Staff writer Melinda Johnson |
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| 124. | <a href="#">Museum gotta see 'um</a> The San Mateo Daily Journal (California), September 28, 2013, ARTS/ENTERTAINMENT, 814 words |
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| 125. | <a href="#">Dayton authors lauded:</a> The Columbus Dispatch (Ohio), September 26, 2013 Thursday, FEATURES - LIFE & ARTS; SHOW & TELL; Pg. 3E, 296 words, From staff and wire reports  |
| 126. | <a href="#">MUSICIANS TO SCIENTISTS: NEW CLASS OF MACARTHUR 'GENIUSES'</a> Daily Press (Newport News, Virginia), September 26, 2013 Thursday, LIFE; Pg. C4, 801 words, By Howard Reich Tribune Newspapers critic   |
| 127. | <a href="#">A 'GENIUS' AT 60 RELISHES FREEDOM AND NEW BEGINNING Visual artist Carrie Mae Weems plans to use MacArthur Fellowship money on a new project</a> The Post Standard (Syracuse, NY), September 26, 2013 Thursday, NEWS; Pg. A1, 1007 words, Melinda Johnson mjohnson@syracuse.com |
| 128. | <a href="#">IN BRIEF</a> The Record (Kitchener-Waterloo, Ontario, September 26, 2013 Thursday, ARTS; Pg. D3, 805 words, News services  |
| 129. | <a href="#">Alaska attorney is MacArthur 'genius' grant winner: Anchorage's Stock one of 24 recipients of \$625,000 each.</a> Anchorage Daily News (Alaska), September 25, 2013 Wednesday, FRONT PAGE; Pg. A1, 1761 words, Daily News staff and wire reports                               |
| 130. | <a href="#">List of 2013 'Genius Grant' recipients</a> The Associated Press, September 25, 2013 Wednesday 04:10 AM GMT, DOMESTIC NEWS, 759 words   |
| 131. | <a href="#">A new class of MacArthur 'geniuses' \ \$625,000 grants go to winners with no strings attached</a> Chicago Tribune, September 25, 2013 Wednesday, ARTS + ENTERTAINMENT ; ZONE C; Pg. 1, 1798 words, By Howard Reich, Tribune critic   |
| 132. | <a href="#">MacArthur Fellows Announced For 2013: Here Are 24 Luminaries You Should Know This Year</a> The Huffington Post, September 25, 2013 Wednesday 5:06 AM EST, 1236 words   |
| 133. | <a href="#">List of 2013 'Genius Grant' recipients</a> The New Zealand Herald, September 25, 2013 Wednesday, NEWS; World, 771 words  |
| 134. | <a href="#">Three with local ties named MacArthur Fellows</a> The Philadelphia Inquirer, September 25, 2013 Wednesday, front_page; P-com News for PC Home Page; Pg. A01, 1086 words, By Rita Giordano; Inquirer Staff Writer   |
| 135. | <a href="#">Three with local ties named MacArthur Fellows</a> The Philadelphia Inquirer, September 25, 2013 Wednesday, front_page; P-com News for PC Home Page; Pg. A01, 1098 words, By Rita Giordano; Inquirer Staff Writer   |
| 136. | <a href="#">3 scientists honored with MacArthurs: PHILANTHROPY</a> The San Francisco Chronicle (California), September 25, 2013 Wednesday, Main News; Pg. A9, 904 words, Kevin Fagan   |

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| 137. | <a href="#">The Sentinel-Tribune (Bowling Green, Ohio)</a> September 25, 2013 Wednesday, COUNTY -- CREATOR: JAN LARSON -- PUBLICATION DATE: 9/25/13 -- PUBLICATION NAME: BG SENTINEL-TRIBUNE -- PUB ZONE: BGST -- SLUG LINE: GRANTS JUMP; Pg. 16, 422 words |
| 138. | <a href="#">Recipients of MacArthur genius grants announced</a> UPI, September 25, 2013 Wednesday 2:44 PM EST, 261 words  |
| 139. | <a href="#">List of 2013 'Genius Grant' recipients</a> Associated Press Online, September 25, 2013 Wednesday 4:10 AM GMT, DOMESTIC NEWS, 759 words  |
| 140. | <a href="#">List of 2013 'Genius Grant' recipients</a> The Associated Press State & Local Wire, September 25, 2013 Wednesday 4:10 AM GMT, STATE AND REGIONAL, 759 words   |
| 141. | <a href="#">Here's the List of This Year's MacArthur Genius Grant Recipients</a> The Wire, September 24, 2013 Tuesday, 1013 words, Abby Ohlheiser   |
| 142. | <a href="#">Stalled in the Mirror Stage: Why the Jack Goldstein and Gretchen Bender Shows Leave Us Seeing Largely the Retro In Their Retrospectives</a> The Huffington Post, September 20, 2013 Friday 9:52 PM EST, 4660 words                              |
| 143. | <a href="#">Carrie Mae Weems: Three Decades of Photography and Video</a> Call & Post (All Ohio), September 18, 2013 - September 24, 2013, Pg. 5, 645 words  |
| 144. | <a href="#">UNIVERSITY MUSEUM OF CONTEMPORARY ART EXHIBITION LOOKS AT DU BOIS THROUGH PRISM OF ART AND SCHOLARSHIP</a> US Fed News, September 12, 2013 Thursday 8:58 PM EST, 401 words  |
| 145. | <a href="#">Museums Depart From the Obvious</a> The New York Times, September 8, 2013 Sunday, Section AR; Column 0; Arts and Leisure Desk; THE NEW SEASON; Pg. 76, 1327 words, By HOLLAND COTTER  |
| 146. | <a href="#">Latest on Universities and Slavery</a> The Faculty Lounge, September 6, 2013 Friday 1:46 AM EST, 798 words, Alfred Brophy   |
| 147. | <a href="#">GLOBAL PERSPECTIVES: PHOTOGRAPHY AS HISTORY, SOCIOLOGY, AND ART</a> US Fed News, September 3, 2013 Tuesday 10:39 AM EST, 459 words  |
| 148. | <a href="#">Celebrating the life of W.E.B. Du Bois</a> The Republican (Springfield, Massachusetts), September 1, 2013 Sunday, LEISURE & LIFESTYLE; Pg. G01, 688 words, CORI URBAN, STAFF  |
| 149. | <a href="#">A cleareyed view of race in America Cleveland museum presents a major exhibit of photographs on a challen-</a>  |

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|  | <a href="#">ging subject</a> Plain Dealer (Cleveland, OH), July 14, 2013 Sunday, SUNDAY ARTS; Pg. E1, 1088 words, Steven Litt, Plain Dealer Art Critic |
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| 150. | <a href="#">BLOG: Art City: '30 Americans' at the Milwaukee Art Museum</a> Art City, June 28, 2013 Friday 9:12 PM EST, 2277 words, Mary Louise Schumacher |
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| 151. | <a href="#">SUMMER IN THE STATE / Part 2: NORTHEASTERN OHIO ATTRACTIONS:</a> The Columbus Dispatch (Ohio), May 19, 2013 Sunday, FEATURES - LIFE & ARTS -- 2013 SUMMER GUIDE; Pg. 19J, 2611 words |
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| 152. | <a href="#">Hold It Against Me: Difficulty and Emotion in Contemporary Art</a> Library Journal Reviews, May 1, 2013, REVIEWS; Arts and Humanities; Pg. 77, 220 words, Toro Castano |
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| 153. | <a href="#">CALENDAR</a> North Country This Week (Potsdam, New York), May 1, 2013, CALENDAR; Pg. 8, 5219 words |
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| 154. | <a href="#">Unsilenced Film Stills</a> The Stranger, April 17, 2013 - April 23, 2013, ARTS; Pg. 23, 1296 words, Langner, Erin |
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| 155. | <a href="#">Unsilenced Film Stills</a> Stranger, The, April 17, 2013 Wednesday, Pg. 23, 1295 words, Erin Langner |
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| 156. | <a href="#">Nonfiction Reviews</a> Publisher's Weekly Review, April 15, 2013, REVIEWS; Nonfiction, 265 words, Staff |
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| 157. | <a href="#">Calendar</a> The Tartan: Carnegie Mellon University, March 25, 2013 Monday, PILLBOX; Pg. 1, 807 words |
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| 158. | <a href="#">WOMEN'S WORKS</a> Pittsburgh City Paper (Pennsylvania), March 20, 2013 - March 27, 2013, ARTS; Pg. 48, 1109 words, Wasserman, Nadine |
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| 159. | <a href="#">WOMEN'S WORKS</a> Pittsburgh City Paper, March 20, 2013 Wednesday, Pg. 48, 1107 words, Nadine Wasserman |
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| 160. | <a href="#">POP ART: IT'S MORE THAN WARHOL: MUSEUM EXHIBIT PUTS RARE SPOTLIGHT ON FEMALE POP ARTISTS: AT LYMAN ALLYN</a> Hartford Courant (Connecticut), March 17, 2013 Sunday, ARTS; Pg. G1, 803 words, SUSAN DUNNE, sdunne@courant.com |
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| 161. | <a href="#">TRANSFORMATIVE ART: TWO SHOWS AND A PERFORMANCE EVENT HIGHLIGHT HOW FEMINISM HAS LIFTED WOMEN UP</a> Pittsburgh Post-Gazette, March 17, 2013 Sunday, ARTS & ENTERTAINMENT; Pg. E-1, 1533 words, Mary Thomas, Pittsburgh Post-Gazette |
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| 162. | <a href="#">Women Looking at Men Loving: Eve Sussman, Kathryn Bigelow and the Women Writers of Mad Men</a> The Huffington Post, March 8, 2013 Friday 10:37 PM EST, 4292 words  |
| 163. | <a href="#">Photos chronicle racism, activism from inside out</a> The Oregonian (Portland Oregon), March 1, 2013 Friday, ARTS & ENTERTAINMENT, 668 words, JOHN MOTLEY, special to The Oregonian                                    |
| 164. | <a href="#">Words worth a thousand pictures</a> The Oregonian (Portland Oregon), March 1, 2013 Friday, ARTS & ENTERTAINMENT, 865 words, SARA HOTTMAN, The Oregonian  |
| 165. | <a href="#">CMU LECTURE SERIES TO INCLUDE SCULPTOR, FILMMAKER, VIDEO ARTIST</a> Pittsburgh Post-Gazette, January 15, 2013 Tuesday, ARTS & ENTERTAINMENT; Pg. C-5, 863 words, Mary Thomas   |
| 166. | <a href="#">PRESS RELEASE: CARNEGIE MELLON SCHOOL OF ART'S SPRING LECTURE SERIES FEATURES ARTISTIC PIONEERS AND EMERGING STARS ACROSS DISCIPLINES</a> States News Service, January 14, 2013 Monday, 837 words, States News Service |
| 167. | <a href="#">Lez Zeppelin at the Brooklyn Museum</a> The New York Times, January 4, 2013 Friday, Section C; Column 0; Movies, Performing Arts/Weekend Desk; WEEKEND MISER; Pg. 28, 423 words, By A. C. LEE                          |
| 168. | <a href="#">The best "set of politics" humankind has known thus far: EXHIBITION REVIEW: feminist themed art exhibitions</a> Afterimage, January 1, 2013, Pg. 31(2), 1438 words, Chase, Alisia                                      |
| 169. | <a href="#">Museums on the menu</a> Detroit Free Press (Michigan), December 20, 2012 Thursday, ENTERTAINMENT, 2646 words, By, Mark Stryker   |
| 170. | <a href="#">College art exhibition explores notions of African and African American beauty</a> Daily Record (Wooster, Ohio), December 16, 2012 Sunday, A; Pg. A.8, 715 words, JOHN FINN, By JOHN FINN                              |
| 171. | <a href="#">College art exhibition explores notions of African and African American beauty</a> Daily Record (Wooster, Ohio), December 15, 2012 Saturday, A; Pg. A.8, 715 words, JOHN FINN, By JOHN FINN                            |
| 172. | <a href="#">Notable African-American Titles: African-American Interest Books 2012-13</a> Publisher's Weekly, December 10, 2012, FEATURES; Pg. 18, 848 words, By Calvin Reid  |
| 173. | <a href="#">BEARING RACE.</a> Afterimage, November 1, 2012, Pg. 29(2), 1210 words, Conner, Jill  |
| 174. | <a href="#">Carrie Mae Weems' first major museum retrospective is a long-awaited tour de force: If Billie Holiday Could Take Pictures</a> Nashville Scene (Tennessee), October 18, 2012, ARTS, 937 words, Veronica Kavass          |

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| 175. | <a href="#">The Carrie Mae Weems Photography Series at The Frist Center</a> The Tennessee Tribune (Nashville), October 4, 2012 - October 10, 2012, ENTERTAINMENT; Pg. 6A, 1235 words, Malone, Janice   |
| 176. | <a href="#">The Carrie Mae Weems Photography Series at The Frist Center</a> Tennessee Tribune, October 4, 2012, ENTERTAINMENT; Pg. 6A, 998 words, Janice Malone  |
| 177. | <a href="#">The Carrie Mae Weems Photography Series at The Frist Center</a> Tennessee Tribune, The, October 4, 2012 Thursday, Pg. 6A, 1235 words, Janice Malone  |
| 178. | <a href="#">Previews: three times a year Artforum looks ahead to the coming season. The following pages highlight thirty-six shows on view around the world between October and December: CalendarGE 1USA United States</a> Artforum International, October 1, 2012, Pg. 106(11), 7230 words |
| 179. | <a href="#">Photographer and Subject Are One</a> The New York Times, September 16, 2012 Sunday, Section AR; Column 0; Arts and Leisure Desk; Pg. 19, 1348 words, By HILARIE M. SHEETS  |
| 180. | <a href="#">Landmark Retrospective of Carrie Mae Weems opens at Frist</a> Nashville Pride (Tennessee), September 14, 2012, NEWS; Pg. 7, 583 words, Cass Teague   |
| 181. | <a href="#">VANDERBILT SPONSORING EVENTS FOR OPENING OF CARRIE MAE WEEMS EXHIBITION AT FRIST</a> States News Service, September 13, 2012 Thursday, 676 words, States News Service  |
| 182. | <a href="#">Feminist and... showcases multifaceted movement</a> The Tartan: Carnegie Mellon University, September 10, 2012 Monday, PILLBOX; Pg. 1, 887 words   |
| 183. | <a href="#">Academic pens expert work, 'Sites of Slavery'</a> Philadelphia Tribune, July 27, 2012, LIFESTYLES; Pg. 1B, 722 words, Booker, Bobbi  |
| 184. | <a href="#">FREE SCREENINGS</a> Hartford Courant (Connecticut), July 12, 2012 Thursday, CAL; Pg. 29, 397 words   |
| 185. | <a href="#">'30 AMERICANS' PROBES NEW BLACK ART</a> Daily Press (Newport News, Virginia), March 18, 2012 Sunday, THE GOOD LIFE; At a Glance; Pg. G3, 740 words, By MARK ST. JOHN ERICKSON Daily Press  |
| 186. | <a href="#">D.C. community calendar, Nov. 10 to 17, 2011 D.C. community calendar, Nov. 10 to 17, 2011</a> Washington-post.com, November 10, 2011 Thursday 8:11 PM EST, Metro; Pg. T23, 3916 words  |

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| 187. | <a href="#">D.C. community calendar, Nov. 10 to 17, 2011 D.C. community calendar, Nov. 10 to 17, 2011</a> The Washington Post, November 10, 2011 Thursday, METRO; Pg. T23, 3850 words   |
| 188. | <a href="#">At certain hours in New York, the price is right: Every day, some museums offer times when admission is free</a> The Boston Globe, October 23, 2011 Sunday, LIVING ARTS; Pg. 15, 884 words, By Laura Collins-Hughes, Globe Staff                              |
| 189. | <a href="#">Designing the exhibit's game plan: Football coach guest curates art show at Williams College</a> The Boston Globe, October 8, 2011 Saturday, G; Living Arts; Pg. 4, 936 words, By Cate McQuaid, Globe Correspondent   |
| 190. | <a href="#">When appropriation was edgy</a> The Herald-Sun (Durham, N.C.), October 7, 2011 Friday, D; Pg. 3, 874 words  |
| 191. | <a href="#">Nina Chanel Abney speaks at the Corcoran Gallery of Art</a> Washingtonpost.com, September 30, 2011 Friday 8:11 PM EST, ; Pg. T20, 152 words, Michael O'Sullivan   |
| 192. | <a href="#">Nina Chanel Abney speaks at the Corcoran Gallery of Art</a> The Washington Post, September 30, 2011 Friday, WEEKEND; Pg. T20, 136 words, - Michael O'Sullivan   |
| 193. | <a href="#">Carrie Mae Weems' 'Slow Fade to Black'</a> The Berkshire Eagle (Pittsfield, Massachusetts), August 24, 2011 Wednesday, LIFESTYLE, 709 words, By Lia McInerney, Berkshire Eagle Staff  |
| 194. | <a href="#">Corcoran Presents 30 Americans: October 1, 2011-February 12, 2012</a> PR Newswire, August 3, 2011 Wednesday 10:09 AM EST, 1647 words  |
| 195. | <a href="#">The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973-1991</a> Library Journal Reviews, August 1, 2011, REVIEWS; Arts and Humanities; Pg. 91, 227 words, Cheryl Ann Lajos  |
| 196. | <a href="#">FACES OF THE PAST: Borrowing from the vast Bank of America Collection, MoPA exhibit chronicles the history of portrait photography</a> The San Diego Union-Tribune, June 26, 2011 Sunday, Arts Sunday; Pg. E-8, 747 words, SHAWNEE BARTON, SPECIAL TO THE U-T |
| 197. | <a href="#">Oh, the humanity</a> Creative Loafing (Tampa, Florida), May 26, 2011 - June 1, 2011, A+E; Pg. 25, 1226 words, Voeller, Megan  |
| 198. | <a href="#">Oh, the humanity</a> Creative Loafing, May 26, 2011 Thursday, Pg. 25, 1225 words, Megan Voeller   |
| 199. | <a href="#">2nd Annual Emerging America Festival brings innovation and variety to A.R.T., Huntington and I.C.A. stages</a> Blast Magazine, May 13, 2011 Friday 3:27 PM EST, 1295 words, Jason Rabin   |



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| 200. | <a href="#">SUMMER GUIDE BAYCATION</a> Creative Loafing (Tampa, Florida), May 12, 2011 - May 18, 2011, Pg. 18, 1166 words, Bardi, Joe  |
| 201. | <a href="#">Avoid controversies? No. This exhibit relives them.</a> The Washington Post, May 1, 2011 Sunday, SUNDAY ARTS; Pg. E04, 1499 words, Jason Edward Kaufmanby Jason Edward Kaufman   |
| 202. | <a href="#">Scenes from culture wars in Art Museum photo show</a> The Philadelphia Inquirer, April 21, 2011 Thursday, FEATURES MAGAZINE; P-com Ent. Entertainment; Pg. D01, 1166 words, By Stephan Salisbury; Inquirer Culture Writer  |
| 203. | <a href="#">Gloucester County Times (New Jersey)</a> April 12, 2011 Tuesday, 727 words, Kristie Rearick krearick@sjnewsco.com  |
| 204. | <a href="#">EXHIBITION EXPLORES APPROACHES TO ART AND CIVIC DIALOGUE</a> States News Service, April 4, 2011 Monday, 530 words, States News Service   |
| 205. | <a href="#">Taking On The Role Of Gender In Media</a> The New York Times, March 13, 2011 Sunday, Section WE; Column 0; Metropolitan Desk; ART REVIEW WESTCHESTER; Pg. 9, 819 words, By SUSAN HODARA  |
| 206. | <a href="#">Exhibit of African-American artists leaps to challenge</a> The News & Observer (Raleigh, North Carolina), March 13, 2011 Sunday, D, 644 words, YONAT SHIMRON; Staff Writer   |
| 207. | <a href="#">New year means new opportunities for art fans</a> The Journal News (Westchester County, New York), January 4, 2011 Tuesday, ENTERTAINMENT, 1248 words, By, Karen Croke   |
| 208. | <a href="#">Crane composer awarded \$10,000 NEA grant</a> North Country Now (Potsdam, New York), December 29, 2010 Wednesday, HONORS-RECOGNITION, 618 words  |
| 209. | <a href="#">FIGHT'FIRE" VIDEO BAN AT SMITHSONIAN</a> The Post Standard (Syracuse, NY), December 24, 2010 Friday, OPINION; Pg. A11, 503 words   |
| 210. | <a href="#">CRANE PROFESSOR RECEIVES NATIONAL ENDOWMENT FOR THE ARTS GRANT</a> US Fed News, December 22, 2010 Wednesday 9:26 PM EST, 838 words   |
| 211. | <a href="#">Observer Review: Critics: Photography: Images from another America: These photographs of the deep south offer widely differing views of the same elusive subject: Myth, Manners and Memory: Photographers of the American South De La Warr Pavilion, Bexhill-on-Sea, East Sussex: until 3 Jan</a> The Observer (England), October 3, |

	2010, OBSERVER REVIEW ARTS PAGES; Pg. 34, 866 words, Sean O'Hagan
212.	<a href="#">'ART AND CIVIC DIALOGUE: THE SEMINAR ON THE FUTURE OF ART AND EDUCATION' LAUNCHES AT VPA</a> States News Service, September 8, 2010 Wednesday, 1003 words, States News Service
213.	<a href="#">'Art and Civic Dialogue: The Seminar on the Future of Art and Education' Launches at VPA</a> Targeted News Service, September 8, 2010 Wednesday 9:00 PM EST, 1056 words, Targeted News Service
214.	<a href="#">Viewers' perception makes art spookier: VISUAL ARTS</a> The San Francisco Chronicle (California), August 12, 2010 Thursday, Datebook; Pg. F3, 639 words, Kenneth Baker, Chronicle Art Critic
215.	<a href="#">BMA EXHIBIT LINKS AFRICAN-AMERICAN, AFRICAN ANCESTRY AND TRADITION</a> Birmingham News (Alabama), June 27, 2010 Sunday, PLAY; Pg. 6-G, 504 words, James R. Nelson
216.	<a href="#">Weems talks about art, social changes and the 'Kitchen Table';</a> Lincoln Journal Star (Nebraska), April 11, 2010 Sunday, THE (402); Pg. C1, 1705 words, L. KENT WOLGAMOTT
217.	<a href="#">New Kid At Large On Urban Chessboard</a> The New York Times, April 7, 2010 Wednesday Correction Appended, Section C; Column 0; The Arts/Cultural Desk; THEATER REVIEW 'BELLONA, DESTROYER OF CITIES'; Pg. 6, 562 words, By CLAUDIA LA ROCCO
218.	<a href="#">Black History Month events</a> Chattanooga Times Free Press (Tennessee), January 30, 2010 Saturday, LIFE; Pg. E8, 1854 words
219.	<a href="#">Review: ARTS: Behind the masks: Black Atlantic culture - spanning Africa, the Americas and Europe - has had a profound influence on artists, from Picasso to Chris Ofili. Fred D'Aguiar salutes Tate Liverpool's Afro Modern, celebrating the power of art to debunk historical stereotypes</a> The Guardian - Final Edition, January 30, 2010 Saturday, GUARDIAN REVIEW PAGES; Pg. 16, 1886 words, Fred D'Aguiar
220.	<a href="#">Philanthropist lives on in the art of those he helped</a> northjersey.com, January 28, 2010 Thursday, ARTS & ENTERTAINMENT, 1081 words, ELIZABETH OGUSS, OF THE MONTCLAIR TIMES
221.	<a href="#">Photography</a> The New York Times, December 6, 2009 Sunday, Section BR; Column 0; Book Review Desk; HOLIDAY BOOKS; Pg. 44, 645 words, By JENNIFER BASZILE
222.	<a href="#">PBS PROGRAMS EXPLORE PASSIONS OF ARTISTS, CRAFTSPEOPLE, COLLECTORS</a> Pittsburgh Post-Gazette (Pennsylvania), October 7, 2009 Wednesday, ARTS & ENTERTAINMENT; TV REVIEWS; Pg. C-3, 974 words, Mary Thomas, Pittsburgh Post-Gazette

223. [PBS PROFILES CNY ARTIST](#) The Post-Standard (Syracuse, New York), October 7, 2009 Wednesday, CNY; Pg. C6, 380 words, By Melinda Johnson Arts editor
224. [Art:21, Civil Rights documentaries and Philip Simmons special highlight big and small screen](#) The Post and Courier (Charleston, SC), September 24, 2009 Thursday, PREVIEW; Pg. F18, 698 words, BILL THOMPSON, The Post and Courier
225. [Bridging the gap: curators](#) GIANT, July 1, 2009, Pg. 82(4), 1267 words, Jackson, Brian Keith
226. [G2: Arts: Pump up the volume: Gentle spots, clashing stripes, and an electric chair bleeding magenta . . . Liverpool Tate's new show roars with colour. It's all a bit too much for Adrian Searle](#) The Guardian - Final Edition, May 28, 2009 Thursday, GUARDIAN FEATURES PAGES; Pg. 19, 1172 words, Adrian Searle
227. [UCSD artists welcome visitors to their world](#) The San Diego Union-Tribune, April 3, 2009 Friday, LIFESTYLE; Pg. D-7, 628 words, Natalie Fischer, Natalie Fischer is a Union-Tribune intern.
228. ['Across the Divide: Reconsidering the Other' \\*\\*\\*. Everyman show turns exotic into familiar](#) Chicago Tribune, April 2, 2009 Thursday, LIVE! ; ZONE C; Pg. 3, 488 words, By Alan G. Artner, TRIBUNE CRITIC
229. [Photographer discusses her inspiration at Wells](#) The Citizen (Auburn, New York), March 5, 2009 Thursday, NEWS, 444 words, Alyssa Sunkin The Citizen, AUBURNPUB.COM
230. [In the Shadow of the Castle: \(Trans\)Nationalism, African American Tourism, and Gorée Island](#) Research in African Literatures, Winter 2009, Pg. 122, 9653 words, Tillet, Salamishah. SALAMISHAH TILLET University of Pennsylvania stillet@sas.upenn.edu
231. [The Story Behind the Work](#) The Washington Post, January 9, 2009 Friday, WEEKEND; Pg. WE19, 160 words
232. [Creating Their Own Image: The History of African-American Women Artists: Book review](#) Southeastern College Art Conference Review, January 1, 2009, Pg. 474(4), 3165 words, Crouther, Betty J.
233. [VISUAL ARTS: The picture album of a wounded soul](#) The Atlanta Journal-Constitution, November 2, 2008 Sunday, ARTS & BOOKS; Pg. 1K, 895 words, CATHERINE FOX; Staff
234. [Power of Role Play Examined in National Museum of Women in the Arts' Original Exhibition Role Models: Feminine Identity in Contemporary American Photography on View Through January 25, 2009](#) PR Newswire, October 28, 2008 Tuesday 3:37 PM GMT, 534 words

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| 235. | <a href="#">Power of Role Play Examined in National Museum of Women in the Arts' Original Exhibition Role Models: Feminine Identity in Contemporary American Photography on View Through January 25, 2009</a> U.S. Newswire, October 28, 2008 Tuesday 11:37 AM EST, NATIONAL EDITORS, 526 words |
| 236. | <a href="#">Carrie Mae Weems: Aca gallery of the Savannah College of Art and Design: ATLANTA</a> Artforum International, October 1, 2008, Pg. 389(2), 634 words, Auslander, Philip  |
| 237. | <a href="#">'Maria Magdalena Campos-Pons: Dreaming Of An Island' On View At The Spelman College Museum Of Fine Art</a> Targeted News Service, August 25, 2008 Monday 5:36 AM EST, 1205 words, Targeted News Service   |
| 238. | <a href="#">VISUAL ARTS : 'History' moving, but also too theatrical</a> The Atlanta Journal-Constitution, July 18, 2008 Friday, MOVIES & MORE; Pg. 12E, 495 words, CATHERINE FOX; Staff   |
| 239. | <a href="#">Visual comeback</a> Creative Loafing (Atlanta), July 9, 2008 - July 15, 2008, ARTS; Pg. 31, 1780 words, Hicks, Cinqué   |
| 240. | <a href="#">HISTORY FRAMED: BERNARD AND SHIRLEY KINSEY'S COLLECTION AT THE NORTON MUSEUM OF ART IS A VIVID CANVAS OF WHAT IT HAS MEANT TO BE BLACK IN AMERICA.</a> Sun-Sentinel (Fort Lauderdale, Florida), July 7, 2008 Monday, LIFE; Pg. 1E, 1519 words, Emma Trelles Arts Writer             |
| 241. | <a href="#">National Black Arts Festival: Celebrates Its 20th Anniversary!</a> Black Masks, July 2008 - August 2008, Pg. 9, 1632 words  |
| 242. | <a href="#">National Black Arts Festival: Celebrates Its 20th Anniversary!</a> Black Masks, July 1, 2008 Tuesday, Pg. 9, 1631 words, Anonymous  |
| 243. | <a href="#">Atlanta's National Black Arts Festival: Celebrates 20th Anniversary</a> Ebony, July 2008, TRAVEL GUIDE; Pg. 58, 307 words, JOY T. BENNETT   |
| 244. | <a href="#">Renegotiating identity: "Primitivism" in 20th Century Art as family narrative.</a> Frontiers - A Journal of Women's Studies, June 1, 2008, Pg. 186(38), 14689 words, Palmer, Carolyn Butler   |
| 245. | <a href="#">New owner takes over The Factory</a> Daily Journal (Park Hills, Missouri), April 1, 2008 Tuesday, LOCAL BUSINESS, 807 words, SHAWNNA ROBINSON   |
| 246. | <a href="#">New owner takes over The Factory</a> Farmington Press (Missouri), March 13, 2008, LOCAL, 803 words, SHAWNNA ROBINSON Farmington Press   |

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| 247. | <a href="#">BLACK HISTORY CALENDAR</a> The Atlanta Journal-Constitution, February 14, 2008 Thursday, ACCESSAT-LANTA; Pg. 38P, 3861 words, Staff |
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| 248. | <a href="#">Renegotiating Identity</a> Frontiers, 2008, Pg. 186, 14656 words, Palmer, Carolyn Butler. CAROLYN BUTLER PALMER holds the Legacy Chair in Modern and Contemporary Arts of the Pacific Northwest in the History of Art Department at the University of Victoria. She is interested in the cultural interfaces between various North American cultural groups and has held fellowships from University of Pittsburgh's Mellon Foundation and the Georgia O'Keeffe Museum. Butler is currently writing a book about David Neel and indigenous cosmopolitanism. |
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| 249. | <a href="#">'Eve' retrospective focuses on power and femininity</a> The Boston Globe, December 7, 2007 Friday, LIVINGARTS; Pg. C6, 811 words, Cate McQuaid Globe Correspondent |
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| 250. | <a href="#">BODY AND SOUL Weems explores issues from both sides of camera</a> The Boston Globe, December 7, 2007 Friday, LIVINGARTS; Pg. C6, 1067 words, Vanessa E. Jones Globe Staff |
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| 251. | <a href="#">Photographer chronicles race and gender</a> Monterey County Herald (California), October 26, 2007 Friday, LOCAL, 617 words, By ANDRE BRISCOE Herald Staff Writer |
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| 252. | <a href="#">Record Number of Honorary Degree Awards for Blacks at the Nation's Highest-Ranked Colleges and Universities</a> The Journal of Blacks in Higher Education, Summer 2007, Pg. 73, 5422 words |
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| 253. | <a href="#">Madame X: the recent work of Carrie Mae Weems: Photography</a> The Women's Review of Books, September 1, 2007, Pg. 20(2), 465 words, Kaplan, Cheryl |
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| 254. | <a href="#">Food for the Soul</a> Memphis Flyer (Tennessee), May 17, 2007 - May 23, 2007, FOOD NEWS; Pg. 45, 998 words, Wilson, Simone |
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| 255. | <a href="#">Exhibit revisits old uncomfortable questions</a> The Boston Globe, March 21, 2007 Wednesday, LIVINGARTS; Pg. F2, 859 words, Greg Cook GLOBE CORRESPONDENT |
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| 256. | <a href="#">News beat</a> Rochester Democrat and Chronicle (New York), March 9, 2007 Friday, LOCAL&STATE; Pg. 1B, 420 words |
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| 257. | <a href="#">Calendar, March 7-8</a> The Berkshire Eagle (Pittsfield, Massachusetts), March 7, 2007 Wednesday, CALENDAR, 2145 words, Community |
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| 258. | <a href="#">Calendar, March 6-7</a> The Berkshire Eagle (Pittsfield, Massachusetts), March 6, 2007 Tuesday, CALENDAR, 2553 words, Community |
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| 259. | <a href="#">Calendar, March 1-7</a> The Berkshire Eagle (Pittsfield, Massachusetts), March 1, 2007 Thursday, CALENDAR, 4674 words, Berkshires Week |
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| 260. | <a href="#">Hunter mounts two-part Weems exhibit</a> Chattanooga Times Free Press (Tennessee), January 28, 2007 Sunday, ARTS; Pg. D6, 465 words, Ann Nichols, Arts Writer |
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| 261. | <a href="#">Two-part photo exhibit opens Saturday at Hunter</a> Chattanooga Times Free Press (Tennessee), January 26, 2007 Friday, WEEKEND; Pg. h19, 217 words |
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| 262. | <a href="#">Self-Portraits That Obscure the Self</a> The New York Times, January 5, 2007 Friday, Section E; PT2; Column 1; Leisure/Weekend Desk; PHOTOGRAPHY REVIEW; Pg. 39, 901 words, By GRACE GLUECK |
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| 263. | <a href="#">VIEWPOINTS: Notable art auctions on tap</a> The Courier-Journal (Louisville, Kentucky), September 17, 2006 Sunday, ARTS; Pg. 2I, 665 words, Diane Heilenman dheilenman@courier-journal.com The Courier-Journal |
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| 264. | <a href="#">Images from down the street, and around the world</a> San Jose Mercury News (California), September 10, 2006 Sunday, 584 words, the Mercury News |
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| 265. | <a href="#">Images from down the street, and around the world</a> San Jose Mercury News (California), September 10, 2006 Sunday, AE; Pg. 6, 584 words, the Mercury News |
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| 266. | <a href="#">Images from down the street, and around the world</a> San Jose Mercury News (California), September 7, 2006 Thursday, 584 words, Mercury News staff |
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| 267. | <a href="#">The History of Louisiana Told Through Art</a> National Public Radio (NPR), August 3, 2006 Thursday, 841 words |
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| 268. | <a href="#">REVIEW: Two centuries ago, the U.S. doubled in size. At what cost? One artist wonders -- in black and white.</a> THE SAN FRANCISCO CHRONICLE (California), July 29, 2006 Saturday, DAILY DATEBOOK; Pg. E1, 811 words, Kenneth Baker, Chronicle Art Critic |
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| 269. | <a href="#">Anecdotal Evidence Of Homesick Mankind</a> The New York Times, July 20, 2006 Thursday, Section E; Column 1; The Arts/Cultural Desk; MUSEUM REVIEW; Pg. 1, 1479 words, By EDWARD ROTHSTEIN |
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| 270. | <a href="#">Emancipation Remains a Work in Progress</a> The New York Times, June 20, 2006 Tuesday, Section E; Column 2; The Arts/Cultural Desk; ART REVIEW; Pg. 1, 966 words, By HOLLAND COTTER |
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| 271. | <a href="#">Collector finds common ground in diverse works</a> The News & Observer (Raleigh, North Carolina), May 7, 2006 Sunday, ARTS & ENTERTAINMENT; Pg. G3, 739 words, Ellen Sung, Staff Writer |
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| 272. | <a href="#">Lingering injustices form crux of Weems' 'Louisiana Project'</a> Sarasota Herald-Tribune (Florida), March 24, 2006 Friday, TICKET; Pg. 33, 453 words, By KEVIN COSTELLO CORRESPONDENT               |
| 273. | <a href="#">Polk museum serves art's true purpose</a> Orlando Sentinel (Florida), March 5, 2006 Sunday, SOUTHWEST; SOUTHWEST; Pg. J1, 486 words, Kelly Griffith, Sentinel Columnist                             |
| 274. | <a href="#">Evolution of a photo fair: Photo L.A trade fairs</a> Afterimage, March 1, 2006, Pg. 8(2), 957 words, Campbell, Clayton  |
| 275. | <a href="#">Colorful expressions</a> The Star-Ledger (Newark, New Jersey), February 24, 2006 Friday, TICKET; Pg. 40, 609 words, DAN BISCHOFF, STAR-LEDGER STAFF   |
| 276. | <a href="#">OUT &amp; ABOUT</a> The Roanoke Times (Virginia), November 4, 2005 Friday Metro Edition, 4978 words   |
| 277. | <a href="#">OUT &amp; ABOUT: NEIGHBORS - NORTH</a> The Roanoke Times (VA), November 4, 2005, Pg. NN3, 5007 words  |
| 278. | <a href="#">OUT &amp; ABOUT: NEIGHBORS - NORTH</a> The Roanoke Times (VA), November 4, 2005, Pg. NN3, 5007 words  |
| 279. | <a href="#">SAVE THE DATE AND COMMUNITY CALENDAR</a> The Roanoke Times (Virginia), October 28, 2005 Friday Metro Edition, 4622 words  |
| 280. | <a href="#">SAVE THE DATE AND COMMUNITY CALENDAR: NEIGHBORS - NORTH</a> The Roanoke Times (VA), October 28, 2005, Pg. NN3, 4678 words   |
| 281. | <a href="#">SAVE THE DATE AND COMMUNITY CALENDAR: NEIGHBORS - NORTH</a> The Roanoke Times (VA), October 28, 2005, Pg. NN3, 4678 words   |
| 282. | <a href="#">Class at intersection of art and social change</a> South Bend Tribune (Indiana), September 16, 2005 Friday, 589 words, By ANDREW S. HUGHES; Tribune Staff Writer                                    |
| 283. | <a href="#">ART - ART SCENE - Art, sex and politics intersect at RISD Museum show</a> The Providence Journal (Rhode Island), August 11, 2005 Thursday, LIVE THIS WEEKEND; Pg. L-15, 1072 words, BILL VAN SICLEN |
| 284. | <a href="#">'Louisiana' looks at race and class</a> Chicago Tribune, July 21, 2005 Thursday, TEMPO ; ZONE N; Pg. 3, 531 words, By Alan G. Artner, Tribune art critic.   |

285.	<a href="#">Art: Listings - Elsewhere:</a> Time Out, June 29, 2005, Pg. 62, 329 words
286.	<a href="#">Carrie Mae Weems Cafi Gallery Elsewhere: Art: Preview</a> Time Out, June 22, 2005, Pg. 61, 273 words
287.	<a href="#">Artists Become Role Models In a Program For Troubled Girls</a> The New York Times, June 1, 2005 Wednesday, Section E; Column 2; The Arts/Cultural Desk; Using Art To Build Pride; Pg. 1, 1304 words, By HILARIE M. SHEETS
288.	<a href="#">A HARD LOOK AT LOUISIANA MULTIMEDIA WORK CREATED FOR A HISTORIC ANNIVERSARY EXPOSES SOME OF THE LIVES BEHIND THE MASKS</a> Winston-Salem Journal (Winston Salem, NC), April 24, 2005 Sunday, METRO EDITION, F; Pg. 1, 1106 words, By Tom Patterson SPECIAL TO THE JOURNAL
289.	<a href="#">Exhibit is fitting tribute to Black History Month</a> The Burlington Free Press, February 10, 2005 Thursday, WEEK-END; Pg. 6D, 565 words, Eve Thorsen
290.	<a href="#">Beyond the Big Easy</a> The Times Union (Albany, New York), February 6, 2005 Sunday, ARTS-EVENTS; Pg. I1, 971 words, BY MICHAEL ECK SPECIAL TO THE TIMES UNION
291.	<a href="#">Arts here wallowed in nostalgia of 2 historical events</a> St. Louis Post-Dispatch (Missouri), January 2, 2005 Sunday, A&E; Pg. G08, 1551 words, BY DAVID BONETTI Post-Dispatch Visual Arts Critic
292.	<a href="#">LOOKING AHEAD The Week of Oc ...</a> The Washington Post, October 15, 2004 Friday, Weekend; T58, 1020 words
293.	<a href="#">accessAtlanta fall guide: VIZARTS</a> The Atlanta Journal-Constitution, September 12, 2004 Sunday, Home Edition Correction Appended, accessAtlanta; Pg. 30T, 6012 words
294.	<a href="#">VISUAL ARTS: Bayou bewilderment: 'Louisiana Project' heads off in several puzzling directions</a> The Atlanta Journal-Constitution, August 8, 2004 Sunday, Home Edition, Arts; Pg. 3L, 494 words, CATHERINE FOX
295.	<a href="#">NATIONAL BLACK ARTS FESTIVAL</a> The Atlanta Journal-Constitution, July 22, 2004 Thursday, Home Edition, accessAtlanta; Pg. 29P, 1409 words
296.	<a href="#">A Flawed Formula: Weems's DNA Show Has the Look of Authority, but Not the Feel</a> The Washington Post, July 22, 2004 Thursday, Style; C05, 941 words, Jessica Dawson, Special to The Washington Post



297. [NATIONAL BLACK ARTS FESTIVAL](#) The Atlanta Journal-Constitution, July 17, 2004 Saturday, Home Edition, Features; Pg. 2C, 462 words
298. [NATIONAL BLACK ARTS FESTIVAL CALENDAR](#) The Atlanta Journal-Constitution, July 15, 2004 Thursday, Home Edition, accessAtlanta; Pg. 31P, 1980 words
299. [PEABODY ESSEX SHOW CAPTURES HAVANA'S WISTFUL FRAGILITY](#) The Boston Globe, June 2, 2004, Wednesday, 1197 words, By Christine Temin, Globe Staff
300. [accessAtlanta summer guide: VIZARTS](#) The Atlanta Journal-Constitution, May 16, 2004 Sunday, Home Edition Correction Appended, accessAtlanta; Pg. 32T, 5817 words
301. ['Social Studies' \(stand alone photos\)](#) Newsday (New York), May 16, 2004 Sunday, OPINION; Pg. A53, 70 words
302. [Carrie Mae Weems: Newcomb Art gallery. Tulane University: New Orleans](#) Artforum International, April 1, 2004, Pg. 163(1), 611 words, Berkovitch, Ellen
303. [Who are you? SAM's provocative new photo exhibit probes questions of race and identity](#) The Seattle Times, March 25, 2004, Thursday, ROP ZONE; Northwest Life; 1220 words, Tyrone Beason; Seattle Times staff reporter
304. [EYE OF AN ARTIST, HEART OF AN ACTIVIST](#) St. Louis Post-Dispatch (Missouri), March 14, 2004 Sunday Five Star Late Lift Edition, A&E; Pg. F1, 1760 words, David Bonetti/ Post-Dispatch Visual Arts Critic
305. [AN EXHIBITION OF RESILIENCE](#) Orlando Sentinel (Florida), January 23, 2004 Friday, FINAL Correction Appended, SPECIAL SECTION; Pg. 2, 1716 words, Ilyse Kusnetz, Special to the Sentinel
306. [PHOTOGRAPHY REVIEW: Cameras as Accomplices, Helping Race Divide America Against Itself](#) The New York Times, December 19, 2003 Friday, Section E; Part 2; Column 1; Leisure/Weekend Desk; Pg. 37, 1616 words, By HOLLAND COTTER
307. [HISTORY LESSONS, ARMCHAIR TRIPS](#) The Miami Herald, December 7, 2003 Sunday FINAL EDITION, TROPICAL LIFE; Pg. 7M, 1024 words, ELISA TURNER, elisaturn@aol.com
308. [GALLERIES](#) Times-Picayune (New Orleans, LA), December 5, 2003 Friday, LAGNIAPPE; Pg. 17, 1671 words
309. [GALLERIES](#) Times-Picayune (New Orleans, LA), November 21, 2003 Friday, LAGNIAPPE; Pg. 26, 1561 words

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| 310. | <a href="#">GALLERIES</a> Times-Picayune (New Orleans, LA), November 14, 2003 Friday, LAGNIAPPE; Pg. 19, 1634 words   |
| 311. | <a href="#">Shadow of slavery haunts Weems' work</a> Times-Picayune (New Orleans, LA), November 7, 2003 Friday, LAGNIAPPE; Pg. 20, 669 words, By Doug MacCash; Art critic   |
| 312. | <a href="#">GALLERIES</a> Times-Picayune (New Orleans, LA), October 31, 2003 Friday, LAGNIAPPE; Pg. 16, 1739 words  |
| 313. | <a href="#">GALLERIES</a> Times-Picayune (New Orleans, LA), October 24, 2003 Friday, LAGNIAPPE; Pg. 21, 1547 words  |
| 314. | <a href="#">GALLERIES</a> Times-Picayune (New Orleans, LA), October 17, 2003 Friday, LAGNIAPPE; Pg. 28, 1602 words  |
| 315. | <a href="#">YERBA BUENA CENTER CELEBRATES A DECADE OF SHOWCASING THE ECLECTIC</a> San Jose Mercury News (California), October 10, 2003 Friday MORNING FINAL EDITION, EYE; Pg. 34, 544 words, MARK DE LA VINA, Mercury News                |
| 316. | <a href="#">'Arts of Rebellion': Feeling Our Pain</a> The Washington Post, August 21, 2003 Thursday, STYLE; Pg. C05, 194 words, Jessica Dawson Special to The Washington Post   |
| 317. | <a href="#">PHOTOGRAPHY REVIEW: A Harsh Romance in a Land of Ruins and Revolution</a> The New York Times, July 11, 2003 Friday Correction Appended, Section E; Part 2; Column 1; Leisure/Weekend Desk; Pg. 30, 1327 words, By SARAH BOXER |
| 318. | <a href="#">NAGGING VOICES: Intimacy show explores the ties that bind</a> Mountain Xpress (Asheville, North Carolina), May 13, 2003 Tuesday, Pg. 41, 898 words  |
| 319. | <a href="#">NAGGING VOICES: Intimacy show explores the ties that bind</a> Mountain Xpress, May 13, 2003 Tuesday, Pg. 41, 898 words, Bostic, Connie  |
| 320. | <a href="#">GALLERY-GOING</a> The New York Sun, March 13, 2003 Thursday, ARTS&LETTERS; Pg. 15, 841 words, By TALLA HALKIN   |
| 321. | <a href="#">SCENES FROM A WALL. SHOW AT RISD BRINGS WALLPAPER FROM BANAL TO BREATHTAKING.</a> All Rights Reserved The Boston Globe, February 27, 2003, Thursday, 2022 words, By Christine Temin, Globe Staff                              |
| 322. | <a href="#">The guide.</a> Los Angeles Magazine, May 1, 2002, Pg. 130(10), 6941 words, Gittleson, Gia Lauren  |

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| 323. | <a href="#">The guide.</a> Los Angeles Magazine, May 1, 2002, Pg. 130(10), 6941 words, Gittleson, Gia Lauren |
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| 324. | <a href="#">\$adv 13-14: Consummate collectors teams bring embarrassment of riches to RAW</a> The Associated Press State & Local Wire, State and Regional, 2224 words, By OWEN MCNALLY, The Hartford Courant |
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| 325. | <a href="#">The Guide: entertainment: Directory</a> Los Angeles Magazine, April 1, 2002, Pg. 103(10), 8980 words, Gittleson, Gia Lauren |
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| 326. | <a href="#">The Guide: entertainment: Directory</a> Los Angeles Magazine, April 1, 2002, Pg. 103(10), 8980 words, Gittleson, Gia Lauren |
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| 327. | <a href="#">The Art of History: African American Women Artists Engage the Past: Brief Article</a> Booklist, March 1, 2002, Pg. 1082(1), 227 words, Seaman, Donna |
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| 328. | <a href="#">The Art of History: African American Women Artists Engage the Past: Brief Article</a> Booklist, March 1, 2002, Pg. 1082(1), 227 words, Seaman, Donna |
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| 329. | <a href="#">Black artists make mass-media images their own</a> Associated Press International, February 21, 2002 Thursday, INTERNATIONAL NEWS, 677 words, BEN NUCKOLS; Associated Press Writer |
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| 330. | <a href="#">\$Adv21-24: Black artists make mass-media images their own</a> February 19, 2002, Tuesday, BC cycle, Entertainment News, 685 words, By BEN NUCKOLS, Associated Press Writer |
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| 331. | <a href="#">Black artists make mass-media images their own</a> The Associated Press State & Local Wire, State and Regional, 734 words, By BEN NUCKOLS, Associated Press Writer |
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| 332. | <a href="#">Racial disparagements confronted</a> The Denver Post, WEEKEND;, 861 words, By Kyle MacMillan, Denver Post Critic-at-Large, |
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| 333. | <a href="#">Genetic codes: Tang show explores the seam between art and science</a> The Times Union (Albany, NY), September 30, 2001 Sunday, 1438 words, William Jaeger Special To The Times Union |
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| 334. | <a href="#">Familiar images. fresh eyes: Photography exhibit alludes to modern dilemma: making old seem new</a> The Dallas Morning News, May 20, 2001, Sunday, 1101 words, JANET KUTNER |
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| 335. | <a href="#">ART REVIEWS: Artist's Mondrian Intimations</a> The New York Times, April 15, 2001 Sunday, Section 14LI; |
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	Column 1; Long Island Weekly Desk; Pg. 12, 753 words, By Helen A. Harrison; E-mail: liart@nytimes.com
336.	<a href="#">PHOTOGRAPHY: Witnesses to History-in-the-Making: African-American photographers create indelible images reflecting rights, race - and a new breed of scientists manipulating human genetics</a> Newsday (New York), April 1, 2001 Sunday, FANFARE,, 1401 words, By Ariella Budick; STAFF WRITER
337.	<a href="#">You became an accomplice: Carrie Mae Weems brings her most celebrated work to the Brooks Museum of Art</a> Memphis Flyer (Tennessee), March 28, 2001 Wednesday, Pg. 16, 2301 words
338.	<a href="#">ART IN REVIEW: Carrie Mae Weems -- 'The Hampton Project'</a> The New York Times, March 23, 2001 Friday, Section E; Part 2; Column 1; Leisure/Weekend Desk; Pg. 35, 601 words, By HOLLAND COTTER
339.	<a href="#">PERSPECTIVES: BOROFSKY'S VISION ONE OF REPRESSION</a> All Rights Reserved The Boston Globe, March 7, 2001, Wednesday, 693 words, By Christine Temin, Globe Staff
340.	<a href="#">Bailey evolves from personal to universal</a> The Atlanta Journal and Constitution, November 19, 2000, Sunday,, Home Edition, Arts; Pg. 12L, 1094 words, Catherine Fox, Staff
341.	<a href="#">Visual Arts: Show explores depth of the Black palette</a> The Boston Herald, November 3, 2000 Friday, By JOANNE SILVER
342.	<a href="#">Artist reveals truth through lens of race</a> The Times Union (Albany, NY), August 20, 2000, Sunday,, 1510 words, TIMOTHY CAHILL; Staff writer
343.	<a href="#">PHOTOGRAPHY: REFLECTIONS IN BLACK: IN THE HISTORY OF PHOTOGRAPHY, THE ROLE OF BLACK PEOPLE HAS BEEN LARGELY AIRBRUSHED OUT. UNTIL NOW. MALCOLM JONES INTRODUCES A REMARKABLE COLLECTION OF PICTURES THAT PUTS THE RECORD STRAIGHT</a> The Independent (London), July 30, 2000, Sunday, FEATURES; Pg. 13, 14, 15, 16, 17, 1794 words, Malcolm Jones
344.	<a href="#">VISUAL ARTS: When Aunt Jemima and Uncle Ben rebel</a> The Atlanta Journal and Constitution, July 28, 2000, Friday,, Home Edition, Preview; Pg. 8Q, 687 words, Catherine Fox, Staff
345.	<a href="#">ART: At Yale, Three Small Exhibitions With Larger Thoughts in Mind</a> The New York Times, June 11, 2000, Sunday, Late Edition - Final, Section 14CN; Page 23; Column 1; Connecticut Weekly Desk , 1015 words, By WILLIAM ZIMMER
346.	<a href="#">Black History Month exhibit offers sharp observations</a> The Star-Ledger (Newark, New Jersey), February 20, 2000 Sunday, SPOTLIGHT; Pg. 2, 857 words, Dan Bischoff, Star-Ledger Staff

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| 347. | <a href="#">OUT &amp; ABOUT / VENTURA COUNTY: SIGHTS: ARTISTIC EQUILIBRIUM: SANTA BARBARA MUSEUM'S SCOPE, STRENGTHS ON VIEW IN CURRENT SHOW.</a> Los Angeles Times, December 12, 1999, Sunday,, Metro; Part B; Page 8; Zones Desk, 864 words, JOSEF WOODARD, SPECIAL TO THE TIMES |
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| 348. | <a href="#">Visual Arts: Women artists make history in Hub</a> The Boston Herald, December 3, 1999 Friday, By JOANNE SILVER |
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| 349. | <a href="#">ART REVIEW TELLING HISTORIES: Installations by Ellen Rothenberg and Carrie Mae Weems At: Boston University Art Gallery, 855 Commonwealth Ave., through Dec. 12: ROTHENBERG, WEEMS OFFER A HAUNTING LOOK AT HISTORY</a> All Rights Reserved The Boston Globe, November 30, 1999, Tuesday, 652 words, By Cate McQuaid, Globe Correspondent |
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| 350. | <a href="#">ART IN REVIEW: 'Persuasion'</a> The New York Times, July 23, 1999, Friday, Late Edition - Final, Section E; Part 2; Page 35; Column 5; Leisure/Weekend Desk , 339 words, By GRACE GLUECK |
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| 351. | <a href="#">Witness good art: Works by black women transcend definitions for wide appeal</a> The Houston Chronicle, June 19, 1999, Saturday, 920 words, PATRICIA C. JOHNSON |
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| 352. | <a href="#">EIGHT-DAY PLANNER JUNE 17-JUNE 24: sneak preview</a> The Houston Chronicle, June 17, 1999, Thursday, 1799 words |
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| 353. | <a href="#">Houston</a> TEXAS MONTHLY, June, 1999, AROUND THE STATE; Pg. 43, 1968 words, Edited by Brian D. Sweany, Katy Vine, and Eileen Schwartz |
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| 354. | <a href="#">Ritual renderings: Artworks investigate life's rites</a> Chicago Sun-Times, March 26, 1999, FRIDAY, Late Sports Final Edition, WEEKEND PLUS; GALLERIES; Pg. 54; NC, 939 words, By Margaret Hawkins |
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| 355. | <a href="#">Thoughtful art, thoughtless act</a> The Associated Press State & Local Wire, November 3, 1998, Tuesday, AM cycle, State and Regional, 139 words |
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| 356. | <a href="#">ART</a> Daily News (New York), August 08, 1998, Saturday, 142 words, By Mila Andre |
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| 357. | <a href="#">This Week</a> The New York Times, July 6, 1998, Monday, Late Edition - Final, Section E; Page 1; Column 1; The Arts/Cultural Desk , 400 words, By LAWRENCE VAN GELDER |
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| 358. | <a href="#">ART REVIEW: When a Glint in the Eye Showed Crime in the Genes</a> The New York Times, May 22, 1998, Friday, Late Edition - Final Correction Appended, Section E; Part 2; Page 31; Column 1; Leisure/Weekend Desk , 1464 words, By MICHAEL KIMMELMAN |
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| 359. | <a href="#">Changing Spaces weaves a new way to look at fabric in the material world</a> The Vancouver Sun (British Columbia), May 2, 1998, Saturday, FINAL EDITION, ENTERTAINMENT; Pg. B8, 942 words, MICHAEL SCOTT, SUN ART CRITIC; VANCOUVER SUN |
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| 360. | <a href="#">Sparks fly at debate on black stereotypes</a> The Atlanta Journal and Constitution, March 20, 1998, Friday,, ALL EDITIONS, FEATURES; Pg. 05H; Pg. 05H, 558 words, Catherine Fox |
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| 361. | <a href="#">ART: A Night to Remember for a Thousand Years</a> The New York Times, March 8, 1998, Sunday, Late Edition - Final, Section 2; Page 39; Column 1; Arts and Leisure Desk , 1936 words, By RICHARD B. WOODWARD |
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| 362. | <a href="#">BEARING WITNESS: SHOW HIGHLIGHTS CONTEMPORARY WORKS BY AFRICAN-AMERICAN WOMEN ARTISTS: IF YOU GO</a> Ledger (Lakeland, Florida), November 5, 1997, Wednesday, 1022 words, MARY J. LOFTUS The Ledger |
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| 363. | <a href="#">A play for power: Using what the French call jouissance, women ensure their message won't be co-opted</a> Arts The Vancouver Sun (British Columbia), July 9, 1997, Wednesday, FINAL EDITION, ENTERTAINMENT; ARTS; Pg. C5 / Front, 1267 words, MICHAEL SCOTT, SUN ART CRITIC; VANCOUVER SUN |
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| 364. | <a href="#">Calendar: Textile And Photo Exhibitions</a> The New York Times, May 29, 1997, Thursday, Late Edition - Final, Section C; Page 5; Column 3; Home Desk, 291 words |
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| 365. | <a href="#">COMING INTO THE COUNTRY</a> Daily News (New York), May 17, 1997, Saturday, 287 words, By SHAWN O'SULLIVAN |
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| 366. | <a href="#">VISUAL ARTS' Women's show reveals range of perspectives</a> The Boston Herald, March 7, 1997 Friday, By Joanne Silver |
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| 367. | <a href="#">SLAVERY ECHOES THROUGH CONTEMPORARY WORKS</a> Charlotte Observer (North Carolina), November 3, 1996 Sunday ONE-3 EDITION, ART; Pg. 10F, 408 words, LAWRENCE TOPPMAN, staff writer |
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| 368. | <a href="#">SLAVERY ECHOES THROUGH CONTEMPORARY WORKS</a> Charlotte Observer (North Carolina), November 3, 1996 Sunday ONE-3 EDITION, ART; Pg. 10F, 408 words, LAWRENCE TOPPMAN, staff writer |
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| 369. | <a href="#">INVESTING ABSTRACTION WITH POWERFUL FEELING</a> The Philadelphia Inquirer, SEPTEMBER 27, 1996 Friday SF EDITION, FEATURES WEEKEND; Pg. 34, 1143 words, Edward J. Sozanski, INQUIRER ART CRITIC |
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| 370. | <a href="#">VISUAL ARTS: REVIEW: "Bearing Witness: Contemporary Works by African American Women Artists": Spelman College Museum of Fine Art. Camille Olivia Hanks Cosby Academic: Center. 350 Spelman Lane S.W. Through December. 404-215-7885. THE VERDICT: An engaging, broad-ranging, if uneven, look at the accomplishments of: African-American women artists.; Pride, power and poignancy: Female body and psyche celebrated in works</a> |
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	<a href="#">by African women</a> The Atlanta Journal and Constitution, August 16, 1996, Friday,, ALL EDITIONS, PREVIEW; Pg. 26P, 523 words, Catherine Fox; VISUAL ARTS CRITIC
371.	<a href="#">The Washington Post</a> Bridges From Past To Future; Black Artists Tell the Stories That Tie Generations Together, Esther Iverem, Washington Post Staff Writer, July 06, 1996, Saturday, Final Edition, STYLE; Pg. C01, 2185 words
372.	<a href="#">The Washington Post</a> The Feminine Century; At the Corcoran, 'Inside the Visible' Chronicles Women's Art, Jo Ann Lewis, Special to The Washington Post, June 23, 1996, Sunday, Final Edition Correction Appended, SUNDAY ARTS; Pg. G06, 1731 words
373.	<a href="#">Balance at the table: Clarity, subtlety touch poignant self-portraits at CMA</a> The Houston Chronicle, April 8, 1996, Monday, 2 STAR Edition, HOUSTON; Pg. 3, 460 words, PATRICIA C. JOHNSON; Staff
374.	<a href="#">Visual arts: Davis takes novel look at the familiar</a> The Boston Herald, March 22, 1996 Friday, By Joanne Silver
375.	<a href="#">Playing to Tomorrow's Audience</a> The New York Times, December 24, 1995, Sunday, Late Edition - Final, Section 2; Page 1; Column 2; Arts and Leisure Desk , 2841 words, By EDWARD ROTHSTEIN
376.	<a href="#">ART REVIEW: A Photographer Upstages Herself</a> The New York Times, December 22, 1995, Friday, Late Edition - Final, Section C; Page 31; Column 1; Weekend Desk , 729 words, By ROBERTA SMITH
377.	<a href="#">Bold photos, perfect setting: Avant-garde works shine in museum's Sundance Square site</a> THE DALLAS MORNING NEWS, November 17, 1995, Friday, HOME FINAL EDITION Correction Appended, 943 words, Janet Kutner, Art Critic of The Dallas Morning News
378.	<a href="#">CONJURE WOMEN: (DOCU)</a> Variety, October 16, 1995 - October 22, 1995, Pg. 98, 357 words, Dennis Harvey
379.	<a href="#">Today's 6/49 tip: pool your resources at the billiards table</a> The Gazette (Montreal, Quebec), June 14, 1995, Wednesday, FINAL EDITION, NEWS; PAGE TWO COLUMN; Pg. A2, 780 words, NICK AUF DER MAUR; FREELANCE
380.	<a href="#">PHOTOGRAPHY REVIEW: The Dry-Plate Genesis, And What It Wrought</a> The New York Times, June 9, 1995, Friday, Late Edition - Final, Section C; Page 24; Column 5; Weekend Desk , 1205 words, By CHARLES HAGEN
381.	<a href="#">ART REVIEW: IDENTITY CRISIS: 'BLACK MALE': ART IS SOMETIMES LOST IN THE ISSUE</a> Los Angeles Times, April 27, 1995, Thursday, Home Edition, Calendar; Part F; Page 1; Entertainment Desk, 1178 words, By CHRISTOPHER KNIGHT, TIMES ART CRITIC

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| 382. | <a href="#">ART: AS DEFIANT AS ALWAYS: THELMA GOLDEN, CURATOR OF THE L.A.-BOUND 'BLACK MALE,' HAS BEEN CAUGHT IN A FIRESTORM OF CRITICISM AND PROTEST. IT'S OK: SHE CAN STAND THE HEAT.</a> Los Angeles Times, April 23, 1995, Sunday, Home Edition, Calendar; Page 5; Calendar Desk, 2664 words, By Diane Haithman, Diane Haithman is a Times staff writer. |
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| 383. | <a href="#">Multiple artists, singular viewpoints: Modern takes bold step into photography</a> THE DALLAS MORNING NEWS, April 16, 1995, Sunday, HOME FINAL EDITION, 1334 words, Janet Kutner, Art Critic of The Dallas Morning News |
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| 385. | <a href="#">CONNECTICUT GUIDE</a> The New York Times, April 9, 1995, Sunday, Late Edition - Final, Section 13CN; Page 11; Column 1; Connecticut Weekly Desk, 1121 words, By ELEANOR CHARLES |
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| 386. | <a href="#">ART: 'WITNESS' AT THE GETTY: BLACK LIVES CONSIDERED</a> Los Angeles Times, March 6, 1995, Monday, Orange County Edition, Calendar; Part F; Page 5; Entertainment Desk, 866 words, By SUSAN KANDEL, SPECIAL TO THE TIMES |
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| 387. | <a href="#">'WITNESS': LIVES OF BLACKS CONSIDERED: ART REVIEW: PHOTOS OF AFRICAN AMERICANS FROM 1840S TO 1860S PRESENT AN INESCAPABLE LOOK AT SLAVERY. WHILE AN ACCOMPANYING SHOW HELPS PUT IT INTO PERSPECTIVE.</a> Los Angeles Times, March 4, 1995, Saturday, Home Edition, Calendar; Part F; Page 1; Entertainment Desk, 866 words, By SUSAN KANDEL, SPECIAL TO THE TIMES |
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| 388. | <a href="#">PHOTOGRAPHY: GOING FOR A GUT REACTION: OUTSPOKEN AFRICAN AMERICAN ARTIST CARRIE MAE WEEMS COULD BE EXPECTED TO PROVIDE A HOT RESPONSE TO HISTORICAL IMAGES OF BLACKS. THE GETTY ONLY HAD TO ASK. MANY TIMES.</a> Los Angeles Times, February 26, 1995, Sunday, Home Edition, Calendar; Page 7; Calendar Desk, 1054 words, By Suzanne Muchnic, Suzanne Muchnic is The Times' art writer. |
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| 394. | <a href="#">ABOUT ART: The Black Male, Unbound</a> Newsday (New York), November 17, 1994, Thursday, CITY EDITION, VIEWPOINTS; NEW YORK FORUM; Pg. A38, 2200 words, By Patricia J. Williams. Patricia J. Williams is a professor of law at Columbia University and author of "The Alchemy of Race and Rights" (Harvard Press). |
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| 395. | <a href="#">O.C. ART / CATHY CURTIS: A LEANNESS OF PURSE AND CREATIVITY</a> Los Angeles Times, December 28, 1993, Tuesday, Orange County Edition, Calendar; Part F; Page 1; Column 2; Entertainment Desk, 2824 words, By CATHY CURTIS |
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| 397. | <a href="#">PHOTOGRAPHY: THE EVOLUTION OF A TOUGH COOKIE: RACISM, SEXISM AND CLASSISM PERMEATE CARRIE MAE WEEMS' PHOTOGRAPHIC PALETTE</a> Los Angeles Times, June 27, 1993, Sunday, Home Edition, Calendar; Page 4; Calendar Desk, 2681 words, By KRISTINE McKENNA, Kristine McKenna is a frequent contributor to Calendar. |
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| 400. | <a href="#">Take a spring stroll to 4 River North galleries</a> Chicago Tribune, April 30, 1993, Friday, NORTH SPORTS FINAL EDITION, FRIDAY; Pg. 90; ZONE: CN; Photography, 1635 words, By Abigail Foerstner |
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| 404. | <a href="#">CENSORSHIP IN ARTS: ALIVE AND WELL: JOCK REYNOLDS, DIRECTOR OF THE ADDISON GALLERY, BRINGS AN EXHIBIT TO NEWPORT HARBOR MUSEUM AND RECOUNTS HIS INVOLVEMENT IN THE MAP- PLETHORPE AFFAIR.</a> Los Angeles Times, March 9, 1993, Tuesday, Orange County Edition, Calendar; Part F; Page 1; Column 2; Entertainment Desk, 1309 words, By ZAN DUBIN, TIMES STAFF WRITER |
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| 409. | <a href="#">Carrie Mae Weems photos detail black experience</a> Chicago Tribune, January 14, 1993, Thursday, DU PAGE SPORTS FINAL EDITION, TEMPO; Pg. 9C; ZONE: NED; The East Coast, 840 words, By Michael Kilian  |
| 410. | <a href="#">WEEMS AIMS LENS AT BLACK AMERICANS</a> Palm Beach Post (Florida), January 14, 1993 Thursday, AC-CENT; Pg. 11D, 175 words, The Associated Press   |
| 411. | <a href="#">Culture Cues</a> The Associated Press, January 8, 1993, Friday, BC cycle, UNDEFINED, 787 words   |
| 412. | <a href="#">EYE-OPENERS MAY POP UP AMONG ROUTINE REHASHES</a> Los Angeles Times, January 8, 1993, Friday, Orange County Edition, Calendar; Part F; Page 1; Column 2; Entertainment Desk, 3173 words, By CATHY CURTIS, TIMES STAFF WRITER   |
| 413. | <a href="#">Review/Photography: 'Songs of My People,' A Black Self-Portrait</a> The New York Times, October 9, 1992, Friday, Late Edition - Final, Section C; Page 21; Column 1; Weekend Desk, 1081 words, By CHARLES HAGEN  |
| 414. | <a href="#">YEARS OF TRAVAIL 'BEHIND THE SCENES' OF PBS KIDS' SERIES: TELEVISION: GETTY CENTER PUL-</a>  |

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415.	<a href="#">No Laughing Matter</a> Calgary Herald (Alberta, Canada), January 25, 1992, Saturday, FINAL EDITION, ENTERTAINMENT; Pg. F1, 967 words, NANCY TOUSLEY
416.	<a href="#">Plotkin merges two views of Middle East</a> Chicago Tribune, January 10, 1992, Friday, NORTH SPORTS FINAL EDITION, FRIDAY; Pg. 60; ZONE: CN; GALLERY SCENE, 829 words, By David McCracken
417.	<a href="#">NAMES TO WATCH</a> Los Angeles Times, December 30, 1991, Monday, Orange County Edition, Calendar; Part F; Page 2; Column 3; Entertainment Desk, 379 words
418.	<a href="#">arts: Sharing 'Family Pictures and Stories'; Exhibit hums with 'Stories'</a> The Boston Herald, November 22, 1991 Friday, SCENE; Pg. s25, 629 words, Joanne Silver
419.	<a href="#">A family album on exhibit: SOUTH WEEKLY / PEOPLE &amp; PLACES</a> The Boston Globe, November 10, 1991, Sunday, City Edition, SOUTH WEEKLY; Pg. 11, 1082 words, By Sandy Coleman, Globe Staff
420.	<a href="#">ART: DOWN-HOME LOOK BELIES POWER OF CARRIE MAE WEEMS' WORKS; PHOTO-AND-TEXT PIECES ON DISPLAY AT UC IRVINE FINE ARTS GALLERY ARE BILLED AS 'FIELD REPORTS' OF BLACK LIFE IN THE UNITED STATES.</a> Los Angeles Times, October 21, 1991, Monday, Orange County Edition, Calendar; Part F; Page 3; Column 1; Entertainment Desk, 1163 words, By CATHY CURTIS
421.	<a href="#">BLACK AND WRIGHT: THE PERSONAL AND THE POLITICAL SIDES OF CARRIE MAE WEEMS FIND FORUMS AT UCI</a> Los Angeles Times, October 10, 1991, Thursday, Orange County Edition, OC Live; Page 4; OC Live, 656 words, By ZAN DUBIN, Zan Dubin is a Times staff writer who writes about the arts for The Times Orange County Edition.
422.	<a href="#">In museumspeak, PC has a different meaning now: ART</a> The Boston Globe, September 8, 1991, Sunday, City Edition; Correction Appended, ARTS & FILM; Pg. A8, 1611 words, By Christine Temin, Globe Staff
423.	<a href="#">WHITNEY MUSEUM'S BIENNIAL EXHIBITION</a> CBS News Transcripts, 1181 words
424.	<a href="#">CONNECTICUT GUIDE</a> The New York Times, May 12, 1991, Sunday, Late Edition - Final, Section 12CN; Page 15; Column 1; Connecticut Weekly Desk, 1030 words, By Eleanor Charles
425.	<a href="#">ART REVIEW: FOUR FLOORS OF EVOLUTION: THE '91 WHITNEY BIENNIAL DIVVIES UP PAINTERS, SCULPTORS AND PHOTOGRAPHERS FROM THE '50S TO THE '90S FLOOR BY FLOOR -- AND THE CURATORS' CONCEIT WORKS</a> Los Angeles Times, April 28, 1991, Sunday, Home Edition, Calendar; Page 3; Cal-

	endar Desk, 2092 words, By CHRISTOPHER KNIGHT, Christopher Knight is a Times art critic.
426.	<a href="#">ART VIEW: Turning the Corner on Political Correctness?</a> The New York Times, March 3, 1991, Sunday, Late Edition - Final, Section 2; Page 33; Column 1; Arts & Leisure Desk, 1356 words, By Roberta Smith
427.	<a href="#">Focus On Photography:: In the second of an occasional series, Jane Richards selects ten of the best photographs now on show in exhibitions around the country</a> The Independent (London), December 7, 1990, Friday, LISTINGS PAGE; Page 28 , 390 words, By JANE RICHARDS
428.	<a href="#">Making an Issue of It: In the Post-Postmodern Look, the Power's in the Message</a> The Washington Post, September 24, 1990, Monday, Final Edition, STYLE; PAGE B1; ART, 2041 words, Paul Richard, Washington Post Staff Writer
429.	<a href="#">MIT show successfully tackles some timely, controversial issues: ARTS ETC. / ART REVIEW "TROUBLE IN PARADISE" A group show, organized by Dana Friis-Hansen, at the List Visual Arts Center, MIT, Cambridge, through Nov. 19.</a> The Boston Globe, November 12, 1989, Sunday, City Edition, ARTS & FILM; Pg. B5 p, 1031 words, By Christine Temin, Globe Staff
430.	<a href="#">AT THE GALLERIES</a> Los Angeles Times, October 16, 1987, Friday, San Diego County Edition, Calendar; Part 6; Page 26B; Column 3; Entertainment Desk, 992 words, By Leah Ollman
431.	<a href="#">ART REVIEW: PHOTOS GIVE MELTING POT MORE BROTH</a> Los Angeles Times, April 25, 1987, Saturday, San Diego County Edition, Calendar; Part 6; Page 1; Column 6; Entertainment Desk, 745 words, By ROBERT McDONALD

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Post & Courier (Charleston, SC)

May 26, 2016 Thursday

**BYLINE:** aparker@postandcourier.com

**SECTION:** 05,E; Pg. 24

**LENGTH:** 849 words

In terms of scale and logistics, this is probably the most ambitious Spoleto Festival ever, according to John Kennedy, the festival's resident conductor and director of orchestral activities.

It's got a larger-than-typical footprint, with 148 orchestra players involved and numerous members of the Johnson C. Smith University Concert Choir imported from Charlotte to be the chorus in *Porgy and Bess*.

The festival is mounting three full-scale opera productions ( *Porgy*, *The Little Match Girl* and *La Double Coquette* ) plus an operetta ( *Afram* ).

The stellar Westminster Choir will be joined by the Charleston Symphony Orchestra Chorus for a performance of Beethoven's monumental *Mass in C Major* and *Choral Fantasy*.

The Music in Time series, which features 20th- and 21st-century music, includes two programs in the Recital Hall featuring music by Helmut Lachenmann and two programs at Woolfe Street Playhouse featuring music by George Crumb, Pierre Boulez, Thomas Albert, Hong-Da Chin and Richard Reed Parry.

And the festival is collaborating with visual artist **Carrie Mae Weems** on the world premiere of *Grace Notes: Reflections for Now*, a new piece that combines music, spoken word and video projection to explore the significance of grace and forgiveness. It was created in response to the Emanuel AME Church shooting and President Barack **Obama**'s eulogy for the Rev. Clementa Pinckney.

It's being cooked as we speak, Kennedy said.

Kennedy said that terrible event also inspired his own composition, *Blessing the Boats*, which will be performed at the 40th Season Celebration Concert Saturday night. Kennedy set poetry by Lucille Clifton to music for choir, he said. *may the tide / that is entering even now / the lip of our understanding / carry you out / beyond the face of fear ... and may you in your innocence / sail through this to that.*

Kennedy said his piece is a lyrical expression of hope for endurance after tribulation and it honors both the community in the wake of the June 17, 2015, church shooting and former Mayor Joe Riley, whose leadership proved vital in the weeks and months following the crime.

Also on the gala concert program is the overture to *The Queen of Spades*, a deliberate gesture that ties the 40th festival to the first, held in 1977, which featured Tchaikovsky's opera.

If *Porgy and Bess* is a famous and beloved folk opera, then *The Little Match Girl* is an unorthodox anti-opera whose story is delivered in a nontraditional way, Kennedy said.

It's a total theater experience, he said, and regarded as among the most important works of recent

decades.

Lachenmann adapts Hans Christian Andersen's tale to explore social apathy and human isolation. He describes the work as "music with pictures." It consists not of standard melody and libretto but of sound fragments—sometimes quiet, sometimes thrilling—that evoke the work's themes.

Best to clear the mind of preconceived notions concerning how music functions before heading to Memminger Auditorium for this surround-sound, immersive experience.

If avant-garde classical music isn't your thing, consider *La Double Coquette*, a baroque opera by Antoine Dauvergne about a double-crossing cross-dresser. But even this production has its creative modern touches.

The story is brought into the 21st century, and the score is updated by French composer Gerard Pesson with 32 additions woven in.

*Afram*, an operetta by Edmund Thornton Jenkins, was revived by Kennedy, who did some musical sleuthing to rescue and edit the work, and Charleston native Tom Cabaniss, who arranged the piano-vocal score for dance band.

*Afram* is Jenkins' last work before his untimely death in Paris at age 32. The composer was the son of the Rev. Daniel Jenkins, a Charleston fixture of the early 20th century. The elder Jenkins started an orphanage then taught the kids how to play band instruments. The Jenkins Orphanage Band soon became a famed Charleston institution where more than orphans learned jazz.

So that's all the special stuff, the programs produced and presented by the festival itself. But, of course, that's not everything. The festival also will include the Bank of America Chamber Music Series, led by violinist Geoff Nuttall. A dynamic group of talented musicians will play all kinds of stuff, twice daily, for the length of the festival. Need a fix of Haydn or Mendelssohn? No problem. Interested in something a little newer, perhaps a piece by resident composer Osvaldo Golijov? You got it.

And the inimitable Westminster Choir will perform two regular concerts in addition to that big Beethoven bash, though "regular" is hardly an appropriate word to use when describing the sublime sounds of Joe Miller's finely tuned singers.

The young orchestra players will keep very busy accompanying the operas and choral works. They will also perform two chamber concerts featuring two important 20th-century works: Steve Reich's minimalist *Music for 18 Musicians* and Alberto Ginastera's improvisatory *Variaciones concertantes*.

Once again, and as it must, Spoleto Festival USA keeps classical music at its heart.

**LOAD-DATE:** May 26, 2016

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Post & Courier (Charleston, SC)

May 26, 2016 Thursday

## Spoletto Festival and Charleston

**BYLINE:** aparker@postandcourier.com

**SECTION:** 05,E; Pg. 18

**LENGTH:** 514 words

If Spoleto Festival USA can be said to have a main character surely it's the city of Charleston. The city's downtown historic district plays host to the festival, provides its back drop and becomes part of the festival narrative.

This year, however, downtown Charleston is something more. It influences the artistic choices of the festival and fosters a powerful sense of place.

The main opera offering, *Porgy and Bess* by George and Ira Gershwin and DuBose Heyward, is of course a product of the Lowcountry. It's set in Charleston, features musical rhythms and motifs George Gershwin derived from African-American culture and tells the story of local blacks. It was written largely during the summer of 1934, which Gershwin spent on Folly Beach and in town.

Spoletto's new production features sets and costumes designed by Lowcountry native Jonathan Green. It has inspired festival organizers to partner with other institutions to program several related events and projects.

Art exhibits will be on view at the Charleston Museum and the Gibbes Museum of Art; a house decorating project downtown will emphasize the connections between Charleston and West Africa; journalist Martha Teichner will interview Green and opera director David Herkovits at the Emmett Robinson Theatre; the local nonprofit Engaging Creative Minds is working with the Chicago-based Ravinia Festival on *Porgy and Bess* curriculum the groups are introducing to local teachers and students (who will attend a dress rehearsal); and a documentary film is being made about the production.

Charleston also is the main character in another of Spoleto Festival's events: *Afram ou La Belle Swita* is a musical revue by Edmund Thornton Jenkins, a Charleston native and the seventh son of the famed Rev. Daniel Jenkins who founded the Jenkins Orphanage and taught innumerable young black children (and, later, adults) how to play band instruments.

Edmund Thornton Jenkins was a gifted composer who wrote numerous operas and instrumental pieces, including the jazz-inflected *Charlestonia: Negro Symphony*.

And the city—namely, the spirit evoked in the singing of *Amazing Grace* at the funeral of the Rev. Clementa Pinckney after the **terrorist** attack at Emanuel AME Church on June 17, 2015—makes another appearance in the form of **Carrie Mae Weems** performance piece, *Grace Notes: Reflections for Now*.

Of course Spoleto Festival USA 2016 has much more on tap, from great chamber music to great theater, and a lot in between. Those who prefer a little Brooklyn cool, Cuban rhythm, French baroque, English wit or

Los Angeles style surely will be satisfied.

Those, instead, who want an even fuller immersion in Lowcountry culture can also look to the Piccolo Spoleto Festival, which includes about 500 individual events, most of which feature local and regional talent.

Whatever your artistic predilections, know that Charleston welcomes you to explore its history and celebrate its culture through the arts. The pineapple of hospitality is ripe and ready.

Reach Adam Parker at (843) 937-5902. Follow him at [facebook.com/aparkerwriter](https://facebook.com/aparkerwriter).

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The Herald (Rock Hill, South Carolina)

May 22, 2016 Sunday

## Spoletto's 40th: 'Porgy and Bess' and remembering Emanuel AME

**BYLINE:** Bruce Smith; The Herald

**SECTION:** state

**LENGTH:** 617 words

**DATELINE:** CHARLESTON

From the iconic opera "Porgy and Bess" to remembering the victims of the Mother Emanuel AME Church tragedy, the new season of the Spoleto Festival USA resonates with the spirit of the city it has called home for four decades.

The 40ths season of the renowned festival has set a box office record and opens with the traditional brass fanfare and speeches on the steps of Charleston City Hall on Friday. It runs through June 12.

It features the first Spoleto production of "Porgy and Bess," the well-known George Gershwin opera set in Charleston.

It's also the first Spoleto production to be staged in the Gaillard Center, the city's \$142 million performing arts center that opened last fall and is the single most expensive municipal project in Charleston's almost 350-year history.

The opera sold out in two weeks - a Spoleto record - and it will be simulcast on a large-screen television outside in the city's Marion Square on Memorial Day night.

"I think everyone who is involved with it thinks it's going to be very special because its 'Porgy and Bess' in Charleston and its 'Porgy and Bess' done by the Spoleto Festival after the Mother Emanuel killings," said Nigel Redden, the festival's general director.

He said members of the cast will sing at the church during the festival's run.

The production is being designed by Jonathan Green, the local artist known worldwide for his colorful paintings of black residents of the sea islands of the nation's southeast coast. Several buildings around the city, dubbed "Porgy Houses" have been decorated with West-African designs that appear in the staging of the opera.

The festival opens three weeks before the anniversary of the shootings of nine parishioners at Charleston's Emanuel AME Church, which is just down the street from the Gaillard. A white man has been charged with **murder** in state court and numerous federal charges.

One festival production is a multimedia project by artist **Carrie Mae Weems** entitled "Grace Notes: Reflections for Now." It includes songs, texts, spoken words and video projections raising questions about

Spoletto's 40th: 'Porgy and Bess' and remembering Emanuel AME The Herald (Rock Hill, South Carolina)  
May 22, 2016 Sunday

the role of grace in a democracy.

It was inspired in part by President Barack **Obama** last year singing "Amazing Grace" during his eulogy for the Rev. Clementa Pinckney, one of Emanuel victims.

Jazz singer Rene Marie will also include a song, "Be the Change," during her May 29 concert at the Gaillard Center. It was commissioned by the festival and inspired by the community's show of unity in the aftermath of the shootings.

The Memorial Day performance of "Porgy and Bess" is being dedicated to the memory of Ethel Lance who was one of the Emanuel victims. She had worked at the old Gaillard Municipal Auditorium, which the new performing arts center replaced, for 34 years before retiring in 2002.

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Winston-Salem Journal (North Carolina)

May 22, 2016 Sunday

## **S.C. artist bringing fresh, authentic look to 'Porgy and Bess'**

**BYLINE:** Lynn Felder WinstonSalem Journal

**SECTION:** D; Pg. 1

**LENGTH:** 1359 words

What: Spoleto Festival USA

When: Friday-June 12

Where: 13 venues in Charleston, S.C.

Cost: Free-\$225

Information: [www.spoletousa.org](http://www.spoletousa.org), (843) 579-3100

"Porgy and Bess" Walking Tour: <https://spoletousa.org/events/porgy-and-bess-walking-tour/>

Gibbes Museum of Art exhibition: <https://spoletousa.org/events/gibbes-museum-of-art/>

Other events and exhibitions: <https://spoletousa.org/events/porgy-and-bess-in-charleston/>

The Porgy Houses project: <https://spoletousa.org/events/the-porgy-houses/>

More: If what you want is sold out at Spoleto, or you're looking for alternative performances, also check out Piccolo Spoleto, the concurrent festival run by the City of Charleston at [www.piccolospoleto.com](http://www.piccolospoleto.com). They will present 500 events.

Jonathan Green has come - and gone - a long way since his childhood in Garden's Corner, S.C., at the crossroads of U.S. highways 21 and 17. But he's ended up only about 50 miles away from where he started.

After serving in the Army, graduating from the Art Institute of Chicago in 1982 and having an international career as an artist, Green has recently returned to South Carolina to live in Charleston.

Green is the visual director and David Herskovits is the stage director for a production of "Porgy and Bess" that is currently in rehearsal and will open on Friday at the 40th Spoleto Festival USA in Charleston, S.C.

Known worldwide for his brightly colored, energy-filled paintings of the South Carolina Lowcountry and surrounding sea islands, and his first-hand knowledge of the Gullah culture, Green is bringing that imagery and context to the visual design of "Porgy and Bess." He created the art work for Spoleto's poster in 2004 and this year. His work is in important collections throughout the world.

Herskovits is the founder and artistic director of the Target Margin Theater in Brooklyn, N.Y. He has done

S.C. artist bringing fresh, authentic look to 'Porgy and Bess' Winston-Salem Journal (North Carolina) May 22, 2016 Sunday

two shows for Spoleto: "Mamba's Daughters," by DuBose and Dorothy Heyward, in 1999, and the opera "Faustus, the Last Night (An Opera in One Night and Eleven Numbers)" in 2007.

Stefan Asbury is conducting the Spoleto Festival USA Orchestra. The 22-member Johnson C. Smith University Concert Choir from Charlotte comprises the nucleus of the chorus, augmented by singers selected by nationwide audition. Shawn-Allyce White is the choir's director.

"Porgy and Bess," with lyrics by DuBose Heyward and Ira Gershwin and music by George Gershwin, is set in Charleston in the 1920s. Based on actual locations and people, the opera tells the story of Porgy, a disabled beggar; Bess, a beautiful and troubled woman loved by Porgy; Crown, a tough Stevedore, also in love with Bess; Sportin' Life, a dope dealer; and the other vibrant characters who inhabit Catfish Row.

If you think you don't know "Porgy and Bess," just think "Summertime," the jazz standard that has been recorded more than 25,000 times. It is performed near the beginning of the show.

Like Green, "Porgy and Bess" has come full circle. It was born in Charleston where the Heywards lived and the Gershwins came to write it. It premiered on Broadway in 1935, was revived by the Houston Grand Opera in 1976, and has been performed by nearly every notable opera company in the world.

Nigel Redden, Spoleto's general director, said that the festival's first production of a work so strongly associated with Charleston is a particularly fitting way to inaugurate the event's use of the Martha and John M. Rivers Performance Hall in the Charleston Gaillard Center, which opened in October after a three-year renovation. "Porgy and Bess" was staged in the then-new Gaillard in 1970.

Add to that, the Emanuel African Methodist Episcopal Church - often referred to as Mother Emanuel AME - where nine people were killed by a domestic terrorist last summer. It is right across Calhoun Street from the Gaillard. Staging "Porgy and Bess" there sends a powerful message of overcoming tragedy and recovery from hardship.

Redden approached both Green and Herskovits separately at the festival four years ago to assess their interest in doing the show.

"Nigel said, 'I have a project that will be perfect for you'," Green said. "And I was meant to do it; it's my DNA, but I said I would do it under one condition: I wanted to do it from the perspective of Africans coming here just like everyone. What would we be looking at today if Africans had come here just like everyone else - like Europeans? He told me to run with it, and I did. The overall visual creation comes out of African culture."

Green said that his vision for "Porgy and Bess" will be authentic because he is coming at it from the inside. As an artist steeped in the Gullah culture, he knows the characters' culture better than anyone.

Annie Simon, the costume designer, and Carolyn Mraz, the set designer, will bring his vision to the stage.

"When you don't know better, you don't do better," Green said. "People don't realize the contributions of African-Americans and Africa. My role is in preserving the visual imagery of our culture. The role of the singers is to preserve the music.

"When we don't have the arts in our community, then we are defined by other people and they can define us any way they wish.

"You need all of the disciplines of the art world: dancers, chefs, writers, visual artists. All that it takes to define a culture has to be within each community. Every community needs a place for theater, dance, food culture, education. All of these have to be self-contained to a community."

"Mamba's Daughters," which Herskovits directed at Spoleto in 1999, was also set in the sea islands.

"Nigel and I started talking about this and working on it four years ago," Herskovits said. "It's especially meaningful now. As a vessel for the healing of the communities in Charleston, I think it has unique potential.

S.C. artist bringing fresh, authentic look to 'Porgy and Bess' Winston-Salem Journal (North Carolina) May 22, 2016 Sunday

"The first step in this process was for Jonathan and me to get together. 'Porgy and Bess' is a powerful and positive vision of the strength of the African-American community in Charleston. It shows a powerful, positive, rich and layered world.

"I feel a heavy responsibility but also a joyful responsibility in presenting this work. It is a wonderful and affirming opportunity."

"As an artist, we are a part of everything. We look out, filter and transform it into creation," Green said. "In its 40th year, Spoleto is giving 'Porgy and Bess' back to Charleston so that Charleston can define it properly, and it can be an expression for the world."

Herskovits' goal is congruent.

"I want to re-create 'Porgy and Bess' so it's vibrant and new and give it back to this community. It's an opera that is based on this community, and I want to return it to them on its own. It will be different, but it will be the same.

"It will still be 'Porgy and Bess.'"

About Spoleto

"Porgy and Bess" is nearly sold out, but there will be free jumbo-tron simulcasts on May 30 in Marion Square Park and May 31 in West Ashley High School practice field, both at 7:30 p.m.

There are also "Porgy and Bess" walking tours and art exhibits. The Porgy Houses project, designed by Green, can be seen for free throughout Charleston.

Besides "Porgy and Bess," the 2016 Spoleto Festival USA will present more than 150 performances and events, including theater, jazz, classical, chamber, choral, dance, puppetry and physical theater in 13 venues.

At least two events will honor the victims of the June 17, 2015 shooting at Mother Emanuel Church.

On June 4 and 5 in the College of Charleston Sottile Theatre, **Carrie Mae Weems** and others will present "GraceNotes: Reflections for Now," a performance of music, song, text, spoken word and videoprojection. The project poses the question: "What is the role of grace in the pursuit of democracy?" It was inspired, in part, by President **Obama** singing "Amazing Grace" during his eulogy for the Rev. Clementa Pinckney. Pinckney died in the shooting. On May 29 in the Gaillard, jazz singer René Marie will also acknowledge the tragedy featuring a Spoleto Festival USA commissioned song. It is called "Be the Change" and it was inspired by the community's response and show of unity.

A complete schedule is at [www.spoletofest.org](http://www.spoletofest.org).

lfelder@wsjournal.com (336) 727-7298

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**GRAPHIC:** Artist Jonathan Green created the visual inspiration for the costumes at Spoleto Festival USA 's production of "Porgy and Bess." courtesy Jonathan Green Artist Jonathan Green created the visual inspiration for the costumes at Spoleto Festival USA's production of "Porgy and Bess." courtesy Jonathan Green David Herskovits is the stage director for "Porgy and Bess" at Spoleto Festival USA. Photo courtesy Spoleto Festival USA SPOLETO FESTIVAL USA David Herskovits is the stage director for "Porgy and Bess" at Spoleto Festival USA. Photo courtesy Spoleto Festival USA SPOLETO FESTIVAL USA "Strolling by Sluice Gate," by Jonathan Green Jonathan Green "Strolling by Sluice Gate," by Jonathan Green Jonathan Green Artist Jonathan Green created the visual inspiration for the costumes at Spoleto Festival USA's production of

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"Porgy and Bess."Courtesy of Spoleto Festival USA Spoleto Festival USA Artist Jonathan Green created the visual inspiration for the costumes at Spoleto Festival USA's production of "Porgy and Bess."Courtesy of Spoleto Festival USA Spoleto Festival USA Artist Jonathan Green created the visual inspiration for the costumes at Spoleto Festival USA's production of "Porgy and Bess."Courtesy of Spoleto Festival USA Spoleto Festival USA Artist Jonathan Green created the visual inspiration for the costumes at Spoleto Festival USA's production of "Porgy and Bess."Courtesy of Spoleto Festival USA Spoleto Festival USA Artist Jonathan Green created the visual inspiration for the costumes at Spoleto Festival USA's production of "Porgy and Bess."Courtesy of Spoleto Festival USA Spoleto Festival USA Artist Jonathan Green created the visual inspiration for the costumes at Spoleto Festival USA's production of "Porgy and Bess."Courtesy of Spoleto Festival USA Spoleto Festival USA

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Associated Press International

May 21, 2016 Saturday 3:54 PM GMT

## Spoletto's 40th: "Porgy and Bess" and remembering Emanuel AME

**BYLINE:** By BRUCE SMITH, Associated Press**SECTION:** DOMESTIC NEWS**LENGTH:** 620 words**DATELINE:** CHARLESTON, S.C.

CHARLESTON, S.C. (AP) - From the iconic opera "Porgy and Bess" to remembering the victims of the Mother Emanuel AME Church tragedy, the new season of the Spoleto Festival USA resonates with the spirit of the city it has called home for four decades.

The 40ths season of the renowned festival has set a box office record and opens with the traditional brass fanfare and speeches on the steps of Charleston City Hall on Friday. It runs through June 12.

It features the first Spoleto production of "Porgy and Bess," the well-known George Gershwin opera set in Charleston.

It's also the first Spoleto production to be staged in the Gaillard Center, the city's \$142 million performing arts center that opened last fall and is the single most expensive municipal project in Charleston's almost 350-year history.

The opera sold out in two weeks - a Spoleto record - and it will be simulcast on a large-screen television outside in the city's Marion Square on Memorial Day night.

"I think everyone who is involved with it thinks it's going to be very special because its 'Porgy and Bess' in Charleston and its 'Porgy and Bess' done by the Spoleto Festival after the Mother Emanuel killings," said Nigel Redden, the festival's general director.

He said members of the cast will sing at the church during the festival's run.

The production is being designed by Jonathan Green, the local artist known worldwide for his colorful paintings of black residents of the sea islands of the nation's southeast coast. Several buildings around the city, dubbed "Porgy Houses" have been decorated with West-African designs that appear in the staging of the opera.

The festival opens three weeks before the anniversary of the shootings of nine parishioners at Charleston's Emanuel AME Church, which is just down the street from the Gaillard. A white man has been charged with **murder** in state court and numerous federal charges.

One festival production is a multimedia project by artist **Carrie Mae Weems** entitled "Grace Notes: Reflections for Now." It includes songs, texts, spoken words and video projections raising questions about

Spoletto's 40th: "Porgy and Bess" and remembering Emanuel AME Associated Press International May 21,  
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Other Spoletto productions include Oscar Wilde's "The Importance of Being Ernest" staged by Dublin's Gate Theatre, a performance by jazz singer Cecile McLorin Salvant and a performance by the soul band Nathaniel Rateliff & the Night Sweats during the festival finale on the banks of the Ashley River.

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The Associated Press

May 21, 2016 Saturday 3:24 PM GMT

## **Spoletto's 40th: "Porgy and Bess" and remembering Emanuel AME**

**BYLINE:** By BRUCE SMITH, Associated Press

**SECTION:** ENTERTAINMENT NEWS

**LENGTH:** 620 words

**DATELINE:** CHARLESTON, S.C.

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He said members of the cast will sing at the church during the festival's run.

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Saturday 3:24 PM GMT

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Associated Press State &amp; Local

May 21, 2016 Saturday 3:24 PM GMT

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May 20, 2016 Friday

## Spoletto Festival USA begins Friday. Here are the highlights

**BYLINE:** Erin Shaw; The State

**SECTION:** local\_events

**LENGTH:** 627 words

Spoletto, Charleston's premier performing arts festival, begins Friday, May 27. In its 40th season, the 17-day festival features over 150 performances and events held in 13 venues. Performances include dance, theater, opera, concerts, symphonies and art talks.

Spoletto attendance numbers between 70,000 and 80,000 each year.

"For Spoletto Festival USA's 40th year, we wanted to make the program extraordinary," festival general director Nigel Redden said in a press release.

At first glance, the lineup looks to be above the festival's generally spectacular programming. It's hard to pick out the best from 150 choices, but here's our attempt at highlights:

"Porgy and Bess": Spoletto will perform this opera, a work based on Charleston-born DuBose Heyward's novel and set in Charleston, for the first time. The opera will also be the first performance in the newly renovated Charleston Gaillard Center. A production of "Porgy and Bess" was staged there in 1970.

There will be two live broadcasts of "Porgy and Bess" on a jumbotron screen in Marion Square and at the West Ashley High School practice field. The Gibbes Museum of Art will present special exhibitions connected with "Porgy and Bess and Southern history." And there will be a themed walking tour through downtown Charleston.

Top-notch concerts: This year's festival will feature special performances by Americana string band Old Crow Medicine Show, country/folk singer-songwriter Brandi Carlile, and a finale show by soul band Nathaniel Rateliff & the Night Sweats.

Charleston massacre remembrances: June 17--five days after the festival ends--marks the first anniversary of the **murder** of nine people at the Emanuel African Methodist Episcopal Church in Charleston. Several performances will acknowledge the event and commemorate the victims.

"Grace Notes: Reflections for Now," directed by visual artist **Carrie Mae Weems**, features music, spoken word, and video projections reflecting on grace and democracy. It was as inspired in part by President

Spoletto Festival USA begins Friday. Here are the highlights The State (Columbia, South Carolina) May 20, 2016 Friday

**Obama** singing "Amazing Grace" during his eulogy for Rev. Clementa Pinckney.

A concert by jazz singer René Marie in the Charleston Gaillard Center will also acknowledge the tragedy featuring a Spoletto Festival USA commissioned song "Be the Change" inspired by the community's response and show of unity.

"Importance of Being Earnest": This play at Dock Street Theatre offers a new production by Dublin's Gate Theatre of Oscar Wilde's comic masterpiece. Expect theatrical fun and sophistication.

Piccolo Spoletto: The official companion festival to Spoletto Festival USA, Piccolo highlights outstanding local and regional artists.

Ticket prices vary by event. For more information, call (843) 579-3100 or visit [spoletousa.org](http://spoletousa.org)

#### OTHER ARTS EVENTS AROUND TOWN

##### Time for Art

This is not your typical silent art auction. Beef up your art collection without breaking the bank by bidding your volunteer hours instead of your hard-earned dollars.

6-9 p.m. at the University of South Carolina Alumni Center, 900 Senate St. \$35. [timeforartcola.com](http://timeforartcola.com)

"Love Letters" at Saluda Shoals Park

Directed by Larry Hembree and starring Caroline Weidner and Gary Cannon, "Love Letters," is the story of a 50-year correspondence between Melissa Gardner and her childhood-friend-turned-love-interest.

7:30 p.m. Friday and 7:30 p.m. Saturday, May 28 at Saluda Shoals Park, 5605 Bush River Road. The performance will be held outdoors on the Environmental Education Center deck. \$15. (803) 772-1228 or [www.icrc.net](http://www.icrc.net).

##### DiverCity -- A Latino Art Exhibition

Check out this traveling exhibition showcasing Latino art at Tapp's Arts Center. See the work of twelve Latino painters, sculptors, printmakers and mixed media artists.

The exhibition will be on display until May 31. Free. [www.tappsartscenter.com](http://www.tappsartscenter.com)

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The Guardian

May 17, 2016 Tuesday 3:42 PM GMT

**Beyoncé's Lemonade is capitalist money-making at its best;  
From slavery to the present, black female bodies have been bought and  
sold. What makes this commodification different in Lemonade is intent -  
its purpose is to seduce**

**BYLINE:** bell hooks

**SECTION:** MUSIC

**LENGTH:** 1591 words

Fresh lemonade is my drink of choice. In my small Kentucky town, beautiful black, brown and white girls set up their lemonade stands and practice the art of money-making - it's business. As a grown black woman who believes in the manifesto "Girl, get your money straight" my first response to Beyoncé's visual album, *Lemonade*, was WOW - this is the business of capitalist money-making at its best.

Viewers who like to suggest *Lemonade* was created solely or primarily for black female audiences are missing the point. Commodities, irrespective of their subject matter, are made, produced and marketed to entice any and all consumers. Beyoncé's audience is the world, and that world of business and money-making has no color.

Related: 'Beyoncé is not a woman to be messed with' - *Lemonade* review

What makes this production - this commodity - daring is its subject matter. Obviously *Lemonade* positively exploits images of black female bodies - placing them at the center, making them the norm. In this visual narrative, there are diverse representations (black female bodies come in all sizes, shapes and textures with all manner of big hair). Portraits of ordinary everyday black women are spotlighted, poised as though they are royalty. The unnamed, unidentified mothers of murdered young black men and boys are each given pride of place.

Real-life images of ordinary, overweight, not-dressed-up bodies are placed within a visual backdrop that includes stylized, choreographed, fashion-plate fantasy representations. Despite all the glamorous showcasing of deep south antebellum fashion, when the show begins Beyoncé as a star appears in sporty casual clothing, the controversial hoodie. Concurrently, the scantily clothed dancing image of athlete Serena Williams also evokes sportswear. (Speaking of commodification, in the real-life frame Beyoncé's new line of sportswear, Ivy Park, is in the process of being marketed).

*Lemonade* offers viewers a visual extravaganza - a display of black female bodies that transgresses all

Beyoncé's *Lemonade* is capitalist money-making at its best; From slavery to the present, black female bodies have been bought and sold. What makes this commodification different in *Lemonade* is intent - its purpose is to seduce *The Guardian* May 17, 2016 Tuesday 3:42 PM GMT

boundaries. It's all about the body, and the body as commodity. This is certainly not radical or revolutionary. From slavery to the present day, black female bodies, clothed and unclothed, have been bought and sold.

What makes this commodification different in *Lemonade* is intent; its purpose is to seduce, celebrate and delight - to challenge the ongoing present-day devaluation and dehumanization of the black female body. Throughout *Lemonade* the black female body is utterly aestheticized - its beauty a powerful in your face confrontation.

This is no new offering. Images like these were first seen in Julie Dash's groundbreaking film *Daughters of the Dust*, shot by the brilliant cinematographer Arthur Jafa. Many of the black-and-white still images of women and nature are reminiscent of the transformative and innovative contemporary photography of **Carrie Mae Weems**. She has continually offered decolonized **radical** re-envisioning of the black female body.

It is the broad scope of *Lemonade*'s visual landscape that makes it so distinctive - the construction of a powerfully symbolic black female sisterhood that resists invisibility, that refuses to be silent. This in and of itself is no small feat - it shifts the gaze of white mainstream culture. It challenges us all to look anew, to radically revision how we see the black female body.

Related: How Beyoncé's *Lemonade* became a pop culture phenomenon

However, this radical repositioning of black female images does not truly overshadow or change conventional sexist constructions of black female identity.

Even though Beyoncé and her creative collaborators daringly offer multidimensional images of black female life, much of the album stays within a conventional stereotypical framework, where the black woman is always a victim.

Although based on the real-life experience of Beyoncé, *Lemonade* is a fantasy, fictional narrative with Beyoncé starring as the lead character. This work begins with a story of pain and betrayal highlighting the trauma it produces. The story is as old as the ballad of Frankie and Johnny ("he was my man all right, but he done me wrong"). Like the fictional Frankie, Beyoncé's character responds to her man's betrayal with rage. She wreaks violence. And even though the father in the song *Daddy Lessons* gives her a rifle warning her about men, she does not shoot her man. She dons a magnificently designed golden yellow gown, boldly struts through the street with baseball bat in hand, randomly smashing cars. In this scene, the goddess-like character of Beyoncé is sexualized along with her acts of emotional violence - like Wagner's *Ride of the Valkyries*, she destroys with no shame.

Among the many mixed messages embedded in *Lemonade* is this celebration of rage. Smug and smiling in her golden garb, Beyoncé is the embodiment of a fantastical female power, which is just that - pure fantasy. Images of female violence undercut a central message embedded in *Lemonade* that violence in all its forms, especially the violence of lies and betrayal, hurts.

Contrary to misguided notions of gender equality, women do not and will not seize power and create self-love and self-esteem through violent acts. Female violence is no more liberatory than male violence. And when violence is made to look sexy and eroticized, as in the *Lemonade* sexy dress street scene, it does not serve to undercut the prevailing cultural sentiment that it is acceptable to use violence to reinforce domination, especially in relations between men and women. Violence does not create positive change.

Even though Beyoncé and her creative collaborators make use of the powerful voice and words of Malcolm X to emphasize the lack of respect for black womanhood, simply showcasing beautiful black bodies does not create a just culture of optimal wellbeing where black women can become fully self-actualized and be truly respected.

Related: Beyoncé's *Lemonade* is about much more than Jay Z and infidelity | Ijeoma Oluo

Honoring the self, loving our bodies, is an appropriate stage in the construction of healthy self-esteem. This aspect of *Lemonade* is affirming. Certainly, to witness Miss Hattie, the 90-year-old grandmother of Jay Z,



Beyoncé's Lemonade is capitalist money-making at its best; From slavery to the present, black female bodies have been bought and sold. What makes this commodification different in Lemonade is intent - its purpose is to seduce The Guardian May 17, 2016 Tuesday 3:42 PM GMT

give her personal testimony that she has survived by taking the lemons life handed her and making lemonade is awesome. All the references to honoring our ancestors and elders in Lemonade inspire. However, concluding this narrative of hurt and betrayal with caring images of family and home do not serve as adequate ways to reconcile and heal trauma.

Concurrently, in the world of art-making, a black female creator as powerfully placed as Beyoncé can both create images and present viewers with her own interpretation of what those images mean. However, her interpretation cannot stand as truth. For example, Beyoncé uses her nonfictional voice and persona to claim feminism, even to claim, as she does in a recent issue of Elle magazine, "to give clarity to the true meaning" of the term, but her construction of feminism cannot be trusted. Her vision of feminism does not call for an end to patriarchal domination. It's all about insisting on equal rights for men and women.

In the world of fantasy feminism, there are no class, sex and race hierarchies that break down simplified categories of women and men, no call to challenge and change systems of domination, no emphasis on intersectionality. In such a simplified worldview, women gaining the freedom to be like men can be seen as powerful. But it is a false construction of power as so many men, especially black men, do not possess actual power. And indeed, it is clear that black male cruelty and violence towards black women is a direct outcome of patriarchal exploitation and oppression.

In her fictive world, Beyoncé can name black female pain, poignantly articulated by the passionate poetry of Somali-British poet Warsan Shire, and move through stages evoked by printed words: Intuition, Denial, Forgiveness, Hope, Reconciliation.

In this fictive world, black female emotional pain can be exposed and revealed. It can be given voice: this is a vital and essential stage of freedom struggle, but it does not bring exploitation and domination to an end. No matter how hard women in relationships with patriarchal men work for change, forgive and reconcile, men must do the work of inner and outer transformation if emotional violence against black females is to end. We see no hint of this in Lemonade. If change is not mutual, then black female emotional hurt can be voiced, but the reality of men inflicting emotional pain will still continue (can we really trust the caring images of Jay Z which conclude this narrative?).

It is only as black women and all women resist patriarchal romanticization of domination in relationships can a healthy self-love emerge that allows every black female, and all females, to refuse to be a victim. Ultimately Lemonade glamorizes a world of gendered cultural paradox and contradiction. It does not resolve.

As Beyoncé proudly proclaims in the powerful anthem "Freedom": "I had my ups and downs, but I always find the inner strength to pull myself up." To truly be free, we must choose beyond simply surviving adversity, we must dare to create lives of sustained optimal wellbeing and joy. In that world, the making and drinking of lemonade will be a fresh and zestful delight, a real-life mixture of the bitter and the sweet, and not a measure of our capacity to endure pain, but rather a celebration of our moving beyond pain.

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# San Francisco Chronicle

The San Francisco Chronicle (California)

May 12, 2016 Thursday

## A nation that remains divided on race; Cantor Arts Center show explores 'Who We Be'

**BYLINE:** By Jessica Zack

**SECTION:** Datebook; VISUAL ARTS; Pg. E5

**LENGTH:** 539 words

When museum curators devise historical exhibitions, they always hope viewers will find some contemporary relevance in art from the past and draw connections to their own lives. In the case of "Who We Be," a modest though politically potent and sharply conceived new exhibition examining the visual culture of race, the link between past and present couldn't be more clearly drawn.

"We find ourselves in the middle of this massive ferment of ideas around race right now, from the #BlackLivesMatter movement to the current aesthetic debates in the art world about underrepresentation and the resurgence of identity concerns. There couldn't be a better time to be looking at artists' work that plumbs the question, 'How clearly are we seeing each other in America?'" says Jeff Chang, executive director of Stanford University's Institute for Diversity in the Arts.

Chang is a hip-hop expert and scholar of contemporary arts and protest movements. His 2014 book, "Who We Be: A Cultural History of Race in Post-Civil Rights America," inspired the Cantor Arts Center exhibition now on view in tandem with a public Stanford course of the same name co-taught by Chang and artist-educator Jerome Reyes.

Reyes and Chang focused primarily on artists' work from the late 1980s to the early '90s, "a transitional period in which many artists questioned assumptions about whiteness and its inextricability from the idea of America," says Chang.

Daniel J. Martinez's admission tags from the **controversial** 1993 Whitney Biennial are on view, reading: "I can't imagine ever wanting to be white."

In **Carrie Mae Weems'** "You Became Mammie, Mama, Mother, Then, Yes, Confidant-Ha," the celebrated artist overlays text on 19th century slave photographs that were once distributed as evidence of racial inferiority.

"There is pointed, finger-in-the-eye commentary in much of the work, but also razor-sharp, caustic humor," says Reyes.

Works by Glenn Ligon, Byron Kim, Lorna Simpson, Coco Fusco and others convey some of the core ideas in

A nation that remains divided on race; Cantor Arts Center show explores 'Who We Be' The San Francisco Chronicle (California) May 12, 2016 Thursday

Chang's "Who We Be" book: that despite the optimism of the civil rights movement and dream of integration, the fervor of multiculturalism, and even a brief, triumphal moment declaring a new post-racial era, we remain a nation divided, perpetually misunderstanding each other.

"Race. A four-letter word. The greatest social divide in American life, a half century ago and today," Chang writes.

A large color photo from Andy Freeberg's acclaimed "Art Fare" series shows two men seated in front of a Kahinde Wiley painting of a prone young black man. "It has caused a lot of conversation and ongoing debate in our class about whether the subject of Wiley's painting is dead or not," says Chang, "because we're seeing the work in the context of all these images of black men being shot in the streets by police.

"I go into lecture preparing for one thing, and end up riffing and freestyling because the discussion around race and identity is such a fast-moving target. It is literally moving week to week."

- **Who We Be:** 11 a.m.-5 p.m. Wednesday-Monday, 11 a.m.-8 p.m. Thursday. Closed Tuesday. Through June 27. Cantor Arts Center, Stanford University, 328 Lomita Drive at Museum Way, Stanford. 650 723-4177. <http://museum.stanford.edu>

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**GRAPHIC:** Lorna Simpson s III 1994, wood box, felt lining and insert with lithograph, three ceramic wishbones. Cantor Arts Center

Andy Freeberg s photograph Sean Kelly, 2008, is part of the exhibition Who We Be at Stanford University. Cantor Arts Center photos

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States News Service

May 4, 2016 Wednesday

## **BLOCK MUSEUM RECEIVES MAJOR GIFT OF CONTEMPORARY ART COLLECTOR PETER NORTON DONATES 68 ART WORKS TO NORTHWESTERN UNIVERSITY MUSEUM**

**BYLINE:** States News Service

**LENGTH:** 1752 words

**DATELINE:** EVANSTON, ILL.

The following information was released by Northwestern University:

by Judy Moore

Pioneering software innovator Peter Norton has donated 68 contemporary artworks from his personal collection to Northwestern University's Mary and Leigh Block Museum of Art, a transformative gift that includes a wide variety of media from more than four dozen internationally known artists.

The gift was announced by Lisa Graziose Corrin, the museum's Ellen Philips Katz Director.

Norton, also an author and philanthropist, gave a wide variety of media, including videos, sculpture, drawings, photographs and installations by 53 internationally known artists. The works were particularly selected for their ability to support teaching and learning, including use within the Block Museum's Eloise W. Martin Study Center.

Among the artists represented in the gift are Matthew Benedict, Doug Black, Nayland Blake, Paul Chan, Ken Fandell, Miran Fukada, Anna Gaskell, Felix Gonzalez-Torres, Mona Hatoum, Jenny Holzer, Doug Ischar, Emiko Kasahara, Mike Kelley and Tony Oursler, Louise Lawler, Glenn Ligon, Christian Marclay, Matthew McCaslin, Gabriel Orozco, Cornelia Parker, Paul Ramirez-Jones, Erika Rothenberg, Joe Scanlan, Jim Shaw, Gary Simmons, Lorna Simpson, Masooma Syed, Tony Tasset, Maki Tamura, Kara Walker, Gillian Wearing, **Carrie Mae Weems** and Fred Wilson.

With the addition of the Peter Norton gift, the Block Museum's collection increases the diversity of media it houses and the international array of artists it represents.

The gift will distinguish the Block as a university museum devoted to the unique strengths of Northwestern, especially in its commitment to global perspectives and -- through the example of its collection and program -- foster respect for diversity and difference, Corrin said.

On behalf of the Block Museum, I would like to express my profound gratitude to Peter Norton who has been visionary in his support of art and education -- making what artists do accessible to all, Corrin added. This gift reinforces Northwestern's commitment to excellence in the arts as a significant part of the Northwestern experience for students and as part of its identity in the cultural community of the Chicago region.

BLOCK MUSEUM RECEIVES MAJOR GIFT OF CONTEMPORARY ART COLLECTOR PETER NORTON  
DONATES 68 ART WORKS TO NORTHWESTERN UNIVERSITY MUSEUM States News Service May 4,  
2016 Wednesday

#### Norton Gift

A pioneering software innovator whose former company created Norton Utilities and other cybersecurity products, Norton has an extensive collection of global contemporary art that is renowned internationally. Norton is frequently listed among the top 200 art collectors in the world. As an advocate for challenging contemporary art, Norton has served on the boards of the Solomon R. Guggenheim Museum and the Whitney Museum of American Art in New York and is currently a trustee of the Museum of Modern Art (MoMA).

The Block gift is one of a series of gifts Norton has made to university art museums throughout the country. The gifts are being made in recognition and support of those institutions advancing innovative work to integrate art into teaching and learning across disciplines, foster creative museum practices and engage audiences with diverse forms of contemporary art.

Norton has committed more than 900 works from his 2,700-piece collection to eight distinguished college and university museums nationwide. In addition to the Block Museum, the museums that have received a major gift of art from the Norton Collection include: UC Berkeley Art Museum and Pacific Film Archive, Berkeley, California; California Museum of Photography and Sweeney Art Gallery, University of California, Riverside; Hammer Museum, UCLA, Los Angeles; Kemper Art Museum, Washington University, St. Louis; Rose Art Museum, Brandeis University, Waltham, Massachusetts; The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, New York; and Williams College Museum of Art, Williamstown, Massachusetts.

The Block Museum is proud to be among this extremely distinguished company of recipients, Corrin said. These museums are known for their commitment to artistic excellence, their important collections and their innovative approaches to teaching and learning.

The Norton gift is included within We Will. The Campaign for Northwestern, a \$3.75 billion fundraising effort to support strategic initiatives throughout the University.

#### Teaching Global Contemporary Art

In selecting the Block Museum as a recipient of this major gift, Norton noted the museum's commitment to global contemporary art and to delivering diverse and dynamic programming to cross-campus partners. Norton would like to see the works from the gift integrated into wide-ranging curricula and used to support faculty across disciplines.

The artworks in the Norton gift to the Block have been thoughtfully selected to build on and expand the museum's collection strengths and its position as an innovative space for teaching with art, said Kathleen Bickford Berzock, associate director of curatorial affairs.

This gift adds to the museum's strengths in modern and contemporary works on paper and photography and expands those collections with work by artists working from multiple global perspectives.

Significantly, the gift also gives the Block its first major installation and time-based media works, areas of collecting upon which we intend to build. The gift enables the museum to more fully support curriculum in areas where significant faculty research and teaching is focused, Berzock said.

The Norton gift aligns with the Block Museum's expanded global vision for its program, with an emphasis on diversity consistent with Northwestern's strategic priorities. The Block's exhibitions, engagement programs and Block Cinema are all giving greater emphasis to the art of Africa and the African diaspora, the Middle East and North Africa, and Asia. This new focus builds on Northwestern's unique strengths such as the University's Melville J. Herskovits Library of African Studies, Institute for the Study of Islamic Thought in Africa, the Buffett Institute for Global Studies and the Keyman Modern Turkish Studies program.

Considering modern and contemporary art and visual culture across physical and conceptual boundaries is a strength of the Northwestern departments of art history, art theory and practice (ATP), performance studies,

BLOCK MUSEUM RECEIVES MAJOR GIFT OF CONTEMPORARY ART COLLECTOR PETER NORTON  
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and radio, television and film (RTVF). This approach also is widely incorporated into courses offered in poetry and poetics, in African American studies, at the McCormick School of Engineering, and through the work of the Weinberg College of Arts and Sciences' Alice Kaplan Institute for the Humanities.

Significant graduate work in the arts and humanities is now focused on contemporary visual culture and visual studies encompassing modes of representation and global exchange. It is critical for students to experience creative expression that is of their generation and for them to understand how the past and the present relate to one another, Corrin noted.

#### Highlights of the Norton Gift to the Block

I tend to be drawn to artworks that have ideas embedded in them, Norton has said of his collection.

One of my ideals for an artwork is that there are thoughts and ideas behind it, but that the work nevertheless has so much visual content that it appeals to viewers, he said. I also like to buy the work of artists in their early careers, not only as it supports, encourages and gives heart to them, but it also does the same for their contemporaries.

Spanning the years 1989 to 2007, the 68 works in the Block Museum gift reflect the broad range of artistic production in the late 20th and early 21st centuries. The collection is particularly strong in photography, media art and works by women artists and artists of color.

Paul Chan, Happiness (Finally) After 35,000 Years of Civilization (2000-2003) -- Hugo Boss Prize winner Paul Chan received almost instant recognition when he exhibited this first major video piece in 2002. The 18-minute animated loop is projected on a floating screen shaped and textured like a torn scroll. The work makes direct reference to the surrealistic work of Chicago-based and self-trained artist Henry Darger as well as Charles Fourier's Table of the Social Progress of Movement in order to critique Americana's political interventions overseas.

Erika Rothenberg, Test (1991) -- Exhibited at Documenta IX in Kassel, Germany, this installation is representative of much of the artists' conceptual signage, which draws attention to contradictions at the core of American life. Designed as a self-scoring Rorschach test, a series of mounted wall cutouts invites audiences to match themselves against a parade of perplexing self-identifications (I stand up for my rights. I sometimes taste sound.).

**Carrie Mae Weems**, Ritual and Revolution (1998) -- This evocative environment of 18 printed cloth banners and an audio recording of the artist's own voice addresses the historic and ongoing human struggle for equality and justice. Including references to Mayan civilization, World War II, Ancient Greece and the French Revolution, the hanging layers of delicate muslin create a solemn sanctuary in which the viewer can ponder the passage of time and its waves of revolution. By moving into and through the work, I wanted to give the viewer permission to invade the work of art, to invade history, and, thereby claim it as one's own; to feel that one is a part of history and, therefore, one makes history, **Weems** said.

Wilfredo Prieto, Speech (1999) -- Cuban conceptual artist Wilfredo Prieto's Speech series consists of rolls of toilet paper cut from the pages of Granma, the official newspaper of the Cuban **communist** party. The regime's cultural commissioners agreed the work could be displayed only if it used pages that did not feature an image of Fidel Castro -- a feat the artist described as near impossible.

Mona Hatoum, Rubber Mat (1996) -- Lebanese-born Palestinian installation artist Mona Hatoum uses carpets and mats to refer to Minimalist floor sculptures, Muslim prayer rugs and commonplace domestic furnishings. Rubber Mat combines these associations with another of the artist's foremost preoccupations: the human body. With its pattern of intestines, this work turns the body inside out, bringing its deepest recesses to the surface.

Individuals and educators are invited to search the Block Museum collection containing nearly 6,000 works and schedule viewing appointments in the Eloise W. Martin Study Center to further explore the museum's holdings. The Norton gift will be available for view in the study center in Summer 2016.

BLOCK MUSEUM RECEIVES MAJOR GIFT OF CONTEMPORARY ART COLLECTOR PETER NORTON  
DONATES 68 ART WORKS TO NORTHWESTERN UNIVERSITY MUSEUM States News Service May 4,  
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The Greeneville Sun (Tennessee)

April 13, 2016 Wednesday

## North Greene High School Honor Roll

**BYLINE:** Staff Writer

**SECTION:** EDUCATION

**LENGTH:** 521 words

The following students at North Greene High School have earned academic honors for the third nine weeks grading period.

### A Honor Roll

Ninth grade -- Seleana Burns, Kara Couch, Emily Gilland, Abigail Keys, Courtney Luttrell, Ashley Morrison, Abigail Painter, Abigail Reed, Kayle Sexton

Tenth grade -- Gracie Jones, McKinley Ryans, Harley Smith

Eleventh grade -- Robert Cole, Dylan Crawford, Wesley Dotson, Summer Hunley, Megan Kirk, Taylor Lynch, Sarah Maupin, Jared Sanders, Kennedy Shell, Emilee Starnes, Abby **Weems**, Jared **Weems**, Donovan Wimberley

Twelfth grade -- Chace Carter, Kevin Cole, Jeremiah Duncan, Ethan E. Harmon, Jacob Isham, Dylan Jackson, Taylor Lynch, Megan Kirk, Faith McDonald, Caitlyn Rector, Dawson Russell, Savannah **Weems**

### B Honor Roll

Ninth grade -- Gavin Belcher, Skyler Cox, Hayden Fillers, Emily Gilland, Alexis Gleason, Tyler Gregg, Drew Hall, Dominick Hensley, Kristen Hensley, Dalton Higgins, Kenzie Jobe, Abigail Keys, Gracie Light, Courtney Luttrell, William Miller, Caleb Morgan, Abigail Painter, Jamison Palmer, Abigail Reed, Anna Reed, Kelsey Robertson, Kaiya Robinson, Hannah Sanches, Kayle **Sexton**, Jensen Shell, Alexandria Shuler, Abigail Slater, Cole Starnes, Ethan Starnes, Loren Starnes, Katlynn Webb, **Carrie Weems**, Emaline Willis, Jade Yokley

Tenth grade -- Jordan Ayers-Martin, Rachel Ball, Katie Bolton, Zachary Carman, Emma Davis, Jason Edwards, Morgan Frazier, James Green, Harley Gregg, Sherry Harrison, Calista Hensley, Lily Hensley, Gracie Jones, Olivia Laughters, Evan Malone, Clarissa Marshall, Nicholas Matthews, Cyndal Maulden, Gannon McGothlin, Carsonlee Messer, Elizabeth Messer, Halea Murphy, Mya Nimrod, Dylan Painter, Katelynne Penland, Cheyanna Penley, Evan Pierce, Zane Potter, Madison Quillen, Katelynn Rector, Leanne Ricker, Noel Saunders, Harley Smith, Amber Stanifer, Andrew Stevens, Cheyenne **Weems**, Trenton **Weems**, Timothy Wihlen

Eleventh grade -- CeCe Benevento, Samantha Bledsoe, Devin Bly-Jones, Christopher Burgin, Robert Cole, Cody Compton, Davy Compton, Austin Cooper, Samantha Cortner, Christian Crawford, Taylor Cremins, Donald **Ferguson**, Hannah Flewelling, Cameron Freshour, Dilyn Hensley, Mickaylee Hill, Jacob Hughes,



Katlyn Hughes, Charity Jones, Erynn Jones, Matthew Lutz, Michael Malone, Taylor Malone, Lashantia Marinez, Micah McAmis, Jessica McKinney, Emily Morelock, Emily Morrison, Taylor Phillips, Alexis Rhea, Elijah Sauls, Logan Smith, Harlee Starcher, Skie Tadder, Jessica Tarlton, Madison Walters, Clarence Whiting, Finn Wilczek, Jacob Willis, Faith Yokley

Twelfth grade -- Kirsten Babb, Lauren Baxter, Dylan Beach, Kyra Belt, Corben Bernard, Tyler Buchanan, Savana Cain, Brianna Clawson, Anna Craft, Nicole Crawford, Chole Creel, Jessie Donihue, Patrick Frank, Charles Frazier, Dylan Gunter, Madison Hale, Dalton Higgins, Michela Housewright, Callie Johnson, Rebekah Jones, Hayden Joyner, Tiffany Laughlin, Chelsey Luttrell, Cheyanne Malone, Laura Malone, Alyssa McKay, Charli McKinney, Elizabeth Navarro, Kristen Payne, Taylor Payne, Julia Penley, Chaser Poe, Alex Reed, Taylor Starnes, William Stevens, Avery **Weems**, Katelyn **Weems**, Emma Youngblood

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# The Washington Post

## washingtonpost.com

The Washington Post

April 3, 2016 Sunday  
Every Edition

### 'Interface' is an exhibition that requires you to use your head

**BYLINE:** Mark Jenkins

**SECTION:** SUNDAY ARTS; Pg. E16

**LENGTH:** 1130 words

In cars, at cafes and on the sidewalk, people appear to be fused to their electronic devices. It's not possible to enter their brains, but what if you could insert your head into a sort of virtual reality? D.C. found-object sculptor Dan Steinhilber put his mind to the challenge, devising the "mobile interface sites" now at G Fine Art.

"Interface" consists of what look like baggy plastic sculptures. Draped on the wall, some resemble avant garde clothing or free-form sleeping bags. The saggy yet airtight sacks come in various colors and shapes, but their full forms are not revealed until small fans (designed to cool computers) inflate them. Although that's interesting in itself, the process is complete only when someone's head penetrates the stretchy black material that covers a rectangular wooden portal. The experience is singular, if not exactly something Samsung could market.

The plastic billows loosely and can be adjusted by the participant's hands, which are outside the plastic and now feel oddly detached. Inside one bag, a blue palette suggests the impossible experience of looking out from within an iceberg. Another one, a yellow tube with the simplest profile, has a pair of portals so that two heads can be secluded together.

The rest have room for just a single cranium - and its contents. The cerebral seclusion is something like being enveloped by digital information. Except that the data being processed comes from within, not without.

Dan Steinhilber: Interface On view through April 16 at G Fine Art, 4718 14th St. NW. 202-462-1601. [gfineartdc.com](http://gfineartdc.com).

### Mirror Mirrored

Transfiguration is a natural subject for visual art, which is also in the business of altering substances and perceptions. If there are monsters involved, so much the better. For an upcoming book, "Mirror Mirrored," Corwin Levi and Michelle Aldredge asked artists to illustrate stories from one of the great compendiums of grotesqueries - the Brothers Grimm's fairy tales. The results are on display at Washington Project for the

'Interface' is an exhibition that requires you to use your head The Washington Post April 3, 2016 Sunday

Arts, currently populated by characters such as Snow White and Little Red Cap (a.k.a. Little Red Riding Hood). In Paul Miller/DJ Spooky's update of the latter's fable, the wolf emerges from a forest whose tree trunks resemble a product bar code.

Most of the work is not especially ominous. Brittany Denigris, cleverly and minimally, alludes to the story of thieves who stole the moon with a video of a hand that hides a light, plunging the frame into darkness. Equally shadowy is Joseph Keckler's video of a youth who sings an aria from Wagner's "Siegfried," an opera partly derived from a Grimm tale. Perhaps the eeriest image is Rachel Perry's **manipulated** photo of a two-handed arm, inspired by a story about a man who chops off his daughter's hands. But the starkest piece is **Carrie Mae Weems's** photograph with text, "Mirror Mirror," which predates the project. Rather than ponder an imaginary ogre, it peers at a real one: white-dominated society's narrow idea of female beauty.

Mirror Mirrored: Art Meets the Monsters On view through April 15 at Washington Project for the Arts, 2124 Eighth St. NW. 202-234-7103. [wpadc.org/exhibitions](http://wpadc.org/exhibitions)

### Anne Sherwood Pundyk

"Painting will always tremble, but very precisely" is one line from Anne Sherwood Pundyk's manifesto in verse, "The Revolution Will Be Painted." The poem's title also designates the artist's show at Adah Rose Gallery, which translates her words into color and line.

Pundyk pits bright, freely applied pigments - acrylic, gouache, watercolor and latex house paint - against grids and geometric forms drawn with colored pencil. The artist works on paper or canvas, the latter often unframed, and usually focuses the pictorial action at the center. That's the focus of the thickest painting and the strongest hues; even the prim verticals and horizontals decay as they reach the edges of the compositions. Pundyk works in a studio at the rustic end of Long Island, so perhaps she's inspired by looking out to sea, where the world vanishes behind the horizon. There's a downtown vibrancy, however, to the hot oranges, yellows and fuchsias that splash between and beyond the lines.

Anne Sherwood Pundyk: The Revolution Will Be Painted: Deux On view through April 17 at Adah Rose Gallery, 3766 Howard Ave., Kensington, 301-922-0162. [adahrosegallery.com](http://adahrosegallery.com).

### Timeless Transformation

"Kimono" simply means "thing to wear," but that plain word covers some of the world's most elaborate garb. A black gown with lotus flowers in orange and green, and a men's under-robe with a large rendering of a bridge, are among the vintage apparel in "Timeless Transformation: Kimonos, Prints & Textiles," at the Mansion at Strathmore. Most of the clothing, and some pieces of wooden silk-spinning equipment, are from the collection of local importer Paul MacLardy. Also included are handmade dolls, dressed in miniature silks.

Complementing these traditional items are paintings, sculpture and photography by local artists whose inspirations are not exclusively Japanese. Ron Loyd's ceramic pieces include a Rosetta Stone-like tunic, embellished with glyphs. Laurel Lukaszewski also emulates fabric with clay, notably with a trio of porcelain bands modeled on obis, the sashes worn with kimonos. Laurence Gartel digitally mutates a kimono design into a pixelated abstraction. It's impeccably contemporary, but no more dynamic than such wearable artworks as a century-old kimono adorned with bamboo and a peacock.

Timeless Transformation: Kimonos, Prints & Textiles On view through April 17 at the Mansion at Strathmore, 10701 Rockville Pike, North Bethesda. 301-581-5109. [strathmore.org/visual-arts/exhibitions](http://strathmore.org/visual-arts/exhibitions)

### Carol Brown Goldberg

Expanding on the three Matisse-inspired works she showed last year at the Phillips Collection, Carol Brown Goldberg has built a full show around renderings of jungle-like gardens. The largest painting in Addison/Ripley Fine Art's "Extravagant Edens" is "Maggie on My Mind," also seen at the Phillips. Its vivid colors are intensified by an ebony backdrop, as its lush blooms and vines are defined by black outlines.

'Interface' is an exhibition that requires you to use your head The Washington Post April 3, 2016 Sunday

Among the other hallucinatory florals is the equally enveloping "Red Sky," which substitutes crimson for black.

Yet line is just as important as color, as the local artist asserts by including black-and-white ink drawings of similarly profuse landscapes. These are occasionally dusted with glitter, a modern touch, yet have an Art Nouveau feel. Goldberg's Edens may have begun with Matisse, but their tangled loops and coils also recall Aubrey Beardsley.

Carol Brown Goldberg: Extravagant Edens On view through April 14 at Addison/Ripley Fine Art, 1670 Wisconsin Ave. NW. 202-338-5180. [addisonripleyfineart.com](http://addisonripleyfineart.com).

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April 3, 2016 Sunday 12:17 AM EST

## 'Interface' is an exhibition that requires you to use your head

**BYLINE:** Mark Jenkins

**SECTION:** ; Pg. E16

**LENGTH:** 1148 words

In cars, at cafes and on the sidewalk, people appear to be fused to their electronic devices. It's not possible to enter their brains, but what if you could insert your head into a sort of virtual reality? D.C. found-object sculptor Dan Steinhilber put his mind to the challenge, devising the "mobile interface sites" now at G Fine Art.

"Interface" consists of what look like baggy plastic sculptures. Draped on the wall, some resemble avant garde clothing or free-form sleeping bags. The saggy yet airtight sacks come in various colors and shapes, but their full forms are not revealed until small fans (designed to cool computers) inflate them. Although that's interesting in itself, the process is complete only when someone's head penetrates the stretchy black material that covers a rectangular wooden portal. The experience is singular, if not exactly something Samsung could market.

The plastic billows loosely and can be adjusted by the participant's hands, which are outside the plastic and now feel oddly detached. Inside one bag, a blue palette suggests the impossible experience of looking out from within an iceberg. Another one, a yellow tube with the simplest profile, has a pair of portals so that two heads can be secluded together.

The rest have room for just a single cranium - and its contents. The cerebral seclusion is something like being enveloped by digital information. Except that the data being processed comes from within, not without.

**Dan Steinhilber: Interface** On view through April 16 at G Fine Art, 4718 14th St. NW. 202-462-1601. [gfineartdc.com](http://gfineartdc.com).

### Mirror Mirrored

Transfiguration is a natural subject for visual art, which is also in the business of altering substances and perceptions. If there are monsters involved, so much the better. For an upcoming book, "Mirror Mirrored," Corwin Levi and Michelle Aldredge asked artists to illustrate stories from one of the great compendiums of grotesqueries - the Brothers Grimm's fairy tales. The results are on display at Washington Project for the Arts, currently populated by characters such as Snow White and Little Red Cap (a.k.a. Little Red Riding Hood). In Paul Miller/DJ Spooky's update of the latter's fable, the wolf emerges from a forest whose tree trunks resemble a product bar code.

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Most of the work is not especially ominous. Brittany Denigris, cleverly and minimally, alludes to the story of thieves who stole the moon with a video of a hand that hides a light, plunging the frame into darkness. Equally shadowy is Joseph Keckler's video of a youth who sings an aria from Wagner's "Siegfried," an opera partly derived from a Grimm tale. Perhaps the eeriest image is Rachel Perry's **manipulated** photo of a two-handed arm, inspired by a story about a man who chops off his daughter's hands. But the starkest piece is **Carrie Mae Weems's** photograph with text, "Mirror Mirror," which predates the project. Rather than ponder an imaginary ogre, it peers at a real one: white-dominated society's narrow idea of female beauty.

**Mirror Mirrored: Art Meets the Monsters** On view through April 15 at Washington Project for the Arts, 2124 Eighth St. NW. 202-234-7103. [wpadc.org/exhibitions](http://wpadc.org/exhibitions)

Anne Sherwood Pundyk

"Painting will always tremble, but very precisely" is one line from Anne Sherwood Pundyk's manifesto in verse, "The Revolution Will Be Painted." The poem's title also designates the artist's show at Adah Rose Gallery, which translates her words into color and line.

Pundyk pits bright, freely applied pigments - acrylic, gouache, watercolor and latex house paint - against grids and geometric forms drawn with colored pencil. The artist works on paper or canvas, the latter often unframed, and usually focuses the pictorial action at the center. That's the focus of the thickest painting and the strongest hues; even the prim verticals and horizontals decay as they reach the edges of the compositions. Pundyk works in a studio at the rustic end of Long Island, so perhaps she's inspired by looking out to sea, where the world vanishes behind the horizon. There's a downtown vibrancy, however, to the hot oranges, yellows and fuchsias that splash between and beyond the lines.

**Anne Sherwood Pundyk: The Revolution Will Be Painted: Deux** On view through April 17 at Adah Rose Gallery, 3766 Howard Ave., Kensington, 301-922-0162. [adahrosegallery.com](http://adahrosegallery.com).

Timeless Transformation

"Kimono" simply means "thing to wear," but that plain word covers some of the world's most elaborate garb. A black gown with lotus flowers in orange and green, and a men's under-robe with a large rendering of a bridge, are among the vintage apparel in "Timeless Transformation: Kimonos, Prints & Textiles," at the Mansion at Strathmore. Most of the clothing, and some pieces of wooden silk-spinning equipment, are from the collection of local importer Paul MacLardy. Also included are handmade dolls, dressed in miniature silks.

Complementing these traditional items are paintings, sculpture and photography by local artists whose inspirations are not exclusively Japanese. Ron Loyd's ceramic pieces include a Rosetta Stone-like tunic, embellished with glyphs. Laurel Lukaszewski also emulates fabric with clay, notably with a trio of porcelain bands modeled on obis, the sashes worn with kimonos. Laurence Gartel digitally mutates a kimono design into a pixelated abstraction. It's impeccably contemporary, but no more dynamic than such wearable artworks as a century-old kimono adorned with bamboo and a peacock.

**Timeless Transformation: Kimonos, Prints & Textiles** On view through April 17 at the Mansion at Strathmore, 10701 Rockville Pike, North Bethesda. 301-581-5109. [strathmore.org/visual-arts/exhibitions](http://strathmore.org/visual-arts/exhibitions)

Carol Brown Goldberg

Expanding on the three Matisse-inspired works she showed last year at the Phillips Collection, Carol Brown Goldberg has built a full show around renderings of jungle-like gardens. The largest painting in Addison/Ripley Fine Art's "Extravagant Edens" is "Maggie on My Mind," also seen at the Phillips. Its vivid colors are intensified by an ebony backdrop, as its lush blooms and vines are defined by black outlines. Among the other hallucinatory florals is the equally enveloping "Red Sky," which substitutes crimson for black.

Yet line is just as important as color, as the local artist asserts by including black-and-white ink drawings of

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**Carol Brown Goldberg: Extravagant Edens** On view through April 14 at Addison/Ripley Fine Art, 1670 Wisconsin Ave. NW. 202-338-5180. [addisonripleyfineart.com](http://addisonripleyfineart.com).

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Washington Post Blogs

April 1, 2016 Friday 4:38 PM EST

## **In the galleries: You'll definitely use your head at 'Interface,' at G Fine Art; Dan Steinhilber's exhibition involves interacting with baggy plastic sculptures.**

**BYLINE:** Mark Jenkins

**LENGTH:** 1118 words

In cars, at cafes and on the sidewalk, people appear to be fused to their electronic devices. It's not possible to enter their brains, but what if you could insert your head into a sort of virtual reality? D.C. found-object sculptor Dan Steinhilber put his mind to the challenge, devising the "mobile interface sites" now at G Fine Art.

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The Philadelphia Tribune

March 30, 2016

## Moore College debuts women's film festival

**BYLINE:** Kimberly C. Robertsntertainment Reporter

**SECTION:** ENTERTAINMENT

**LENGTH:** 287 words

Moore College of Art & Design, which touts itself as "the first and only visual arts college for women in the nation," is holding an inaugural Moore Women Artists Film Festival.

The presentations will take place on the campus at 20th Street and The Parkway from April 1-3. Admission is free.

Presented in partnership with Women Make Movies New York City, the festival will include six films about women artists -- five directed by women -- with introductions by female leaders in their respective fields.

Of particular interest should be Demetria Royals' "Conjure Women," which will open the festival, and be introduced by Helen Hayes, interim director of exhibitions and programs at the African American Museum in Philadelphia.

To start at 7 p.m. Friday, the 85-minute film is about African-American artists Anita Gonzal, a co-founder of Urban Bush Women; Robbie McCauley, acclaimed performance artist; **Carrie** Mae **Weems**, a celebrated photographer; and Cassandra Wilson, Grammy-winning jazz vocalist and composer.

Other featured films:

Saturday at 2 p.m. -- Introduced by Debra Zimmerman, director of "Women Make Movies."

"**Guerrillas** in Our Midst" (Amy Harrison)

"The Heretics" (Joan Braderman)

Saturday at 7 p.m. -- Double Feature: Introduced by Dr. Girija Kaimal, assistant professor in the Department of Creative Arts Therapies at Drexel University.

"Artist" (Tracey Moffatt)

"Learning to Swallow" (Danielle Beverly)

Sunday at 4 p.m. -- Double Feature: Introduced by artist Diane Burko and Ann Sutherland Harris, co-founder of Women's Caucus for Art.

"Artist" (Tracey Moffatt)

Moore College debuts women's film festival The Philadelphia Tribune March 30, 2016

"Alice Neel" (Andrew Neel)

For complete information on the Festival, visit the festival's website at [moore.edu/calendar/moorewomenartists-film-festival](http://moore.edu/calendar/moorewomenartists-film-festival).

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LAist

March 8, 2016 Tuesday 1:12 AM EST

## 20 Of Our Favorite Events In Los Angeles This Week

**BYLINE:** Christine N. Ziemba

**LENGTH:** 1930 words

Mar 07, 2016( LAist: <http://laist.com> Delivered by Newstex) ;; Giorgio Andreotta Calò: '5122.65 Miles' opens at the Depart Foundation on Thursday. (Image: Courtesy the artist.) Here are 20 of our favorite events happening in L.A. this week. If you need additional suggestions, then check out our March Guide[1], too. MONDAY, MARCH 7 WOMEN BEYOND THE GRAPHIC NOVEL (Panel discussion) West Hollywood celebrates Women's History Month with a number of events in March. On Monday there's a panel discussion, Women Beyond the Graphic Novel[2], at the West Hollywood Library from 7:30-9 pm. Moderated by Rosaline Helfand, the panelists include Janelle Asselin-Moore, Rosy Comics/ Fresh Romance; Lillian Diaz-Przybyl, Chromatic Press; Barbara Randall Kesel and Yumi Sakugawa. The panelists will examine how women are innovating the field of comics and graphic novels and expanding on the topics and genres that comics can cover. Free admission, but RSVP at 323-848-6823 or [womengraphicnovel@gmail.com](mailto:womengraphicnovel@gmail.com)[3] Free onsite parking in the five-story parking structure with validation.; DRINKING THE SUNLIGHT (Music) Saddle Creek and Wichita Records team up for the new monthly event Drinking the Sunlight at Resident DTLA[4] on Monday night from 8 pm to midnight.

The chill hang features DJ and live sets from the labels' artists and friends. This week's bill includes DJ sets by LA-based rockers Bleached, Portland punk legends The Thermals and the London pop artist, Oscar, all playing unreleased cuts from their new

records.[https://w.soundcloud.com/player/?url=https%3A//api.soundcloud.com/tracks/246299746...or=ff5500...o\\_play=false...](https://w.soundcloud.com/player/?url=https%3A//api.soundcloud.com/tracks/246299746...or=ff5500...o_play=false...)

RUNNER (Music) Fell Runner, an L.A.-based experimental rock band, has a free residency at the Bootleg Theater[6] every Monday in March, beginning this week. They're joined by members of wild Up as well as Easy, Joey Dosik and Golden Daze. 8:30 pm. Bar stage. 21+. TUESDAY, MARCH 8 STAND-UP ON THE SPOT (Comedy) Stand-Up on the Spot[7], a comedy show produced by Brian Woods, is at the Comedy Store's Belly Room on Tuesday at 8 pm. On the bill: Joe Rogan, Todd Glass, Harland Williams, Baron Vaughn, Jamie Lee, Tone Bell and Thai Rivera, who'll be performing improvised comedy based on audience suggestions. Admission: \$5 plus 2 drink minimum. 21+. THE MOTH (Storytelling) The Moth storytelling takes over Busby's East at 7:30 pm on Tuesday. With the theme The Dark Side[8], storytellers are asked to prepare a five-minute story about the naughty, underbelly of life. No reading from notes and no stand-up routines, please. Doors at 6:30 pm, stories at 7:30 pm. General admission is \$10. BOOBS, BOOKS ...RLESQUE (Music) Author and filmmaker Leslie Zemeckis presents the event Boobs, Books ...rlesque[9] at The Culver Hotel on Tuesday from 7-10 pm. It's a night of music and burlesque performances by April Showers and Maxi Millions to benefit the Dr. Susan Love Research Foundation. Zemeckis will be signing her biography of burlesque artist Lili St. Cyr. Admission by donation. Cash bar available on site. Play Video[10] ELIOT SUMNER (Music) Eliot Sumner plays the Echo[11] on Tuesday night in support of her recently released debut album, Information. The songwriter/instrumentalist, who happens to be Sting and Trudie Styler's daughter, pairs 'Krautrock-inspired riffs with synth-pop rhythms.' Also on the bill: Cillie Barnes, Rosechild. Tickets: \$12-\$14. 8:30 pm. 18+. WEDNESDAY, MARCH 9 AFTERWORK SPECIAL (Happy hour) Neon Retro Arcade, Mix n' Munch sandwich shop and Float Pasadena team up for an Arcade Happy

Hour[12] on Wednesday as part of Old Pasadena's Happy Hour Week (March 1-14). From 5-7 pm at the Neon Retro Arcade, guests can enjoy grilled cheese sandwiches, floats plus an hour of free play. Cost: \$10 per person. LEWIS DEL MAR (Music)The Rockaway Beach (New York) experimental rock duo Lewis Del Mar plays the Lyric Theatre[13] on Wednesday night. They have an EP out now, and the debut full-length album is due out later this year. Doors at 7 pm, show at 8 pm. The event is 18+. Tickets: \$10.POPUP! BOOKFEST (Fest)POPUP! Bookfest is a free literary event[14] in Glendale presented by Glendale Arts and Writ Large Press on Wednesday from 5-8 pm. The popup festival, taking place at the Barnes ...ble at the Americana at Brand from 5-8 pm, features multilingual readings and public writing/publishing workshops. ANDAZ TASTE (Happy hour) The Andaz West Hollywood presents its Andaz Taste series[15] on Wednesday from 5-7 pm. The event is being held at the Andaz Wine Gallery on the first floor and will feature selections from Angel City Brewery. Guests and neighbors can enjoy a complimentary tasting. After the sampling, guests can enjoy happy hour at Andaz's Riot House Bar with drinks and appetizers starting at \$5. Discounted valet parking will be available for \$7. DIRTY THIRTY (Comedy) Dirty Thirty[16] is a new stand up show at the Upright Citizens Brigade (Franklin) that happens on Wednesday at 8 pm. Hosted by comic Sam Jay, the show features sets from some of L.A.'s top up-and- coming comedians as well as a 30-minute set from a headliner working out new material. The first show this week will feature Jenny Zigrino, Greg Edwards, Brandon Wardell and 30 minutes from Matt Braunger. Tickets: \$5.THURSDAY, MARCH 10 Debate Debate 3: A Debate Viewing and Comedy Event at The Theatre at Ace Hotel returns to the Theatre at Ace Hotel. (Image: Debate Debate) DEBATE DEBATE 3 (Debate screening + comedy + party)Debate Debate returns to the Theatre at Ace Hotel[17] on Thursday night. The screening party of the Republican National Debate, which hopes to engage younger voters though a night of comedy and performance, opens its doors at 7 pm for warm-up comedy. The debate screening with commentary, comedy and music breaks starts at 8 pm, and the rooftop afterparty begins at 10 pm. Scheduled to participate are: Jonah Ray, Moshe Kasher, Lucas Bros, Rob Fee and other special guests. Tickets: \$15 for general admission and \$35 for VIP preferred seating which also includes a merchandise package.LAUGH PARTY (Comedy)The Laugh Party returns to Westside Comedy[18] in Santa Monica on Thursday night at 8 pm. Featured comics/performers include: Ryan Sickler, Lang Parker, Darren Capozzi, Renee Gauthier, Erik Knowles, Jeff May, Lauren O'Brien, Morgan Jay and a special guest. Admission: \$10. 21+.GIORGIO ANDREOTTA CALÒ (Art)DEPART Foundation presents Giorgio Andreotta Calò's 5122.65 Miles[19], with an opening reception on Thursday from 6-9 pm. Curated by Luca Lo Pinto, the show of photographs, sculptures and film marks Calò's first exhibition in the U.S. and links Venice, Italy, to Venice, California. The show draws from the artist's 'ephemeral and performative practice including images of Los Angeles that Calò has captured with an improvised pinhole camera created in the trunk of a car.' The works remain on view through May 7.SOFAR (Music) Sofar (Songs from a Room) Los Angeles--[20]concerts held in really intimate spaces--holds its next secret pop-pop session on Wednesday from 8:30-10:30 pm somewhere near USC. Sofar is now holding eight shows a month in various locations around L.A. Recent performers include The Colourist, Kiven, Salt Petal, Mystic Braves, Eagle Rock Gospel Singers and more. There are two ways to attend: Buy a reserved ticket for \$20 or apply for a ticket and you'll receive a confirmation email to let you know that you're in (pay-what-you want). Sign up at Sofar Sounds[21] to get on the list for future sessions.<https://player.vimeo.com/video/6249568>[22]Afro Chic[23] from **Carrie Mae Weems**[24] on Vimeo[25].**CARRIE MAE WEEMS** (Art + Film) Los Angeles Filmforum at MOCA Presents **Carrie Mae Weems**: Coming Up For Air[26] on Thursday at 7 pm at MOCA Grand Avenue. The event features video work by **Weems**, including her feature-length Coming Up For Air and the short film, "Afro-Chic." From MOCA: 'Bold and inquisitive, **Weems's** videos extend her photographic explorations of language, memory, and perception by delving into various constructions of history in order to reveal their personal and cultural reverberations.' Admission is free to Filmforum and MOCA members, \$12 general admission, \$7 students with valid ID. ZUMANITY (Art + performance)The next Downtown Art Walk takes place on Thursday night, and one of the related events is being held at Think Tank Gallery's Break Bread exhibition. On Thursday, visitors get to take a special tour of Break Bread, and the cast of Las Vegas' Zumanity show[27] will do an adaptation of Cirque du Soleil's show built in collaboration with Scott Hove's Cakeland. March 10th will be the only date for the public to experience this performance. 4 pm general entry to mix and mingle with performers in the installation area; shows at 8:30 and 10 pm. Tickets: \$75. DTF: DARRYL ...MAREE FUN HOUR (Comedy)DTF: Darryl ...maree Fun Hour[28] takes to the Nerdmelt stage on Thursday at 7 pm. It's billed as the 'greatest sex ed/comedy/game show in the known universe.' Dr. Timaree Schmit, a real life sexuality educator (Sex with Timaree) and comedian Darryl Charles bring a panel discussion of edu-tainment

about sex. Guests: Sex Nerd Sandra and comedian Thomas Fowler. Tickets are \$8 in advance, \$10 at the door. MAX JURY (Music) Singer-songwriter Max Jury performs at the Hotel Cafe[29] on Thursday in support of his upcoming, self-titled debut album due out later this year. He takes the stage with Among Savages for an early set (from 7-9 pm). Tickets: \$12.50. Want the 411 on additional events and happenings in LA? Follow @LAist[30] or me (@christineziemba[31]) on Twitter. [ 1]:

[http://laist.com/2016/03/01/your\\_ultimate\\_guide\\_to\\_march\\_20\\_coo\\_2.php](http://laist.com/2016/03/01/your_ultimate_guide_to_march_20_coo_2.php) [ 2]:

<http://womenmanifest.org/calendar-2/2016/3/7/women-and-the-graphic-novel-event> [ 3]:

<mailto:womengraphicnovel@gmail.com> [ 4]:

<http://residentdtla.ticketfly.com/event/1108369-saddle-creek-wichita-los-angeles/> [ 5]:

[https://w.soundcloud.com/player/?url=https%3A/api.soundcloud.com/tracks/246299746...or=ff5500...o\\_play=false...e\\_relate](https://w.soundcloud.com/player/?url=https%3A/api.soundcloud.com/tracks/246299746...or=ff5500...o_play=false...e_relate)

[ 6]: <http://www.bootlegtheater.org/event/1078339-fell-runner-residency-los-angeles/> [ 7]:

<http://standuponthespot.com> [ 8]: <http://themoth.org/events/event/the-dark-side-6> [ 9]:

<http://www.lesliezemeckis.com> [ 10]: <https://www.youtube.com/embed/fixXsNMqNKc> [ 11]:

<http://www.theecho.com/event/1070303-eliot-sumner-los-angeles/> [ 12]:

<https://www.facebook.com/events/514827865363046/> [ 13]:

<http://www.axs.com/events/307403/lewis-del-mar-tickets> [ 14]:

<https://www.facebook.com/events/594655504026329/> [ 15]:

<https://www.facebook.com/AndazWestHollywood> [ 16]: <https://franklin.ucbtheatre.com/performance/44680> [

17]: <http://www.axs.com/events/307517/debate-debate-republican-debate-with-live-comedy-tickets> [ 18]:

<http://westsidecomedy.com/event.cfm?id=422690...t> [ 19]:

<https://www.facebook.com/events/163880690658920/> [ 20]: <https://www.sofarsounds.com/la> [ 21]:

<https://www.sofarsounds.com/la> [ 22]: <https://player.vimeo.com/video/6249568> [ 23]:

<https://vimeo.com/6249568> [ 24]: <https://vimeo.com/user2208606> [ 25]: <https://vimeo.com> [ 26]:

<http://www.moca.org/program/los-angeles-filmforum-at-moca-presents-carrie-mae-weems-coming-up-for-air> [ 27]:

<https://www.eventbrite.com/e/art-walk-after-party-zumanity-by-cirque-du-soleil-at-break-bread-tickets-21416544461>

[ 28]: <http://holdmyticket.com/event/238008> [ 29]: [https://www.hotelcafe.com/tickets/?s=events\\_view...4564](https://www.hotelcafe.com/tickets/?s=events_view...4564) [

30]: <http://www.twitter.com/LAist> [ 31]: <http://www.twitter.com/christineziemba>

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The Women's Review of Books

March 1, 2016

**To the reader in chief ..;  
recommended books;  
Recommended readings**

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Some of our favorite feminists recommend books for the next US president's reading list.

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Alicia Ostriker

The next president should read the current edition of *Our Bodies, Ourselves* (2011) cover to cover, to learn the realities of life for half the population of the United States. This is the book that more than any other begins to make clear what "life, liberty, and the pursuit of happiness" equally for women and men should mean.

Alicia Ostriker is a poet and critic, twice a finalist for the National Book Award, currently a chancellor of the Academy of American Poets. Her most recent book of poems is *The Old Woman, the Tulip, and the Dog* (2014), and her most recent book of critical essays is *Dancing at the Devil's Party: Essays on Poetry, Politics, and the Erotic* (2000). She is also author of *Stealing the Language: The Emergence of Women's Poetry in America* (1987).

AnaLouise Keating

*An Indigenous People's History of the United States*, by Roxanne Dunbar-Ortiz (2015). The United States suffers from a profound historical amnesia that almost always ignores the origins of this country in settler colonialism, which Dunbar-Ortiz defines as "the founding of a state based on the ideology of white supremacy, the widespread practice of African slavery, and a policy of genocide and land theft." To counter (both personally and collectively) this amnesia, the next president should be conversant with indigenous histories and white settler colonialism's ongoing impact around the world. Awareness can be the first step to transformation; by thoroughly understanding our own history, perhaps the next president could assist us in avoiding a continued repetition of our previous errors.

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*This Bridge Called My Back: Writings by Radical Women of Color*, edited by Cherrie Moraga and Gloria Anzaldua (3rd edition, 2015). This multigenre collec-



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tion is as relevant today as when it was first published in 1981. With contributions from 29 US women, *This Bridge Called My Back* offers a variety of firsthand perspectives on racism, sexism, homophobia, interlocking systemic oppressions, and transformation. To address the oppositional politics that plague Washington, and to avoid becoming trapped in them, our next president will need to build bridges and develop complex alliances. The Bridge authors' visionary alliance-building and sophisticated critiques of social injustice will provide our future president with a concise primer on feminism, as well as useful models for coalition-building.

*The Miracle of Mindfulness: An Introduction to the Practice of Meditation* by Thich Nhat Hanh (1999). For more than fifty years, the Vietnamese peace activist and Buddhist monk Thich Nhat Hanh has allowed his deeply held spirituality to guide and infuse his tireless activism and political interventions. Exiled for decades from his homeland because of his peace work during the Vietnam War and despite many other setbacks, he maintains his belief in human beings' radical inter-relatedness with all existence (which he calls "interbeing") and uses this belief to work for social change. In this short book Hanh teaches readers how to cultivate mindfulness, even in challenging situations. The future president will benefit from Thich Nhat Hanh's sage council and nonoppositional approach to individual and collective social change.

*Borderlands/La Frontera: The New Mestiza* by Gloria Anzaldua (1987). Given contemporary debates about immigration, racism, and border issues, Anzaldua's multigenre book is essential reading for every US elected official, including the president. Anzaldua uses history, mythography, poetry, autobiography, popular culture, and critical theory to develop an incisive analysis of the borderland region between the United States and Mexico. Her theory of the "new mestiza"; her use of code-switching (shifts between English, Spanish, Nahuatl, and other languages); and her critique of sexism, homophobia, and other narrow ways of thinking can educate and transform the next leader of our country.

AnaLouise Keating, professor and director of the Doctoral Program in Multicultural Women's & Gender Studies at Texas Woman's University, is the author, editor, or co-editor of ten books, including *Transformation Now! Toward a Post-Oppositional Politics of Change* (2013); *Teaching Transformation: Transcultural Classroom Dialogues* (2010); and *Light in the Dark/Luz en lo oscuro: Rewriting Identity, Spirituality, Reality*, by Gloria Anzaldua (2015). Her work focuses on multicultural teaching and literature; transformational pedagogies; US women-of-colors theories; womanism/feminism; Anzalduan studies; spiritual activism; and post-oppositional thought.

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Beverly Guy-Sheftall

Because of the absence of attention to Palestine from the vantage point of Palestinians, I have decided to suggest titles that an incoming president is not likely to have read. The titles speak for themselves and offer alternative perspectives to mainstream public discourse on the growing crisis in the Middle East as it relates to Occupied Palestine.

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*The Question of Palestine*, by Edward W. Said (1992). First published in 1979 and later updated to address more recent issues, Said is one of the most compelling intellectuals of our era.

*Palestine Speaks: Narratives of Life Under Occupation*, edited by Cate Malek and Mateo Hoke (2014).

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On Palestine, by Ilan Pappé and Noam Chomsky (2015). An informative conversation between two outspoken critics/intellectuals.

Reflections From Palestine: A Journey of Hope, A Memoir, by Sarnia Nasir Khoury (2014).

Beverly Guy-Sheftall is the founding director of the Women's Research and Resource Center and the Anna Julia Cooper Professor of Women's Studies at Spelman College, and an adjunct professor at Emory University's Institute for Women's Studies. Her publications include the first anthology on black women's literature, *Sturdy Black Bridges: Visions of Black Women in Literature*, co-edited with Roseann P. Bell and Bettye Parker Smith (1980); *Daughters of Sorrow: Attitudes Toward Black Women, 1880-1920* (1991); *Words of Fire: An Anthology of African American Feminist Thought* (1995); *Traps: African American Men on Gender and Sexuality*, co-edited with Rudolph Byrd (2001); *Gender Talk: The Struggle for Women's Equality in African American Communities*, coauthored with Johnnetta Betsch Cole (2003); *I Am Your Sister: Collected and Unpublished Writings of Audre Lorde*, co-edited with Rudolph P. Byrd and Johnnetta B. Cole (2009); *Still Brave: The Evolution of Black Women's Studies*, co-edited with Stanlie James and Frances Smith Foster (2010); and *Who Should Be First: Feminists Speak Out on the 2008 Presidential Campaign*, co-edited with Johnnetta B. Cole (2010). In 1983 she became founding coeditor of *Sage: A Scholarly Journal of Black Women*. She is a past president of the National Women's Studies Association.

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Callie Crossley

Though I read everything from the serious to the silly (both for work and for my Literary Sisters Book Club), subconsciously I ended up with a list that reflects a running theme. I guess I want the new president to look beyond his or her own experience and to develop a deep understanding of the lives of black female citizens.

*Sister Outsider*, by Audre Lorde (1984). I was first introduced to Lorde's work some years ago by a group of black women readers and educators. During the past few years I find myself quoting often from her body of work, especially her essays, which feel as though she wrote them yesterday.

[ILLUSTRATION OMITTED]

*Citizen*, by Claudia Rankine (2014). So much of what Rankine writes here resonates with my experiences and with our times of race confusion and race baiting. Here is the work that describes the real meaning of "microaggression" and explains why it matters. I am still working my way through the book, because I have to keep putting it down to manage my emotions.

*Americanah*, by Chimamanda Ngozi Adichie (2013). Adichie, an expert storyteller, weaves a tale of cultural assimilation from the perspective of an African woman in America. In fact, all of Adichie's work, including her previous novels, *Half of a Yellow Sun* (2006) and *Purple Hibiscus* (2003), would be worthwhile presidential reading. Adichie has become famous, in addition, for her 2009 TED talk, "The Danger of a Single Story."

*The Light of the World*, by Elizabeth Alexander (2015). Alexander's heart-breaking story of her life after the sudden death of her husband celebrates marriage, family, cross-cultural connection, spirituality, and moving on. Alexander, who read her poem, "Praise Song for the Day," at President Obama's first inauguration, gives us a real history of black love--there are not enough of

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these.

The Collected Poems of Lucille Clifton 1965-2010 (2015). Clifton's work is witty and wise, earthy and ethereal. She is a true "race woman," and I've found sustenance and support in her words. Our president may, also.

A Shining Thread of Hope: Black Women in America, by Darlene Clark Hine and Kathleen Thompson (1998). This is only one of Hine's many great books about the history of black women in America. Her research that has established the field of black women's history in America.

Shifting: The Double Lives of Black Women by Charisse Jones and Kumea Shorter-Gooden (2003). Jones and Shorter-Gooden's ground-breaking book examines the particular family and cultural challenges black women face in the corporate workplace.

72 Hour Hold, by Bebe Moore Campbell (2005). Campbell's novel about mental health-challenges in black families helped to break down some of the stigma of mental illness.

Ebony and Ivy: Race, Slavery, and the Troubled History of America's Universities, by Craig Wilder (2013). In his meticulously researched book, Wilder examines the relationships of some of America's most prestigious colleges and universities with slavery.

Callie Crossley is the host of the weekly public radio program Under the Radar with Callie Crossley and of the public television show Basic Black, and a frequent commentator on local and national television and radio. A former producer for ABC News 20/20, Crossley often lectures at colleges and universities about media literacy, media and politics, and the intersections of race, gender, and media. She has had fellowships from the Nieman Foundation for Journalism and the Institute of Politics at the John F. Kennedy School of Government. Her awards include the 2015 Salute to Excellence Award from the National Association of Black Journalists, for a compilation of her weekly commentaries, Observations on Ferguson: America's Racial Ground Zero-, and the 2014 Associated Press, Edward R. Murrow, and Clarion awards for writing, producing, and co-hosting the radio documentary, Witness to History: WGBH's 1963 Coverage of the March on Washington.

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Courtney E. Martin

The Samaritan's Dilemma by Deborah Stone (2008). Stone explores the philosophical and moral implications of caretaking and provides suggestions for integrating it into public policy.

The Art of the Common Place by Wendell Berry (2002). This is a foundational look at how meaning is found in taking responsibility for what is right in front of us--whether that is a place or a person.

Healing the Heart of Democracy: The Courage to Create a Politics Worthy of the Human Spirit by Parker Palmer (2011). Palmer draws a line straight from the personal to the political. He calls for a reimaging of the public sphere, which would include how we interact in neighborhoods, communities, and cities--in order to change Washington.

Citizen by Claudia Rankine (2014). This deeply affecting, multigenre poem is about the ways racism infects even the smallest of human interactions. I think it would be an important addition to a president's understanding of structural racism.

Courtney E. Martin is an author, entrepreneur, and weekly columnist for the

public radio program On Being. She is currently working on a book titled The New Better Off, exploring how people are redefining the American dream (think more fulfillment, community, and fun; less debt, status, and stuff). Martin is the co-founder of the Solutions Journalism Network and a strategist for the TED Prize. Her books include Do It Anyway: The New Generation of Activists (2010), and Perfect Girls, Starving Daughters: How the Quest for Perfection is Harming Young Women (2007). Her work appears frequently in national publications, including the New York Times and the Washington Post. She has appeared on the TODAY Show, Good Morning America and other television.

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Ellen Feldman

We are in a period of societal struggle as significant as that for self-determination in the sixties and early seventies. Now, as then, the struggle takes many forms: equal rights, including marriage equality, for the LGBT community; freedom from discrimination and injustice, including police brutality, for African Americans; and equal rights and breaking through glass ceilings, for women. The struggle (always) continues even as we celebrate our victories.

Courting Equality: A Documentary History of America's First Legal Same-Sex Marriages, photographs by Marilyn Humphries and text by Patricia A. Gozemba and Karen Kahn (2007). This is a chronicle of how the LGBT community fought for and gained marriage equality, with photographs documenting players in one of the most important achievements in civil liberties of our time. The book demonstrates how much you can achieve by listening to and forming alliances with grassroots constituencies.

**Carrie Mae Weems**, by Andrea Kirsch and Susan Fisher Sterling (1993). In her "Kitchen Table Series," **Carrie Mae Weems** created a narrative with facing pages of photographs and text. The images are black-and-white, stripped-down photographs of **Weems**, who is African American, by herself and with others at a kitchen table, that most commonplace private and communal space. She pairs these with colorful, streetwise, lyrical prose that traces the progress of a fictional romantic relationship, from start to **collapse**, along with a woman's growing self-assurance.

Cindy Sherman, by Eva Respini (2013). Cindy Sherman made a name for herself with her "Untitled Film Series," in which she photographed herself as an actress in fake publicity stills of fake foreign, art-house, and noir movies. With each subsequent photographic series of herself, she delves into ever darker terrain, from bleak "centerfolds" through grotesque "fairy tales" to macabre scenes of violence and decay. When everyone in a policy meeting is willing to complacently adopt conventional strategies, particularly those to improve the lives of women, people of color, and those in the LGBT community, remember Sherman's bravery in continually defying expectation ... and go for the bold and daring approach.

Faces and Phases, by Zanele Muholi (2010). Zanele Muholi, a black lesbian artist, photographs LGBT people in her native country, South Africa, in an approach she calls "visual activism." This book's portraits of strong, even defiant individuals, who live in a country plagued by homophobia, make the case for using artistic activity to move people from sympathy to action. As you establish a public works program, remember the role our artists can play in effecting cultural change.

Ellen Feldman is a fine arts photographer whose portfolios often take off from her interests in street photography and film history. In addition to ex-

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hibiting her photos in numerous solo and group shows, she has self-published a photo/comic book of a dancer incorporated into a Fantastic Four comic, The Dancer as the Invisible Girl (2011) and two books of street photographs: Les Mysteres de Paris/Paris Mysteries (2010), and A Week in Prague: Wall People/Street People (2012). Feldman is photography editor of Women's Review of Books. She holds a PhD in Cinema Studies from New York University. Visit her website at [www.ellenfeldman.net](http://www.ellenfeldman.net).

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Jennifer Camper

The Lottery, by Shirley Jackson (1948). This story needs to be reread often, because, of course, it's so perfectly written, but also to remind us that we do many hateful things merely because of stupid, obsolete traditions.

The Kid, by Sapphire (2012). A sequel (of sorts) to Sapphire's book, Precious (2009), this novel tells the story of Precious's son, Abdul, and how he is repeatedly failed by people and institutions. It's a powerful and brutal account of how a person can get chewed up by our society, how victims become victimizers, and the devastating results of injustice.

People Like Us: Misrepresenting the Middle East, by Joris Luyendijk (2009). Luyendijk is a Dutch journalist who explains how "truth" is carefully controlled and edited by those with the power to disseminate information--and how they do it inevitably, both consciously and unconsciously. While he specifically describes his experiences as a journalist in the Middle East, his descriptions of how the messenger manipulates the message is universally applicable.

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The Sneetches, by Dr. Seuss (1961). Seuss writes:

Now, the Star-Belly Sneetches had bellies  
with stars.

The Plain-Belly Sneetches had none upon thars.

Those stars weren't so big. They were really  
so small.

You might think such a thing wouldn't matter  
at all.

But humans, like Sneetches, take insignificant things and turn them into gigantic problems.

Jennifer Camper is a cartoonist and graphic artist. Her books include Rude Girls and Dangerous Women (1992) and subGURLZ (1999). She is also the editor of two Juicy Mother comics anthologies. Her work appears in numerous publications and has been exhibited internationally. She edited the Queer Pin-Ups playing cards and is the founding director of the Queers & Comics Conference.

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Kate Clinton

If the Trump juggernaut somehow holds through November 2016, we won't have to stock the White House with any books because he knows everything. Ayn Rand? He wrote it. Pop-up books? He is one.

If President Obama leaves some of his Marilynne Robinson collection behind, it would be a nice welcoming gift to the incoming president.

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I hope she will arrive having already read *Between the World and Me*, by Ta-Nahisi Coates (2014).

For her bedside table I recommend poetry. Had a tough day at the Oval Office? Try a Kay Ryan, June Jordan, or Adrienne Rich nightcap.

Kate Clinton is a humorist.

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Katie Grover

The Shriver Report: A Woman's Nation Changes Everything, by Maria Shriver and the Center for American Progress with Heather Boushey and Ann O'Leary (2009).

From Outrage to Courage: Women Taking Action for Health and Justice, by Anne Firth Murray (2009). Murray is the founder of the Global Fund for Women, and here she looks at the health of women around the world as a human rights issue. It is an indicator and correlate to poverty, social inequity, war, violence against women, trafficking, education, housing, and a host of other facets of human rights and social welfare.

Girls Like Us: Fighting for a World Where Girls Are Not for Sale, an Activist Finds her Calling and Heals Herself, by Rachel Lloyd (2011).

Half the Sky, by Nicholas D. Kristof and Sheryl WuDunn (2008).

Don't Think of An Elephant: Know Your Values and Frame the Debate--the Essential Guide for Progressives, by George Lakoff (2004).

Katie Grover is the board chair emerita of the Ms. Foundation for Women. She has also served on the advisory board of the Wellesley Centers for Women, and on the boards of Re:Gender (formerly the National Council for Research on Women), and Equality Now. She has long worked for social justice for all women and girls.

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Layli Maparyan

Understanding not only race relations, but also racial psychology in the United States, will be an absolute must for the next president. Here are three classic books that I've found provide different angles on black psychology and politics. Triangulation of the three provides great insight into black thought and the solutions black intellectuals have brought to moving race relations forward in a complicated world:

The Souls of Black Folk, by W.E.B. DuBois (1903).

The Wretched of the Earth, by Frantz Fanon (1963).

Sister Outsider: Essays & Speeches, by Audre Lorde (1984).

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With a world embroiled in conflict and significant controversies, it will be essential for our next president to know how to maintain inner peace and equipoise. Here are four of my favorite books for staying centered, focused, and calm, even in the midst of storms:

The Yoga Sutras of Patanjali, translated by Alistair Shearer (2002).

When Things Fall Apart, by Pema Chodron (1997).

Peace Is Every Step, by Thich Nhat Hanh (2005).

Your Invisible Power, by Genevieve Behrend (1921).

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Given the generational changes occurring in US society and globally, I think it is important to have afresh and research-informed perspective on youth. So many current issues--from education and jobs, to mental and physical health, to drug use and the criminal justice system, to family concerns ranging from teen pregnancy to childcare to family leave--hinge on how we think about youth. To this end, I am recommending

The Age of Opportunity: Lessons from the New Science of Adolescence, by Laurence Steinberg (2014).

In terms of foreign affairs, here are two items I'd like the next president to read and reflect upon. The first is a controversial book that invites us to ask tough questions about foreign aid to developing countries, and the second is a document I'd like the next president to get the United States to ratify!

Dead Aid: Why Aid Is Not Working and How There Is a Better Way for Africa, by Dambisa Moyo (2009).

The Convention on the Elimination of All Forms of Discrimination Against Women (CEDAW), adopted by the United Nations General Assembly in 1979.

Layli Maparyan, PhD, is the Katherine Stone Kaufmann '67 Executive Director of the Wellesley Centers for Women, and a professor of Africana Studies at Wellesley College.

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Yi-Chun Tricia Lin

The Woman Warrior: Memoirs of a Girlhood Among Ghosts (1975) and its sequel (of a sort), China Men (1980), by Maxine Hong Kingston. Kingston's first two books were instant classics and are counted among the finest of American literature. In these two books, Kingston retells--beautifully, hauntingly, and poignantly--an American origin story, with Chinese-Americans, in place as the missing piece of the American genealogy.

The Fifth Book of Peace, by Maxine Hong Kingston (2003). This is Kingston's prayer for world peace. She offers a meditation, an exercise in mindfulness, for all who enter her literary world. In this book, her Chinese-American character Wittman Ah Sing (who first appears in Kingston's 1989 novel Tripmaster Monkey: His Fake Book) reappears. Kingston's book of peace is a defiant act against war and destruction, and a Chinese American song of "Mitakuye Oyasin" ("All our relations," in Lakota).

Yi-Chun Tricia Lin is director and professor in the Women's Studies Program at Southern Connecticut State University. She has worked with the African American Women's Summit, a Sisters' Collective; the Coalition of Women's Studies in Connecticut and Rhode Island; the Connecticut Health Equity Leadership Council; Finch College Alumnae Foundation Scholarship Committee; New Haven League of Women Voters; the Perfect Blend Youth Leadership Program; Veteran Feminists of America, Connecticut; and others. She has served as a member of the Advisory Committee for the Fund for Women and Girls of the Greater New Haven Community Foundation since 2006; a member of the Consulting Scholars of the Connecticut Women's Hall of Fame since 2005; and a trustee on the Board of the Connecticut Women's Hall of Fame since 2006. Nationally, she was president of Women's Caucus for Modern Languages; vice president of the National Women's Studies Association; and cochair, with Beverly Guy-Sheftall of the National Women's Studies Association Gloria Anzaldua Book Prize Committee. She received an Ingrid Washinawatok El-Issa O'Peqtaw Metaehmoh-Flying Eagle Woman Peace, Justice, and Sovereignty Award in 2011. Internationally, she continues her work with and

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writing about Taiwan Indigenous women and their cultural productions.

Marjorie Agosin

State of Exile, by Cristina Peri Rossi, translated by Marilyn Buck (2008). These powerful poems capture the experience of exile in our nomadic and fragmented world: the constant search for meaning in a foreign land and the power of language to evoke dislocation and a permanent state of loss. Rossi left her native Uruguay in the early 1970s, when a military dictatorship took over the country. From Barcelona, where she makes her home, she evokes what is forever missing: what once was and is no longer possible. This collection is timely, due to the current refugee crisis in Europe.

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Language Duel, by Rosario Ferre (2002). Rosario Ferre is one of Puerto Rico's leading feminist novelists and short story writers. In Language Duel she explores biculturalism and what it means to write in two languages, English and Spanish. In our globalizing world, it is important to understand biculturalism and bilingualism, celebrating both differences and similarities.

Country of Red Azaleas, by Domnica Radulescu (2016). This riveting novel traces the friendship of two women, one from Bosnia and the other from Serbia. Even as war tears their countries apart, their friendship survives. The novel celebrates courage in times of adversity as well as the power of women's friendships.

Marjorie Agosin is a poet and human rights activist. Originally from Chile, she is the author of nearly forty books, including poetry, essays, and memoirs. Agosin is the Luella Lamer Slaner Professor of Latin American Studies at Wellesley College.

Martha Nichols

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I spent July through December 2015 in Geelong, Victoria, near Melbourne, Australia, and I confess: living outside the United States during the run-up to a presidential election is a blessed relief. Many of the Australians I spoke with seemed to consider the American campaign an entertaining sideshow akin to Survivor or The Voice. They were surprisingly knowledgeable about US presidential candidates--at least in terms of bad or good hair and the most absurd sound bites. But it's disturbing that many Americans don't know much beyond the sound bites, either.

Australians and Americans are culturally kissing cousins. Australian ideals are both egalitarian and "matey" (i.e., macho and white), and while you can find ferocious feminists in progressive pockets like Melbourne, the status of women and indigenous people often elicits eye-rolling. Australia has had a female prime minister (briefly), so Hillary Clinton's candidacy is not an issue. But women, children, and minorities of all types are disproportionately affected by economic class differences, and just who benefits from "the good life" in Australia (or America) is the big issue.

So, this presidential season, I've found myself most worried about the increasing gap between rich and poor around the world--and the cultural gaps in understanding that are festering everywhere. For these reasons, I've selected five books for the next US president that highlight such gaps and the lasting damage they do.

Indelible Ink, by Fiona MacGregor (2010). Fiona MacGregor's big fat social novel documents economic change in one of the world's most expensive cities, Melbourne, through the eyes of a formerly wealthy wife who loses almost



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everything in a divorce, and her adult children. The protagonist ends up covering her body with artful tattoos, crossing all sorts of class and cultural boundaries. Why should the next US president read this book? Because novels make you feel what it means to fail in a tough economy.

*Barracuda*, by Christos Tsiolkas (2013). Christos Tsiolkas (also author of *The Slap* [2008]) is a master at portraying economic, ethnic, and racial differences. The protagonist of *Barracuda* is a young working-class swimmer who dreams of Olympic gold--and even gets a scholarship to a fancy private school. His story exposes the flip side of the Australian (and American) dream: What happens when you aren't good enough to make the cut?

*Unspeakable Things: Sex, Lies, and Revolution*, by Laurie Penny (2014). Laurie Penny says, "Being a good girl gets you nowhere. Asking nicely for change gets you nowhere. Mutiny is necessary. Class mutiny, gender mutiny, sex mutiny, love mutiny. It's got to be mutiny in our time." Even if we end up with a female president, she needs to be reminded that feminism is not just about advancing your career--it's about changing the terms of the patriarchy.

*Age of Ambition: Chasing Fortune, Truth, and Faith in the New China*, by Evan Osnos (2014). American presidential candidates pay lip service to China's status as a world power, but Osnos's recent book offers a complex understanding of a nation undergoing rapid economic change.

*Notes of a Native Son*, by James Baldwin (1955). Racial prejudice remains a raw wound to the American national soul. These essays, although they were written during the American civil rights movement, remain disturbingly relevant. I recommend *Notes of a Native Son* to all white Aussie politicians as well as to the next US president.

Martha Nichols is editor in chief of *Talking Writing.com*, a digital literary magazine based in the Boston area. She's a contributing editor at WRB and teaches in the journalism program at the Harvard University Extension School.

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Moya Bailey

I struggled with this task of selecting books for the new president, because to desire the position is to desire imperial, colonial, patriarchal, capitalist, and racist power. That said, should someone be elected to the nation's highest office, I'd like to offer materials that would hopefully help them realize the deep-seated problems with their chosen profession.

*A People's History of the United States*, by Howard Zinn (1980). If you are going to be the leader of the so-called free world, you need to get down the basics about your country's violent past. Howard Zinn's history will help the new president see how the United States government has violated the human rights of the people who reside on Turtle Island (North America) in both the past and present. Perhaps the new president will be moved by people's continual resistance and willingness to fight in the face of governmental oppression.

*The Street*, by Ann Petry (1946). Ann Petry's book is a master-class in the real world impact of capitalism on those most marginalized in our country. This is deep sociological theory disguised as a brilliant novel. Racism, sexism, class, and the impossibility of the American Dream when you are black and poor are all expertly rendered in this tragic but beautifully told story. If the president takes the book to heart, they will surely have to transform the economy, end racism and sexism, all while creating a new plan for city living.

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Parable of the Sower, by Octavia Butler (1993). The dystopic future predicted by Octavia Butler is here, now. The threat of collapse is closer than we think. By following Butler's character Lauren and her ever-growing cult of followers, the new president might start to see how big policy changes affect communities and individuals. The new president would hopefully see the writing on the wall and attempt to shift course by intervening in the corporatization of our lives.

Moya Bailey is a Dean's Postdoctoral Scholar of Women's, Gender, and Sexuality Studies and Digital Humanities at Northeastern University. Her work focuses on marginalized groups' use of digital media to promote social justice, self-affirmation, and health. She is interested in how race, gender, and sexuality are represented in media and medicine. She curates the #trans formDH Tumblr initiative in Digital Humanities and is the digital alchemist for the Octavia E. Butler Legacy Network.

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Robin Becker

Diving into the Wreck, by Adrienne Rich (1973). The incoming president might want to listen to the inner lives of US women baby boomers by reading one of Adrienne Rich's most potent collections. Here, the struggle to articulate the consequences of patriarchy finds a voice--in poems including "From a Survivor," "Translations," and "Meditations for a Savage Child." In the title poem, Rich begins to fashion a language for a new way of being and thinking.

Mrs. Dalloway, by Virginia Woolf (1925). With its thematic antipathy to war and war's devastating consequences for the human psyche, this novel is more important than ever. In it, Virginia Woolf combines an examination of gendered, middleclass London in the post-World War I era with her style-breaking rendering of the inner life. Women's friendship, the compromises of heteronormative marriage, and a poet's lush language make this a presidential must-read.

Robin Becker, Liberal Arts Research Professor of English and Women's Studies at Penn State University, is the author of seven collections of poems, the most recent of which is Tiger Heron (2014). New poems are forthcoming in the American Poetry Review and the New Yorker.

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[ILLUSTRATION OMITTED]

Rochelle Ruthchild

Where do I begin, when the range of candidates on the Republican side includes those who deny science, are willfully ignorant of history, lie, exaggerate, sidle up to preachers who encourage violence against LGBT people, or who are just plain demagogues?

For the Republicans, I recommend simple books with clear, easy-to-understand messages that might upset their neatly ordered apple carts.

The Bible. Its themes include social justice, ethical values, inequality--and how all are flouted. Isn't it the Bible that portrays a marriage between a man and a woman and a woman and a woman?

Heather Has Two Mommies, by Leslea Newman (1989). This pioneering classic expands the possibilities of the nuclear family.

The Secret History of Wonder Woman by Jill Lepore (2014). Who knew that the superheroine's creator was the nephew-in-law of Margaret Sanger, the founder of Planned Parenthood? In Sanger's spirit, kudos to the Boston-Irish taxi driver

To the reader in chief ...; recommended books; Recommended readings The Women's Review of Books  
March 1, 2016

who said to

Gloria Steinem, "If men got pregnant, abortion would be a sacrament." And a Wonder Woman chastity bracelet to anyone who still wants to ban abortions.

Maus, by Art Spiegelman (1980). Cartoonist Art Spiegelman shows what it's like to be crushed by the top dogs and the fat cats. In a just world, this book would put an end to fake analogies to the Holocaust.

For the Democrats, I recommend:

Bloodlands: Europe Between Hitler and Stalin, by Timothy Snyder (2010). It's critical that our president move away from cold war stereotypes and begin to appreciate the magnitude of the destruction of lives and property in the former Soviet Union and the countries of Eastern Europe. Twenty-seven million Soviet citizens lost their lives in the war in Europe; the Red Army saved the rest of the world from Hitler and an even worse Holocaust. This book aids understanding of the murderous crimes of Stalin and their legacy in Russia and the former Soviet bloc. Yet, if the US could work with Stalin to defeat Hitler, surely we can figure out a way to work with Putin to defeat ISIS and Al Qaeda.

Sex, Politics, & Putin: Political Legitimacy in Russia, by Valerie Sperling (2014). Valerie Sperling argues that Putin maintains power by appealing to strong masculine stereotypes. Feminism is thus an opposition strategy.

The New Jim Crow: Mass Incarceration in the Age of Colorblindness, by Michelle Alexander (2010). Our country was built by the free labor of countless slaves, too many of whose descendants are now in prison as the US has, by far, the highest incarceration in the world.

Year One of the Empire: A Play of American Politics, War, And Protest Taken From The Historical Record, by Elinor Fuchs and Joyce Antler (1973). This play shows how US global imperialist policies began with the War on the Philippines at the end of the nineteenth century. Teddy Roosevelt plays a critical role in whipping up passions for global expansion. Southern segregationists and Jim Crow demagogues such as Pitchfork Ben Tillman oppose him, to no avail. Abominable atrocities against Native people including water torture, go largely unpunished.

Eleanor Roosevelt, Volume 1, 1884-1933, (1992), and Eleanor Roosevelt: Volume 2, The Defining Years, 1933-1938 (1999), by Blanche Wiesen Cook. Hillary Clinton will make history if she wins, as the first female leader of the most powerful country in the world. Margaret Thatcher hardly offers a positive role model, and Angela Merkel appears to have been weakened. Eleanor Roosevelt is the best model of a US woman close to the centers of power, who knew how to stand up to men in power and maintain the courage of her principles.

Rochelle Goldberg Ruthchild is an associate at the Davis Center for Russian and Eurasian Studies at Harvard University, a resident scholar at the Women's Studies Research Center at Brandeis University, and a producer of the documentary film *Left on Pearl: Women Take Over 888 Memorial Drive*, Cambridge.

Illustration by Jennifer Camper.

Editor in Chief's Afterword

These book recommendations from WRB writers and supporters are not for the next president only; personally, I'm planning to add many of them to the top of the pile next to my reading chair. Several themes emerged as I read: as feminists, our recommenders are particularly concerned that our country's leaders know enough "people's history" to take an intersectional view of gender and, in particular, race. Internationally, they view as urgent the president's develop-

To the reader in chief ..; recommended books; Recommended readings The Women's Review of Books  
March 1, 2016

ment of a sophisticated understanding of the roots of the Palestine-Israel conflict and its effect on individuals and communities throughout the Middle East. Lastly, our recommenders want to make sure that the president doesn't neglect self-care, but learns about meditation, develops a spiritual practice, and reads creative literary works, especially poetry.

--Amy Hoffman

**LOAD-DATE:** May 12, 2016

**LANGUAGE:** ENGLISH

**ACC-NO:** 450505280

**DOCUMENT-TYPE:** Recommended readings

**PUBLICATION-TYPE:** Magazine

**JOURNAL-CODE:** 2876 ASAP

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19 of 431 DOCUMENTS

The New Citizens Press (Lansing, Michigan)

February 7, 2016

## **PBS Lists Black History Month Movie Picks**

**SECTION:** TEEN TALK

**LENGTH:** 1745 words

Documentaries can open windows to our past. Through the lens of talented filmmakers, we can re-live iconic moments in history like the 1963 March on Washington or climb aboard a Greyhound bus to join the Freedom Riders on their journey through the Jim Crow South. Documentaries offer rich insight into our society and culture, connect us to some of our proudest and most shameful moments in American history, and remind us of how far we've come. What follows is a list of powerful documentaries exploring Black history and culture in America.

### **The African Americans: Many Rivers to Cross**

This Emmy Award-winning series premiered in 2013 and looks at more than just Black history, it explores Black identity and what it means to be an African American in the U.S. today. Unveiling different religious and social perspectives, a multiplicity of cultural perspectives, and the evolution of the African American people, this series spans five hundred years and two continents as Professor Henry Louis Gates, Jr. takes viewers on a journey of the Black experience throughout the United States. On the way, he visits historic sites, engages in passionate debates with America's top historians on African American history, and interviews eyewitnesses who have been on the frontlines of change.

Throughout the series, Dr. Gates highlights tragedies, triumphs and contradictions throughout Black history, revealing that the African American community has never been a uniform entity and sheds new light on what it means to be African American.

### **Freedom Riders**

Based on Raymond Arsenault's book *Freedom Riders: 1961 and the Struggle for Racial Justice*, this two-hour documentary tells the story of the summer of 1961 when more than 400 Black and white Americans risked their lives traveling together in the segregated South to protest segregation. Committed to the cause of justice and determined to attract attention to the pursuit of civil rights, they boarded buses and trains, calling themselves "Freedom Riders." Deliberately violating Jim Crow laws, the Freedom Riders were met with bitter racism and mob violence along the way. Still, they continued to ride and find new ways to sustain and expand the movement.

Featuring testimony from the Freedom Riders themselves, government officials, and journalists who witnessed the Rides firsthand, this documentary gives viewers a front row seat to the Rides that changed history. "The lesson of the Freedom Rides is that great change can come from a few small steps taken by courageous people," says filmmaker Stanley Nelson, "And that sometimes to do any great thing, it's important that we step out alone."

### **Slavery by Another Name**

Did Slavery really end with the Civil War? The documentary *Slavery by Another Name* explores how in the years following the Emancipation Proclamation, systematic approaches were taken to re-enslave newly freed Blacks in the United States. This system included new brutal methods of forced labor in which men were arrested and forced to work without pay, bought and sold, and coerced to do the bidding of masters.

Spanning the 60 years following the Civil War, this 90-minute documentary includes interviews with key Black history scholars like Khalil Muhammad, Mary Ellen Curtin, Risa Goluboff and Adam Green, in addition to moving reactions from descendants of both victims and perpetrators of the forced labor system. Giving voice to the thousands of victims from this period, *Slavery by Another Name* will challenge assumptions that slavery ended 150 years ago.

#### The Black Power Mixtape

The *Black Power Mixtape* tells the story of the Black Power Movement through the eyes of Swedish journalists. Drawn to America in the late 1960s by stories of revolution and urban unrest, the journalists recorded interviews with activists like Stokely Carmichael, Bobby Steale, Angela Davis and Eldridge Cleaver. Thirty years later, this interview footage was found in the basement of Swedish Television and was brought to life by Director Göran Olsson and co-producer Danny Glover.

Set to music by Questlove and Om'Mas Keith, the filmmakers use the original interviews mixed with images and commentary from African-American artists and activists who were influenced by the struggle such as Erykah Badu, Harry Belafonte, Talib Kweli and Melvin Van Peebles. Together they tell the story of The Black Power Movement and how it not only changed the Civil Rights Movement, but how it changed America - forever.

#### Eyes on the Prize

For the preeminent documentary series on the Civil Rights Movement, look no further than *Eyes on the Prize*. When it premiered on television in 1987, The Los Angeles Times called it "an exhaustive documentary that shouldn't be missed." This award-winning series covers all of the major events of the Civil Rights Movement from 1954-1985, including the Montgomery bus boycott in 1954, the Voting Rights Act in 1965, the birth of the Black Power Movement, and the courageous acts of the crusaders that contributed along the way.

Narrated by political and civil rights leader Julian Bond, the 14-hour series combines historical footage and contemporary interviews with key figures of the period; Reverend Ralph Abernathy, Coretta Scott King, Kwame Ture (also known as Stokely Carmichael), and George Wallace have died since its release. Not only does this series serve as a comprehensive resource in this extensive history, it acts to preserve their testimonials for future generations.

#### Soundtrack for a Revolution

Taking a fresh approach to the story of the American Civil Rights Movement, *Soundtrack for a Revolution* features the powerful music from the movement. Focusing on the freedom songs sung by protesters on picket lines, in mass meetings, in paddy wagons and in jail cells, this film celebrates the vitality of the music and the infectious energy that it provided.

Freedom songs evolved from slave chants, the labor movement, and from the Black church, and were a vital tool as protestors stood up against adversity. They energized and empowered them, enabled them to sing the things they couldn't say, and allowed them to meet aggression with dignity and non-violence. Written and directed by Bill Guttentag and Dan Sturman, this 2009 documentary brings songs of the movement back to life again through new performances by top artists, including John Legend, Joss Stone, Wyclef Jean, and The Roots.

#### Dark Girls

*Dark Girls* is an emotional exposé on what it means to be dark skinned in America. Filmmakers D. Channsin

Berry and Bill Duke capture moving interviews with women who open up about their experiences being dark, Black women in America. They share painful stories about things their mothers, sisters and friends have said, in addition to what they've taken away from mass media. Overwhelmingly these interviews reveal the same thing: To them, Black is not beautiful.

In an effort to learn more about the concept of Black beauty, the filmmakers reach both in and outside the Black community to seed conversations that reveal deep-rooted biases about race. Combining these emotional interviews with historical context and well-known psychological studies, the film sheds light on the perceived biases of "dark versus light," and its ultimate aim to help people see that Black is beautiful.

#### The Black List: Volume One

The Black List: Volume One features interviews from a variety of voices in contemporary Black America using a technique where the interviewer is never seen or heard on camera. The result is a living portrait of stories from leading voices across a variety of disciplines including arts, sports, politics, business and government. The vision of portrait photographer/filmmaker Timothy Greenfield-Sanders with acclaimed journalist and public radio host Elvis Mitchell, was to create a film in response to the negative connotations associated with the word "Black" in western culture.

The interviews created an HBO documentary, a museum exhibition of photographic portraits, a book of those portraits, and an interactive educational program.

#### Breaking The Huddle: The Integration of College Football

The HBO documentary Breaking the Huddle explores civil rights through the lens of football. Looking at the impact of the Civil Rights Movement and football programs at Historically Black Colleges and Universities, the story culminates with the historic September 1970 game when the all-white University of Alabama Crimson Tide faced off against the fully integrated University of Southern California Trojans. Alabama's crushing defeat under legendary head coach Paul "Bear" Bryant by USC's star African American running back, Sam "Bam" Cunningham, is considered the game that changed college football in the South.

#### More than a Month

In this 2012 documentary, African American filmmaker Shukree Hassan Tilghman sets off on a journey across America asking the question "Should Black History Month be ended?" Tilghman searches to learn more about race and power in contemporary America by interviewing experts at revered organizations around the country in addition to everyday people he meets along the way during his journey.

Using cinema verité, man-on-the-street interviews, and dramatizations to understand the implications of Black History Month, More Than a Month is both an amusing and thought-provoking look at what the treatment of history tells us about race and power in the United States. Through all this, Tilghman explores what it means to be an American and the universal endeavor to find one's self.

#### BONUS | Through a Lens Darkly: Black Photographers and the Emergence of a People

Inspired by the book Reflections in Black by Deborah Willis, Through a Lens Darkly explores the Black experience through photographs. Cameras have been used for over a hundred years as tools for social change, but in this documentary filmmaker Thomas Allen Harris explores how they have affected Blackness in America.

Using his only family album, historical images and photographs from Black luminaries like **Carrie Mae Weems**, Lorna Simpson, and Anthony Barboza, Harris **investigates** the way Black photographers and their subjects have used the tool to both demean and empower African Americans. A powerful look at the history of race relations, representation, and popular culture, this documentary illustrates the powers of creativity through the lens of talented photographers.

Source: PBS

PBS Lists Black History Month Movie Picks The New Citizens Press (Lansing, Michigan) February 7, 2016

This article was printed in the February 7, 2016 - February 20, 2016 edition

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Lewiston Morning Tribune (Idaho)

January 10, 2016 Sunday

## Charleston is focus of 40th season of Spoleto Festival USA

**BYLINE:** BRUCE SMITH

**LENGTH:** 479 words

CHARLESTON, S.C. - Historic Charleston is a large focus of next spring's 40th edition of the Spoleto Festival USA, from glimpses of the city in the iconic opera "Porgy and Bess" to the tragedy of the Emanuel AME Church shootings.

The lineup for the internationally known arts festival that runs from May 27 through June 12 was unveiled last Sunday.

It features Spoleto's first production of George Gershwin's "Porgy and Bess," the famed opera about Charleston and its people based on the novel by Charleston native DuBose Heyward. The production is being designed by Jonathan Green, the local artist known worldwide for his colorful paintings of black residents of the sea islands on the Southeast coast.

The opera will be Spoleto's first production in the Gaillard Center, the city's new \$142 million performing arts center that opened last fall. The center is the single most expensive municipal project in the city's almost 350 year history.

The festival also features a multimedia project by artist **Carrie Mae Weems** entitled "Grace Notes: Reflections for Now." The production includes songs, texts, spoken words and video projections raising questions about the role of grace in a democracy.

It was inspired in part by President **Obama** singing "Amazing Grace" during his eulogy for the Rev. Clementa Pinckney, one of nine people shot and killed at Emanuel AME Church last June. A white man has been charged with murder and other counts in the case.

Jazz singer Rene Marie will also include a song, "Be the Change," during her May 29 concert at the Gaillard Center. The song was commissioned by the festival and inspired by the community's show of unity in the aftermath of the shootings.

Nigel Redden, the festival's general director, said in a statement that Spoleto has long called Charleston home and "wanted to provide an outlet for these reactions to demonstrate how art can help people heal as well as provide an important voice in times when it can be difficult to find words."

The festival also is presenting "Afram or Swita the Beauty" by Charleston-born composer Edmund Thorton Jenkins 90 years after his death. It's thought to be the first time it's been performed and is being staged as a cabaret review with dance and songs.

Among other shows on the Spoleto schedule are a production of Oscar Wilde's "The Importance of Being Ernest" staged by Dublin's Gate Theatre and the American premiere of "The Little Match Girl" by German composer Helmut Lachenmann.

Charleston is focus of 40th season of Spoleto Festival USA Lewiston Morning Tribune (Idaho) January 10,  
2016 Sunday

Jazz singer Cecile McLorin Salvant also performs and the finale on the banks of the Ashley River at Middleton Place features the soul band Nathaniel Rateliff & the Night Sweats.

The Spoleto Festival USA was founded in Charleston in 1977 by Gian Carlo Menotti, modeled after and as a companion to his Festival of Two Worlds in Spoleto, Italy.

Tickets go on sale on Jan. 14.

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Online: Spoleto Festival USA: [spoletousa.org](http://spoletousa.org)

**LOAD-DATE:** January 12, 2016

**LANGUAGE:** ENGLISH

**PUBLICATION-TYPE:** Newspaper

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US Official News

January 5, 2016 Tuesday

## **Recipients of the 2016 Awards for Distinction**

**LENGTH:** 632 words

**DATELINE:** Lahore

Washington: National Art Education Association has issued the following news release:

CAA has announced the recipients of the 2016 Awards for Distinction, which honor the outstanding achievements and accomplishments of individual artists, art historians, authors, conservators, curators, and critics whose efforts transcend their individual disciplines and contribute to the profession as a whole and to the world at large.

CAA will formally recognize the honorees at a special awards ceremony to be held during Convocation at the 104th Annual Conference in Washington, DC, on Wednesday evening, February 3, 2016, 5:30-7:00 PM. Led by DeWitt Godfrey, president of the CAA Board of Directors, the awards ceremony will take place in the Marriott Ballroom, Salon 2, Lobby Level, Washington Marriott Wardman Park. Convocation and the awards ceremony are free and open to the public. The Washington Marriott Wardman Park is located at 2660 Woodley Road NW, Washington, DC 20008.

The 2016 Annual Conference--presenting scholarly sessions, panel discussions, career-development workshops, a Book and Trade Fair, and more--is the largest gathering of artists, scholars, students, and arts professionals in the United States.

Charles Rufus Morey Book Award

Krista Thompson

Shine: The Visual Economy of Light in African Diasporic Aesthetic Practice

Duke University Press

Alfred H. Barr Jr. Award

Stephanie Barron and Sabine Eckmann

New Objectivity: Modern German Art in the Weimar Republic 1919-1933

Los Angeles County Museum of Art and DelMonico Books

Alfred H. Barr Jr. Award for Smaller Museums, Libraries, Collections, and Exhibitions

Myroslava M. Mudrak and Tetiana Rudenko

Staging the Ukrainian Avant-Garde of the 1910s and 1920s

Ukrainian Museum

Arthur Kingsley Porter Prize

Matthew C. Hunter

"Joshua Reynolds's 'Nice Chymistry': Action and Accident in the 1770s"

The Art Bulletin, March 2015

Frank Jewett Mather Award for Art **Criticism**

Chika Okeke-Agulu

Postcolonial Modernism: Art and Decolonization in Twentieth-Century Nigeria

Duke University Press

Art Journal Award

Abigail Satinsky

"Movement Building for Beginners"

Art Journal, Fall 2015

Distinguished Feminist Award

**Carrie** Mae **Weems**

Distinguished Teaching of Art Award

Sabina Ott

Distinguished Teaching of Art History Award

Patricia Berger

Artist Award for Distinguished Body of Work

Arlene Shechet

Distinguished Artist Award for Lifetime Achievement

Carmen Herrera

CAA/American Institute for Conservation Award for Distinction in Scholarship and Conservation

Debra Hess Norris

Distinguished Lifetime Achievement Award for Writing on Art

Rosalind E. Krauss

Morey and Barr Award Finalists

CAA recognizes the 2016 finalists for the Charles Rufus Morey Book Award and the Alfred H. Barr Jr. Awards for their distinctive achievements:

Charles Rufus Morey Book Award Finalists

Paul Binski, *Gothic Wonder: Art, Artifice, and the Decorated Style, 1290-1350*, Yale University Press, for the Paul Mellon Centre for Studies in British Art

Elina Gertsman, *Worlds Within: Opening the Medieval Shrine Madonna*, Pennsylvania State University Press

Adam Herring, *Art and Vision in the Inca Empire: Andeans and Europeans at Cajamarca*, Cambridge University Press

Alfred H. Barr Jr. Award Finalist

Jens M. Daehner and Kenneth Lapatin, eds., *Power and Pathos: Bronze Sculpture of the Hellenistic World*, J. Paul Getty Museum

Alfred H. Barr Jr. Award for Smaller Museums, Libraries, Collections, and Exhibitions Finalist

Timothy Verdon and Daniel M. Zolli, eds., *Sculpture in the Age of Donatello: Renaissance Masterpieces from Florence Cathedral*, Museum of Biblical Art, in association with D. Giles

In case of any query regarding this article or other content needs please contact:  
[editorial@plusmediasolutions.com](mailto:editorial@plusmediasolutions.com)

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The Westerly Sun (Rhode Island)

January 4, 2016 Monday

## Charleston a focal point of 40th season of Spoleto Festival USA

**BYLINE:** BRUCE SMITH

**SECTION:** B: SPORTS; Pg. B08

**LENGTH:** 491 words

Associated Press

CHARLESTON, S.C. - Historic Charleston is a large focus of next spring's 40th edition of the Spoleto Festival USA, from glimpses of the city in the iconic opera "Porgy and Bess" to the tragedy of the Emanuel AME Church shootings.

The lineup for the internationally known arts festival that runs from May 27 through June 12 was unveiled on Sunday.

It features Spoleto's first production of George Gershwin's "Porgy and Bess," the famed opera about Charleston and its people based on the novel by Charleston native DuBose Heyward. The production is being designed by Jonathan Green, the local artist known worldwide for his colorful paintings of black residents of the sea islands on the Southeast coast.

The opera will be Spoleto's first production in the Gaillard Center, the city's new \$142 million performing arts center that opened last fall. The center is the single most expensive municipal project in the city's almost 350 year history.

The festival also features a multimedia project by artist **Carrie Mae Weems** entitled "Grace Notes: Reflections for Now." The production includes songs, texts, spoken words and video projections raising questions about the role of grace in a democracy.

It was inspired in part by President **Obama** singing "Amazing Grace" during his eulogy for the Rev. Clementa Pinckney, one of nine people shot and killed at Emanuel AME Church last June. A white man has been charged with murder and other counts in the case. Jazz singer Rene Marie will also include a song, "Be the Change," during her May 29 concert at the Gaillard Center. The song was commissioned by the festival and inspired by the community's show of unity in the aftermath of the shootings. After the tragedy, thousands of people gathered on the sweeping Ravenel Bridge to remember the victims.

Nigel Redden, the festival's general director, said in a statement that Spoleto has long called Charleston home and "wanted to provide an outlet for these reactions to demonstrate how art can help people heal as well as provide an important voice in times when it can be difficult to find words."

The festival also is presenting "Afram or Swita the Beauty" by Charleston-born composer Edmund Thorton Jenkins 90 years after his death. It's thought to be the first time it's been performed and is being staged as a cabaret review with dance and songs.

Charleston a focal point of 40th season of Spoleto Festival USA The Westerly Sun (Rhode Island) January 4,  
2016 Monday

Among other shows on the Spoleto schedule are a production of Oscar Wilde's "The Importance of Being Ernest" staged by Dublin's Gate Theatre and the American premiere of "The Little Match Girl" by German composer Helmut Lachenmann.

Jazz singer Cecile McLorin Salvant also performs and the finale on the banks of the Ashley River at Middleton Place features the soul band Nathaniel Rateliff & the Night Sweats.

The Spoleto Festival USA was founded in Charleston in 1977 by Gian Carlo Menotti, modeled after and as a companion to his Festival of Two Worlds in Spoleto, Italy.

Tickets go on sale on Jan. 14.

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**PUBLICATION-TYPE:** Newspaper

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Associated Press Online

January 3, 2016 Sunday 8:55 PM GMT

## Charleston a focus of 40th season of Spoleto Festival USA

**BYLINE:** By BRUCE SMITH, Associated Press

**SECTION:** TRAVEL NEWS

**LENGTH:** 497 words

**DATELINE:** CHARLESTON, S.C.

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Charleston a focus of 40th season of Spoleto Festival USA Associated Press Online January 3, 2016  
Sunday 8:55 PM GMT

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Online:

Spoleto Festival USA: [spoletousa.org](http://spoletousa.org)

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**DOCUMENT-TYPE:** Spot Development

**PUBLICATION-TYPE:** Newswire

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Associated Press International

January 3, 2016 Sunday 5:11 PM GMT

## Charleston a focus of 40th season of Spoleto Festival USA

**BYLINE:** By BRUCE SMITH, Associated Press

**SECTION:** ENTERTAINMENT NEWS

**LENGTH:** 507 words

**DATELINE:** CHARLESTON, South Carolina

CHARLESTON, South Carolina (AP) - Historic Charleston is a large focus of next spring's 40th edition of the Spoleto Festival USA, from glimpses of the city in the iconic opera "Porgy and Bess" to the tragedy of the Emanuel AME Church shootings.

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Charleston a focus of 40th season of Spoleto Festival USA Associated Press International January 3, 2016  
Sunday 5:11 PM GMT

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Online:

Spoleto Festival USA: [spoletousa.org](http://spoletousa.org)

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**PUBLICATION-TYPE:** Newswire

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Associated Press Online

January 3, 2016 Sunday 2:50 PM GMT

## Charleston a focus of 40th season of Spoleto Festival USA

**BYLINE:** By BRUCE SMITH, Associated Press

**SECTION:** ENTERTAINMENT NEWS

**LENGTH:** 497 words

**DATELINE:** CHARLESTON, S.C.

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Charleston a focus of 40th season of Spoleto Festival USA Associated Press Online January 3, 2016  
Sunday 2:50 PM GMT

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The Spoleto Festival USA was founded in Charleston in 1977 by Gian Carlo Menotti, modeled after and as a companion to his Festival of Two Worlds in Spoleto, Italy.

Tickets go on sale on Jan. 14.

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Online:

Spoleto Festival USA: [spoletousa.org](http://spoletousa.org)

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The Associated Press

January 3, 2016 Sunday 2:50 PM GMT

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The Daily Cardinal: University of Wisconsin - Madison

January 3, 2016 Sunday

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**SECTION:** NEWS; Pg. 1

**LENGTH:** 496 words

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Madison January 3, 2016 Sunday

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Post & Courier (Charleston, SC)

January 3, 2016 Sunday

## **Spoletto 2016; Arts festival announces lineup, emphasizes local ties**

**BYLINE:** aparker@postandcourier.com

**SECTION:** 06,F; Pg. 1

**LENGTH:** 1078 words

On the occasion of its 40th year, Spoleto Festival USA is turning an eye toward the city that has served as its host. It s a gesture arising from the profound interdependency between the festival and Charleston and by recent events that have thrust the Holy City into international headlines.

It s impossible not to acknowledge the traumas of 2015, Spoleto Festival s General Director Nigel Redden has said. It s also impossible not to celebrate Charleston s remarkable history and cultural identity. So organizers have put together several events that explore the rich legacy of the Lowcountry.

The festival s main event, if it can be said to have one, is a new production of *Porgy and Bess* at the Gaillard Center. It was supposed to be presented at the last festival, but the Gaillard renovation project was not finished in time. Never mind that, it s probably better to mount the production during Spoleto s 40th anniversary anyway, said Jennifer Scott, director of marketing and public relations.

The folk opera by George and Ira Gershwin and DuBose Heyward will begin with a replica of Catfish Row in Charleston, but as the drama unfolds and the characters are introduced, audiences will come to realize that this is a community of Africans, not African-Americans, Redden said.

The production is complemented by a public art project and walking tours, an examination of George Gershwin s time in the city at the Charleston Museum, an education outreach initiative spearheaded by Engaging Creative Minds, a series of events about *Porgy and Bess* hosted by the College of Charleston Friends of the Library and Special Collections and a show at the Gibbes Museum of Art called *Beyond Catfish Row: The Art of Porgy and Bess*.

The June 17 mass shooting at Emanuel AME Church has spurred several artists to create works that contemplate that horrific event.

Visitors to the Gibbes can view a special exhibition called *The Things We Carry: Contemporary Art in the South* which presents paintings, sculptures, photography and mixed-media works that reflect in various ways the history of the South and include responses to the church shooting.

Singer Rene Marie, a veteran of the festival, returns for a single show at the Gaillard that features a commissioned song, *Be the Change*, inspired by the community solidarity following the shooting.

Visual artist **Carrie** Mae **Weems** will explore the meaning of grace in a multimedia work *Grace Notes: Reflections for Now* conceived as a gift to President **Obama** following his eulogy for the Rev. Clementa

Spoletto 2016; Arts festival announces lineup, emphasizes local ties Post & Courier (Charleston, SC) January 3, 2016 Sunday

Pinckney, one of the victims of the church killings. The work considers the role of grace in a democracy.

Local drummer Quentin Baxter makes two appearances in the festival this year, performing first with Rene Marie then as part of the Freddy Cole Quartet. Cole, brother of Nat King Cole, is a pianist and singer who enjoys a fine career as a touring artist.

Baxter represents a contemporary Charleston jazz scene that can be traced back to the Rev. Daniel Jenkins, who ran a downtown orphanage and trained hundreds of children to play musical instruments. The Jenkins Orphanage Band performed publicly and sometimes toured. It produced musicians such as Freddie Green, Cat Anderson and Tom Delaney who went on to become flourishing professional artists.

Jenkins' seventh son, Edmund Thornton Jenkins, enjoyed his own music career as a clarinetist and composer. He traveled to England with the orphanage band in 1914 and stayed there, enrolling at London's Royal Academy of Music. Perhaps his most well-known work is *Charlestonia*, an American folk rhapsody. Edmund Thornton Jenkins died in Paris at age 32.

Spoletto Festival is featuring his operetta *Afram ou la Belle Swita*, set in Africa and in the American South. It will be presented as a cabaret revue at the Woolfe Street Playhouse, directed by David Herskovits (who also is staging *Porgy and Bess*). This will be its world premiere.

On the first Saturday of the festival, Steven Sloane will conduct a 40th-season celebration concert at the Gaillard featuring the Spoletto Festival USA Orchestra, Westminster Choir, and musicians participating in the chamber music and jazz series (as well as a few others). On the program is a new work by Resident Conductor John Kennedy and a piece by festival founder Gian Carlo Menotti. Mayor Joe Riley will narrate.

Much more is on tap. Jazz pianist Jason Moran will pay tribute to Fats Waller; the Bohemian Trio will mix up classical, jazz and Afro-Cuban styles; and Arturo O'Farrill and the Afro Latin Jazz Orchestra will swing in the Cistern Yard. Singer Cecile McLorin Salvant returns to the festival for a second appearance, and the Randy Weston African Rhythms Sextet takes over the Gaillard.

Dance productions include a concert by Bill T. Jones/Arnie Zane Dance Company, the L.A. Dance Project, Havana Rakatan (adding more Cuban flair to the programming), the hip-hop group Opposing Forces and Aakash Odedra Company's virtuosic *Rising*.

The Gate Theatre of Dublin returns to Charleston with a production of Oscar Wilde's *The Importance of Being Earnest*. But if you're looking for something a bit weirder or edgier, try the one-man show *Every Brilliant Thing*, which examines why life is worth living, or check out Gary McNair's one-man show *A Gambler's Guide to Dying*, or the new 1927 show *Golem*, which combines live action, video projection, animation and claymation.

Of course, no Spoletto Festival would be complete without opera. Besides *Porgy*, the festival is presenting an innovative staging of Helmut Lachenmann's award-winning *The Little Match Girl*, as well as Antoine Dauvergne's 1753 comic opera *La Double Coquette*, which features a double-crossing cross dresser.

At the center of it all is the always-entertaining chamber series at the Dock Street Theatre, this year featuring resident composer and festival veteran Osvaldo Golijov. The Music in Time series will showcase the music of Lachenmann. And the Westminster Choir and orchestra players will join forces with the Charleston Symphony Orchestra Chorus to present Beethoven's Choral Fantasy and Mass in C Major.

Opening the festival on May 26 will be Old Crow Medicine Show, performing in the Cistern Yard.

Closing the festival on June 12 will be Nathaniel Rateliff and the Night Sweats, who take the temporary stage at Middleton Place.

Tickets go on sale Jan. 14. For a complete calendar of events, ticket information and more, go to [spolettousa.org](http://spolettousa.org).

Spoletto 2016; Arts festival announces lineup, emphasizes local ties Post & Courier (Charleston, SC) January 3, 2016 Sunday

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Detroit Free Press (Michigan)

December 24, 2015 Thursday  
1 Edition

## The Roostertail pours on the day-after-Christmas fun.

**SECTION:** LIFE AND ENTERTAINMENT; Pg. Z2

**LENGTH:** 584 words

Johnnie Walker and Jim Beam will be in the house Saturday night for LET IT POUR at the Roostertail. The post-Christmas bourbon and whiskey tasting will also showcase samples from Rebel Yell, Detroit City Distillery, Two James, Motor City Gas Whiskey and Rusted Crow Spirits. The price of admission gets you seven tasting tickets, small-plate food offerings, parking and entertainment courtesy of DJ Andre. Bring along an item to donate to Alternatives for Girls (coats, blankets, gloves, socks, bras, craft supplies and hygiene items) and you'll get three additional tasting tickets. The Roostertail is all decked out for the holidays, so you can take in the holiday decorations while you sip. Festive attire is requested.

6-9 p.m. Saturday, the Roostertail, 100 Marquette Drive, Detroit. Details at [detroit.eventful.com](http://detroit.eventful.com). Search for "Let It Pour." \$43.19 general admission, \$16.82 for designated drivers. Ages 21 and up. IDs will be checked at the door.

Now in its 19th year, the CROSSROADS CEILI brings Irish music and dancing to the Ark each December for a festive solstice celebration. Among the attractions on tap for this edition - taking place over two nights - are flutist and piper Sean Gavin, members of the Waterford band Behind the Times and the traditional Crossroads Ceili Band, led by event founder and Celtic music fixture Mick Gavin. Packages that include dinner at Conor O'Neill's Irish Pub are also available.

7:30 p.m. Saturday-Sunday, the Ark, 316 S. Main, Ann Arbor. 734-761-1451. \$15 (\$25 for ticket and dinner package).

The tight chops and adventurous noodling of GREENSKY BLUEGRASS have gained the Kalamazoo string band a loyal following in both the progressive-bluegrass world and the jam-band realm. A year after topping Billboard's bluegrass chart with the album "If Sorrows Swim," the group is ushering out 2015 with a two-night home state appearance in Royal Oak. Opening will be Nicki Bluhm & the Gramblers.

8 p.m. Dec. 30-31, Royal Oak Music Theatre, 318 W. Fourth, Royal Oak. 248-399-2980. \$25 (Wednesday), \$30-\$35 (Thursday), \$50 (two-night tickets).

If you've got the post-Christmas blues, here's the band that can blow them away: THE PLANET D NONET, one of Detroit's great party bands. Co-led by drummer RJ Spangler and trumpeter James O'Donnell, Planet D has a sweeping field of vision that ranges from Swing Era classics to connoisseur works by Duke Ellington, mind-expanding pieces by the visionary Sun Ra and some down-and-dirty juke joint R&B. Special guest for the night is trumpeter and former Detroiter Walt Szymanski, who's visiting from his home in Ecuador.

4-7 p.m. Sunday, Blue Goose Inn, 28911 Jefferson Ave., St Clair Shores, 586 296-0950.  
[www.bluegooseinn.net](http://www.bluegooseinn.net). No cover.



The Roostertail pours on the day-after-Christmas fun. Detroit Free Press (Michigan) December 24, 2015  
Thursday

"30 AMERICANS," the provocative exhibition of contemporary African-American art at the Detroit Institute of Arts, contains a dizzying array of 55 paintings, sculptures, installations, photographs and videos by such important figures as Kara Walker, Glenn Ligon, Leonardo Drew, **Carrie Mae Weems** and Kehinde Wiley. The works explore the slippery terrain of racial and gender identities, politics, power relationships, **sexuality** and what it means today to be a black artist (or an artist who happens to be black). The DIA is opening the exhibition free of charge from Monday through Jan. 3. Timed tickets on the hour.

DIA, 5200 Woodward, Detroit. 313-833-4005. [www.dia.org](http://www.dia.org). Tri-county residents: \$10, \$5 ages 6-17. \$9-\$14 others.

- Brian McCollum, Mark Stryker and Greg Crawford, Detroit Free Press

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The Detroit News (Michigan)

November 26, 2015 Thursday  
1 Edition

## Holiday museum possibilities

**BYLINE:** By, Michael H. Hodges

**SECTION:** NEWS; Pg. A2

**LENGTH:** 459 words

Detroit News Fine Arts Writer

Time on your hands this holiday weekend? Unexcited about the wall-to-wall football games on TV?

The Detroit Institute of Arts and the Toledo Museum of Art would each like a word with you.

Both museums have special shows up now - "30 Americans" and "Degas and the Dance," respectively - that are well worth the trip, no matter where you live in the metro area.

The DIA's "30 Americans," which comes down Jan. 18, is a show of 31 contemporary African-American artists drawn from the Rubell Family Collection in Miami.

"The work deals with a range of topics," says Valerie Mercer, curator and department head at the DIA's General Motors Center for African-American Art, "but I guess the overarching idea is the complexity of identity, especially African-American identity. The artists deal with race, gender, **sexuality**, politics as well as cultural issues."

This special exhibition highlights some of the most important black American artists working today, including Cranbrook Academy of Art grad Nick Cave, Kehinde Wiley, **Carrie Mae Weems**, Mickalene Thomas and Hank Willis Thomas.

Mercer notes the show underlines the evolution in African-American portraiture over the past century.

"Artists in the Harlem Renaissance tended to depict African Americans in dignified poses," she says, "to overturn the legacy of **racist** imagery. But current artists have advanced beyond that, and have the freedom to present African Americans in much more complex ways. So the work can on occasion be provocative."

Serenity, not provocation, is the underlying theme of "Degas and the Dance" in Toledo, up through Jan. 10.

This boutique show - nowhere near as large as the DIA's 2002 "Degas and the Dance" - brings together works from the TMA's own collection as well as loans from the Musée d'Orsay in Paris, the Boston Museum of Fine Arts and the National Gallery of Art in Washington, D.C., to name just a few.

In addition to bronzes and paintings, the free show features six Degas sculptures, including the iconic "Little Dancer Aged Fourteen" from the Clark Art Institute in Williamstown, Mass.

[mhodes@detroitnews.com](mailto:mhodes@detroitnews.com)

[twitter.com/mhodesartguy](https://twitter.com/mhodesartguy)

'30 Americans'

Through Jan. 18

Detroit Institute of Arts, 5200 Woodward, Detroit

9 a.m.-4 p.m. Tuesdays-Thursdays; 9 a.m.-10 p.m. Fridays; 10 a.m.-5 p.m. Saturdays-Sunday (closed Thanksgiving Day)

\$17.50 adults, \$10.50 children (includes regular admission plus special exhibition); \$13.50 adults, \$8.50 children for Wayne, Oakland and Macomb residents

(313) 833-7900

[dia.org](http://dia.org)

'Degas and the Dance'

Toledo Museum of Art, 2445 Monroe, Toledo

10 a.m.-4 p.m. Tuesdays and Wednesdays; 10 a.m.- 9 p.m. Thursdays and Fridays; 10 a.m.-5 p.m. Saturdays; noon-5 p.m. Sundays (closed Thanksgiving Day)

Free

(419) 255-8000

[toledomuseum.org](http://toledomuseum.org)

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The Berkshire Eagle (Pittsfield, Massachusetts)

November 5, 2015 Thursday

## Artists challenge viewers in new show at WCMA

**BYLINE:** By Katherine Abbott Special to The Eagle

**SECTION:** ENTERTAINMENT

**LENGTH:** 967 words

WILLIAMSTOWN A woman sits at a kitchen table in strong profile, while the man beside her holds his newspaper like a barrier. Then she stands and puts her arms around him from behind, and he reaches to press her arm against him.

In **Carrie Mae Weems'** "Triptych," three black-and-white photographs, she and her family and friends play out a drama of love and distance, security and insecurity.

Nearby Adrian Piper, an NEA and Guggenheim-recognized artist and professor of philosophy, has created calling cards to give to someone who has just laughed at a joke about her background or acted with unthinking hostility or discomfort because she is black or accosted her at a bar: "Dear friend, I am not here to pick anyone up or to be picked up. I am here alone because I want to be here, alone "

Beside Piper's firm assertions, Glenn Ligon has described himself in the kinds of advertisements 19th-century newspapers used to run for runaway slaves, in language sometimes that harsh and sometimes penetratingly human: "5'8", very short haircut, very articulate, seemingly well-educated. Does not look you straight in the eye when talking to you."

Looking the viewer in the eye takes courage. And the artists in this room at Williams College Museum of Art challenge the viewer to look back.

Lisa Dorin, the museum's deputy director of curatorial affairs and curator of contemporary art, has curated a show, "Your smarter than me. i don't care," around a core of artists who came of age in the 1980s in the early years of the AIDS epidemic and were beginning their careers in the 1990s, in their 30s and 40s.

They were wrestling with who they were and how the world saw them, Dorin said in an interview at the museum where the show is on view through Jan. 3 because they are LGBTQ; because they are black or Asian; because they are women; because they are dying of HIV-related illnesses; because they are artists and they make a living by revealing themselves.

The exhibit brings together contemporary work by Nayland Blake, Tracey Emin, Nicole Eisenman, Richard Hawkins, Mike Kelley and other influential artists. The show highlights a recent gift of artwork from software publisher and philanthropist Peter Norton, complementing his gift with work from WCMA's collection and a few pieces borrowed for this show.

Dorin named the show for a 1994 work in it by Cary Liebowitz. He was then creating a persona for himself, "Candy Ass," and in this work Dorin sees his struggle in creating work and putting it out into the world.

Artists challenge viewers in new show at WCMA The Berkshire Eagle (Pittsfield, Massachusetts) November 5, 2015 Thursday

Artists constantly put themselves under scrutiny. They put themselves into their work and expose it to the public and a larger art world, an elite world and not always a welcoming one. Liebowitz was making fun of himself and the structure he was pushing against.

The artists in this show grapple directly in their work with questions Williams students are grappling with all the time, Dorin said: who they will be and how they will develop. Many of these artists were young in their careers when they made these works, though not as young as Williams students or as many artists graduating from MFA programs today. Superstar artists in their 20s were rarer then, Dorin said.

Dorin explained that Norton collected artwork heavily in the 1990s and 2000s and WCMA, then under the direction of Linda Shearer, collected contemporary art at the same time. So the collections overlap.

Much of the work in this show comes from the 1990s, though some is more recent, and a few of the artists are younger.

Mike Kelley, among the most influential artists in his generation in the '80s and '90s, has incised a wooden oar-shaped paddle used for spanking with lines from the U.S. Constitution and the Bill of Rights, a succinct contrast in power dynamics. His name appears in the work beside it.

A broad black-and-white canvas by Sean Landis shows an accordion-playing clown densely surrounded by words, what Dorin calls a brainstorm. Among the deluge of thoughts, Landis has written: "Mike Kelley passed away today I feel very sad about it."

Kelley died of an apparent suicide in 2012. Teddy Sandoval and David Wojnarowicz, who both have work in the show, died in the early 1990s of AIDS-related illnesses. Richard Hawkins was living in Austin, Texas in his early 20s as AIDS reached the area, and turned to collage, Dorin said, knowing the abstract painting he had learned in school would no longer serve him. He had put away his two collages here for many years, Dorin said, because they reminded him too painfully of friends he had lost.

Dorin finds overlapping themes in the work that go beyond the struggles of all artists themes of identity politics; of artists who challenge themselves to express themselves when mainstream society does not accept them.

Here are women **protesting** popular imagery that makes them cartoonlike and plastic, or showing themselves clearly, as in **Weems'** photographs, warm, strong and alive.

Brooklyn artist Nicole Eisenman won a MacArthur Genius Grant in September for representing the human in a time of abstraction, according to the MacArthur Foundation. A work of hers from the early 1990s shows a bearded figure at a workbench, a god looking over a row of doll-sized women with anemone-like internal parts.

How does an artist design herself or show the sensitive touch of her mind?

"This is a good place to have a conversation," Dorin said, about that effort.

At WCMA, she added, artists should have free rein.

## IN THE GALLERIES

What: "Your smarter than me. i don't care"

When: Through Jan. 3. Hours Friday through Tuesday 10 a.m.-5 p.m.; Thursday 10 a.m.-8 p.m.; Closed Wednesdays, Thanksgiving Day, and Dec. 23-25 and Jan. 1

Where: Williams College Museum of Art, 15 Lawrence Hall Drive #2, Williamstown

Admission: Free

Artists challenge viewers in new show at WCMA The Berkshire Eagle (Pittsfield, Massachusetts) November 5, 2015 Thursday

Information: (413) 597-2429; wcma.williams.edu

**LOAD-DATE:** November 6, 2015

**LANGUAGE:** ENGLISH

**GRAPHIC:** In this untitled 1992 silkscreen on wood and leather, Mike Kelley, considered among the most influential artists of his generation in the '80s and '90s, incised a wooden oar-shaped paddle used for spanking with lines from the U.S. Constitution and the Bill of Rights.

A new exhibit at Williams College Museum of Art draws its title from this 1994 latex on wood by Cary S. Liebowitz. The piece speaks, in a humorous way, to the artist's struggle to get his work out in the world, says the show's curator, Lisa Dorin.

**PUBLICATION-TYPE:** Newspaper

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Targeted News Service

November 5, 2015 Thursday 1:04 AM EST

## MMC Celebrates Fall!

**BYLINE:** Targeted News Service

**LENGTH:** 523 words

**DATELINE:** NEW YORK

Marymount Manhattan College issued the following news:

This October was as an eventful month at Marymount Manhattan College! We officially welcomed our eighth president, Kerry Walk, Ph.D. with the Inaugural Ceremony at The Metropolitan Museum of Art on Friday, October 23. The inauguration celebration was part of the 2015 Family, Friends, and Alumni Homecoming Weekend. After the ceremony--the celebration was only getting started. Read on for a look back at what was happening around campus!

The inauguration of Kerry Walk, Ph.D. took place on October 23 at The Metropolitan Museum of Art in The Grace Rainey Rogers Auditorium. It was an exciting and uplifting morning filled with special guests and riveting performances. The ceremony began with a performance of America the Beautiful by Marymount Manhattan College Musical Theatre Students. After an invocation from Rabbi Philip Hiat, guests were treated to a performance of "For Good" from Wicked by Marymount Manhattan's very own Annaleigh Ashford '05. The ceremony also included a performance by the Marymount Manhattan College Dance Company to "My Spirit Be Joyful" from Bach's Cantata No. 146.

Greeting and remarks were given by special guests Merryl H. Tisch, Ph.D., Chancellor, New York State Board of Regents; Assembly Member, Rebecca A. Seawright; Marcia V. Keizs, Ed.D., President of York College, The City University of New York; and Daniel R. Garodnick, New York City Council Member.

The Presentation of the Insignia of Office followed with the passing of the President's Medal--represented by faculty, staff, students, alumni, and trustees from the MMC community. Hope Knight '85, Chairperson of the Board of Trustees officially installed President Walk as the eighth President of Marymount Manhattan College by presenting her with the President's Medal. President Walk then went on to deliver a moving speech, "Light and Liberty."

The ceremony closed with a captivating performance of The Alma Mater Hail Marymount Manhattan performed by Antoinette Henry '10, Steven Michael Mooney '10, Madelyn Baillio '17, Austin D. Ryan '16, and Nicolette Shin-Serrano '17.

The inauguration celebration continued back on campus with a Community Reception. Other events included the HEOP Reception and the first of many Homecoming events including MMC's Got Talent and the Homecoming Dance!

Throughout the weekend, the community enjoyed numerous activities and events including the annual flag football game, Frick Collection Museum Tour & Bubbly Brunch, performances of 15-Minute Hamlet & A

Chorus Line, the showcase "Create, Play, Innovate: Demos in the Communication & Media Arts Wing," and the Dean's List Ceremony.

On Wednesday, October 28, renowned artist **Carrie Mae Weems** delivered the 2015 Rudin Lecture, "Constructing History: An Artist Explores the Context of Her Work," in the Theresa Lang Theatre. Considered one of the most influential contemporary American artists, **Weems** has **investigated** family relationships, cultural identity, **sexism**, class, political systems and the consequences of power.

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**LOAD-DATE:** November 6, 2015

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**PUBLICATION-TYPE:** Newswire

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The Detroit News (Michigan)

October 8, 2015 Thursday  
1 Edition

## Art rocks

**BYLINE:** By, Michael H. Hodges

**SECTION:** FEATURES; Pg. M10

**LENGTH:** 877 words

Detroit News Fine Arts Writer

Like virtually everything in Detroit's art scene these days, local museums seem to have more going on this fall than ever before. Lucky for the museum-goer, it's a fascinatingly mixed bag.

Identity, both African-American and Latin, comes under the microscope at the Detroit Institute of Arts and the Museum of Contemporary Art Detroit.

Ebony magazine's groundbreaking fashion fair gets its due at the Charles H. Wright Museum of African American History, and the University of Michigan Museum of Art considers Tyree Guyton's place in the universe at length.

Considered at considerable length as well is the Empire State Building at the Cranbrook Art Museum, which will host an unusual audio exhibition on rocker Lou Reed's epic album, "Metal Machine Music."

And in case you missed the DIA show of the same name 12 years ago, the Toledo Museum of Art is bringing back a smaller version of "Degas and the Dance."

Start your tour of the fall lineup with the south-of-the-border show at MOCAD. The "United States of Latin America" runs through Jan. 3, and features more than 30 emerging artists from Mexico to Argentina.

Inevitably perhaps, given sensitivities to American influence, "the show takes a very political look at the United States," as MOCAD Executive Director Elysia Borowy-Reeder puts it.

Case in point? Minerva Cuevas' deeply amusing "America," in which Disney's Uncle Scrooge does the freestyle in a sea of coins under the brooding eyes of Latin icons.

Other artists in the exhibition leave the North American colossus out entirely, concentrating variously on gang violence in Mexico, housing in Havana and - most intriguingly - sketches of historical monuments we'll see in the future.

Also dealing with identity and its complexities - whether racial, **sexual**, religious or class-based - is "30 Americans," opens Oct. 18 at the DIA.

This exhibition of contemporary African-American artists boasts huge names, among them Robert Colescott, Jean-Michel Basquiat, **Carrie Mae Weems** and Nick Cave, subject of a recent exhibition at the Cranbrook.

"The work has a great deal of punch to it," says Valerie Mercer, DIA curator and department head of the General Motors Center for African American Art. "It's provocative, rich and beautifully executed."

An excellent example is Mickalene Thomas' diptych, "Baby I Am Ready Now," with its fiercely clashing patterns surrounding its sultry female subject.

More refined than sultry are the mannequins and exhibits at the Wright Museum, featuring the hottest styles from decades past in "Inspiring Beauty: 50 Years of Ebony Fashion Fair," up through Jan. 3.

The charity fashion fair - first organized in 1958 by Eunice Walker Johnson, whose husband owned the conglomerate that publishes Ebony magazine - broke barriers about who was buying and wearing high couture, and helped promote African-American models to European designers who, oddly, had been reluctant to use them.

"When Eunice went to Europe," says Patrina Chatman, Wright curator of collections and exhibitions, "her intent was to knock down those doors. She took two big fists of money with her, and Yves St. Laurent, Bill Blass - you name it - they all started falling."

Pretty soon, the fair was showcasing works by rising black designers as well as luminaries like Christian Dior, Pierre Cardin and Bob Mackie. Some 40 dazzling ensembles are on display, a tour through the last century's fashion high points.

In Ann Arbor, the University of Michigan Museum of Art celebrates one of the nation's most remarkable site-specific installations, Detroit's Heidelberg Project, with "The Art of Tyree Guyton: A Thirty-Year Journey."

One of the most intriguing features of this exhibition, which runs through Jan. 3, is the Heidelberg TV in the gallery. Anyone who pays attention knows that Heidelberg has suffered a crushing series of arson attacks over the past two years that have erased most of the houses Guyton transformed.

But the indefatigable artist is now building a new house on Heidelberg, and you can watch the progress live on the monitor.

Ready for something completely different? Grab your hard-rock pals and check out "Lou Reed, Metal Machine Trio: The Creation of the Universe," opening Nov. 21 at Cranbrook - an "ambisonic" 3-D recreation of Reed's seminal double album.

"The Lou piece is very loud," says Christopher Scoates, director of the Cranbrook Academy of Art and Art Museum, who's made the art of sound his specialty. "It moves you physically - it's sculptural in that way."

If walls of sound end up exhausting you, amble over to "Andy Warhol's Empire," also at the museum, and contemplate the eight hours and 24 minutes of slow-motion footage the artist shot of the Empire State Building in 1964. Just don't doze off.

And finally, for those who haven't visited the Toledo Museum of Art recently, an elegant institution well worth a visit, "Degas and the Dance" will provide a good reason.

Opening Oct. 15, the show isn't as huge as the 2002 DIA exhibition of the same name. But with pieces from the museum's collection, plus loans from the Musée d'Orsay in Paris and the Museum of Fine Arts, Boston, "Degas" promises to be a serenely uplifting experience.

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twitter.com/mhodgesartguy

museum calendar, page 12.

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**JOURNAL-CODE:** det

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Sacramento Observer

October 1, 2015 - October 7, 2015

## NATIONAL BRIEFS

**SECTION:** Pg. A4 Vol. 52 No. 43

**LENGTH:** 689 words

### ABSTRACT

EDEN PRAIRIE, Minn. - A Minnesota boy is getting some attention for posting a YouTube response to Republican presidential candidate Ben Carson who said he couldn't support a Muslim as president of the United States. The suburban Twin Cities middle school student, Yusuf Dayur, said he wants Carson to know that he's 12, he's Muslim and he plans on becoming president. Dayur tells Carson he has shattered his dream with his recent political comment. He tells Carson in his online posting that people of all fifth and races should have the opportunity to become president. Yusuf says he had the desire to become the nation's leader since he was in preschool. In a recent interview on NBC Carson, a Black GOP candidate, said he didn't believe that Islam was consistent with the U.S. Constitution.

### FULL TEXT

#### Shooting Memorial Fund

CHARLESTON, S.C. - Charleston officials are distributing \$2.5 million that poured into a city memorial fund after the fatal shootings of nine parishioners at Emanuel AME church. Mayor Joseph P. Riley Jr. said Thursday that the money was donated by people in all 50 states, the District of Columbia, Puerto Rico and four foreign nations. He said about 6,500 people donated in amounts ranging from 50 cents to \$100,000. The fund was established after the June 17 shootings. After the shootings, it was announced that the money would be used to pay for funeral expenses, with any excess going to the church. Riley said that later it was agreed that the money would be used for funerals and the rest distributed to victims' families and to shooting survivors.

#### Response To GOP's Carson

EDEN PRAIRIE, Minn. - A Minnesota boy is getting some attention for posting a YouTube response to Republican presidential candidate Ben Carson who said he couldn't support a Muslim as president of the United States. The suburban Twin Cities middle school student, Yusuf Dayur, said he wants Carson to know that he's 12, he's Muslim and he plans on becoming president. Dayur tells Carson he has shattered his dream with his recent political comment. He tells Carson in his online posting that people of all fifth and races should have the opportunity to become president. Yusuf says he had the desire to become the nation's leader since he was in preschool. In a recent interview on NBC Carson, a Black GOP candidate, said he didn't believe that Islam was consistent with the U.S. Constitution.

#### W.E.B. DuBois Medal

CAMBRIDGE, Mass. - Boxing legend Muhammad Ali, U.S. Attorney General Eric Holder, and rapper Nasir "Nas" Jones are among the 2015 recipients of Harvard's W.E.B. DuBois Medal. This year's winners gathered

Wednesday at Harvard for an awards ceremony and panel discussion. Ali, who is battling Parkinson's disease, was scheduled to appear via a video link. The medal honors those who have made significant contributions to African and African American history and culture, intercultural understanding and human rights. Other 2015 recipients include Marian Wright Edelman, founder and president of the Children's Defense Fund; Mellody Hobson, president of Ariel Investments and chairman of the board of Ariel Investment Trust; Charlayne Hunter-Gault, the first Black woman to enroll in the University of Georgia; and artist **Carrie Mae Weems**.

#### Girls Education Campaign

New York - First Lady Michelle **Obama** introduced a new campaign focusing on education for girls around the world at the Global Citizen Festival in New York City. Mrs. **Obama** appeared in a video last Saturday at the event starring Beyoncé, Hugh Jackman and others. Obama spoke about the 62 Million Girls campaign in front of a feverish audience in Central Park. She said she's traveled the world and met with young women who have not had a chance to receive an education. She said "I see myself in these girls. I see my daughters in these girls.... For me this is truly a moral issue." She asked the audience to tweet photos of themselves with the hashtag (hash)62MillionGirls and say what you learned in school. Obama said she learned how to "speak up" in school. She said the photos will "show the power of education."

- Compiled from OBSERVER wire services

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The Daily Gazette (Schenectady, New York)

September 29, 2015 Tuesday  
Schenectady/Albany; Final Edition

**SECTION:** A: FRONT; Pg. A2

**LENGTH:** 544 words

Names & Faces

Celebrity News

Final tour

"The Gambler" Kenny Rogers says he's retiring from touring and will do one last worldwide farewell tour after five decades on the road.

Rogers, 77, says in a video message on his website that he wants to spend more time with his two young sons and his wife, Wanda.

"In my book I wrote, 'There's a fine line between being selfish and being driven,' and I think I crossed that line a lot when I was younger," Rogers said. "And I didn't get a chance to spend a lot of time with my older boys and I regret that now."

The Grammy-winning singer will be on the road through the end of the year promoting his latest Christmas album, "Once Again It's Christmas," and will do a final world tour in 2016 with cities and dates to be announced later.

Divorce for actress

A prenuptial agreement will determine how Kaley Cuoco and her husband end their marriage of 20 months, a court filing released Monday shows.

The "Big Bang Theory" actress filed for divorce late Friday in Los Angeles Superior Court citing irreconcilable differences, and her petition was released Monday afternoon.

Cuoco and tennis pro Ryan Sweeting married in a New Year's Eve ceremony in 2013. They have no children together.

The divorce petition states the pair signed a prenuptial agreement in November 2013 that will dictate Cuoco's spousal support payments to Sweeting and how they will divide their assets. The filing states Cuoco and Sweeting separated earlier this month, but it provides no further details about the breakup.

More than 18 million people tuned in Sept. 21 when "Big Bang Theory" returned for its ninth season.

Harvard honors

Boxing legend Muhammad Ali, U.S. Attorney General Eric Holder and rapper Nasir "Nas" Jones are among the 2015 recipients of Harvard's W.E.B. DuBois Medal.

This year's winners will gather Wednesday at Harvard for an awards ceremony and panel discussion. Ali, who is battling Parkinson's disease, will appear via a video link.

The medal honors those who have made significant contributions to African and African-American history and culture, intercultural understanding and human rights.

Other 2015 recipients include Marian Wright Edelman, founder and president of the Children's Defense Fund; Melody Hobson, president of Ariel Investments and chairman of the board of Ariel Investment Trust; Charlayne Hunter-Gault, the first black woman to enroll in the University of Georgia; and artist **Carrie Mae Weems**.

DuBois was an acclaimed author, historian and civil rights activist.

Filing suit

Paul Walker's daughter is suing Porsche, claiming the sports car that her father was in when he was killed two years ago suffered from numerous design defects.

The **lawsuit** filed Monday by Meadow Rain Walker seeks unspecified damages for defects that her lawyers claim kept the actor trapped in the Porsche Carrera GT when it crashed and burst into flames in November 2013.

The suit claims the car, which was marketed as a street-legal race car, lacked a proper stability control system and safeguards to protect occupants and keep it from catching fire after a collision.

The lawsuit was first reported Monday by celebrity website TMZ.

Walker's death occurred on a break in the filming of "Fast & Furious 7."

The Associated Press

**LOAD-DATE:** September 29, 2015

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**PUBLICATION-TYPE:** Newspaper

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The Gainesville Sun (Florida)

July 31, 2015 Friday

## Rebecca's gems from the Harn; Found

**SECTION:** NEWS

**LENGTH:** 743 words

In honor of the Harn Museum of Art's silver anniversary, director Rebecca Nagy reveals five of her favorite pieces from the collection

This September, the University of Florida's Harn Museum of Art celebrates its 25th anniversary, a moment in history that transformed Gainesville's cultural landscape forever.

To celebrate, we asked Harn Museum of Art Director Rebecca M. Nagy to share five of her favorite masterpieces from the collection. Here's what she picked, and why:

"Champ d'avoine" ("Oat Field")

Mickey Singer's gift in 1999 of this serene Monet landscape was truly transformative for the Harn, and the painting quickly became a point of pride for our community. Currently it is the centerpiece of a hugely popular exhibition, "Monet and American Impressionism," which is traveling to other museums after debuting at the Harn last spring.

"Striking of His Head" ("Kwe'ata re'esu") Triptych

My research has taken me to Ethiopia seven times, so the art of this fascinating country holds a special place in my heart. This icon is not only beautiful but rare and special in the combination of artistic influences from India with traditions of Ethiopian Christian art.

Bodhisattva

This peaceful image of a Buddhist saint is the centerpiece of the Harn's Korean art collection. The Bodhisattva has yielded many secrets as Harn curators have collaborated with scholars in various disciplines to explore aspects of its material, function, style and meaning. I feel sure there is much more to learn from this Korean masterpiece.

"Old Man's Cloth"

The Harn was the first U.S. museum to host an exhibition of El Anatsui's metal cloth sculptures, and among the first to acquire one of these stunning pieces for our collection. Today Anatsui's work is in virtually every major museum of contemporary art, and he is one of the art world's international superstars.

"In the Halls of Justice" ("Dreaming in **Cuba**" series)

Part of the artist's "Dreaming in **Cuba**" series, this photograph appeals to me for its air of mystery and the



way it suggests a relationship and deep emotions between the two figures. As we gain greater access to **Cuba**, the magic of **Weems'** photograph contributes to the draw of the island for me.

Visit The Harn Museum of Art

o 3259 Hull Road, University of Florida Cultural Plaza, Admission is free. Hours are 11 a.m. to 5 p.m. Tuesday through Friday, 10 a.m. to 5 p.m. Saturday and 1 to 5 p.m. Sunday. The museum is open until 9 p.m. the second Thursday of every month for Museum Nights. For more information, call 3523929826 or visit [www.harn.ufl.edu](http://www.harn.ufl.edu).

The Harn's 25th Anniversary celebration:

The museum celebrates the 25th anniversary of its September 22, 1990, opening with a series of events -- plus the launch of a free new membership program.

o "25 Candles:" A benefit party on Friday evening, Sept. 25, will raise funds to support exhibitions and programs at the Harn. Guests may choose from a range of ticket packages. Depending on the package chosen, guests will enjoy dance and musical performances, a sit-

down dinner, cocktails, fireworks and dancing with a special guest DJ for the 9 p.m. "After Party." More information at [www.harn.ufl.edu/25candles](http://www.harn.ufl.edu/25candles).

o Conversations: A 25th Anniversary Exhibition: will debut on Friday, Sept.25 and run through Jan. 3. The exhibition will celebrate the growth of the Harn's collections featuring paintings, photographs, prints and sculpture from the Ham's five main collecting areas. Artists represented include: Diane Arbus, Milton Avery, Ross Bleckner, Rockwell Kent, Herman Herzog, Paul Jacoulet, Candida Höfer, Jacob Lawrence, Kimiyo Mishima, Aphrodite Désirée Navab, Liza May Post, Maurice Brazil Prendergast, Frank Stella, Qes Adamu Tesfaw, Andy Warhol, **Carrie Mae Weems** and Hale Woodruff.

o 25th Anniversary Public Celebration: On Sunday, Sept. 27 from 1 to 5 p.m. the Harn will hold a free celebration featuring tours, artmaking activities, performances and refreshments during this event. The Harn also will launch its free membership campaign. "I can't think of a better time to offer free membership than on the Harn's 25th Anniversary" says Nagy. "Eliminating our membership pricing structure and providing free membership means giving the public an opportunity to get involved and experience how we support the community prior to choosing how they would in turn support the museum. Patrons can define their generosity by giving the amount they choose at the time that works best for them."

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Charleston Gazette (West Virginia)

July 15, 2015, Wednesday

## **A long self life; Photography chair at NYU's Tisch School shares the historical significance of 'selfies'**

**BYLINE:** Douglas Imbrogno, Staff writer

**SECTION:** LIFE; Pg. P1D

**LENGTH:** 739 words

We live in the "Age of the Selfie, of a million self-portraits taken daily as people record the passing moments of their lives.

But self-portraiture has had a long and intriguing history in establishing identity, often as a counterpoint to how the mainstream culture might wish to depict certain people and races.

Deborah Willis, chairwoman of the Department of Photography and Imaging at New York's Tisch School of the Arts, will delve into the topic in a free lecture starting at 6 p.m. Wednesday at the Clay Center for the Arts & Sciences of West Virginia as part of the "Self Reflections exhibit now on display at the art museum through Aug. 23.

Willis' talk will range broadly, exploring self-portraiture by contemporary artists all the way back to 19th-century photographic portraits done of black Union soldiers who fought in the Civil War.

"It was important that, even though black soldiers went to the photographer's studio to frame a sense of citizenship and manhood, that they were creating a self-portrait in collaboration with the photographer, Willis said.

Such portraits were a chance to assert the soldiers' experience of having fought for their own freedom and an object lesson for contemporary viewers of how such soldiers were not being acknowledged within the framing of the history of the era.

"Many of us were not aware that black soldiers were a part of their own emancipation, Willis said.

She will also show portraits of 19th-century social reformer, abolitionist and statesman Frederick Douglass.

"Frederick Douglass wrote often about the images of black subjects and how it is important to have a photograph made, in terms of creating an identity of manhood, Willis said. "He posed in over 170 images during his lifetime, and I'm going to show some of the images.

Portraiture and self-portraiture are an opportunity to not only reclaim the image of one's self or community but to confront mainstream assumptions, she said.

"That's what I'm exploring. Not only claiming it back, but also acknowledging that people make assumptions

A long self life; Photography chair at NYU's Tisch School shares the historical significance of 'selfies'  
Charleston Gazette (West Virginia) July 15, 2015, Wednesday

regarding **sex** and race, Willis said. "This is to rethink that experience.

Her presentation also will feature work by contemporary artists such as **Carrie Mae Weems**, whose work has included an acclaimed double portrait of herself staring into a hand-held mirror, titled "I looked and looked to see what so terrified you.

"So she's looking in the mirror as she's making a self-portrait, Willis said. "She was looking at the you' in the terms of the fear of looking at a black woman and how black women have been objectified and demeaned in images. So she was looking at the historical you - what terrified whites to look at black people.

She also will feature photographic images by Bayete Ross Smith, whose photos in his "Our Kind of People series explore how clothing, ethnicity and gender affect our ideas about identity, personality and character.

"He makes self-portraits with a suit, with a hat, with a hoodie, with a scarf, and asks the reader, Who do you see?' Willis said. "It's the same person, but in terms of the way that he's dressed, how is he perceived and accepted?

Even the splurge of selfies taken every minute of every day bear their own significance.

"This is an opportunity for this 21st-century generation to say that they're there, they're here, that they have been places, that they're documenting themselves, Willis said.

"The fact is, there's an excitement that I see in the selfies, that the younger people are making art selfies, she said. "Prior to them going to museums, they used to walk through and not feel a part of looking at Mona Lisa,' but now they understand the significance of being in iconic places, and they want to become iconic.

"I think that those selfies speak to them in that way. That's how I'm viewing some of the selfies. Some of them are difficult, because there's a sense of everybody wants to be desired, but this is an important moment that we need to acknowledge - that the selfies are about being acknowledged, in a sense.

DEBORAH WILLIS courtesy photo

Hank Willis Thomas's "Sometimes I See Myself in You" is a collaborative self-portrait with his mother, Deborah Willis, who is chairwoman of the Department of Photography and Imaging at New York's Tisch School of the Arts. Deborah Willis will speak Wednesday at Charleston's Clay Center for the Arts & Sciences of West Virginia.

Reach Douglas Imbrogno at 304-348-3017 or e-mail [douglas@cnpapers.com](mailto:douglas@cnpapers.com)

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# San Francisco Chronicle

The San Francisco Chronicle (California)

June 25, 2015 Thursday

## Maverick artists hidden no more; Get involved with black performance art at YBCA

**BYLINE:** By Jessica Zack

**SECTION:** Datebook; Pg. E6

**LENGTH:** 583 words

In Benjamin Patterson's landmark performance piece "Pond," participants stood around a chalked floor grid, moving windup toy frogs according to the experimental artist's instructions as well as the unpredictability of chance to create an escalating cacophony of toy amphibian sound. In other words, it's not your average, passive museum-going experience - and that is precisely what Patterson intended when he first performed "Pond" in 1962 as a founder of the international artists' network Fluxus and its only African American member.

Fifty-three years later, Patterson's "Pond" still shakes up viewers' expectations as the foundational piece, chronologically, in the multimedia exhibition "Radical Presence: Black Performance in Contemporary Art," at Yerba Buena Center for the Arts.

The cleverly provocative exhibition, organized by Valerie Cassel Oliver, senior curator of the Contemporary Arts Museum Houston, is the first comprehensive survey of performance art by three generations of black artists, from the early 1960s to the present.

More than 100 photographs, performance relics, sculptures, videos and other documentation, as well as planned and spontaneous live performances in the galleries, "show the vivid experimentation of black visual artists who have been underrepresented, left out of art-world conversations, yet their history parallels the history of performance art itself, demanding direct engagement," says Cassel Oliver.

From **Carrie Mae Weems** to Jayson Musson whose alter ego, Hennessy Youngman, skewers the art world in his "Art Thoughtz" YouTube series, the "**Radical** Presence" artists create vastly different situations - madcap transactions, identity peekaboos, bodily feats of endurance - that defy easy categorization. They **strike** tones ranging from provocation and social questioning to irony and humor.

Highlights include Jean-Ulrick Désert's documentation of his travels through Germany wearing pink, "Caucasian-nude colored" lederhosen in "Negerhosen2000/The Travel Albums"; Chitra Ganesh and Simone Leigh's powerful video of a woman in repose, trying to free herself from a pile of gravel; Papo Colo's four-minute "Superman 51," performed in 1977 to protest Puerto Rico's unsuccessful bid for statehood; and Pope.L's "Eating the Wall Street Journal," which has the artist-provocateur, who calls himself "the friendliest black artist in America," eating pages of the newspaper, with milk and ketchup, atop a plywood-and-paper

Maverick artists hidden no more; Get involved with black performance art at YBCA The San Francisco Chronicle (California) June 25, 2015 Thursday

tower.

Cassel Oliver notes that, in addition to the abundant multimedia documentation of past performances on display a requisite, though less-than-ideal reality of performance-based exhibitions, "there is a robust program of live events and interactive audience spaces" in Yerba Buena's galleries.

Satch Hoyt's participatory "Say It Loud" invites passersby to speak into a microphone atop a tower of black-history books. Oakland dancer Brontez Purnell will repeatedly perform Pope.L's "endurance piece," "Costume Made of Nothing," defying attentional and physical limitations by holding long, still poses in the galleries.

Cassel Oliver says, "There are planned performances, as well as some that will be unannounced, spontaneous, so anyone can happen upon these enlivened moments in the space at any time."

- Jessica Zack

- **Radical Presence:Black Performance in Contemporary Art:** Noon-6 p.m. Wednesday and Sunday, noon-8 p.m. Thursday-Saturday. Through Oct. 11. Yerba Buena Center for the Arts, 701 Mission St., S.F. 415 978-2787. [www.ybca.org](http://www.ybca.org).

**LOAD-DATE:** June 25, 2015

**LANGUAGE:** ENGLISH

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Akron Beacon Journal (Ohio)

May 17, 2015 Sunday  
1 STAR Edition

## **IT FEELS SO SURREAL TO BE MANIPULATED; PHOTOGRAPHERS STAGE IMAGES TO TELL STORIES, PUSH BUTTONS IN PROVOCATIVE NEW EXHIBITION AT ART MUSEUM**

**BYLINE:** Anderson Turner

**SECTION:** E; Pg. E1

**LENGTH:** 1067 words

Walking into the Akron Art Museum can be a transportive and transformative experience. First, the building has an otherworldly visual quality. Second, the galleries have personalities all their own. Maybe it takes somewhat of an art geek to notice it, but each room feels a little different with its own distinctive story to tell.

You can credit the architects for the interesting feel. Or perhaps it's better to give a nod to the curators and the exhibition installers. Most of the credit goes to the art, of course, and the exhibits the museum chooses to present. Frankly, they've been on a roll of late, which continues with Staged, curated by Elizabeth Carney.

Staged is a presentation of complex, orchestrated photographs by artists who fabricate or manipulate their scenes. It's an intriguing position to curate from and one that many of us don't think about when looking at images. What is happening in the image we're looking at? How has the scene been manipulated, if at all? What's the meaning? The story?

All of these questions harken to the focus of the research the artist is doing. Sometimes those meanings can have deep philosophical roots, and other times the images represent an opportunity for expression that only later finds its true value.

Samuel Fosso is a Cameroonian photographer best known for his self-portraits dressed in a variety of personas. Maybe it's because the artist comes from an unexpected or somewhat out-of-the-way place that makes these images unique and interesting. It could also be because the work displays a desire for expression that is truly palpable.

Whatever the reason, these images are rich in color and are open to many interpretations. La Femme libérée américaine dans les années 70 [Liberated American Woman in the 70s] is an image of Fosso dressed as a woman in what I would call a color-palooza or ersatz crazy-quilt suit. The artist is sitting on a gingham-like cloth with a jungle scene sheet for a backdrop. There is nothing subtle about this image except perhaps the look on the artist's face, an earnest expression that seems to be saying, "This is who I am, no pretenses."

Eikoh Hosoe's work Kamaitachi #36 is a picture of a person running through what appears to be rice fields. Eikoh Hosoe partnered with choreographer Tatsumi Hijikata, and visited a farming village in northern

IT FEELS SO SURREAL TO BE MANIPULATED; PHOTOGRAPHERS STAGE IMAGES TO TELL  
STORIES, PUSH BUTTONS IN PROVOCATIVE NEW EXHIBITION AT ART MUSEUM Akron Beacon  
Journal (Ohio) May 17, 2015 Sunday

Japan, where Hijikata improvised a performance inspired by the legend of a weasel-like demon named Kamaitachi.

Hosoe photographed Hijikata as he interacted with the landscape and other parts in and around the village. These are haunting images that speak to history and to stories told to keep children behaving. They are also beautiful, with a timeless quality that is only enhanced by being done in black and white.

Sandy Skogland may have the most recognizable work in the show. Indeed, at one time, this image, or one very much like it, was a staple on many college dormitory walls. *Revenge of the Goldfish* features dozens of hand-built clay goldfish in a blue room with what one guesses is a mother and child. The image does not directly tell a story, leaving the meaning open to interpretation.

Skogland is one of the most influential artists of the past 30 years. She, along with Cindy Sherman, another artist featured in this show, helped to usher in a new way of thinking about photography, sculpture and portraiture. Like Christo and Andy Goldsworthy, they show that how we document the fleeting passage of time and how we've manipulated those moments can be as important as the moments themselves.

Barry Underwood's *Norquay (Yellow)* at first glance may not seem manipulated at all. However, if you look closely, you begin to realize that there are light strands included, along with a kayak and a car. In fact, the whole scene has been orchestrated and timed just right. It's not so much a **manipulation** as it is a small intrusion of an individual aesthetic for a just a few moments.

**Carrie Mae Weems'** *Untitled from the Kitchen Table Series* tells what seems to be an intense and personal story. Regardless of whether it is from a real or fictitious experience, the subject matter is easily understood. So much is expressed in the setup of the room and the attitude and body language of the people featured in the images it is nearly impossible not to immediately begin relating to them. Thoughts like "I know what they're thinking or feeling" bubble up without one asking them to.

That may be the magic of realistic images. No matter how surreal or abstract the subject, we can relate because we can recognize what we're looking at. Or at least we think we can.

Joel-Peter Witkin also makes haunting images that have an otherworldly quality. They are beautifully crafted and deal with subjects that are often pushed to the fringes of society. Words like death, religion, sexuality feel too simple to be used to describe his work.

The stories Witkin is telling go much deeper and scrape around in our brains to find the stuff that tweaks each one of us, just a little bit. It's not done in a subtle way. However, the beauty of the images transcends the subject matter and makes the images into a type of "other" that helps to secure Witkin's voice as an extremely important one.

*Staged* offers an impressive glimpse into the curatorial research happening at the Akron Art Museum. It also displays some of the great photographic works that the museum has in its collection. If you take the time to stare and digest the images, you will find yourself transported to different cultures, personas and locations all over the world. You may even find that you are part of the story.

Ultimately, it is our ability to understand and interpret the work for ourselves that will make the experience transformative. What is most exciting is that we have the chance to engage with art of this quality right here in Akron.

## DETAILS

Show: *Staged*.

When: Through Sept. 27.

Where: Fred and Laura Ruth Bidwell Gallery, Akron Art Museum, 1 S. High St., Akron.

IT FEELS SO SURREAL TO BE MANIPULATED; PHOTOGRAPHERS STAGE IMAGES TO TELL  
STORIES, PUSH BUTTONS IN PROVOCATIVE NEW EXHIBITION AT ART MUSEUM Akron Beacon  
Journal (Ohio) May 17, 2015 Sunday

Hours: 11 a.m. to 5 p.m. Wednesdays-Sundays, until 9 p.m. Thursdays. Closed on Mondays, Tuesdays and major holidays

Admission: \$7; \$5 seniors and students with ID; \$6 adult with tour (15 minimum). Free for students with school tour, children 17 or younger, and on Thursdays for all.

Information: 330-376-9185, [www.akronartmuseum.org](http://www.akronartmuseum.org).

**LOAD-DATE:** May 20, 2015

**LANGUAGE:** ENGLISH

**NOTES:** Sunday Life / Contact Anderson Turner at [haturner3@gmail.com](mailto:haturner3@gmail.com)

**GRAPHIC:** PHOTO: (1) Collection of the Akron Art Museum, gift of the artist (2) Collection of the Akron Art Museum, Museum Acquisition Fund (2) Collection of the Akron Art Museum, Knight Purchase Fund for Photographic Media

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The Boston Banner

April 30, 2015

## Art exhibit inspired by the American South

**BYLINE:** Saccoccia, Susan

**SECTION:** ARTS & ENTERTAINMENT; Pg. B2 Vol. 50 No. 39

**LENGTH:** 1271 words

### ABSTRACT

Accomplished, questing **Carrie Mae Weems**, 52, has for decades explored the experience of being female and black in photographs, text and videos. She is represented here by three photographs from her 1992 "Sea Islands" series, set in graveyards on islands off the coast of Georgia, where for centuries black inhabitants practiced African burial customs. **Weems** combines photographs with excerpts from the writings of author and anthropologist Zora Neale Hurston, who documented these customs, and lines from the Willie Dixon blues standard "Hoochie Coochie Man." In one of her **arresting** images, a metal box spring hangs from a tree, the sides of its drooping wire frame unfolding like wings.

Kara Walker, 45, gained early renown with her inventive use of vintage story-telling tools such as cut-paper silhouettes and stick puppetry to recount the history of slavery, racial violence and sexual abuse. On view is her still potent 2005 video, "8 Possible Beginnings, or the Creation of African-America; a Moving Picture by Kara E. Walker," which makes sardonic use of figures from the tales of Uncle Remus and Br'er Rabbit to recall bitter truths of the African-American diaspora, including lynchings.

A number of artists with strong academic credentials share the preoccupation with matters of spirit associated with self-taught artists. Rudy Shepherd, an assistant professor at the Penn State School of Visual Arts, makes small sculptures that he calls "Healing Devices," and "Negative Energy Absorbers." More impressive is his grey-on-white, stark rendering of the New Orleans Superdome (2011), evoking its harrowing days in 2005. During Hurricane Katrina thousands sought shelter in its cavernous space, where water, food and bedding were in short supply.

### FULL TEXT

When the Stars Begin to Fall on view through May 10 at Institute of Contemporary Art Boston

As performed by saxophonist Archie Shepp and pianist Horace Parlan in a 1977 recording, the spiritual "My Lord, What a Mornin'" has an undertone of tender yearning as well as peaks of blazing, apocalyptic fervor.

Both feelings are evoked in an exhibition that takes its title from the song's refrain: "When the Stars Begin to Fall: Imagination and the American South," on view through May 10 at the Institute of Contemporary Art Boston. The exhibition presents a sampling of works by 35 African-American artists inspired by a real or imagined American South.

This thread wears thin as a unifying device in some of the show's six galleries, which juxtapose works by renowned as well as so-called outsider artists, also referred to as self-taught or folk artists, and a few who

defy these categories. What makes this show absorbing is that regardless of their maker-from men and women laboring at crayon and pencil drawings while in jails or mental hospitals to art-circuit notables - many works on view are ablaze with spirit.

Thomas J. Lax curated the show for the Studio Museum in Harlem, where it debuted before coming to the ICA in February. Ruth Erickson, ICA assistant curator, joined Lax in organizing the six-gallery presentation here, which includes works on paper, paintings, videos, sculptures, and assemblages.

Painter Kerry James Marshall, 59, has made it his business to correct the "lack in the image bank" of strong African Americans in the visual arts. A pair of small paintings by Marshall shows statuesque female and male figures that suggest potent mythical characters.

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A place for 'place'

Kara Walker, 45, gained early renown with her inventive use of vintage story-telling tools such as cut-paper silhouettes and stick puppetry to recount the history of slavery, racial violence and sexual abuse. On view is her still potent 2005 video, "8 Possible Beginnings, or the Creation of African-America; a Moving Picture by Kara E. Walker," which makes sardonic use of figures from the tales of Uncle Remus and Br'er Rabbit to recall bitter truths of the African-American diaspora, including lynchings.

The mission to reconnect with place or community and conjure an elusive rootedness drives storytellers in all media, from music and dance to the visual arts. In this exhibition, some claims of shared heritage are more convincing than others.

Among the most memorable conjurers represented here is Marie "Big Mama" Roseman (1898-2004), a herbalist, midwife and seamstress who migrated from Mississippi to Michigan in the '60s. All three of her trades are apparent in her luscious fabric works, an appliquéd pillow and quilted comforter, each adorned with an irresistible, baroque excess of colorful sequins, beads, and fabric flowers.

They are kin in spirit to the painting "Heaven" (1997), a hallucinatory dream of a burgeoning spring by artist-activist Benny Andrews (1930-2006) of Georgia.

Some works are curiosities, more interesting as anthropological specimens than as works of art. Yet several deeply curious works span both worlds. Take the tempera and ink drawings by JB Murray (1908-1988) of Sandersville, Georgia. Inspired by a vision of the divine, in his '70s, he began making thousands of these small images. The row of 18 stirring, delicate drawings displayed here creates a visual progression that builds in intensity. They evoke automatic writing of the early European Surrealists in the '20s, who sought to express the spirit by making spontaneous marks on paper, and the seemingly random hieroglyphics of A-list abstract expressionist Cy Twombly.

A number of artists with strong academic credentials share the preoccupation with matters of spirit associated with self-taught artists. Rudy Shepherd, an assistant professor at the Penn State School of Visual Arts, makes small sculptures that he calls "Healing Devices," and "Negative Energy Absorbers." More impressive is his grey-on-white, stark rendering of the New Orleans Superdome (2011), evoking its harrowing days in 2005. During Hurricane Katrina thousands sought shelter in its cavernous space, where water, food and bedding were in short supply.

Chicago-based artist and activist Theaster Gates and his musical collective, the Black Monks of Mississippi, filmed their 13-minute video, "Billy Sings Amazing Grace" (2013-14), at Project Row Houses, an arts

organization in Houston's Third Ward. Accompanied with restraint by Gates and his ensemble, Billy, an elder, delivers a simple moving rendition of the old Quaker hymn.

Sculptor Bessie Harvey (1928-1994) combined a variety of woods to represent different peoples and homelands in "The World" (1993), which she created late in life. Composed of gnarled branches, beads, hair, fabric, glitter, sequins, and duct tape, with shells for its jewel-like eyes, the exuberant figure resembles a whirling priestess. With human heads popping out from the folds of her skirts, she courses with fierce, apocalyptic energy.

**SIDEBAR**

Bessie Harvey's, "The World" (1993) is painted wood, glass and plaster beads, hair, fabric, glitter, sequins, shells and duct tape.

**LOAD-DATE:** May 17, 2015

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**ACC-NO:** 58813

**GRAPHIC:** Photographs

**DOCUMENT-TYPE:** News

**PUBLICATION-TYPE:** Other

**JOURNAL-CODE:** BYSB

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The Boston Banner; BA

April 30, 2015 Thursday

## Art exhibit inspired by the American South

**BYLINE:** Saccoccia, Susan

**SECTION:** ARTS & ENTERTAINMENT; Pg. B2 Vol. 50 No. 39 ISSN: 1946-8733

**LENGTH:** 1271 words

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**LOAD-DATE:** May 12, 2015

**LANGUAGE:** ENGLISH

**ACC-NO:** 58813

**GRAPHIC:** Photographs

**DOCUMENT-TYPE:** News

**PUBLICATION-TYPE:** Newspaper

**JOURNAL-CODE:** BYSB

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States News Service

April 7, 2015 Tuesday

## THE ART OF CHANGE: MEET OUR VISITING FELLOWS

**BYLINE:** States News Service

**LENGTH:** 3804 words

**DATELINE:** NEW YORK, NY

The following information was released by the Ford Foundation:

For close to eight decades, the Ford Foundation has helped mobilize movements for social justice by supporting ideas, and the institutions and individuals who conceive and propel them. Nowhere is this legacy clearer or richer than in the arts, where we have stood behind creative visionaries for generations. The belief that the arts and creative expression are essential to justice is deeply embedded in our values.

In keeping with that core belief, the foundation is curating an extended conversation over the course of the year about the interplay of art and social justice around the world today. Our goal is to engage a wide cross-section of artists, cultural leaders, scholars, activists, and leaders in social justice movements to think with each other and with us about important questions, changing constructs, and emerging possibilities—and through these exchanges, to shed new light on the role of creativity and free expression in shaping a more equitable future for all. We're calling this year The Art of Change.

A central component of The Art of Change is our Visiting Fellows Program, which is enabling 13 distinguished artists and cultural leaders to conduct independent study and participate in the convenings, workshops, and other exchanges that will take place during the year. Drawn from around the world, each visiting fellow is renowned in their field for their resolute focus on themes of arts and equity. Together they reflect the diverse and contemporary ways that creative expression and social justice are being twined.

Robert Battle

Artistic Director, Alvin Ailey American Dance Theater

Robert Battle is among the country's leading choreographers and one of just three artists who have led the Alvin Ailey Dance Theater since its founding in 1958. Widely admired for his commitment to commissioning new work and spotting young talent, in 2012 Robert launched the New Directions Choreography Lab to develop the next generation of choreographers, a key component of his vision for Ailey's future. Under Robert's leadership, Ailey continues to perform and teach in numerous US cities and serve as one of the leading international ambassadors for American culture.

Robert began his career in dance at a high school arts magnet program in Miami. His exceptional talent earned him positions at the New World School for the Arts and subsequently the Juilliard School. He honed his dance technique while performing with the Parsons Dance Company from 1994 to 2001 and then founded Battleworks Dance Company to pursue his own choreographic ideas. Battleworks made its debut in Düsseldorf, Germany, and subsequently performed at leading dance venues around the world. Robert has

been honored as one of the Masters of African American Choreography by the Kennedy Center for the Performing Arts and received the prestigious Statue Award from the Princess Grace Foundation-USA in 2007.

During his fellowship, Robert will continue his explorations of contemporary African American dance idioms, in partnership with choreographer Rennie Harris and members of the company.

Amitav Ghosh

Novelist and Essayist

Amitav Ghosh is a master storyteller and one of India's most widely read authors. His fictional work explores historical narratives of colonialism and displacement, among other themes. The New York Times has called him an archaeologist of the powerless, and the Literary Review has said of his work that all of his writing to date has traced connections across cultures. He is also a widely published nonfiction writer, and his essays have been featured in the New Yorker, the New Republic, and the New York Times.

Born in Calcutta, Amitav travels widely and has lived in many countries, among them Bangladesh, England, Egypt, and the US. His work, which is available in at least 35 languages, is read all over the world. He has been recognized internationally for decades and has received numerous awards, including France's Prix Medicis in 1990 for *The Circle of Reason*, India's prestigious Crossword Book Prize in 2005 for *The Hungry Tide*, and the International Grand Prix of the Blue Metropolis Festival in Montreal in 2011 for lifetime achievement. He was also a joint winner, with Margaret Atwood, of the Dan David Prize in literature in 2010, an award recognizing outstanding scientific, technological, cultural, or social impact on our world. *Sea of Poppies* was shortlisted for the Man Booker Prize in 2008 and is currently on the shortlist for the 2015 Man Booker International Prize.

During his fellowship, Amitav will explore his lifelong interest in the natural world, and intersections between literature and climate change.

Thelma Golden

Director and Chief Curator, The Studio Museum in Harlem

Thelma Golden serves as director and chief curator at the Studio Museum in Harlem. Thelma shook the visual arts world as a young curator at the Whitney Museum of American Art, where she was a member of the curatorial team for the landmark 1993 biennial and organized exhibitions such as the groundbreaking *Black Male: Representations of Masculinity in Contemporary American Art* of 1994. Trailblazing has been Thelma's signature ever since. Returning to the Studio Museum in 2000, she has continued to demand attention for emerging artists and provoke new thinking about contemporary culture. Under her leadership, the Studio Museum has secured its position as an internationally important catalyst in advancing the work of artists of African descent.

Thelma has curated more than 20 exhibitions at the Studio Museum and led an innovative curatorial team in organizing many more. Her exhibitions and initiatives bring new perspectives to the work of established artists and draw attention to emerging voices. Under her leadership, the museum's foundational Artist-in-Residence program has grown into a globally renowned launching pad for artists of African and Latino heritage. Thelma has also strengthened the museum's public and educational programs, research and scholarship initiatives, and deep commitment to serving broad and diverse audiences from Harlem and around the world.

During her fellowship, Thelma will explore what has-and has not-changed in the nonprofit cultural sector over the past 20 years, and examine strategies for expanding the presence and visibility of curators of color in the museum field.

David Henry Hwang



### Playwright, Librettist, and Screenwriter

David Henry Hwang is one of the country's leading playwrights and theater artists, known for his pathbreaking work in illuminating the experience of Asians in the United States and exposing hidden dimensions of race, sexuality, and identity in contemporary life. Collaborating with diverse artists and producers, David has created works in repertory theater, opera, musical theater, film, and television and excelled as a writer, librettist, and producer while often crossing traditional lines of commercial and nonprofit work. His first play, *FOB*, was produced at the Public Theater and won an Obie Award in 1980. This launched his career and a robust partnership with Joseph Papp that extended to four other productions, including the Pulitzer Prize-nominated drama *The Dance and the Railroad*. In 1998 David's play *M. Butterfly* won both the Tony Award for Best Play and the Drama Desk Award for Outstanding Play.

David's prolific output has won him numerous other awards, including the PEN/Laura Pels International Foundation for Theater Award as a Grand Master of American Theater, the William Inge Award for Distinguished Achievement in the American Theater, the Asia Society Cultural Achievement Award, and the ISPA Distinguished Artist Award. In 2012, he was named a fellow of United States Artists, and he received the prestigious Doris Duke Artist Award in 2014.

During his fellowship, David will explore the effects of US demographic shifts on social anxieties, and how China's authoritarian regime understands and uses the soft power of the arts.

### Deeyah Khan

Filmmaker, Music Producer, and CEO of Fuuse

Deeyah Khan is a film director, music producer, and human rights activist. Born in Norway to parents of Punjabi-Pashtun descent, she began her career at 7 as a singer and stage artist. Deeyah experienced ongoing harassment, including threats against her life, from Muslims who considered her musical career dishonorable, hostility that eventually forced her into exile.

Deeyah's personal experience of repression has motivated her subsequent work. In 2010, she collaborated with Freemuse: The World Forum on Music and Censorship to produce *Listen to the Banned*, an album featuring censored artists from Africa, Asia, and the Muslim world. This album hit the top 10 on World Music Charts Europe.

In 2009, she directed and produced *Banaz: A Love Story*, a documentary about honor killings. The film won both an Emmy and a Peabody Award in 2013. While working on this film, Deeyah founded Memini, a global initiative to remember victims of honor killings worldwide. She is the executive producer of a forthcoming documentary about two female musical artists' struggle against censorship and patriarchal social structures, and she is completing her second documentary, which examines the social and psychological roots of violent extremism and the rise of the jihadi movement in the West.

During her fellowship, Deeyah will work with her Fuuse colleague Dr. Joanne Payton to conduct research on violent extremism and the role of artists and artwork in bridging gaps between communities, challenging extremist worldviews, and exploring underlying social and psychological issues.

### Arnold L. Lehman

Shelby White and Leon Levy Director, The Brooklyn Museum

For 18 years, Arnold Lehman has served as director of the Brooklyn Museum, one of the oldest and largest fine arts collections in the nation. His first official act as director was to march in Brooklyn's West Indian American Day Parade. Since then, he has focused on improving individual visitors' experiences and animating the community's engagement with the museum. In the past decade alone, museum attendance has doubled, visitation by people of color has risen to over 40 percent, and the average age of museum visitors has dropped from 55 to 35. Through daring and sometimes controversial exhibitions, imaginative installations of works from the permanent collection, public programs that connect with Brooklyn's diverse

populations, and active support for the borough's extraordinary artists community, Arnold has helped reimagine the role of museums in 21st-century community life.

Arnold's unique brand of leadership has been recognized repeatedly in both the museum field and the community at large. Prior to coming to Brooklyn, Arnold was director of the Baltimore Museum of Art for almost two decades and was adjunct professor of the history of art at Johns Hopkins University. He served as president of the Association of Art Museum Directors, was co-chair of Mayor Bill de Blasio's Arts and Culture Transition Committee, and currently chairs the Cultural Institutions Group of New York City.

During his fellowship, Arnold will conduct research and consider ways to increase the presence of people of color in leadership roles in the museum profession.

Joy Mboya

Executive Director, The GoDown Arts Centre

Joy Mboya is a performer and cultural activist who currently directs the GoDown Arts Centre, the leading nonprofit multidisciplinary arts facility in Nairobi, Kenya. Educated as an architect, Joy has led the center's development as a site for artistic experimentation, cross-sector partnerships, and creative collaboration locally, within the region, and internationally. An outspoken advocate for artists, she has spearheaded a variety of ambitious projects, including the visual narrative Kenya Burning (2008) and the Nairobi-wide festival Nai Ni Who (2013), and developed programs showcasing artists' work within the center's facility as well as at other spaces in the city.

Widely recognized for both her programming vision and her managerial skills, Joy was appointed to serve on the Governing Council of the Kenya Cultural Centre, which oversees the Kenya National Theatre, and was also elected to serve on the continental Steering Committee for the ARTerial Network, a pan-African consortium of individuals and organizations in craft, dance, film, literature, visual arts, and new media that supports the work of Africa's cultural sector. Joy has received numerous awards recognizing her work. The Head of State Commendation Medal in 2009, for instance, marked her contributions to the development of Kenya's creative economy, and the Order of the Golden Warrior State Commendation in 2013 celebrated her outstanding leadership in the field.

For her fellowship, Joy will explore new ways to strengthen connections between artists and build artistic capacity, and to fortify policies affecting Kenya's creative sector.

Laura Poitras

Filmmaker

Laura Poitras is a filmmaker, journalist, and artist whose work bravely tackles some of the most pressing political and social issues of our day. She recently finished a trilogy of films on the post-9/11 war on terror. The final film in the trilogy, CITIZENFOUR, focuses on Edward Snowden's exposure of the National Security Agency's broad and invasive monitoring of citizens. It won the 2015 Academy Award for Best Documentary Feature, along with awards from, among others, the British Film Academy, Independent Spirit Awards, Directors Guild of America, and Cinema Eye Honors. In her acceptance speech, she said that NSA surveillance not only is a threat to our privacy but also endangers our democracy itself. As a result of her work, Laura has been on government watch lists since 2006 and has been detained repeatedly at the US border. She edited CITIZENFOUR in Berlin, Germany, to protect the footage and her sources.

Laura has received many honors for her work, including a MacArthur Fellowship in 2012. With Glenn Greenwald, she won the 2013 George Polk Award for national security journalism and shared in the 2014 Pulitzer Prize for Public Service. With Greenwald and Jeremy Scahill, she co-founded the Intercept.

Her fellowship will be devoted to researching new work for her first solo museum exhibition at the Whitney Museum of American Art, where she will create an environment of immersive installations that build on the themes she has been exploring in her filmmaking.

Bill Rauch

Artistic Director, The Oregon Shakespeare Festival

Bill Rauch has been challenging our ideas of what theater is, and who makes theater, since 1986 when he co-founded Cornerstone Theater. With Bill's unwavering beliefs that artistic expression is civic engagement and access to a creative forum is essential to the health of every individual and community, Cornerstone pioneered new approaches to produce outstanding new work based on the concerns of specific communities. Bill served artistic director there until 2006.

Mixing ultra-urban Los Angeles with very rural Oregon, Bill guest directed several plays at the Oregon Shakespeare Festival, one of the largest nonprofit theaters in the country, while still leading Cornerstone. In 2007 he was invited to become artistic director of OSF. Over the past eight years, he has led a process of reenvisioning the festival's overall artistic program and its relationship to its communities and has directed four world premieres and 15 other productions. Among other initiatives, he launched American Revolutions: The U.S. History Cycle to explore important moments in the evolution of American democracy and American identity. One of its commissions, *All the Way*, written by Robert Schenkkan and directed by Bill, last year won the Tony Award for Best Play and earned Drama Desk and Outer Critics Circle Award nominations for best directing.

Bill will use his fellowship to explore issues related to diversity and inclusion in American theater, among them enabling more young directors of color to work with the classics, diversifying audiences for regional theater, and fostering innovations in gender-blind casting.

Toshi Reagon

Singer, Composer, Musician, and Producer

Toshi Reagon has been performing professionally since she graduated from high school. Described as a one-woman celebration of all that's dynamic, progressive, and uplifting in American music, she has mastered folk and funk, blues and rock, and sacred and traditional music formats and is now working in music/theater and opera. Toshi's irresistible personality and activism, combined with her singular approach to music and song, has a galvanizing effect on her audiences. She has collaborated with diverse musical artists and her band, BIGLovely, to perform at venues around the world. She has produced more than 15 albums and benefit recordings.

In addition to her work on stage, Toshi's music has appeared in numerous films and television shows. Toshi's work as a curator includes the Schomburg Center's Women's Jazz Festival; the Black Rock Coalition's Deep Roots of Rock and Roll; and Celebrate! The Great Women of Blues and Jazz, a 17-piece women's blues and jazz ensemble. She's also collaborated as conductor, musician, and instrumental composer/arranger, with Robert Wilson and Bernice Johnson Reagon, on the operas *The Temptation of St. Anthony* (2003) and *Zinnias: The Life of Clementine Hunter* (2013). She is currently working on adapting Octavia E. Butler's postapocalyptic novel *Parable of the Sower* into an opera.

During her fellowship, Toshi will organize a New York City-wide festival, WORD\*ROCK\*andSWORD: A Festival Celebration of Women's Lives-All Are Welcome, focused on women's rights, talents, and artistry, and the impact of creativity on communities.

Pedro Reyes

Artist and Activist

Pedro Reyes uses sculpture, theater, seminars, public performances, and participation to address the interplay of physical and social space, calling for political and economic participation. Less interested in critiquing institutions than in reimagining them, Reyes uses art as a way to encourage collective and individual agency.

His works take on various forms, from penetrable vinyl sculptures to television production. In 2008, Reyes initiated his ongoing project *Palas por Pistolas*. In the first year, 1,527 guns were collected in a voluntary donation campaign and were melted down to produce the same number of shovels, to plant the same number of trees. This led to *Disarm* (2012), in which hundreds of musical instruments were made from 6,700 weapons given to Reyes by the Mexican army. *Disarm* is now a traveling workshop in which teens and young adults transform weapons into instruments and write and perform pacifist songs.

Reyes has had solo exhibitions in Canada, Japan, Mexico, and the US. He has been featured in numerous group exhibitions in France, Germany, South Korea, the United Arab Emirates, and the US, and he participated in the 50th Venice Biennale. His most recent project is *The People's United Nations (pUN)* (2013), a summit at which 193 delegates from every country in the world convene for a series of activities centered on global governance.

During his fellowship, Pedro will continue his planning for a series of annual festivals that will use the arts to reduce the presence of drugs and guns in communities across Mexico.

Albie Sachs

Former Judge on the Constitutional Court of South Africa

Albie Sachs is one of the most important leaders in South Africa's struggles against apartheid and the suppression of human rights. At 20, in 1955, he participated in the Congress of the People, where the Freedom Charter was adopted, and following law school, he defended people charged under racial statutes and security laws. Jailed for this work, he eventually had to leave the country. In 1988, Albie nearly lost his life when a bomb exploded under his car. Undaunted, he worked on writing South Africa's democratic constitution and was appointed to the Constitutional Court by Nelson Mandela in 1994. His term on the court came to an end in 2009.

Winner of the Tang Prize for the Rule of Law in 2014, he is currently using a portion of the prize to tell the story of the making of South Africa's democratic constitution and the its Constitutional Court, which abolished capital punishment and ordered recognition of same-sex marriages. A prolific author, Albie is one of only two people to win the Alan Paton Award twice in 1991 for his book *The Soft Vengeance of a Freedom Fighter* and in 2014 for *The Strange Alchemy of Life and Law*. A documentary about his life, *Soft Vengeance: Albie Sachs and the New South Africa*, by Abby Ginzberg, was released last year.

During his fellowship, Albie will work to ensure that the story of the making of South Africa's constitution reaches the most marginalized person in the tiniest corner of the land. He will also seek to integrate the film *Soft Vengeance* into antiretaliation and antibullying programs.

**Carrie Mae Weems**

Visual Artist

Considered one of the most influential American artists, **Carrie Mae Weems** has **investigated** family relationships, cultural identity, class, political systems, and the consequences of power. **Weems** has developed a complex body of art that has sustained her ongoing dialogue within contemporary discourse for over 30 years. In a review of her recent retrospective in the *New York Times*, Holland Cotter wrote, Ms. **Weems** is what she has always been, a superb image maker and a moral force, focused and irrepressible.

**Weems** has received numerous awards, grants, and fellowships, including the prestigious Prix de Rome, National Endowment for the Arts support, the Herb Alpert Award in the Arts, and the Anonymous Was a Woman Award. One of her greatest honors came in 2013 when she received the MacArthur Fellowship, the genius grant. **Weems** is represented in public and private collections around the world, among them the Metropolitan Museum of Art, New York; the Museum of Fine Arts, Houston; the Museum of Modern Art, New York, and the Museum of Contemporary Art, Los Angeles.

She will use her fellowship to explore new ways to support artists of color, particularly those who are deeply

rooted in and engaged with the communities in which they live.

The Ford Foundation is an independent, nonprofit grant-making organization. For more than 75 years it has worked with courageous people on the frontlines of social change worldwide, guided by its mission to strengthen democratic values, reduce poverty and injustice, promote international cooperation, and advance human achievement. With headquarters in New York, the foundation has offices in Latin America, Africa, the Middle East, and Asia.

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Arkansas Democrat-Gazette (Little Rock)

April 5, 2015 Sunday

## Cultural pioneers '30 Americans' celebrates top black artists

**BYLINE:** ELLIS WIDNER ARKANSAS DEMOCRAT-GAZETTE

**SECTION:** STYLE

**LENGTH:** 1030 words

The title for the major art exhibition "30 Americans" doesn't reveal much.

Thirty American artists ... and that's about it.

But when the traveling exhibition opens Friday at the Arkansas Arts Center, people will see what executive director Todd Herman calls "a sweeping survey of artwork by many of the most influential African-American artists of the last four decades." "30 Americans" includes the pioneering and influential work of luminaries such as Jean-Michel Basquiat, **Carrie Mae Weems**, Barkley L. Hendricks and Robert Colescott, along with emerging artists such as Kehinde Wiley, Hank Willis Thomas, Shinique Smith and others.

It is a multigenerational gathering of artists who explore and examine race, history, **sexuality**, pop culture and gender and their impact on self-identity.

"We are trying to create a schedule of exhibitions, whether from our own collection or traveling exhibitions, that give voice to [diverse] viewpoints and perspectives and holds a mirror up to society," Herman says.

"That allows artists to reflect back their interpretations of the world in which they live and the cultures they see.

"Artists pick up aspects of society and culture, magnify them, turn them back to us, often in a very beautiful way ... a difficult subject is presented in a very beautiful way and the viewer is sucked into the message - no matter how disturbing or troubling it might be. This melding of aesthetic beauty and messages is what art has always done, it's always been a conveyor of meaning." The men and women of "30 Americans" have created powerful and beautiful art with themes and messages that are often provocative - created to confront, provoke thought, illuminate and challenge the viewer.

One of the exhibit's most powerful works is Kara Walker's black cut-paper silhouettes titled *Camptown Ladies*. The installation, which is some 55 feet long and 8 feet tall, takes on the appearance of an antebellum scene as it depicts slavery, violence and cultural stereotypes.

Pop culture and advertising's impact is another theme. Hank Willis Thomas' photograph, *Branded Head*, shows the shaved head of a black man "branded" with the Nike logo. In this work, pop culture materialism meets social and historical commentary in a 52-by-99-inch image.

The exhibit comes from the collection of Mera and Don Rubell of Miami, who started buying art in the late 1960s. The couple has assembled one of the largest private collections of contemporary art in the world, which they house in a 45,000-square-foot museum.

Cultural pioneers '30 Americans' celebrates top black artists Arkansas Democrat-Gazette (Little Rock) April 5, 2015 Sunday

"None of this magically appeared in the 1990s and early 2000s," says the Arts Center's chief curator Brian Lang. "It is a mix of influences and references to pioneering African-American artists, along with Jasper Johns, Andy Warhol and Robert Rauschenberg." This show has its roots in the Rubells' experiences visiting artists in their studios and discussing influences, Herman says.

"They heard some of the same names over and over again, names of artists in most cases that were already in their collection," he says. "They started thinking there was a show in the generational movement of African-American art from the earlier artists to what's being done today, how the messages are continuous, how it's changed and how new generations have taken what they've learned from the groundbreaking work of their predecessors and moved forward into different areas." Many of the works are large-scale; so much so, the Arts Center could handle just 42 of the 71 pieces available.

"We want to give these works the breathing room they need," Lang says. "We could have created a rabbit warren through the gallery, but it would have been a disservice. We are devoting a lot of square footage in this building for the show." The "breathing room" is needed, Herman says, because some pieces are so large, "the message becomes more inescapable," he says.

"You are surrounded by the image, your visual field is taken up fully by the work and its message. That increases in its relationship to the viewer." Lang says the museum also plans to draw on its permanent collection, displaying works in the museum's Stella Boyle Smith Gallery and making connections to "30 Americans." "We are picking out four to six works from our collection that fit the idea of art as activism. For example, we can show the Four Stages of Cruelty series [from 1751] by William Hogarth, show how he used satire to comment on contemporary society, and help viewers connect to Robert Colescott in '30 Americans,'" he said.

These works will have special labels.

Herman realizes some of the images in "30 Americans" will be challenging for some viewers.

"One of the points of this exhibition is that many of the themes addressed are not specific to any one group," he says. "The world struggles with self-identity, gender, race. We are seeing it through a lens in this exhibition, but the themes are universal.

"Some images and messages in these works ... a viewer might easily associate with African-American culture, others you don't. You can't always tell the ethnicity of an artist by looking at the work or its theme. Art is universal." Herman and Lang believe the art will inspire discussion. "It is my hope that the Arts Center is viewed as an open forum, nonjudgmental place to have these sorts of conversations," Lang says. "The traditional roots of the museum is being a place to contemplate works of art and, by extension, our broader humanity." Herman agrees. "Museums are a safe haven to have difficult conversations, to confront difficult subjects.

You confront the work on your terms or if you don't want to, you don't have to. If you want to have a conversation, you can.

"It's a safe haven for those discussions." "30 Americans" Friday through June 21, Arkansas Arts Center, Ninth and Commerce streets, Little Rock 10 a.m.-5 p.m. Tuesday-Saturday, 11 a.m.-5 p.m. Sunday. Closed Mondays.

Admission: free Sponsors: Presented by John and Robyn Horn;

sponsors include Albert and Traci Braunfisch; Fine Arts Club of Arkansas; Friday, Eldredge & Clark, LLP; Just Communities of Arkansas;

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Munro Foundation Info: (501) 372-4000, [arkansasartscenter.org](http://arkansasartscenter.org)

Cultural pioneers '30 Americans' celebrates top black artists Arkansas Democrat-Gazette (Little Rock) April 5, 2015 Sunday

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The Justice: Brandeis University

March 17, 2015 Tuesday

## Exhibit brings art to Farber Mezzanine

**SECTION:** NEWS; Pg. 1

**LENGTH:** 862 words

The Justice :: Exhibit brings art to Farber Mezzanine

Brandeis University's Independent Student Newspaper Since 1949, Waltham, MA

**ABOUT FACE:** A student looks on at photographs of two women's faces. The series implies a narrative between the two black and white photos.

Students studying in the Farber Library Mezzanine might notice that as of Thursday some of the walls near the mezzanine's entrance have drastically changed color. The space near Farber's entrance now encapsulates floating heads, tidal waves and graffiti art between frames and glass panes hanging on the navy walls.

Farber's newly navy walls and framed photographs are part of Disrupted Spaces, a photography exhibit highlighting five artists' renditions of culturally, historically and personally significant spaces.

Organized by Rose curatorial interns Sofia Retta '15 and Sarah McCarty '15, the exhibit showcases pieces from the Carey Schwartz '87 Collection of the Rose Art Museum.

The collection was intended for display outside of the museum with the aim of exposing students to art on their own time and in new settings. Part of the mezzanine's renovation plans was to host collaborations with the museum, and Disrupted Spaces is one of the first of such collaborations between the Rose, the Fine Arts department and the library.

The exhibit's five photographs hang on the walls bordering the mezzanine's entrance. The exhibit, spanning the length of the room, faces outward toward the study spaces. The wall closest to the Starbucks holds a blurb that briefly details the theme and purpose of Disrupted Spaces. Aside from the change in wall colors and the added spotlights, the mezzanine's appearance is unchanged and the exhibit is seamlessly integrated into the space.

On the rightmost side of the exhibit is a two-photograph black and white series. Each side holds artist Lorraine Grady's photographing of a face-one face depicts the artist's late family member and the other, Ancient Egyptian Queen Nefertiti. "Miscegenated Family Album (Progress of Queens), L: Devonian, age 36; R: Nefertiti, age 36" (1980/1994) draws a connection between the two women.

Miscegenation refers to mixing of different racial groups with the work's accompanying plaque explaining that O'Grady "uses the term to emphasize notions of hybridity in both the form and content of her series." Grady uses the series to insert her family into a larger narrative, combining the personal and the historical and playing off of her own African, Caribbean and Irish background.

On the far left of the exhibit near the Makerlab is an all-blue photograph of ambiguous scenery, including tiles, a sea and a light blue sky. The shades of blue in Orit Raff's 2007 work "Untitled (Horizon)" are so similar that it is challenging to discern which shape belongs to which object. The piece's accompanying label notes this tension and notes that "[by] merging the sky and water with the foreground, Raff makes us question what we are seeing, prompting us to carefully consider the construction of the photographic images." Whether coincidental or intentional, the painting interacts in a unique way with the viewer. A person of average height standing a foot or two away from the painting might notice their head's reflection in the glass, hovering just above (or for shorter attendees, just below) the water.

The photographs in the middle of the exhibit are "Trace IV" from the series Liquidation (2005) by Ori Gersht, "Defense Wall, Gilo Neighbourhood, Jerusalem" from the series Infected Landscape (2004) by Shai Kremer and "The Jewish Ghetto-Ancient Rome from **Carrie Mae Weems'** series Roaming (2006).

Gersht's photograph's painterly abstraction of muted primary colors and grey tones creates an offputting mood. The photograph's accompanying plaque explains that it was produced in Ukraine during the **Holocaust**, as Gersht was photographing from a moving train.

Kremer's work depicts a street, bordered by a sidewalk and a wall with a colorful landscape painted on it. The wall obstructs the city in the background and two figures hover by the wall. The plaque states that Kremer's Infected Landscape series highlights "contested territories and the traces of war in Israel."

**Weems'** black and white photo focuses on a woman dressed in all black who seems to be walking toward a gated, familiar white building. The photo's label explains that by confronting these famous sites even as they towered over her, "[**Weems** challenged] notions of authority and belonging."

The exhibition brings an interesting mix of artistic abstraction, personal and national histories and culture to the Farber Mezzanine. The striking stories behind these images should prompt viewers to consider how photography can represent our histories and memories.

Please note All comments are eligible for publication in The Justice.

The west's approach to Islam is what the Jewish ...

"It really helped them grow..."That's funny. Personal ...

While I appreciate your frankness (and in all honesty ...

"... six pieces composed by students but played by ...

When did the Justice start allowing 11 year olds to ...

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States News Service

February 6, 2015 Friday

## **NORTHWESTERN UNIVERSITY CELEBRATES BLACK HISTORY MONTH**

**BYLINE:** States News Service

**LENGTH:** 1183 words

**DATELINE:** EVANSTON, IL

The following information was released by Northwestern University:

The final performances of *Fabulation, or the Re-Education of Undine*, Pulitzer Prize-winning playwright Lynn Nottage's social satire, and a jazz concert that celebrates the music of Duke Ellington and Count Basie, are just two of the Evanston campus events at Northwestern University celebrating Black History Month.

Black History Month is an annual celebration of achievements by black Americans and a time for recognizing the central role of African-Americans in United States history. It also has inspired Northwestern -- where it is an annual celebration -- to organize a more than month-long, local celebration featuring guest speakers, music and stage performances, panel discussions, informal talks, lectures, film screenings and more.

Northwestern community members and their guests are also invited to visit the Art Institute of Chicago for free on the night of Feb. 26, to view a new exhibition by Chicago artist Eldzier Cortor, a painter and printmaker whose iconic images of African-American life have made him one of the country's most revered artists.

For a complete listing of Black History Month 2015 events, visit the African American Student Affairs website.

The following Northwestern events are free, unless otherwise noted, and open to the Northwestern faculty, staff and students and the general public.

### **BLACK HISTORY MONTH EVENT HIGHLIGHTS**

*Fabulation, or the Re-Education of Undine* by Lynn Nottage and directed by Jerrell L. Henderson, 7:30 p.m. Friday, Feb. 6; 7:30 p.m. Saturday, Feb. 7; and 2 p.m. Sunday, Feb. 8, Josephine Louis Theater, 20 Arts Circle Drive, Evanston campus. Nottage's social satire is a classic comeuppance tale with a devilishly comic twist. It tells the story of Undine, a quick-witted, sharp-tongued and successful public relations executive, who rules every aspect of her world in downtown Manhattan. That is until her perfect husband suddenly disappears, running off with all of her money. Pregnant and on the brink of social and financial ruin, she must return to her childhood home in Brooklyn and cope with the crude new reality of transforming her setbacks into small victories. She also has to try to reconnect to a family she has purposefully forgotten in pursuit of her own ambitious rise to self-perceived glory. Single tickets are \$25 for the general public; \$23 for seniors over 62, Northwestern faculty and staff and area educators; \$10 for full-time students with IDs and \$5 for Northwestern students, advance purchase only, or \$10 at the door.

Block Cinema, Special Programs series, *Through a Lens Darkly: Black Photographers and the Emergence of*

# NORTHWESTERN UNIVERSITY CELEBRATES BLACK HISTORY MONTH States News Service February 6, 2015 Friday

a People (Thomas Allen Harris, 2014, United States, DCP, 92 minutes), 7 p.m. Friday, Feb. 20, FREE. Block Museum, 40 Arts Circle Drive, Evanston campus. Inspired by Deborah Willis' book, *Reflections in Black*, Through a Lens Darkly casts a broad net that begins with filmmaker Thomas Allen Harris' family album. It considers the difference between black photographers who use the camera to define themselves, their people and their culture and some white photographers who, historically, have demeaned African-Americans through **racist** imagery. The film embraces both historical material (African-Americans who were slaves, who fought in the Civil War, were victims of lynchings or were pivotal in the Civil Rights Movement) and contemporary images made by such luminaries as Roy DeCarava, Gordon Parks and **Carrie Mae Weems**. The film reveals deeply disturbing truths about the history of race relations while expressing joyous, life-affirming sentiments about the ability of artists and amateurs alike to assert their identity through the photographic lens. -- Film Forum. In person: Author Deborah Willis, co-producer of the film, will attend the screening. Space is limited.

The Northwestern University Jazz Orchestra's Two Men of the Royal Court of Jazz -- the Duke and the Count, at 7:30 p.m. Tuesday, Feb. 24, at Pick-Staiger Concert Hall, 50 Arts Circle Drive, Evanston campus. The Bienen School will pay tribute to Duke Ellington and Count Basie, who defined the swing era of jazz through their incomparable big band charts that have influenced the sound of jazz from the 1930s to the present day. Featuring the music of their respective bands, this concert celebrates their soul and blues-drenched genius. Tickets are \$6 for the general public and \$4 for students with valid IDs.

Northwestern Night at the Art Institute, 5 p.m. Thursday, Feb. 26, at 111 South Michigan Ave., Chicago. Northwestern faculty and students and their family members and friends are invited to a free night at the Art Institute of Chicago. While you are there, visit the Eldzier Cortor Coming Home: Recent Gifts to the Art Institute exhibition in Gallery 124, which opens Feb. 21 and runs through May 31. The 99-year-old Chicago artist, who attended the School of the Art Institute of Chicago in 1936, is this year's recipient of the Leadership Advisory Committee's Legends and Legacy Award, an honor recognizing African-American artists who have achieved national acclaim with careers spanning more than 50 years. Cortor's exhibition celebrates a generous gift of his artworks that he made to the Art Institute in 2012. The show features a selection of these works, including examples of his signature Women and Dance prints, his hybrid woodblock prints, his experimental abattoir works and works that he created while working with the Federal Arts Program from 1938 to 1943, when he focused on African-American social life on Chicago's South side. For more information, visit: [www.artic.edu/exhibition/eldzier-cortor-coming-home-recent-gifts-art-institute](http://www.artic.edu/exhibition/eldzier-cortor-coming-home-recent-gifts-art-institute). Northwestern students, staff and faculty and their guests may enter the museum at the Modern Wing Entrance at 159 E. Monroe Street, for free when they show a valid WildCARD ID. This event and the Northwestern/Art Institute partnership are supported in full by Shirley Ryan. For more information on Northwestern Night, visit <http://bit.ly/NU-ARTIC>. (Note: general admission to the Art Institute of Chicago is free to Illinois residents every Thursday from 5 to 8 p.m.)

Block Cinema, Special Programs series, The Stuart Hall Project (John Akomfrah, 2013, United Kingdom, DCP, 103 minutes) 7 p.m. Thursday, Feb. 26, FREE. Acclaimed British documentarian and film essayist John Akomfrah's portrait of sociologist and cultural critic Stuart Hall (who died in 2014) is a remarkable look at one of the great contemporary intellectuals. Hall was Jamaican-born, black, and rose up through the 1950s white academic establishment in Britain, not only becoming a respected professor and writer but also a public figure who used the mass media to discuss race, class, politics and more. It is these television and radio appearances that Akomfrah primarily draws from, letting Hall's own words shape the film, along with excerpts of jazz great Miles Davis, a particular passion of Hall's. Akomfrah creates an intimate, accessible document without sacrificing the ideas that dominated Hall's thinking and life.

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The Herald-Dispatch (Huntington, West Virginia)

January 31, 2015 Saturday

## Sunday the last day for Ansel Adams photo exhibit at HMA

**LENGTH:** 680 words

HUNTINGTON - The stunning 47 photo exhibit by the iconic American photographer Ansel Adams is up through Sunday, Feb. 1, at the Huntington Museum of Art.

"Ansel Adams; Masterworks From the Collection of the Turtle Bay Exploration Park, Redding, California," features a collection of 47 works by Ansel Adams (1902-1984), selected from The Museum Set, a grouping Adams made late in his life with images he felt were his best.

Included are many of Adams' most famous and best-loved photographs which encompass the full scope of his work: elegant details of nature, architectural studies, portraits, and the breathtaking landscapes for which he is revered. The exhibition also includes a photo portrait of Ansel Adams by James Alinder.

In a career that spanned more than five decades Ansel Adams became one of America's most beloved landscape photographers and one of its more respected environmentalists. He profoundly influenced the course of 20th century photography not only through the example of his sumptuous and technically precise images, but also by means of his personal energy and devotion to advancing the cause of photography as an art form.

This exhibition was organized by The Turtle Bay Exploration Park. Exhibition tour management by Landau Traveling Exhibitions, Los Angeles. Photographs by Ansel Adams used by permission of the Trustees of the Ansel Adams Publishing Rights Trust.

"In 1978 Ansel Adams came up with the idea of the Museum Set and this group of photographs that he culled from the thousands of photographs," Huntington Museum of Art senior curator Jenine Culligan said. "He wanted to select 70 images to place in museums across the country and the Turtle Bay Exploration Park has 47 of those so in essence these are the best of the best."

Culligan said she felt like bringing such a nature strong show into West Virginia, one of the most forested states in America, and one filled with so many outdoors lovers, made sense for many reasons.

"He was not only a photographer but an environmentalist and so he spent the majority of his life in national parks and he was always out in the environment and he was always looking," Culligan said. "I think this is a perfect exhibit for West Virginia because I think most of the people here love the outdoors and love the natural scenery, and love straight nature photography, and so I think this show really fits here."

Culligan said the show was easy to hang as she feels Adams captured the essence of American art showcasing the glory of the national parks and America's most beautiful and iconic natural spaces.

"I usually have to think about the arrangements of the show quite a bit and about how to put things next to each other but I have to say I didn't have to spend as much time as normal because every single photograph is just incredible," Culligan said. "It is just a beautiful show."

Sunday the last day for Ansel Adams photo exhibit at HMA The Herald-Dispatch (Huntington, West Virginia)  
January 31, 2015 Saturday

Another photo exhibit is also up at the HMA. That is "Wide Angle: American Photographs from the Art Museum at the University of Kentucky." Organized by UK Curator, Janie Welker. It features a diverse selection of 71 works (from a collection of more than 1,300) by both renowned and lesser-known artists, whose work illustrates some of the major themes in 20th- and 21st century. Among these are portraiture and the portrayal of gender; the transition from traditional photography to constructed landscapes, and the conventions of documentary photography, street photography, and images **manipulated** for psychological effect. Artists represented in the exhibit include Walker Evans, Doris Ulmann, Ansel Adams, Berenice Abbott, Lewis Hine, Paul Strand, Robert Frank, Helen Levitt, Ralph Eugene Meatyard, Andy Warhol, Aaron Siskind, **Carrie Mae Weems** and Cindy Sherman.

That exhibit is up through Sunday, Feb. 8.

The Huntington Museum of Art is located at 2033 McCoy Road, Huntington. The Museum is closed Mondays. It is open 10 a.m. to 9 p.m. Tuesdays (when it is also free). It is open 10 a.m. to 5 p.m. Wednesday through Saturday and noon to 5 p.m. Sunday. Call 304-529-2701 or go online at [www.hmoa.org](http://www.hmoa.org) for more info.

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The Washington Post

December 12, 2014 Friday  
Every Edition

## Recapturing black images

**BYLINE:** Ann Hornaday

**SECTION:** WEEKEND; Pg. T37

**LENGTH:** 619 words

The power of images - to distort, define, denigrate and celebrate - emerges with clarity and force in "Through a Lens Darkly," a fascinating, visually stunning, emotionally devastating documentary by Thomas Allen Harris.

Subtitled "Black Photographers and the Emergence of a People," Harris's film was inspired by "Reflections in Black," the definitive compendium of black photography by historian Deborah Willis. Interleaving authoritative commentary from Willis and her academic peers with his own memories of a family steeped in candid snapshots and the narrative they formed, Harris has meshed history and personal essay to create an absorbing meditation on how black photographers - amateur and professional - have both documented and helped create their community.

More powerfully, the filmmaker demonstrates how that act of self-definition has been continually subverted by way of racist caricatures, demeaning stereotypes and corrosive, wildly inaccurate depictions of black individuals and families.

That's a lot to pack into one film. But Harris - who along with his brother, Lyle Ashton Harris, is a photographer - manages to do just that, tracing the history of black photography as far back as the medium itself (Jules Lion and James Presley Ball were early innovators in daguerreotypes portraiture) and interviewing such contemporary artists as **Carrie Mae Weems** and Lorna Simpson. Mining thousands of images - troubling, poetic, **arresting** and lyrical - Harris makes a thorough and convincing study of a tradition that has flourished despite being ignored or erased in the culture at large.

The history in "Through a Lens Darkly" is engrossing and enlightening, touching on the depiction of enslaved people in the searing portraits by Louis Agassiz, the ways in which Sojourner Truth and Frederick Douglass deployed their own images to further their political causes ("selling the shadow to support the substance," in Truth's words), and the poisonous dialectic wherein positive representations of black Americans - whether as

war heroes or Reconstruction-era professionals and householders - were instantly countered by commercial images of buffoons, demons or lynching victims.

The film makes its most profound impact when Harris explains how he struggled to reconcile the shame and negativity of those distortions with the strong, joyful, loving record created by his grandfather, who was rarely seen without a camera. That struggle, Harris notes, is a collective one, and constitutes "a war of images within the American family album."

As the film persuasively argues, what's at stake isn't just the fuzzy notion of "diversity" within media and visual culture, but the right to claim social space and, by extension, survival itself. "Through a Lens Darkly" threads through all of these issues with elegance and eloquence, leaving viewers with a literally transformed perspective. Harris has created not just an important revisionist history, but also a galvanizing and restorative one.

ann.hornaday@washpost.com

Unrated. At West End Cinema. Contains some disturbing images. 92 minutes. Director Thomas Allen Harris will participate in a Q&A following the 7 p.m. shows Friday, Saturday and Sunday.

BioPage	<a href="http://www.washingtonpost.com/people/ann-hornaday">http://www.washingtonpost.com/people/ann-hornaday</a>
Description	Movie Name Through a Lens Darkly
Movie Website	<a href="http://www.imdb.com/title/tt3210388/?ref_=fn_al_tt_3">http://www.imdb.com/title/tt3210388/?ref_=fn_al_tt_3</a>
Stars for this movie	3 -

**LOAD-DATE:** December 12, 2014

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**DISTRIBUTION:** Every Zone

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December 12, 2014 Friday 1:17 AM EST

## Recapturing black images

**BYLINE:** Ann Hornaday

**SECTION:** ; Pg. T37

**LENGTH:** 625 words

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**LOAD-DATE:** December 12, 2014

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washingtonpost.com

Washington Post Blogs

December 11, 2014 Thursday 8:16 PM EST

## **'Through a Lens Darkly' movie review; 'Through a Lens Darkly' offers a rich history and cultural analysis of African American photography.**

**BYLINE:** Ann Hornaday

**LENGTH:** 535 words

The power of images - to distort, define, denigrate and celebrate - emerges with clarity and force in "Through a Lens Darkly," a fascinating, visually stunning, emotionally devastating documentary by Thomas Allen Harris.

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'Through a Lens Darkly' movie review; 'Through a Lens Darkly' offers a rich history and cultural analysis of African American photography. Washington Post Blogs December 11, 2014 Thursday 8:16 PM EST

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ann.hornaday@washpost.com

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Unrated. At West End Cinema. Contains some disturbing images. 92 minutes. Director Thomas Allen Harris will participate in a Q&A following the 7 p.m. shows Friday, Saturday and Sunday.

**LOAD-DATE:** February 11, 2015

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The New York Times

November 29, 2014 Saturday  
Late Edition - Final

## A Poetry Personal and Political

**BYLINE:** By FELICIA R. LEE

**SECTION:** Section C; Column 0; The Arts/Cultural Desk; Pg. 1

**LENGTH:** 1086 words

A finalist for the National Book Award in poetry, Claudia Rankine's "Citizen: An American Lyric" is audacious in form. But what is perhaps especially striking about the book is that it has achieved something that eludes much modern poetry: urgency.

"Citizen" is both insistently topical, with references to Trayvon Martin and stop-and-frisk police tactics, and concerned with intimate moments when racial impassess spring up between friends and colleagues. Stylistically, it takes readers on a ride over varied terrain, going from verse to prose to visual images by artists like **Carrie Mae Weems** and Glenn Ligon, whose work is often grounded in wordplay and social commentary. These deliberate collisions, Ms. Rankine said, help "to create openness and surprises, and to make the world more integrated."

"Citizen," whose cover shows a black hoodie against a white background, has attracted praise from publications like The Los Angeles Times and Slate since its release last month. In a review in The New Yorker, Dan Chiasson wrote, "It is an especially vital book for this moment in time."

This moment is one of heated discourse about race and equality, but she is not writing as an activist, Ms. Rankine said. Her book, she said, is "about our lived lives."

"A lot of people feel that the realm of poetry and the realm of the lyric is personal feeling and should rise above politics, which, in fact, good poetry has never done," she said in a recent interview at a hotel in SoHo. "As African-Americans, that's what's being played fast and loose with, our citizenship. When you have the Trayvon Martins and the Michael Browns being shot and killed, it's because, on a certain level, there is a kind of mutability in the understanding of citizenship around the black body."

Still, she said, her primary subject is not even so much race, but the ways in which we encounter and fail one another.

Ms. Rankine, 51, who teaches poetry and creative writing at Pomona College in Claremont, Calif., was in New York for the National Book Awards. At the ceremony on Nov. 19, the poetry prize ended up going to Louise Glück, her former professor at Williams College. Ms. Glück, who won for "Faithful and Virtuous Night," has championed Ms. Rankine's work and was an inspiration for her own path, Ms. Rankine said.

Ms. Glück, in a telephone interview from her home in Cambridge, Mass., a few days after the awards ceremony, recalled Ms. Rankine as "a phenomenal student."

"She spoke always with such boldness and accuracy and intensity," Ms. Glück said.

Ms. Rankine said that while she would have liked to have won the award, "I wasn't waiting to be chosen -- you don't write with the freedom that I do if that's what is on your mind."

"Citizen" reflects issues and feelings that have long been on the mind of Ms. Rankine, who was born in Kingston, Jamaica, and moved with her family to New York when she was 7. Her father found work as a hospital orderly, and her mother as a nurse's aide.

Bookish as a child, Ms. Rankine earned a literature degree at Williams and went on to get an M.F.A. in poetry from Columbia. She wanted to write poetry, she said, though pursuing it was a leap of faith for someone who grew up with the notion of needing a steady job.

Poetry and teaching paid off, though, and Ms. Rankine said she began to find her voice in her second and third books, "The End of the Alphabet" (1998) and "Plot" (2001), which looked "at the dynamic of words within words, the multiplicity of meanings within words."

Her experimental, hybrid style emerged with her fourth collection, "Don't Let Me Be Lonely," in 2004, a book that also carries the subtitle "An American Lyric" and integrates visual elements.

"Citizen" begins quietly, with descriptions of how encounters between people of different races can turn hurtful or puzzling or disconcerting in the space of a few words. The stories come from her own life and from people in her personal and professional circles.

One cannot forget the times a friend called her by the name of a black housekeeper. Another suffers a lunch companion who complains that because of affirmative action, her son cannot attend the same school that she, her father, her grandfather "and you" all attended. Yet another shows up for her appointment at the house of a specialist in trauma therapy. The therapist opens the door and yells: "Get away from my house! What are you doing in my yard?"

Ms. Rankine said that "part of documenting the micro-aggressions is to understand where the bigger, scandalous aggressions come from." So much racism is unconscious and springs from imagined fears, she said. "It has to do with who gets pulled over, who gets locked up. You have to look not directly, but indirectly."

In an email message, the writer and poet Elizabeth Alexander said she appreciated the way Ms. Rankine "presents these quicksilver, corrosive moments in exquisite miniature." The poems, Ms. Alexander said, "usually take turns at the end that move us closer to the damage that occurs when actual people are replaced by stereotypical **racist** images."

The visual art in "Citizen" -- by Ms. **Weems**, Mr. Ligon, Nick Cave, David Hammons and others -- continues and extends the conversation. It includes a well-known photograph of a lynching, from which Ms. Rankine has removed the hanging black bodies, highlighting the excited faces of the white **mob**. "We need to redirect our gaze" to the white spectators, Ms. Rankine said, to ponder their fascination and their actions.

Some of the words in "Citizen" were written as scripts to accompany videos on topics ranging from Hurricane Katrina to the World Cup, created with her husband, John Lucas, a filmmaker and photographer. They live with their 11-year-old daughter, Ula Lucas, near the San Gabriel Mountains.

"Citizen" does not neglect more poetic expression. "The world is wrong," Ms. Rankine writes. "You can't put the past behind you. It's buried in you; it's turned your flesh into its own cupboard."

Ms. Rankine said she was hearing from black readers who feel comforted that she understands their exhaustion of being rendered invisible or alien, even when they believe they have forged connections in spite of race. And she is hearing from white readers who say they are more conscious of how their race determines their behavior and controls their imagination.

"As Baldwin put it," she said, " 'Love takes off masks that we fear we cannot live without and know we cannot live within.' "

**URL:** <http://www.nytimes.com/2014/11/29/books/claudia-rankine-on-citizen-and-racial-politics.html>

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The Herald-Dispatch (Huntington, West Virginia)

November 25, 2014 Tuesday

## Tuesday Tour at HMA to focus on photography exhibits

**LENGTH:** 736 words

By DAVE LAVENDER

The Herald-Dispatch

[lavender@herald-dispatch.com](mailto:lavender@herald-dispatch.com)

HUNTINGTON The Huntington Museum of Art 's Fourth Tuesday Tour is bathed in black and white, as the museum presents guided tours of two photo exhibits that just went up at the hilltop museum.

Photography will be highlighted during the free November Tuesday Tour at the Huntington Museum of Art at 7 p.m. Tuesday, Nov. 25.

Guided tours of two recently opened photography exhibits will be offered during the event. Refreshments will be served. Admission is free. Free admission on Tuesdays at HMA in 2014 is generously sponsored by Macy's.

"Ansel Adams: Masterworks" from the collection of the Turtle Bay Exploration Park, Redding, California went on view at HMA on Nov. 8 and continues through Feb. 1, 2015.

The photographs by Ansel Adams are used by permission of the Trustees of the Ansel Adams Publishing Rights Trust.

This exhibition, up through Feb. 1, features a collection of 47 works by Adams (1902 -1984), selected from The Museum Set, a grouping Adams made late in his life with images he felt were his best. Included are many of Adams' most famous and best-loved photographs which encompass the full scope of his work: Elegant details of nature, architectural studies, portraits, and the breathtaking landscapes for which he is revered.

"In 1978 Ansel Adams came up with the idea of the Museum Set and this group of photographs that he culled from the thousands of photographs," said HMA senior curator, Jenine Culligan. "He wanted to select 70 images to place in museums across the country and the Turtle Bay Exploration Park has 47 of those so in essence these are the best of the best."

Culligan said she felt like bringing such a nature strong show into West Virginia, one of the most forested states in America, and one filled with so many outdoors lovers, made sense for many reasons.

"He was not only a photographer but an environmentalist and so he spent the majority of his life in national parks and he was always out in the environment and he was always looking," Culligan said. "I think this is a perfect exhibit for West Virginia because I think most of the people here love the outdoors and love the natural scenery, and love straight nature photography, and so I think this show really fits here."



Tuesday Tour at HMA to focus on photography exhibits The Herald-Dispatch (Huntington, West Virginia)  
November 25, 2014 Tuesday

Culligan said the show was easy to hang as she feels Adams captured the essence of American art showcasing the glory of the national parks and America's most beautiful and iconic natural spaces.

"I usually have to think about the arrangements of the show quite a bit and about how to put things next to each other but I have to say I didn't have to spend as much time as normal because every single photograph is just incredible," Culligan said. "It is just a beautiful show."

"HIMG Presents Wide Angle: American Photographs from the Art Museum at the University of Kentucky" went on view Nov. 15 at HMA and continues through Feb. 8, 2015.

That exhibit's curator Janie Welker, curator of the UK Art Museum, said the exhibit features a diverse selection of 71 works by both renowned and lesser-known artists, whose work illustrates some of the major themes in 20th- and 21st century.

Among these are portraiture and the portrayal of gender; the transition from traditional photography to constructed landscapes, and the conventions of documentary photography, street photography, and images **manipulated** for psychological effect. Artists represented in the exhibit include Walker Evans, Doris Ulmann, Ansel Adams, Berenice Abbott, Lewis Hine, Paul Strand, Robert Frank, Helen Levitt, Ralph Eugene Meatyard, Andy Warhol, Aaron Siskind, **Carrie Mae Weems** and Cindy Sherman.

"For Wide Angle I thought a lot about it and it could have gone so many directions it could have been a greatest hits and it could have been only the most famous names but a couple of years ago we had an NEA grant to digitize and evaluate the collection and it is always helpful to have an outside scholar come in and look at it and one of the things she said was this is a fabulous collection to teach the history of photography since and we are a university museum that made sense and we started looking at the idea of using well known and lesser known photographers who happened to create amazing photographs to talk about the history of photographs."

HMA is fully accessible. For more information on events at HMA, visit [www.hmoa.org](http://www.hmoa.org) or call 304-529-2701.

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The New York Times

November 9, 2014 Sunday  
Late Edition - Final

## Dior Gives the Guggenheim a Twirl

**BYLINE:** By MATTHEW SCHNEIER

**SECTION:** Section ST; Column 0; Style Desk; SCENE CITY; Pg. 16

**LENGTH:** 487 words

For the second year in a row, Dior sponsored the Guggenheim's big fall gala, held Thursday in the museum's landmark rotunda. And after a rocky journey that found the Dior brass grounded after extreme turbulence in Paris, a full caravan arrived to toast the occasion: Raf Simons, Dior's creative director; Sidney Toledano, the company's chief executive; and many others.

Mr. Toledano explained that the sponsorship was, in fact, Mr. Simons's idea. A guest remarked that this is an expensive idea for an employee to pitch to his boss, especially if, as in this case, the gala was bifurcated into two nights: a young-guns party on Wednesday, for which Mr. Simons drafted the electro-pop band the xx to play; and a more traditional seated dinner with the great and good (and most generous) of the art world on Thursday.

Mr. Toledano, who recalled the Guggenheim as the first museum he visited on his first trip to New York, professed not to mind the expense.

"When things are good, it's not expensive," he said aphoristically. As he added from the podium later on, "If we can give something to the world beside beautiful dresses, we say it is worth doing it."

What's more, he said, the Guggenheim represents modernity, a sentiment echoed by Mr. Simons in plainer terms.

"How the hell could you pull that off back in the day, to make a museum like that?" he said, marveling at Frank Lloyd Wright's design. "The floor's not even straight."

Though the previous night had likely siphoned off some of the younger partygoers, the actresses Leelee Sobieski, Zoë Kravitz and Camilla Belle were on hand, as were Anna Wintour, the architect Peter Marino and the artist Marilyn Minter, not to mention two of the evening's honorees: the photographer **Carrie Mae Weems** and the Chinese artist Wang Jianwei. Though the art types and fashion folk sometimes seemed to be speaking to one another across the aisle (there was Mr. Toledano, in his peak-lapel tux, and the Guggenheim's director, Richard Armstrong, in jacket and tartan trousers), there were surprising overlaps.

Ms. **Weems**, a MacArthur-winning photographer whose work focuses on the African-American experience, and whose retrospective ran at the museum from January to May, revealed herself to be a shrewd critic of fashion photography.

The latest Marc Jacobs campaign, with its blunt-wigged, mannequin-like models, didn't **strike** her fancy

(though she noted its similarity to the work of Alex Katz), but she had nothing but praise for the photographers Mert Alas and Marcus Piggott, perhaps best known for their photos of Kate Moss for Playboy -- the first Playboy, she added, she had ever bought.

"They're fabulous," she said. Some at her table, including Jennifer Blessing, a senior curator of photography at the Guggenheim who had worked on her show, expressed surprise that she should be so well versed in fashion photographers.

Ms. **Weems** laughed. "I look at everything," she said.

**URL:** <http://www.nytimes.com/2014/11/09/fashion/dior-gives-the-guggenheim-a-twirl.html>

**LOAD-DATE:** November 12, 2014

**LANGUAGE:** ENGLISH

**GRAPHIC:** PHOTOS: The guest list covered art and fashion. Above, the architect Peter Marino and his wife, Jane Trapnell Marino, a costume designer. Below, the actress Leelee Sobieski. Right, the actress Camilla Belle.

The rotunda of the Guggenheim Museum made a splendid dining hall for its gala. Left, Raf Simons, the creative director of Dior, the event's sponsor, and Anna Wintour. Above, Sidney Toledano, Dior's chief executive. (PHOTOGRAPHS BY JULIE GLASSBERG FOR THE NEW YORK TIMES)

**PUBLICATION-TYPE:** Newspaper

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The Huffington Post

October 24, 2014 Friday 1:45 PM EST

## New Orleans Biennial 'Prospect 3' Leads The Way In Diversity

**BYLINE:** Priscilla Frank

**LENGTH:** 878 words

Oct 24, 2014 (The Huffington Post:<http://www.huffingtonpost.com/> Delivered by Newstex)

Whitney Biennial, take note. Contemporary art is taking over the city of New Orleans for "Prospect 3[1]," a city-wide festival comprised of 58 artists and 18 locations. And, as reported by Julia Halperin for The Art Newspaper, it's "the most racially diverse US biennial in recent history[2]." Of the exhibited artists, 22 are African-American and 44 are artists of color.

While Whitney Chief Curator Donna De Salvo dubbed 2013's biennial "one of the broadest and most diverse takes on art in the United States that the Whitney has offered in many years[3]," it featured only eight (non-fictional[4]) black artists out of 103 total. There were 23 represented artists of color. "We didn't talk about it," Brooke Anderson, Prospect's executive director, told The Art Newspaper of their show's historic statistics.

Ebony Patterson. In di Grass - beyond the bladez, 2014. mixed media on paper. Courtesy the artist and Monique Meloche, Chicago Numbers aside[5], the biennial is just as daring and diverse in its content as it is on paper. Participating artists range from the classic big names (Jean-Michel Basquiat, Paul Gauguin) to the under-acknowledged legends (Joan Mitchell and Alma Thomas). There are contemporary giants (**Carrie Mae Weems**) and buzzy up-and-comers (Ebony Patterson) -- all working in a diverse array of media ranging from Abstract Expressionist paint to bedazzled collages.

And then there's the subject matter. This year's artistic crop tackles themes including The New Orleans Experience, Seeing Oneself in the Other, The South, **Crime** and Punishment, The Carnavalesque, as well as issues of the prison-industrial complex and gentrification. "'The peculiar institution' of slavery and immigration during the 18th century created a city that, even in 1961, was a complex social arrangement, one that remains palpable today[6]," Artistic Director Franklin Sirmans expressed in a statement about New Orleans. "The third Prospect biennial (P.3) is invested in and will explore 'the search' to find the self and the necessity of the other as part of that quest."

Tavares Strachan's "You Belong Here" One piece garnering attention this year is Tavares Strachan's "You belong here," an 100-foot neon pink sign that floats up and down the Mississippi River. The somewhat ironic work addresses the city as a whole, raising questions such as "Who gets to determine if we belong?" and "And if so, then where?" The dazzling signage encourages viewers to download an app to enhance the experience, providing audio commentary and additional tours of New Orleans sites rife with history. Money raised from the app's sale will benefit New Orleans based nonprofit programs encouraging culture and education.

Los Angeles artist Glenn Kaino is bringing an installation titled "Tank" to this year's biennial, comprised of aquariums filled with coral and resin casts of an armored tank. The US military drops such tanks into the ocean after they've been decommissioned, and for the past five years Kaino has been studying how said

New Orleans Biennial 'Prospect 3' Leads The Way In Diversity The Huffington Post October 24, 2014 Friday  
1:45 PM EST

tanks become unlikely habitats for coral. Kaino compares the coral's struggle for space to New Orleans' gentrification.

Glenn Kaino, Studies for Tank, 2013-14, Live Corals (green star polyps, pulsing xenia, yellow polyps, acroporas, mushrooms and sinularia), Clear Casts, Rocks, Water Tanks, Water Aquarium System Management, Lights. Courtesy the artist and Kavi Gupta, Chicago

The biennial also includes a Satellite Program, encouraging local artists to participate in the event. One such artist is Kirsha Kaechele, who has organized a gun buyback at a local carwash as a work of performance art. The piece, titled "The Embassy[7]," engages local rappers and artists in putting an end to the gun violence that's affected the lives of so many New Orleans natives. "My hope is that the young men in the 8th Ward and the surrounding neighborhoods are inspired to trade killing for creativity," Kaechele told The Huffington Post. "Healing in the neighborhood, by the neighborhood."

Prospect 3 runs from October 25, 2014 until January 25, 2015 at various locations around New Orleans. Visit the website to learn more and plan your visit.[8] It's not to be missed.

This article originally appeared on The Huffington Post

[http://www.huffingtonpost.com/2014/10/24/new-orleans-biennial-pros\\_n\\_6036280.html](http://www.huffingtonpost.com/2014/10/24/new-orleans-biennial-pros_n_6036280.html)

[1]: <http://www.prospectneworleans.org/p3plus/?ncid=txtlnkusaolp00000603> [2]:

<http://www.theartnewspaper.com/articles/A-better-Prospect-for-AfricanAmerican-artists/35776?ncid=txtlnkusaolp00000603>  
[3]:

[http://www.huffingtonpost.com/2013/11/16/whitney-biennial-2014\\_n\\_4283531.html?ncid=txtlnkusaolp00000603](http://www.huffingtonpost.com/2013/11/16/whitney-biennial-2014_n_4283531.html?ncid=txtlnkusaolp00000603)

[4]:

<http://www.latimes.com/entertainment/arts/miranda/la-et-cam-donelle-woolford-controversy-whitney-biennial-20140609-colum>

[5]:

[http://www.huffingtonpost.com/2014/10/24/racial-diversity-in-art\\_n\\_6037792.html?1414157867ncid=txtlnkusaolp00000603](http://www.huffingtonpost.com/2014/10/24/racial-diversity-in-art_n_6037792.html?1414157867ncid=txtlnkusaolp00000603)

[6]: <http://www.prospectneworleans.org/exhibition-description/?ncid=txtlnkusaolp00000603> [7]:

[http://www.huffingtonpost.com/2014/10/22/new-orleans-gun-buyback\\_n\\_6024832.html?ncid=txtlnkusaolp00000603](http://www.huffingtonpost.com/2014/10/22/new-orleans-gun-buyback_n_6024832.html?ncid=txtlnkusaolp00000603)

[8]: <http://www.prospectneworleans.org/p3plus/?ncid=txtlnkusaolp00000603>

**LOAD-DATE:** October 24, 2014

**LANGUAGE:** English

**PUBLICATION-TYPE:** Web Blog

**JOURNAL-CODE:** AOLB-124721

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Times-Picayune (New Orleans)

October 24, 2014 Friday

## Opening-day events for Prospect.3

**BYLINE:** Karen Taylor Gist

**SECTION:** LIVING; Pg. C04

**LENGTH:** 1342 words

Saturday will be a daylong celebration of the coming of Prospect.3, the long-awaited third installment of New Orleans' international art festival that began with Prospect.1 in 2008. Myriad opening receptions and parties will blossom across the city.

Here are a few not to miss.

11 a.m.: The official Prospect.3: Notes For Now opening ceremony. The organizers of Prospect.3 New Orleans' international art festival say that, in addition to the speakers and ribbon-cutting, there is a big surprise planned for the ceremony in Washington Square Park in the Marigny. The ceremony will be followed by a second-line. Legendary Crescent City chef and art collector Leah Chase will provide lunch for attendees beginning at noon. Free.

10 a.m. to noon: Exhibits officially open. The doors of the Contemporary Arts Center, Ogden Museum of Southern Art, New Orleans Museum of Art, Newcomb Art Gallery, Longue Vue House and Gardens and several other Prospect. 3 sites will then be open, allowing the general public the first glimpse at the 58 individual exhibits that comprise the big exposition. "Basquiat and the Bayou," an exhibit of nine Southern-themed paintings by the late art superstar at the Ogden Museum of Art, should be near the top of everyone's Prospect.3 must-see list.

3 p.m.: The "Public Practice" anti-violence procession and ceremony in St. Roch rolls from 1342 Franklin Ave. The parade will feature Maroon Queen Cherice Harrison-Nelson's delegation of Mardi Gras Indian Queens, The 504 Boyz Horse Club, McDonough 35 High School majorettes and flag team, the Caramel Curves motorcycle club, and the Louisiana Whipz Car Club, plus an assortment of exotic animals. It will proceed along Urquhart and North Villere streets on a circular route through the neighborhood. Along the way, musical and artistic performances will take place on select porches. It continues until 4:30 p.m.

The parade rolls from the site of Kirsha Kaechele's 'The Embassy' project (1342 Franklin Ave.). In 2008, Kaechele upstaged the opening of Prospect.1, by throwing an arty 500-person outdoor dinner in her St. Roch neighborhood exhibition space. Six years later, Kaechele has teamed with fellow New Orleans art impresarios Delaney Martin (of the Music Box) and Claire Tancons (formerly of the CAC) to stage a renegade art performance that may again steal the spotlight from official Prospect opening-day events.

'The Embassy' includes a \$100,000 gun buy-back program combined with a free recording studio in a converted car wash. The 'Cash for Guns' buy-back takes place at 9 a.m. at 1200 Franklin Ave. For more information visit [www.cash4guns.org](http://www.cash4guns.org) or call 1.855.GUN.BANK. The free 'Gun Metal' records studio at 1342 Franklin Ave. continues through November. For more information or to set up an appointment,

visitgunmetalrecords.com or call 1.844.FREEMP3. 'The Embassy' is a Prospect.3 satellite exhibition.

4 p.m.: Two MacArthur Genius Award winners exhibit at The McKenna Museum of African-American Art. The museum at 2003 Carondelet St. presents a suite of photos titled "The Louisiana Project" and a video titled "Meaning and Landscape" by conceptual photographer **Carrie Mae Weems**, at a reception from 4 to 6 p.m. **Weems** won the prestigious MacArthur Genius Award in 2013.

The museum simultaneously unveils a group exhibit dedicated to New Orleans' late modern master John T. Scott (1940-2007). The exhibit, titled "Passing It On: A Tribute to John T. Scott," features works by John T. Scott, Ron Bechet, Lin Emery, Carl Joe Williams, Martin Payton, Ayo Scott, Augustus Jenkins, Kim Dummons, David Geary, Steve Prince, Cecilia Givens, Irving Johnson III and Jeffrey Cook. Scott won the award in 1992.

8 p.m.: The "You belong here" barge lighting on the Mississippi River. Art lovers will gather at The Art House, 4725 Dauphine St., in the Holy Cross Neighborhood to view conceptual artist Tavares Strachan's floating artwork that will be towed along the Mississippi during Prospect.3's first week. (See accompanying story.)

#### INFOBOX:

What: "Prospect.3: Notes for Now" is an art festival featuring 58 individual exhibits of works by artists from around the country and world, displayed in 18 museums and other sites in New Orleans. The artists were selected by Franklin Sirmans, the curator of contemporary art at the Los Angeles County Museum of Art. Prospect.3 also includes several other pop-up exhibits that were not selected by Sirmans. These scattered exhibits are called P.3+ or satellite exhibits.

When: Prospect.3 opens Saturday with an 11 a.m. ribbon-cutting at Washington Square Park, 700 Elysian Fields Ave., followed by a second-line. It continues Wednesdays through Sundays, 11 a.m.-4 p.m., through Jan. 25, 2015. The exhibit will be closed Nov. 27-28, Dec. 24-25 and Jan. 1, 2015. University venues will have longer holiday hiatuses.

Cost: Admission to individual venues applies. Adult admission to the Contemporary Arts Center, the Ogden Museum of Southern Art and the New Orleans Museum of Art is \$10. Louisiana residents receive free admission to NOMA on Wednesdays, the Ogden on Thursdays and the CAC on Sundays.

Where: Prospect.3 official exhibits are located at the following sites:

Ashé Cultural Arts Center, 1712 Oretha Castle Haley Blvd. Works by Kerry James Marshall.

AIA New Orleans Center for Design, 1000 St. Charles Ave. Works by Mary Ellen Carroll.

City Park, 1 Palm Dr. Outdoor sculpture by Will Ryman.

Contemporary Arts Center,

900 Camp St. Works by Manal AIDowayan (Saudi Arabia), Firelei Báez, (Dominican Republic), Zarina Bhimji (Uganda), Douglas Bourgeois (Louisiana), Mohamed Bourouissa (Algeria), Thomas Joshua Cooper, Charles Gaines, Theaster Gates, Pieter Hugo (South Africa), Yun-Fei Ji (China), Remy Jungerman (Suriname), Glenn Kaino, Lucia Koch (Brazil), Sophie T. Lvoff (New Orleans), Pushpamala N. (India) with Clare Arni (Great Britain) and Joe Ray, Analía Sabán (Argentina), Lucien Smith, Agus Suwage (Indonesia) and David Zink Yi (Peru).

Isaac Delgado Fine Arts Gallery, Delgado Community College, 615 City Park Ave. Works by Piero Golia (Italy) and Entang Wiharso (Indonesia).

Dillard University Art Gallery, Cook Fine Arts and Communication Center, 2601 Gentilly Blvd. Works by Terry Adkins and William Cordova (Peru).

The Exchange Gallery, Arts Council of New Orleans, 935 Gravier St. Works by Liu Ding (China), Lisa Sigal and Tavares Strachan (Bahamas).

Joan Mitchell Center Studios, 1000 N. Rampart St. Works by McArthur Binion, "Los Jaichackers" -- Julio Cesar Morales and Eamon Ore-Girón (Mexico and USA), Akosua Adoma Owusu, and Hayal Pozanti (Turkey).

Longue Vue House and Gardens, 7 Bamboo Road. Works by Shigeru Ban (Japan), Camille Henrot (France) and Antonio Vega Macotella (Mexico).

May Gallery and Residency, 2839 N. Robertson St. Works by Tameka Norris (New Orleans) and Garrett Bradley (New Orleans).

The George and Leah McKenna Museum of African American Art, 2003 Carondelet St. Works by **Carrie Mae Weems**.

Newcomb Art Gallery, Woldenberg Art Center, Tulane University, Willow Street side. Works by Monir Farmanfarmaian (**Iran**), Hew Locke (United Kingdom) and Ebony G. Patterson (Jamaica).

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Tremé Market Branch Theater, 800 N. Claiborne Ave. Works by Gary Simmons.

UNO St. Claude Gallery, 2429 St. Claude Ave. Works by The Propeller Group, featuring Phunam (Vietnam), Matt Lucero, Tuan Andrew Nguyen (Vietnam) and Christopher Myers.

Xavier University, 1 Drexel Drive. Works by Lonnie Holley.

\*New Orleans and Louisiana artists are noted; others are from the United States unless otherwise noted.

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**PUBLICATION-TYPE:** Newspaper

**JOURNAL-CODE:** tpi



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Times-Picayune (New Orleans)

October 24, 2014 Friday

## If you go ...

**BYLINE:** Karen Taylor Gist

**SECTION:** LIVING; Pg. C04

**LENGTH:** 675 words

What: "Prospect.3: Notes for Now" is an art festival featuring 58 individual exhibits of works by artists from around the country and world, displayed in 18 museums and other sites in New Orleans. The artists were selected by Franklin Sirmans, the curator of contemporary art at the Los Angeles County Museum of Art. Prospect.3 also includes several other pop-up exhibits that were not selected by Sirmans. These scattered exhibits are called P.3+ or satellite exhibits.

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Isaac Delgado Fine Arts Gallery, Delgado Community College, 615 City Park Ave. Works by Piero Golia (Italy) and Entang Wiharso (Indonesia).

Dillard University Art Gallery, Cook Fine Arts and Communication Center, 2601 Gentilly Blvd. Works by Terry

If you go ... Times-Picayune (New Orleans) October 24, 2014 Friday

Adkins and William Cordova (Peru).

The Exchange Gallery, Arts Council of New Orleans, 935 Gravier St. Works by Liu Ding (China), Lisa Sigal and Tavares Strachan (Bahamas).

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Xavier University, 1 Drexel Drive. Works by Lonnie Holley.

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Times-Picayune (New Orleans)

October 19, 2014 Sunday

## **NUMEROUS PROSPECTS ; Everything you need to know for the Prospect.3 fall arts event**

**BYLINE:** Doug MacCash, Staff writer

**SECTION:** LIVING; Pg. D01

**LENGTH:** 1261 words

Prospect.3 New Orleans is a must-see arts festival. Think of it as the Jazz Fest of avant-garde sculpture, painting and digital art. It takes place from Saturday to Jan. 25 in the Crescent City's major art museums, plus other scattered locations.

Based on the photographic preview provided by "P.3: Notes for Now," we can expect a huge red flower sculpture to blossom in City Park, a barge to appear on the Mississippi emblazoned with a neon sign that reads "You Belong Here," and a colorful soft sculpture mountain made from cast-off Carnival costumes. We can expect painted wood carvings with buoyant colors and grim themes, avant-garde cardboard architecture and old-fashioned abstract expressionism. We can expect beauty, visual poetry and social criticism.

Prospect.3 has big shoes to fill.

Prospect.1, which took place in 2008, was the best and most ambitious art show New Orleans had ever seen. It was an extravaganza of 80 mostly amazing exhibits dotted across the city's recovering landscape. It was meant to put the city on the map of international art destinations and dovetail with our tourist economy. And so it did.

P.1 was an across-the-board critical success, but the hugeness of the project, loose budgetary purse strings and the simultaneous American economic meltdown came together to cause the big free art fest to be a financial bust. Prospect.1, which cost a total of approximately \$4.5 million, ended \$1 million in the red.

Prospect.2 in 2011 certainly had bright spots among its 25 exhibits, but it came off as a pale penny-pinching phantom of the first big show. The budget of P.2 was a paltry \$2.5 million, and it produced none of the national attention of the first.

It may be a three bears situation. With a budget of \$3.5 million, Prospect.3 falls somewhere between the two previous shows, not too big and not too small. With luck, it might turn out to be just right.

Franklin Sirmans, the curator of contemporary art at the Los Angeles County Museum of Art, has handpicked the lineup of contemporary art stars, punctuated with a couple of names from the art historical pantheon: Jean-Michel Basquiat (1960-1988) and Paul Gauguin (1848-1903).

Sirmans calls the city-spanning exhibit "Notes for Now," and he says its tone is guided in part by Walker Percy's classic 1961 novel "The Moviegoer." Percy's protagonist is an emotionally numb scion of a socially elite New Orleans family. He escapes into motion pictures and skin-deep romances as a way to assuage his

## NUMEROUS PROSPECTS ; Everything you need to know for the Prospect.3 fall arts event Times-Picayune (New Orleans) October 19, 2014 Sunday

indefinable angst.

The book is a beatnik-era exercise in existentialism set against the cultural peculiarities and racial inequities of the Crescent City in the late 1950s. A 21st-century reader might conclude that the womanizing hero, a Korean War veteran, sees the world through the lens of post-traumatic stress disorder. Whatever the cause of his genteel alienation, Percy's hero quests for a spiritual or philosophical epiphany that always seems to be just out of reach. It will be interesting to explore Prospect.3's exhibits and installations with Percy's chilly world-view in mind.

.....

Doug MacCash can be reached at [dmaccash@nola.com](mailto:dmaccash@nola.com) or 504.460.3492. Read more art news at [nola.com/arts](http://nola.com/arts). Follow him at [twitter.com/dougmaccash](https://twitter.com/dougmaccash).

INFOBOX: Prospect.3 artists and art galleries can post details of your opening, a link to your gallery and photos at [nola.com/arts](http://nola.com/arts).

INFOBOX: IF YOU GO...

What

"Prospect.3: Notes for Now" is an art festival featuring 58 individual exhibits of works by artists from around the country and world, displayed in 18 museums and other sites in New Orleans. The artists were selected by Franklin Sirmans, the curator of contemporary art at the Los Angeles County Museum of Art. Prospect.3 also includes several other popup exhibits that were not selected by Sirmans. These scattered exhibits are called P.3+ or satellite exhibits.

When

Prospect.3 opens Saturday, with an 11 a.m. ribbon-cutting event at Washington Square Park, 700 Elysian Fields Ave., followed by a second-line. The exhibit continues Wednesdays through Sundays, 11 a.m.-4 p.m., through Jan. 25, 2015. The exhibit will be closed Nov. 27-28, Dec. 24-25 and Jan. 1, 2015. University venues will have longer holiday hiatuses.

Admission

Admission to individual venues applies. Adult admission to the Contemporary Arts Center, the Ogden Museum of Southern Art and the New Orleans Museum of Art is \$10. Louisiana residents receive free admission to NOMA on Wednesdays, the Ogden on Thursdays and the CAC on Sundays. Visit the Prospect.3 website.

Where

Prospect.3 official exhibits are located at the following sites, with satellite shows in nearby communities:

Ashé Cultural Arts Center, 1712 Oretha Castle Haley Blvd. Works by Kerry James Marshall (U.S.).

AIA New Orleans Center for Design, 1000 St. Charles Ave. Works by Mary Ellen Carroll (U.S.).

City Park, 1 Palm Dr. Outdoor sculpture by Will Ryman (U.S.).

Contemporary Arts Center, 900 Camp St. Works by Manal Aldowayan (Saudi Arabia), Firelei Báez, (Dominican Republic), Zarina Bhimji (Uganda), Douglas Bourgeois (Louisiana), Mohamed Bourouissa (Algeria), Thomas Joshua Cooper (U.S.), Charles Gaines (U.S.), Theaster Gates (U.S.), Pieter Hugo (South Africa), Yun-Fei Ji (China), Remy Jungerman (Suriname), Glenn Kaino (U.S.), Lucia Koch (Brazil), Sophie T. Lvoff (New Orleans), Pushpamala N. (India) with Clare Arni (Great Britain) and Joe Ray (U.S.), Analia Saban (Argentina), Lucien Smith (U.S.), Agus Suwage (Indonesia) and David Zink Yi (Peru).

NUMEROUS PROSPECTS ; Everything you need to know for the Prospect.3 fall arts event Times-Picayune  
(New Orleans) October 19, 2014 Sunday

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Xavier University, 1 Drexel Drive. Works by Lonnie Holley (U.S.).

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October 2014

## It's All Good

**BYLINE:** VANESSA LAWRENCE

**SECTION:** PARTY PEOPLE; Pg. 70 Vol. 43 No. 8 ISSN: 0162-9115

**LENGTH:** 309 words

**HIGHLIGHT:** Celebrities practice altruism at over-the-top charity galas.

There's perhaps no greater signifier of social power than a splashy celeb-packed fundraiser of one's own-and this summer was full of them. Leonardo DiCaprio hosted the first ever gala for his eponymous environmentally minded foundation in Saint-Tropez. Sponsored by Chopard and the Swiss bank Julius Baer, and boasting chairs like Jared Leto, the event featured a serenade by Bono and Julian Lennon, as well as a live auction. The festivities were apparently so intense that Cara Delevingne felt the need to change outfits midway through. A few days later in Bridgehampton, on New York's Long Island, Russell Simmons cohosted the Annual Art for Life benefit with his brother Danny Simmons and the Rush Philanthropic Arts Foundation. Michael Bloomberg, **Goldman Sachs** executive Valentino D. Carlotti, music honcho Jason Flom, Kimora Lee Simmons, and the artist **Carrie Mae Weems** were honored for their charitable work, and Doug E. Fresh, Kurtis Blow, and Naughty by Nature performed. But the highlight of the evening was arguably the announcement of a \$1 million gift for scholarships from Russell's ex-wife, Kimora. Clearly, it pays to give big.

### **RUSSELL SIMMONS/DANNY SIMMONS/RUSH PHILANTHROPIC ARTS FOUNDATION**

#### *Art for Life Benefit*

Diana Taylor and Michael BloombergAoki Lee Simmons, Russell Simmons, Kenzo Lee Hounsou, Lauren Maitland, and Ming Lee SimmonsA musical performanceJojo SimmonsCarrie Mae WeemsDJ KissStar Jones.Doug E. Fresh performingDanny SimmonsVita SidorkinaRick Ross and Robert KraftKurtis Blow and the Rev. Al SharptonNiykee HeatonJason FlomValentino D. CarlottiAngela Simmons.

### **LEONARDO DICAPRIO FOUNDATION/JULIUS BAER/CHOPARD**

#### *Inaugural Gala*

Cara DelevingneCarolina ParsonsPetra NemcovaLeonardo DiCaprio.Robin Thicke performingBono and Julian Lennon performingJared Leto, Delevingne, and Selena GomezVahina GiocanteNatasha PolyMarion Cotillard.

**LOAD-DATE:** October 27, 2014

**LANGUAGE:** ENGLISH

**PUBLICATION-TYPE:** MAGAZINE

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Targeted News Service

September 23, 2014 Tuesday 2:10 AM EST

## Artist **Weems** to Students: Find Your Voice

**BYLINE:** Targeted News Service

**LENGTH:** 732 words

**DATELINE:** SOUTH HADLEY, Mass.

Mount Holyoke College issued the following news:

Melanie Wilkerson took her place between the white screen and the video camera and offered an impassioned account of the events of August 9--the day Michael Brown, an African-American teenager, was shot and killed by a white police officer in Ferguson, Missouri.

Wearing a purple T-shirt reading "Social Justice Warrior," the Mount Holyoke College junior read an eye-witness account, asserting that Brown put his hands up, then fell to the ground as police shot him multiple times.

The film project was the creation of **Carrie Mae Weems**, a contemporary artist known for evoking emotion and action through her creative use of photography, recordings, fabric, and text. As Mount Holyoke's Leading Women in the Arts guest artist-in-residence, **Weems** invited a small group of from the campus community to participate in filming for the project, asking each participant read an eyewitness account or a synopsis from the third-person perspective.

"We are **investigating** how people are heard and whether it matters who is delivering the account," **Weems** explained to the group participating in Friday's filming. "It's powerful, isn't it, when you start to read these accounts?"

Also as part of her residency, **Weems** launched this year's Weissman Center for Leadership lecture series, which focuses on building bridges in complex times, and spent time with students in an advanced studio art class. Melanie Wilkerson, sociology major from Staten Island, New York, said reading the witness's account made the Brown case seem more real.

"It felt closer to my life. Being in a room where somebody really wanted to hear what happened, you realize that words are powerful and carry pain and suffering even if you weren't there," she said.

**Weems**, who recently received the MacArthur Foundation's "genius grant" and whose work was the subject of a major traveling retrospective exhibition, challenges observers of her work to examine their thoughts about important images and events of our time, noted John Stomberg, director of the Mount Holyoke College Art Museum, before her lecture.

"Her images say so many things simultaneously that we are invited to ponder questions" about family relationships, gender roles, political systems, racism, **sexism**, and class, Stomberg said. "**Weems** mines the relationship between text and images for all their contradictions what results is a transformation. We



transform our ideas of ourselves."

During the lecture, titled "Art and Humanity," **Weems** shared with the packed house examples of her work, ranging from words on matchboxes to photographs challenging conventional views of beauty. She encouraged students in the audience to spend time with other artists as they explore and develop their own voices. She described this process as at times "very, very painful" and encouraged the audience to avoid feeling shame or fear, noting that artists today are being challenged to examine their relationship to their work. "I've come to know that I do absolutely nothing on my own. I only think I do."

Before the filming of the Brown video on Friday, **Weems** explained, "I'm very interested in what voices resonate and are heard and what voices are not heard and why. How does the audience perceive a witness, and does it matter if a witness is white, black, or Asian? Do you lack sympathy if the subject is a woman?"

Sukriti Singh, a senior from New Delhi who is majoring in film studies and economics, assisted with audio production and gave the first reading during the filming, an experience she said brought her closer to the story.

"We didn't know Michael Brown, but there's this collective outrage that's easily felt," she said. "I went first, and it was interesting how even after one reading, it was resounding in the room. It's impossible not to be aware of the story."

Aladrianne Young, a junior from Aptos, California, majoring in biology and Africana studies, also read, taking the perspective of a non-witness summing up others' accounts.

"It's heavy because of what happened in Ferguson and what seems to be happening across the nation," she said. "So much needs to be done. Reading the account made me feel almost like I was reliving the moment, although I wasn't there. It made me feel like I was with the witnesses, which is powerful."

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Targeted News Service

September 11, 2014 Thursday 5:16 AM EST

## **National Gallery of Art Celebrates the 25th Anniversary of Its Photography Collection with Three Major Exhibitions**

**BYLINE:** Targeted News Service

**LENGTH:** 1705 words

**DATELINE:** WASHINGTON

National Gallery of Art issued the following news release:

In 2015, the National Gallery of Art will commemorate the 25th anniversary of its photography collection with three major exhibitions exemplifying the vitality, breadth, and history of the Gallery's photography holdings. The celebration commences in the spring with two exhibitions--In Light of the Past: 25 Years of Photography at the National Gallery of Art (May 3-July 26, 2015) and The Memory of Time: Contemporary Photographs at the National Gallery of Art, Acquired with the Alfred H. Moses and Fern M. Schad Fund (May 3-September 7, 2015). It concludes in the fall with Celebrating Photography at the National Gallery of Art: Recent Gifts (November 1, 2015-February 28, 2016), a selection of gifts and acquisitions made in honor of this anniversary. In addition, a series of lectures and other programs highlighting the importance of photography at the Gallery will be presented throughout the year.

"Each exhibition tells a concise and fascinating story about photography in general--and photography at the National Gallery of Art, specifically," said Earl A. Powell III, director, National Gallery of Art, Washington. "We start by charting the history of the medium and probing its relationship to time, memory, and history, and end with an abundant display of gifts given in honor of our celebrated collection and programs for photography."

In 1949 Georgia O'Keeffe gave the Gallery an unparalleled collection of more than 1,600 Alfred Stieglitz photographs, but the museum did not actively begin to collect photography until 1990. Under the stellar leadership of Sarah Greenough, senior curator and head of the department, the collection has since expanded to nearly 14,000 American and European photographs, spanning from 1839 to the present.

"Anniversaries should be a time to celebrate, and to reflect on the past and contemplate the future," said Greenough. "Our intention is to present some of the most significant and compelling photographs we have acquired over the years, which both chart the development of the medium and reveal the beauty and dynamic versatility of photography over its course of more than 175 years."

Due to the fragility of photographs, which are subject to deterioration if exposed to light for extended periods of time, the greatest part of the collection is kept in storage. While dedicated photography galleries, opened in the West Building in 2004, have enabled the Gallery to highlight many works in the collection during the past decade, numerous photographs in this trio of exhibitions will be on public view for the first time at the Gallery.

Students and other visitors may take advantage of the Gallery's photograph study room--open weekdays from 10:00 a.m. to noon and 2:00 p.m. to 4:00 p.m.--to examine works not on view. To book an appointment,

National Gallery of Art Celebrates the 25th Anniversary of Its Photography Collection with Three Major Exhibitions Targeted News Service September 11, 2014 Thursday 5:16 AM EST

please call (202) 842-6144.

#### Photography at the National Gallery of Art

In December 1948, when Georgia O'Keeffe was deciding where to place the largest and most significant collection of photographs by her late husband, the seminal American photographer Alfred Stieglitz, she visited the National Gallery of Art. She wrote to a friend a few days later, "Stieglitz worked for the recognition of photography as a fine art--the National Gallery means something in relation to that." The following year, O'Keeffe and the Alfred Stieglitz Estate laid the cornerstone for the photography collection at the museum by donating the "Key Set" of more than 1,600 Stieglitz photographs. It is the largest and most complete collection of his work in existence. The entire collection is documented in a two-volume publication *Alfred Stieglitz: The Key Set* (2002) and will soon be accessible on the Gallery's website.

After a series of exhibitions in the 1980s, the museum started actively acquiring photographs in 1990 and established the department of photographs under the direction of Sarah Greenough. The Gallery's holdings now include nearly 14,000 photographs spanning the entire history of the medium, including a choice group by British photographer William Henry Fox Talbot (1800-1877), the inventor of photography. Other 19th-century British photographers represented in the Gallery's collection include Julia Margaret Cameron (1815-1879), David Octavius Hill (1802-1870), Robert Adamson (1821-1848), Roger Fenton (1819-1869), and Peter Henry Emerson (1856-1936).

The Gallery also has exceptional examples by 19th-century French photographers, including Gustave Le Gray (1820-1884), Charles Nègre (1820-1880), Henri Le Secq (1818-1882), Edouard-Denis Baldus (1813-1889), and Charles Marville (1813-1879)--many of whom were trained as painters and brought highly refined aesthetic sensibilities to the new art of photography.

Nineteenth-century American photography is also well-represented in the collection with works by Albert Sands Southworth (1811-1894) and Josiah Johnson Hawes (1808-1901); Timothy O'Sullivan (1840-1882); Carleton Watkins (1829-1916); Eadward Muybridge (1830-1904), and William H. Rau (1855-1920), among many others.

Among the greatest strengths of the collection are large, often unparalleled groups of photographs by several major 20th-century American practitioners, including Paul Strand (1890-1976), Ansel Adams (1902-1984), Walker Evans (1903-1975), Andre Kertesz (1894-1985), Ilse Bing (1899-1998), Frederick Sommer (1905-1999), Robert Frank (b. 1924), Harry Callahan (1912-1999), Irving Penn (1917-2009), Lee Friedlander (b. 1934), and Robert Adams (b. 1937). Modeled after the Stieglitz collection, each of these holdings includes works from throughout the photographers' careers and illustrates all aspects of their contributions to the art of photography. Often formed with input from the photographers themselves, each of these collections frequently contain exceptionally rare works.

The Gallery has also established an international reputation for its photography exhibitions and publications. In the last 25 years, it has organized and mounted more than 40 shows, often award-winning, of both 19th- and 20th-century photography, most with highly acclaimed scholarly catalogs and many which have traveled both nationally and internationally. Among the most notable are: Garry Winogrand (2014); *Tell It with Pride: The 54th Massachusetts Regiment and Augustus Saint-Gaudens' Shaw Memorial* (2013); *Charles Marville: Photographer of Paris* (2013); *The Pre-Raphaelite Lens: British Photography and Painting, 1848-1875* (2010); *Looking In: Robert Frank's "The Americans,"* (2009); *The Art of the American Snapshot, 1888-1978* (2008); *Impressed by Light: British Photographs from Paper Negatives, 1840-1860* (2007); *Foto: Modernity in Central Europe, 1918-1945* (2007); *Irving Penn: Platinum Prints* (2005); *Andre Kertesz* (2005); *All the Mighty World: The Photographs of Roger Fenton, 1852-1860* (2004); *Modern Art and America: Alfred Stieglitz and His New York Galleries* (2001); *Harry Callahan* (1996); *Robert Frank: Moving Out* (1994); *Walker Evans: Subways and Streets* (1991); and *Paul Strand* (1990).

#### About the Exhibitions

*In Light of the Past: Celebrating 25 Years of Collecting Photographs at the National Gallery of Art*

National Gallery of Art Celebrates the 25th Anniversary of Its Photography Collection with Three Major Exhibitions Targeted News Service September 11, 2014 Thursday 5:16 AM EST

(May 3-July 26, 2015)

This exhibition charts the evolution of photography from the birth of the medium in 1839 to 1990. Some 100 works will be drawn from the Gallery's photography collection that have been acquired since its founding a quarter of a century ago, including stunning 19th-century works, turn-of-the-century pictorialist prints, examples of international photographic modernism of the 1920s and 1930s, the most influential mid-20th-century American photographers, and ending with the new directions photographers explored in the 1970s and 1980s, including color and conceptual work.

The curators of this exhibition are Sarah Greenough, senior curator and head of the department of photographs, and Diane Waggoner, associate curator, department of photographs, National Gallery of Art.

The Memory of Time: Contemporary Photographs at the National Gallery of Art,

Acquired with the Alfred H. Moses and Fern M. Schad Fund

(May 3-September 7, 2015)

Representing the past in the present is one of photography's essential characteristics, but its relationship to time is by no means straightforward. Each photograph contains multiple layers of time, including the instant of exposure, the moment of viewing, and the lapse in between. This exhibition explores work by contemporary photographers--such as Sally Mann (b. 1951), Vera Lutter (b. 1960), Hiroshi Sugimoto (b. 1948), **Carrie Mae Weems** (b. 1953), and Sophie Calle (b. 1953)--who **investigate** this rich subject and explore the complexity of time, memory, and history. A fully illustrated catalog will accompany the exhibition.

All of the featured works were recently acquired through the generosity of the Alfred H. Moses and Fern M. Schad Fund. The curators of this exhibition are Sarah Greenough, senior curator and head of the department of photographs, and Andrea Nelson, assistant curator, department of photographs, National Gallery of Art.

Celebrating Photography at the National Gallery of Art: Recent Gifts

(November 1, 2015-February 28, 2016)

This exhibition will feature a selection of photographs donated to the Gallery in honor of the 25th anniversary of the museum's collection. Marking the culmination of a year-long celebration of photography at the museum, this exhibition brings together an exquisite group of gifts, ranging from experimental photographs made in the earliest years of the medium's history to key works by major 20th-century figures, as well as contemporary pieces that examine the ways in which photography continues to shape our experience of the modern world. The exhibition will be accompanied by a major publication celebrating 25 years of photography at the National Gallery of Art.

The curators of this exhibition are Sarah Greenough, senior curator and head of the department of photographs, and Sarah Kennel, associate curator, department of photographs, National Gallery of Art.

Contact: Deborah Ziska, Chief of Press and Public Information, 202/842-6353, ds-ziska@nga.gov

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Targeted News Service

September 10, 2014 Wednesday 12:46 AM EST

## Artist **Carrie Mae Weems** to Speak at MHC

**BYLINE:** Targeted News Service

**LENGTH:** 467 words

**DATELINE:** SOUTH HADLEY, Mass.

Mount Holyoke College issued the following news:

Contemporary artist **Carrie Mae Weems's** acclaimed work is the embodiment of Bertolt Brecht's aphorism that "art is not a mirror to hold up to reality, rather a hammer to shape it."

Throughout her career, **Weems** has used photographs, text, fabric, audio, digital images, multimedia installations, and video to prompt viewers to reconsider the meanings of family relationships, gender roles, political systems, and the histories of racism, **sexism**, and class.

The celebrated artist comes to Mount Holyoke this month for a multi-day residency capped by a free, public lecture on Thursday, September 18. At 7 pm that day in the Art Building's Gamble Auditorium, **Weems** will speak on "Art and Humanity" as part of the Leading Women in the Arts series cosponsored by the Weissman Center for Leadership and the InterArts Council. A reception will follow her talk.

While at MHC, **Weems** will also interact with smaller groups at student-only events--discussing and critiquing student work in a studio art class, creating a collaborative art project, and discussing careers and leadership over lunch.

**Weems's** work has intrigued audiences and garnered awards for decades. Most recently she received the MacArthur Foundation's "genius grant" and was the subject of a major traveling retrospective exhibition.

The New York Times has described **Weems** as "one of our most effective visual and verbal rhetoricians. When she tackles complex subjects in complex ways, the results are ... deeply stirring." Her work often illuminates the human condition--there is no more complex subject than that one--by exploring the experiences of people with African heritage. Frequently, her images tell a story that is at once specific to a particular place and time, yet universal in its emotional heft.

Life's sadness and joys, its ironies and poetry, are all there in **Weems's** work. An Art in America writer noted, "It is **Weems's conviction** that radicalism and beauty are complementary, not antithetical, that gives her work its distinctive edge."

**Weems** says her responsibility as an artist is "to work, to sing for my supper, to make art, beautiful and powerful, that adds and reveals; to beautify the mess of a messy world, to heal the sick and feed the helpless; to shout bravely from the roof-tops and storm barricaded doors and voice the specifics of our historic moment."

In honor of **Weems's** campus visit, the Art Museum is spotlighting her 2006 photograph I Looked and

Artist Carrie Mae Weems to Speak at MHC Targeted News Service September 10, 2014 Wednesday 12:46  
AM EST

Looked to See What So Terrified You. Art Museum director John Stomberg described this work as one of her "brilliantly composed portraits that are visually compelling before the viewer even starts to engage with them intellectually."

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The New York Times

September 7, 2014 Sunday  
Late Edition - Final

## Art Through the Ages and Bowie, Too

**BYLINE:** By KAREN ROSENBERG

**SECTION:** Section AR; Column 0; Arts and Leisure Desk; Pg. 83

**LENGTH:** 6581 words

All details are subject to change.

### SEPTEMBER

**RALPH FASANELLA: LEST WE FORGET** The museum celebrates the Bronx-born union organizer and painter of colorful, large-scale urban scenes on the 100th anniversary of his birth. Through Nov. 30, American Folk Art Museum, 212-595-9533, folkartmuseum.org.

**ERNEST COLE: PHOTOGRAPHER** Some 100 photographs by one of South Africa's first black photojournalists give insight into life under apartheid. Through Dec. 6, Grey Art Gallery, New York University, 212-998-6780, nyu.edu/greyart.

**WIFREDO LAM: IMAGINING NEW WORLDS** A traveling retrospective of the Cuban-born Surrealist emphasizes his Spanish influences as well as his ties to the European avant-garde. Through Dec. 14, McMullen Museum of Art at Boston College, 617-552-8100, bc.edu/gn-artmuseum. Travels to the High Museum of Art, Atlanta (Feb. 14-May 24).

**PLAYING WITH FIRE: POLITICAL INTERVENTIONS, DISSIDENT ACTS AND MISCHIEVOUS ACTIONS** Organized by the artist and guest curator Nicolás Dumit Estévez, this exhibition celebrates the rebellious spirit of the 1960s (the era of the museum's founding.) Through Jan. 3, El Museo del Barrio, 212-831-7272, elmuseo.org.

**NAM JUNE PAIK: BECOMING ROBOT** This major survey highlights the prescient use of technology in the works of the Korean-American multimedia artist, who coined the term "electronic superhighway" back in 1974. Through Jan. 4, Asia Society, 212-288-6400, asiasociety.org/nyc.

**ROMAN IN THE PROVINCES: ART ON THE PERIPHERY OF EMPIRE** Exploring life and identity in far-flung corners of the Roman Empire, this exhibition will include rarely or never seen objects from Yale University's excavations at Gerasa and Dura-Europos. Through Jan. 4, Yale University Art Gallery, 203-432-0600, artgallery.yale.edu. Travels to the McMullen Museum of Art, Boston College, Chestnut Hill (Feb. 14-May 31).

**MAC CONNER: A NEW YORK LIFE** Organized with the Modern Graphic History Library at Washington University in St. Louis and the Rockwell Center for American Visual Studies, this show surveys the life and art of an illustrator known as one of the original "Mad Men." Through Jan. 11, Museum of the City of New



York, 212-534-1672, mcny.org.

**FRANCESCO CLEMENTE: INSPIRED BY INDIA** Paintings, sculpture and large-scale works on paper made during the artist's frequent travels to India since the 1970s are displayed alongside new sculptures made specifically for the exhibition, his first New York museum solo in more than a decade. Through Feb. 2, Rubin Museum of Art, 212-620-5000, rubinmuseum.org.

**KILLER HEELS: THE ART OF THE HIGH-HEELED SHOE** The history of the high-heeled shoe is told via examples from the museum's costume collection as well as contemporary designs by Christian Louboutin, Zaha Hadid and others. Short, shoe-inspired films have also been commissioned from artists including Marilyn Minter and Rashaad Newsome. Sept. 10-Feb. 15, Brooklyn Museum, 718-638-5000, brooklynmuseum.org.

**SCULPTURE VICTORIOUS: ART IN AN AGE OF INVENTION, 1837-1901** Organized in conjunction with Tate Britain, this overview of Victorian sculpture includes rarely seen objects from private homes and estates. Sept. 11-Nov. 30, Yale Center for British Art, New Haven, 203-432-2800, britishart.yale.edu.

**FROM THE MARGINS: LEE KRASNER / NORMAN LEWIS, 1945-1952** Linking two critically overlooked Abstract Expressionists, this show finds a delicate balance of mainstream abstraction and culturally specific references in their painting of the 1940s and '50s. Sept. 12-Feb. 1, Jewish Museum, 212-423-3200, thejewishmuseum.org.

**FULL CIRCLE: WORKS ON PAPER BY RICHARD POUSETTE-DART** A comprehensive survey of works on paper by the abstract artist will include etchings, acrylics, black-and-white paintings, and graphite drawings. Sept. 13-Nov. 30, Philadelphia Museum of Art, 215-763-8100, philamuseum.org.

**STATE OF THE ART: DISCOVERING AMERICAN ART NOW** The museum's answer to the Whitney Biennial, this geographically diverse survey of American contemporary art includes some 100 artists drawn from all over the country. Sept. 13-Jan. 19, Crystal Bridges Museum of American Art, Bentonville, 479-418-5700, crystalbridges.org.

**THREAD LINES** Featuring examples of embroidery and weaving, this group show extends the definition of "drawing" to include materials and processes associated with textile arts. Among the artists are Sheila Hicks, Sam Moyer and Elaine Reichek. Sept. 19-Dec. 14, Drawing Center, 212-219-2166, drawingcenter.org.

**BARBARA NESSIM: AN ARTFUL LIFE** First seen at the Victoria and Albert Museum in London, this show celebrates a professional illustrator and early adopter of digital art technology. Textiles and costumes will be on view along with hand-drawn and computer-generated illustrations. Sept. 19-Jan. 11, Bard Graduate Center, 212-501-3000, bgc.bard.edu/gallery.

**THE PLAINS INDIANS: ARTISTS OF EARTH AND SKY** This major touring exhibition of Plains Indian art, which debuted last spring at the Quai Branly in Paris, spans some 2,000 years and represents more than 13 nations. Sept. 19-Jan. 11, Nelson-Atkins Museum of Art, Kansas City, 816-751-1278, nelson-atkins.org. Travels to the Metropolitan Museum of Art, New York (Mar. 2-May 17).

**SEBASTIÃO SALGADO: GENESIS** In this series follow up to "Workers" (1993) and "Migrations" (2000), the globe-trotting Brazilian photographer explores climate change through black-and-white landscapes, seascapes and portraits of indigenous people. Sept. 19-Jan. 11, International Center of Photography, 212-857-0000, icp.org.

**BEATRIZ MILHAZES: JARDIM BOTANICO** The Brazilian painter of exuberant floral abstractions has her first major retrospective in the United States. Sept. 19-Jan. 11, Perez Art Museum Miami, 305-375-3000, pamm.org.

**THE ANDERSON COLLECTION AT STANFORD UNIVERSITY** The university unveils a collection of modern and contemporary painting and Californian sculpture and ceramics in a new 33,000-square-foot building designed by Ennead Architects. Sept. 21, anderson.stanford.edu.

**ANONYMOUS: CONTEMPORARY TIBETAN ART** Artworks drawn mainly from the Shelley and Donald Rubin Collection reveal changing attitudes toward self-expression and individualism in Tibetan culture. Sept. 21-Jan. 4, Queens Museum, 718-592-9700, [queensmuseum.org](http://queensmuseum.org).

**ASSYRIA TO IBERIA AT THE DAWN OF THE CLASSICAL AGE** Exploring the decentralized, mercantile societies of an expanding Assyrian Empire, this major international loan exhibition will include some 260 works from 41 museums in 14 countries. Sept. 22-Jan. 4, Metropolitan Museum of Art, 212-535-7710, [metmuseum.org](http://metmuseum.org).

**DAVID BOWIE IS** Organized by the Victoria and Albert Museum in London, this 400-piece retrospective ties music, design, theater and fashion, and promises a multimedia viewing experience. Sept. 23-Jan. 4, Museum of Contemporary Art, Chicago, 312-280-2660, [mcachicago.org](http://mcachicago.org).

**THE UNTAMED LANDSCAPE: THÉODORE ROUSSEAU AND THE PATH TO BARBIZON** The artist's first monographic exhibition will consist of about 70 works, including many plein-air oil sketches made in the forests of Auvergne, Normandy and Fontainebleau in France. Sept. 26-Jan. 18, Morgan Library and Museum, 212-685-0008, [themorgan.org](http://themorgan.org).

**CY TWOMBLY: TREATISE ON THE VEIL** On loan from the Menil Collection in Houston, this 33-foot-long painting from 1970 -- inspired by the composer Pierre Henry's "The Veil of Orpheus" -- is exhibited alongside related drawings. Sept. 26-Jan. 25, Morgan Library and Museum, 212-685-0008, [themorgan.org](http://themorgan.org).

**UNTITLED: THE ART OF JAMES CASTLE** Showcasing the Smithsonian's recent acquisition of 54 works by Castle, this exhibition includes drawings, handmade books, texts and constructions by the self-taught artist. Sept. 26-Feb. 1, Smithsonian American Art Museum, Washington, D.C., 202-633-7970, [americanart.si.edu](http://americanart.si.edu).

**KIMONO: A MODERN HISTORY** Japanese kimonos from the 17th century to the present are exhibited alongside paintings, prints, books and decorative objects that depict the garment. Sept. 27-Jan. 4, Metropolitan Museum of Art, 212-535-7710, [metmuseum.org](http://metmuseum.org).

**NEO-IMPRESSIONISM AND THE DREAM OF REALITIES: PAINTING, POETRY, MUSIC** With some paintings and works on paper by artists such as Georges Seurat and Paul Signac, this exhibition illuminates the points of contact between Neo-Impressionist painters and writers and composers in Paris and Brussels. Sept. 27-Jan. 11, Phillips Collection, Washington, D.C., 202-387-2151, [phillipscollection.org](http://phillipscollection.org).

**THOMAS HART BENTON'S "AMERICA TODAY" MURAL REDISCOVERED** Benton's panoramic look at America in the 1920s, recently gifted to the museum, is presented in a space that re-creates its original setting (the boardroom of the New School for Social Research). Sept. 30-Apr. 19, Metropolitan Museum of Art, 212-535-7710, [metmuseum.org](http://metmuseum.org).

## OCTOBER

**FIBER: SCULPTURE 1960-PRESENT** Gathering abstract works by an international, multigenerational group of 34 artists, this exhibition traces the recent history of fiber art from a postwar boom-and-bust to a current resurgence. Oct. 1-Jan. 4, Institute of Contemporary Art, Boston, 617-478-3100, [icaboston.org](http://icaboston.org). Travels to the Wexner Center for the Arts, Columbus (Jan. 30-Apr. 5) and the Des Moines Art Center, Iowa (May 8-Aug. 2).

**RETROSPECTIVE BY XAVIER LE ROY** Local performers interpret the work of the French choreographer. Oct. 2-Dec. 1 at MoMA PS1, 718-784-2084, [momaps1.org](http://momaps1.org).

**EXPERIMENTS WITH TRUTH: GANDHI AND IMAGES OF NONVIOLENCE** The teachings of Gandhi tie artworks and ephemera from the seventh century to the present, including a Rembrandt etching, a stone sculpture of a meditating Jina, and photographs from the American civil rights movement. Oct. 2-Feb. 1, Menil Collection, Houston, 713-525-9400, [menil.org](http://menil.org).

**CROSSING BROOKLYN: ART FROM BUSHWICK, BED-STUY AND BEYOND** This borough-centric survey

of contemporary art includes more than 30 emerging and established artists. Some works will be exhibited off-site, on the streets and even in the waterways. Oct. 3-Jan. 4, Brooklyn Museum, 718-638-5000, [brooklynmuseum.org](http://brooklynmuseum.org).

**ROBERT GOBER: THE HEART IS NOT A METAPHOR** The first major U.S. survey of this contemporary artist will include some 130 works in all mediums, among them room-size environments and uncanny sculptures based on domestic furnishings. Oct. 4-Jan. 18, Museum of Modern Art, 212-708-9400, [moma.org](http://moma.org).

**FRED TOMASELLI: THE TIMES** The artist's recent series "The New York Times," which transforms front pages from this newspaper with gouache and collage, is the focus of this exhibition (which also includes some of his signature resin paintings). Oct. 4-Jan. 25 at the University of Michigan Museum of Art, Ann Arbor, 734-764-0395, [umma.umich.edu](http://umma.umich.edu). Travels to the Orange County Museum of Art, Newport Beach, Calif. (Feb. 15-May 17).

**DEGAS'S LITTLE DANCER** The National Gallery's Degas sculpture "Little Dancer Aged Fourteen" stars in this small exhibition of the artist's ballet-related works, which coincides with the premiere of the musical "Little Dancer" at the John F. Kennedy Center for the Performing Arts. Oct. 5-Jan. 11, National Gallery of Art, Washington, D.C., 202-737-4215, [nga.gov](http://nga.gov).

**PUDDLE, POTHOLE, PORTAL** The nonprofit Sculpture Center inaugurates an expanded and renovated building with a group show about the spatial illusions and virtual worlds generated by new technology. Oct. 2-Jan. 5, SculptureCenter, 718-361-1750, [sculpture-center.org](http://sculpture-center.org).

**GRAND DESIGN: PIETER COECKE VAN AELST AND RENAISSANCE TAPESTRY** Displaying 19 tapestries, a monumental woodcut frieze and assorted other works, this international loan exhibition celebrates a Northern Renaissance master whose patrons included Henry VIII and Cosimo de Medici. Oct. 8-Jan. 11, Metropolitan Museum of Art, 212-535-7710, [metmuseum.org](http://metmuseum.org).

**MARISOL: SCULPTURES AND WORKS ON PAPER** Organized by the Memphis Brooks Museum of Art in Tennessee, this retrospective of a postwar artist often associated with Pop will explore the connections between her sculpture and works on paper. Oct. 9-Jan. 10, El Museo del Barrio, 212-831-7272, [elmuseo.org](http://elmuseo.org).

**EGON SCHIELE: PORTRAITS** The first American museum show to focus on Schiele's provocative portraits will comprise some 125 works (including many expressive self-portraits). Oct. 9-Jan. 19, Neue Galerie New York, 212-628-6000, [neuegalerie.org](http://neuegalerie.org).

**ZERO: COUNTDOWN TO TOMORROW, 1950s-60s** Surveying the history of the German postwar artist group Zero, this show includes works by founders Heinz Mack and Otto Piene, as well as related artists like Lucio Fontana, Yves Klein and Yayoi Kusama. Oct. 10-Jan. 7, Solomon R. Guggenheim Museum, 212-423-3500, [guggenheim.org](http://guggenheim.org).

**CAMERON: SONGS FOR THE WITCH WOMAN** The artist, occult practitioner and longtime Angeleno is honored with this posthumous survey, which will include some 90 artworks and artifacts. Oct. 11-Jan. 11, MOCA Pacific Design Center, 310-289-5223, [moca.org](http://moca.org).

**GOYA: ORDER AND DISORDER** Replete with loans from the Prado in Madrid and other major European museums, as well as works on paper from the Museum of Fine Arts's own sizable collection, this 160-piece show is the largest Goya retrospective in the United States in 25 years. Oct. 12-Jan. 19, Museum of Fine Arts, Boston, 617-267-9300, [mfa.org](http://mfa.org).

**HENRI MATISSE: THE CUT-OUTS** Centering on MoMA's newly conserved Matisse cut-out "The Swimming Pool," this largest show ever devoted to the artist's late cut-paper works will include some 100 examples and related drawings, illustrated books, stained glass and textiles. Oct. 12-Feb. 8, Museum of Modern Art, 212-708-9400, [moma.org](http://moma.org).

**SOMEONE ELSE'S COUNTRY: PHOTOGRAPHS BY JO RATCLIFFE** The South African photographer, who has recorded the aftermath of the long civil war in Angola and its impact on her home country, exhibits

images from the past decade. Oct. 11-Mar. 15, Peabody Essex Museum, Salem, Mass., 866-745-1876, pem.org.

**SPECTACULAR RUBENS: THE TRIUMPH OF THE EUCHARIST** Tapestries made by the Flemish painter for the Infanta Isabel in Spain, on loan from the Patrimonio Nacional in Madrid, are exhibited alongside related designs from the Prado. A companion show, "Drawing in the Age of Rubens," features works on paper by Rubens and his pupils. Oct. 14-Jan. 11, J. Paul Getty Museum, Los Angeles, 310-440-7300, getty.edu.

**JEFF CHIEN-HSING LIAO'S NEW YORK** The Taiwan-born photographer exhibits some 40 of his panoramic large-scale city views, which combine multiple exposures taken over several hours. Oct. 15-Feb. 15, Museum of the City of New York, 212-534-1672, mcny.org.

**WITNESS AT A CROSSROADS: PHOTOGRAPHER MARC RIBOUD IN ASIA** The French photographer exhibits over 100 images from his journeys across Asia, focusing on cultural shifts of the 1950s. Oct. 16-Mar. 23, Rubin Museum of Art, 212-620-5000, rubinmuseum.org.

**DAYS OF ENDLESS TIME** Moving-image works by Eija-Liisa Ahtila, Su-Mei Tse, Robert Wilson and others counter technological distraction with themes of solitude and escapism. Oct. 16-Mar. 29, Hirshhorn Museum and Sculpture Garden, Washington, D.C., 202-633-1000, hirshhorn.si.edu.

**THE CRUSADER BIBLE: A GOTHIC MASTERPIECE** Some 40 miniatures from a 13th-century French illuminated manuscript reveal vivid illustrations of the Old Testament. Oct. 17-Jan. 5, Morgan Library and Museum, 212-685-0008, themorgan.org.

**JEAN DUBUFFET: SOUL OF THE UNDERGROUND** Focusing on experimental works made with sand, dirt and gravel between 1940 and the mid-1960s, this exhibition draws upon MoMA's extensive Dubuffet holdings. Oct. 18-Apr. 5, Museum of Modern Art, 212-708-9400, moma.org.

**CUBISM: THE LEONARD A. LAUDER COLLECTION** A major collection of Cubist art by Braque, Gris, Leger and Picasso, recently pledged to the museum, is shown as a whole for the first time. Oct. 20-Feb. 16, Metropolitan Museum of Art, 212-535-7710, metmuseum.org.

**PAUL STRAND: MASTER OF MODERN PHOTOGRAPHY** A major retrospective of the photographer and filmmaker will include some 250 prints, many of them drawn from the museum's 4,000-piece Strand archive. Oct. 21-Jan. 4, Philadelphia Museum of Art, 215-763-8100, philamuseum.org.

**DEATH BECOMES HER: A CENTURY OF MOURNING ATTIRE** Highlighting 19th- and early-20th-century bereavement fashions, this show drawn largely from the Costume Institute's collection includes a mourning gown worn by Queen Victoria. Oct. 21-Feb. 1, Metropolitan Museum of Art, 212-535-7710, metmuseum.org.

**V.S. GAITONDE: PAINTING AS PROCESS, PAINTING AS LIFE** The Guggenheim hosts the first retrospective of this Indian-born abstract painter, who worked in oil and watercolor and whose diverse influences included Indian miniature paintings and East Asian hanging scrolls. Oct. 24-Feb. 11, Solomon R. Guggenheim Museum, 212-423-3500, guggenheim.org.

**JUDITH SCOTT -- BOUND AND UNBOUND** The sculptor, who was born with Down syndrome and worked with the Creative Growth studio program for adult artists with intellectual and developmental disabilities, wrapped scavenged objects in lengths of yarn and thread. This is her first retrospective in the United States. Oct. 24-March 29, Brooklyn Museum, 718-638-5000, brooklynmuseum.org.

**MAKE A JOYFUL NOISE: RENAISSANCE ART AND MUSIC AT FLORENCE CATHEDRAL** The sculptor Luca della Robbia's three marble panels from the organ loft of Florence Cathedral make their first appearance in this country, surrounded by choir books and other musical objects. Oct. 25-Jan. 11, High Museum of Art, Atlanta, 404-733-4444, high.org.

**ALAN SHIELDS: IN MOTION** Revolving around the artist's room-size installation "Maze" of 1981-2, this solo

exhibition focuses on post-Minimalist works involving movement. Oct. 26-Jan. 19, Parrish Art Museum, Water Mill; 631-283-2118, [parrishart.org](http://parrishart.org).

PROSPECT 3: NOTES FOR NOW Organized by the Los Angeles County Museum of Art curator Franklin Sirmans, the third edition of the international contemporary art biennial Prospect New Orleans includes over 15 locations in the city. Oct. 25-Jan. 25, [prospectneworleans.org](http://prospectneworleans.org).

THE CITY LOST AND FOUND: CAPTURING NEW YORK, CHICAGO, AND LOS ANGELES, 1960-1980 This multimedia exhibition suggests that the major upheavals facing American cities in the 1960s and 70s inspired new approaches to photography and film. Artists represented include Bruce Davidson, Allan Kaprow and Martha Rosler. Oct. 26-Jan. 11, Art Institute of Chicago, 312-443-3600, [artic.edu](http://artic.edu). Travels to the Princeton University Art Museum (Feb. 21-June 7, 2015).

MONET AND THE SEINE: IMPRESSIONS OF A RIVER With about 50 canvases, many of them on loan from international collections, this touring exhibition (which debuted in smaller form at the Philbrook Museum in Tulsa) explores Monet's lifelong interest in the Seine. Oct. 26-Feb. 1, Museum of Fine Arts, Houston, 713-639-7300, [mfah.org](http://mfah.org).

TREASURES FROM INDIA: JEWELS FROM THE AL-THANI COLLECTION Covering four centuries, the Al-Thani collection includes jewelry made for the imperial Mughals, the Maharajahs of Rajasthan and other members of Indian nobility. About 55 examples will be on view. Oct. 28-Jan. 25, Metropolitan Museum of Art, 212-535-7710, [metmuseum.org](http://metmuseum.org).

CHRIS OFILI: NIGHT AND DAY The most substantial museum solo in the United States of this versatile Trinidad-based artist will include some 30 spiritual and decorative paintings, among them recent works in twilight hues. Oct. 29-Feb. 1, New Museum, 212-219-1222, [newmuseum.org](http://newmuseum.org).

WANG JIANWEI: TIME TEMPLE The first in a series of three commissions by the Robert H. N. Ho Family Foundation Chinese Art Initiative, this installation by the Beijing-based artist Wang Jianwei will encompass film, painting, sculpture and a theatrical production. Oct. 31-Feb. 16, Solomon R. Guggenheim Museum, 212-423-3500, [guggenheim.org](http://guggenheim.org).

HELENA RUBINSTEIN: BEAUTY IS POWER This celebration of the self-made cosmetics magnate (1872-1965) will reunite selections from her art collection, dispersed in 1966, which included works by Picasso, Matisse and Warhol and many examples of African and Oceanic art. Oct. 31-Mar. 22, Jewish Museum, 212-423-3200, [thejewishmuseum.org](http://thejewishmuseum.org).

## NOVEMBER

EL GRECO IN THE NATIONAL GALLERY OF ART AND WASHINGTON-AREA COLLECTIONS: A 400TH ANNIVERSARY CELEBRATION A gathering of paintings from the National Gallery, Dumbarton Oaks, The Phillips Collection and the Walters Art Museum commemorates the artist's death in 1614. Nov. 2-Feb. 16, National Gallery of Art, Washington, D.C., 202-737-4215, [nga.gov](http://nga.gov).

POLIT-SHEER-FORM OFFICE: GOOD DEEDS AND MORE This five-artist group, based in China, explores the country's history of collectivism with absurdist humor. This exhibition, organized with the Guangdong Times Museum in Guangzhou, will include a performance in Times Square. Nov. 1-March 8, Queens Museum, 718-592-9700, [queensmuseum.org](http://queensmuseum.org).

BARTHOLOMEUS SPRANGER: SPLENDOR AND EROTICISM IN IMPERIAL PRAGUE Works from international museums and private collections make up the first major exhibition on this Northern Mannerist and court artist to Rudolf II. Nov. 4-Feb. 1, Metropolitan Museum of Art, 212-535-7710, [metmuseum.org](http://metmuseum.org).

EL GRECO IN NEW YORK / EL GRECO AT THE FRICK COLLECTION Two museums commemorate the 400th anniversary of El Greco's death, exhibiting works from their holdings. Nov. 4-Feb. 1, Metropolitan Museum of Art, 212-535-7710, [metmuseum.org](http://metmuseum.org), and Frick Collection, 212-288-0700, [frick.org](http://frick.org).

**MASTERPIECES FROM THE SCOTTISH NATIONAL GALLERY** Ten paintings, including a Botticelli and a Sargent, kick off a United States tour at the Frick. Nov. 5-Feb. 1, Frick Collection, 212-288-0700, [frick.org](http://frick.org). Travels to the de Young, Fine Arts Museums of San Francisco (March 7-May 31) and the Kimbell Art Museum, Fort Worth (June 28-Sept. 20).

**KEITH HARING: THE POLITICAL LINE** The artist's responses to racism, environmental degradation, the AIDS crisis, and other pressing social and political issues are the focus of this exhibition, which includes many pieces not seen since Haring's death in 1990. Nov. 8-Feb. 16, de Young Museum, Fine Arts Museums of San Francisco, 415-750-3600, [deyoung.famsf.org](http://deyoung.famsf.org).

**STURTEVANT: DOUBLE TROUBLE** The first comprehensive survey of this artist known for "repeating" famous works by Johns, Warhol and others promises to challenge ideas of authorship, originality and chronology (it will include some of her recent videos, interspersed among older pieces). Nov. 9-Feb. 22, Museum of Modern Art, 212-708-9400, [moma.org](http://moma.org).

**LARRY SULTAN: HERE AND HOME** The first museum retrospective of this Southern California photographer (1946-2009) will cover his conceptual, appropriated and documentary images. Nov. 9-Mar. 22, Los Angeles County Museum of Art, 323-857-6000, [lacma.org](http://lacma.org).

**JOSEF KOUDELKA: NATIONALITY DOUBTFUL** The Czech photographer made famous, and forced into exile by, his images of the 1968 Warsaw Pact invasion is honored with his first major American retrospective. Nov. 11-Mar. 22, J. Paul Getty Museum, 310-440-7300, [getty.edu](http://getty.edu). Travels to the Art Institute of Chicago (June 7-Sept. 21).

**SPEAKING OF PEOPLE: EBONY, JET AND CONTEMPORARY ART** The longstanding magazines Ebony and Jet have frequently appeared in contemporary artworks; this show takes a deeper look at the phenomenon. Nov. 13-March 8, Studio Museum in Harlem, 212-864-4500, [studiomuseum.org](http://studiomuseum.org).

**REOPENING OF HARVARD ART MUSEUMS** The university unveils new Renzo Piano-designed facilities for the Fogg Museum, the Busch-Reisinger Museum and the Arthur M. Sackler Museum. Nov. 16, [harvardartmuseums.org](http://harvardartmuseums.org).

**MADAME CEZANNE** Portraits of Cezanne's lifelong companion and frequent model, Hortense Fiquet, reveal a complex personal and professional relationship. Nov. 19-March 15, Metropolitan Museum of Art, 212-535-7710, [metmuseum.org](http://metmuseum.org).

**ADRIANA VAREJÃO** In her first United States museum solo, a contemporary Brazilian artist will show a recent series of self-portraits and explore her country's colonial history in paintings, sculptures and installations. Nov. 19-April 5, Institute of Contemporary Art, Boston, 617-478-3100, [icaboston.org](http://icaboston.org).

**ANCIENT LUXURY AND THE ROMAN SILVER TREASURE FROM BERTHOVILLE** In 1830, a French farmer discovered a trove of gilded silver statuettes and vessels dedicated to the Gallo-Roman god Mercury. The entire cache, on loan from the Bibliothèque nationale de France, goes on view following conservation and research at the Getty Villa. Nov. 19-Aug. 17, J. Paul Getty Museum, Getty Villa, 310-440-7300, [getty.edu](http://getty.edu).

**LIZ DESCHENES** In her first United States museum solo, the conceptual photographer will exhibit new work made specifically for the Walker's Burnet Gallery. Nov. 22-Dec. 6, Walker Art Center, Minneapolis, 612-375-7600, [walkerart.org](http://walkerart.org).

**UNEVEN GROWTH: TACTICAL URBANISMS FOR EXPANDING MEGACITIES** Six interdisciplinary teams of researchers and practitioners present proposals for the rapidly growing cities of Hong Kong, Istanbul, Lagos, Mumbai, New York and Rio de Janeiro. Nov. 22-May 10, Museum of Modern Art, 212-708-9400, [moma.org](http://moma.org).

**BMA 100 CELEBRATION AND GRAND REOPENING OF THE AMERICAN WING** The Baltimore Museum of Art completes another phase of its multiyear renovation, unveiling a renovated and reinstalled American wing

and reopening the historic Merrick entrance. The African and Asian art galleries, the focus of the next phase, are scheduled to reopen in late April. Nov. 23, 443-573-1700, artbma.org.

**TEMPTATION: THE DEMONS OF JAMES ENSOR** The major work "The Temptation of St. Anthony," on view for the first time outside Belgium, inspires an exhibition of the visionary painter. Nov. 23-Jan. 25, Art Institute of Chicago, 312-443-3600, artic.edu.

**MONET/KELLY** Two paintings and 18 unpublished drawings by Ellsworth Kelly are exhibited alongside paintings by Monet, whose house and studio Kelly visited as a young artist. Nov. 23-Feb. 14, Clark Art Institute, Williamstown, 413-458-2303, clarkart.edu.

**PIERRE HUYGHE** The artist's first retrospective will consist of films, installations and events that confuse fiction and reality. Nov. 23-March 8, Los Angeles County Museum of Art, 323-857-6000, lacma.org.

## DECEMBER

**REOPENING OF COOPER HEWITT, SMITHSONIAN DESIGN MUSEUM** Following a major, nearly three-year renovation, the museum reopens with 10 inaugural exhibitions (including the 350-piece collection showcase "Making Design" and the guest-curated "Maira Kalman Selects.") Dec. 12, 212-849-8400, cooperhewitt.org.

**THE FOREVER NOW: CONTEMPORARY PAINTING IN AN ATEMPORAL WORLD** Organized by the MoMA painting curator Laura Hoptman, this show highlights 17 prominent contemporary painters who mix and match historical genres and styles. Matt Connors, Nicole Eisenman, Oscar Murillo and Charline von Heyl are among those featured. Dec. 14-April 5, Museum of Modern Art, 212-708-9400, moma.org.

## JANUARY

**NOGUCHI AS PHOTOGRAPHER: THE JANTAR MANTARS OF NORTHERN INDIA** Between 1949 and 1960, Noguchi visited the Delhi and Jaipur astronomical observatories known as Jantar Mantar. His photographs of the sites will be shown alongside related sculptures and objects. Jan. 8-May 31, Noguchi Museum, 718-204-7088, noguchi.org.

**TOMI UNGERER: ALL IN ONE** A career retrospective of the award-winning author and illustrator of children's books presents the many other facets of his work, including political cartoons and erotic drawings. Jan. 9-March 22, Drawing Center, 212-219-2166, drawingcenter.org.

**REPRESENT: 200 YEARS OF AFRICAN AMERICAN ART** A large exhibition and new scholarly catalog highlight works by African-Americans within the museum's various collections. The artists include Horace Pippin, Jacob Lawrence, Martin Puryear and **Carrie Mae Weems**. Jan. 10-April 5, Philadelphia Museum of Art, 215-763-8100, philamuseum.org.

**THE LEFT FRONT: RADICAL ART IN THE "RED" DECADE, 1929-1940** Drawing on materials in N.Y.U.'s Tamiment Library, this exhibition organized by the Mary and Leigh Block Museum at Northwestern University explores the work of socially minded American artists and intellectuals in the aftermath of the Great Depression. Jan. 13-April 4, Grey Art Gallery, New York University, 212-998-6780, nyu.edu/greyart.

## FEBRUARY

**FOR A NEW WORLD TO COME: EXPERIMENTS IN JAPANESE ART AND PHOTOGRAPHY, 1968-1979** Some 200 works by 29 Japanese artists chronicle artistic responses to a difficult socioeconomic period in Japan. Feb. 1-April 26, Museum of Fine Arts, Houston, 713-639-7300, mfah.org.

**PIERO DI COSIMO: THE POETRY OF PAINTING IN RENAISSANCE FLORENCE** Organized with the Galleria degli Uffizi in Florence, this retrospective premieres at the National Gallery with about 40 paintings (some on loan from Italian churches and museums.) Feb. 1-May 3, National Gallery of Art, Washington, 202-737-4215, nga.gov.

**BARBARA KASTEN: STAGES** This major survey of the multimedia artist will include her signature "constructs," or quasi-abstract staged photographs, as well as fiber sculptures, set designs and a new site-specific installation. Feb. 4-Aug. 16 at the Institute of Contemporary Art, University of Pennsylvania, Philadelphia, 215-898-7108. [icaphila.org](http://icaphila.org).

**ON KAWARA: SILENCE** The most comprehensive show to date of this Conceptual artist, who died in July, will include his date paintings, calendars, postcards and other time-marking works. It will also incorporate live readings from his text "One Million Years." Feb. 6-May 3, Solomon R. Guggenheim Museum, 212-423-3500, [guggenheim.org](http://guggenheim.org).

**MAN RAY -- HUMAN EQUATIONS: A JOURNEY FROM MATHEMATICS TO SHAKESPEARE** The Surrealist artist's painting series "Shakespearean Equations" is exhibited alongside the mathematical models and photographs that inspired it. Feb. 7-May 10, Phillips Collection, Washington, D.C., 202-387-2151, [phillipscollection.org](http://phillipscollection.org).

**COME AS YOU ARE: ART OF THE 1990S** This major survey of 1990s art will consider the impact of identity politics, globalization and the digital revolution on some 45 artists (among them Doug Aitken, Felix Gonzalez-Torres, Catherine Opie and Kara Walker.) Feb. 8-May 17, Montclair Art Museum, 973-746-5555, [montclairartmuseum.org](http://montclairartmuseum.org). Travels to Telfair Museums in Savannah, Ga. (June 12-Sept. 20, 2015), University of Michigan Museum of Art, Ann Arbor (Oct. 17, 2015-Jan. 31, 2016) and Blanton Museum of Art, University of Texas at Austin (Feb. 21-May 15, 2016).

**BUDDHIST ART OF MYANMAR** Some 80 objects created for temples, monasteries and private worship, many of them never previously exhibited outside Myanmar, offer a contextual and geographic look at Buddhism. Feb. 10-May 10, Asia Society, 212-288-6400, [asiasociety.org/nyc](http://asiasociety.org/nyc).

**KEHINDE WILEY: A NEW REPUBLIC** The Brooklyn Museum, which gave the contemporary figure painter his first museum solo, hosts a midcareer survey of about 60 works. Feb. 13-May 17, Brooklyn Museum, 718-638-5000, [brooklynmuseum.org](http://brooklynmuseum.org).

**THE HAPSBURGS: RARELY SEEN MASTERPIECES FROM EUROPE'S GREATEST DYNASTY** More than 90 works from the Kunsthistorisches Museum in Vienna tell the story of the rise and fall of the Hapsburg Empire. The objects include arms and armor, antiquities, court costumes and old master paintings. Feb. 15-May 10, Minneapolis Institute of Arts, 612-870-3000, [new.artsmia.org](http://new.artsmia.org). Travels to the Museum of Fine Arts, Houston (June 14-Sept. 13, 2015) and the High Museum of Art, Atlanta (Oct. 18-Jan. 17, 2016).

**ALIEN SHE** The Riot Grrrl movement of the early 1990s is revisited in a 900-piece exhibition, with photographs, drawings, videos, posters and a host of 'zines. Feb. 15-May 17, Orange County Museum of Art, Newport Beach, 949-759-1122, [ocma.net](http://ocma.net).

**INK AND GOLD: ART OF THE KANO** Gold-leaf folding screens, ink paintings and other works bring to life the aristocratic 15th established by Kano Masanobu. Feb. 16-May 10, Philadelphia Museum of Art, 215-763-8100, [philamuseum.org](http://philamuseum.org).

**SCULPTURE IN THE AGE OF DONATELLO: RENAISSANCE MASTERPIECES FROM FLORENCE CATHEDRAL** Monumental sculptures by Donatello and other works created for the Duomo in Florence make their first United States appearance. Feb. 20-June 14, Museum of Biblical Art, 212-408-1500, [mobia.org](http://mobia.org).

**DORIS SALCEDO** A Colombian artist whose sculptures and installations revolve around violent episodes from her country's past receives her first United States museum survey. Feb. 21-May 24, Museum of Contemporary Art, Chicago, 312-280-2660, [mcachicago.org](http://mcachicago.org). Travels to the Solomon R. Guggenheim Museum (June-Oct. 2015).

**COYPEL'S "DON QUIXOTE": ILLUSTRATING A SPANISH NOVEL IN 18TH-CENTURY FRANCE** Tapestry cartoons based on "Don Quixote" by Charles-Antoine Coypel, a painter to Louis XV, are exhibited alongside the Frick's two Coypel-inspired tapestries and other works by the artist. Feb. 25-May 17, Frick Collection, 212-288-0700, [frick.org](http://frick.org).



**J.M.W. TURNER: PAINTING SET FREE** Some 60 of Turner's once-controversial, now much-admired late works arrive on the West Coast, following the exhibition's debut at Tate Britain. Feb. 24-May 24, J. Paul Getty Museum, 310-440-7300, [getty.edu](http://getty.edu). Travels to the de Young Museum, Fine Arts Museums of San Francisco (June 20-Sept. 20).

**THE GENERATIONAL TRIENNIAL** The third edition of the museum's signature survey will feature about 50 international emerging artists working in all media. Feb. 25-May 24, New Museum, 212-219-1222, [newmuseum.org](http://newmuseum.org).

## MARCH

**AFTER MIDNIGHT: INDIAN MODERNISM TO CONTEMPORARY INDIA 1947/1997** With an eye to the effects of globalization, this survey of modern and contemporary Indian art contrasts the art made just after Indian independence with work made 50 years later. March 1-June 7, Queens Museum, 718-592-9700, [queensmuseum.org](http://queensmuseum.org).

**THE CRITIQUE OF REASON: ROMANTIC ART, 1760-1860** This two-museum exhibition challenges the stereotype of the introverted Romantic, presenting figures like Blake, Gericault and Turner as figures deeply engaged with their surroundings. March 6-July 26, Yale University Art Gallery, New Haven, 203-432-0600, [artgallery.yale.edu](http://artgallery.yale.edu), and Yale Center for British Art, 203-432-2800, [britishart.yale.edu](http://britishart.yale.edu).

**BJORK** The musician and artist's sweeping, multimedia retrospective will unfold according to a semifictional autobiographical narrative, written with the Icelandic writer Sjon Sigurdsson. Other collaborations, including a newly commissioned music and film "experience" made with director Andrew Thomas Huang and the 3-D designers Autodesk, will also be highlighted. March 7-June 7, Museum of Modern Art, 212-708-9400, [moma.org](http://moma.org).

**LAURIE SIMMONS: TWO GIRLS/1966** Focusing on a new series of large-scale photographs, this show combines autobiography with New York cultural history; it includes a scale model of the museum as it looked in 1966. March 13-Aug. 9, Jewish Museum, 212-423-3200, [thejewishmuseum.org](http://thejewishmuseum.org).

**LIFE OF CATS: SELECTIONS FROM THE HIRAKI UKIYO-E COLLECTION** More than 100 ukiyo-e prints highlight the respect and affection bestowed on felines in Japanese culture. March 13-June, Japan Society Gallery, 212-832-1155, [japansociety.org](http://japansociety.org).

**DIEGO RIVERA AND FRIDA KAHLO IN DETROIT** While Rivera was working on his mural cycle "Detroit Industry," Kahlo was developing her intense self-portraiture. This exhibition gathers major works made during and just before and after their year in the Motor City, including Kahlo's painting "Henry Ford Hospital" and preparatory drawings for Rivera's murals. March 15-July 12, Detroit Institute of Arts, 313-833-7900, [dia.org](http://dia.org).

**BARNETT NEWMAN: THE LATE WORK** Works unfinished at the artist's death in 1970 are the focus of this exhibition, which will contextualize them with major paintings from various stages of his career. March 27-Aug. 2, Menil Collection, Houston, 713-525-9400, [menil.org](http://menil.org).

**LATIN AMERICA IN CONSTRUCTION: ARCHITECTURE 1955-1980** Marking the 60th anniversary of MoMA's show "Latin American Architecture since 1945," this exhibition explores a critical period of modernization and development in the region. March 29-July 12, Museum of Modern Art, 212-708-9400, [moma.org](http://moma.org).

## APRIL

**BASQUIAT: THE UNKNOWN NOTEBOOKS** The artist's rarely seen notebooks, filled with text, pictograms, symbols and drawings, offer insight into his process and personal iconography. April 3-Aug. 23, Brooklyn Museum, 718-638-5000, [brooklynmuseum.org](http://brooklynmuseum.org).

**FASHIONING THE BODY: AN INTIMATE HISTORY OF THE SILHOUETTE** Organized with and first seen at the Musée des Arts Décoratifs in Paris, this show explores the shaping of the body through corsets, girdles

and other undergarments. April 3-July 26, Bard Graduate Center, 212-501-3000, [bgc.bard.edu/gallery](http://bgc.bard.edu/gallery).

**PORTRAITS FROM THE ECOLE DES BEAUX-ARTS PARIS** Forty-four portrait drawings from live models, spanning 400 years, are installed in and around an intimate, specially built room inspired by the Galleria Doria Pamphilj in Rome. April 10-June 28, Drawing Center, 212-219-2166, [drawingcenter.org](http://drawingcenter.org).

**NATALIE FRANK: THE BROTHERS GRIMM** Colorful drawings in gouache and chalk pastel interpret the fairy tales of Jacob and Wilhelm Grimm with an eye to social and sexual dynamics. April 10-June 28, Drawing Center, 212-219-2166, [drawingcenter.org](http://drawingcenter.org).

**INTERNATIONAL POP** Exploring Pop Art as a global phenomenon, this show looks at contemporaneous movements like French Nouveau Realisme and Brazilian Concretism. April 11-Sept. 6, Walker Art Center, Minneapolis, 612-375-7600, [walkerart.org](http://walkerart.org).

**CHUCK CLOSE PHOTOGRAPHS** The most comprehensive look yet at Close's photographic works includes 125 images that range from Polaroids to daguerreotypes and date from 1968 to the present. April 18-July 12, Parrish Art Museum, Water Mill; 631-288-2118, [parrishart.org](http://parrishart.org).

**TSENG KWONG CHI: PERFORMING FOR THE CAMERA** Organized with the Chrysler Museum in Norfolk, Va., the first major museum solo of this Hong Kong-born performance artist (1950-90) includes many photographs documenting the 1980s East Village art and club scene. April 21-July 11, Grey Art Gallery, New York University, 212-998-6780, [nyu.edu/greyart](http://nyu.edu/greyart).

## MAY

**REVOLUTION OF THE EYE: MODERN ART AND THE BIRTH OF AMERICAN TELEVISION** Exploring the impact of avant-garde art on the first few decades of network television, this cross-disciplinary exhibition will display works by Duchamp, Lichtenstein and Warhol alongside clips from "Batman," "The Twilight Zone" and "The Ed Sullivan Show." May 1-Sept. 20, Jewish Museum, 212-423-3200, [thejewishmuseum.org](http://thejewishmuseum.org). Travels to the Center for Art, Design and Visual Culture, University of Maryland; The Smart Museum, University of Chicago; the Addison Gallery of American Art, Andover, Mass.; and other venues.

**ZANELE MUHOLI: ISIBONELO/EVIDENCE** The most substantial American museum show yet of this South African photographer and L.G.B.T. activist will present several bodies of work, including her ongoing portrait project "Faces and Phases." May 1-Nov. 2015, Brooklyn Museum, 718-638-5000, [brooklynmuseum.org](http://brooklynmuseum.org).

**DRAWING IN SILVER AND GOLD: FROM LEONARDO TO JASPER JOHNS** Surveying the history of metalpoint from the late Middle Ages to the present, this exhibition includes drawings by Leonardo, Durer, Rembrandt and Johns. May 3-July 26, National Gallery of Art, Washington, D.C., 202-737-4215, [nga.gov](http://nga.gov).

**VAN GOGH: ROSES AND IRISES** Details have yet to be announced, but the title suggests an exhibition inspired by two floral still-lives in the museum's collection (both painted in 1890, while Van Gogh was at the asylum in Saint-Remy). May 12-Aug. 16, Metropolitan Museum of Art, 212-535-7710, [metmuseum.org](http://metmuseum.org).

**CHARLES RAY: SCULPTOR, 1997-2014** Organized with the Kunstmuseum Basel and in close collaboration with the artist, this survey of the influential Chicago-born, Los Angeles-based sculptor's work of the past two decades will include three new sculptures. May 17-Oct. 4, Art Institute of Chicago, 312-443-3600, [artic.edu](http://artic.edu).

**FROM BAUHAUS TO BUENOS AIRES: GRETE STERN AND HORACIO COPPOLA** The husband-and-wife photographers Grete Stern and Horacio Coppola met at the Bauhaus in the early 1930s and later lived and worked in Buenos Aires. This is the first major exhibition on their creative partnership. May 23-Sept. 13, Museum of Modern Art, 212-708-9400, [moma.org](http://moma.org).

Compiled with the assistance of Lori Holcomb-Holland.

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**GRAPHIC:** PHOTOS: Top, "David Bowie Is" will be at the Museum of Contemporary Art, Chicago, Sept. 23 to Jan. 4. Above, a photo of apartheid in Johannesburg by Ernest Cole, one of South Africa's first black photojournalists. His work will be on display at Grey Art Gallery, New York University, through Dec. 6.

(PHOTOGRAPHS BY ART GALLERY OF ONTARIO  
ERNEST COLE FAMILY TRUST/HASSELBLAD FOUNDATION)

Above, Mr. Cole's photo of a South African pupil with no desk. At left, a 7th-century B.C. ivory handle is among the 260 works in "Assyria to Iberia at the Dawn of the Classical Age" at the Metropolitan Museum of Art from Sept. 22 to Jan. 4

Far left, "Stop and Go (formerly Yes and No)," 1949, from Lee Krasner, whose works will be on view at the Jewish Museum, Sept. 12 to Feb. 1. (PHOTOGRAPHS BY ERNEST COLE FAMILY TRUST/ HASSELBLAD FOUNDATION)

BRUCE WHITE

POLLOCK-KRASNER FOUNDATION/ ARTISTS RIGHTS SOCIETY (ARS), NEW YORK) (AR83)

Left, Léger's "The Tugboat," 1918, part of the Cubism collection at the Met, starting Oct. 20. Below, "Um Monumento às Fantasias Descartadas (A Monument to Discarded Fantasies), 2003, by Andrea Fraser, part of "Prospect 3: Notes for Now" in New Orleans from Oct. 25 to Jan. 25. Bottom left, "Untitled (Afromuse)" 1995--2005 by Chris Ofili, who has a show opening at the New Museum on Oct. 29. (PHOTOGRAPHS BY FERNAND LÉGER/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK / ADAGP, PARIS)

BRITTA SCHLIER/RHEINISCHES BILDARCHIV, COLOGNE

CHRIS OFILI/DAVID ZWIRNER, NEW YORK/LONDON) (AR84)

Left, Charline von Heyl's "Carlotta," is at the Museum of Modern Art, from Dec. 14 to April 5. Above, a self-portrait by Keith Haring is at the de Young Museum in San Francisco from Nov. 8 to Feb. 16.

(PHOTOGRAPHS BY JASON MANDELLA

KEITH HARING FOUNDATION) (AR89)

Left, "Madonna and Child With Three Angels" and other Piero di Cosimo works will be at the National Gallery of Art in Washington from Feb. 1 to May 3. Below, "Ginger Kittens," an installation by Diana Thater in "Come as You Are: Art of the 1990s" at Montclair Art Museum from Feb. 8 to May 17. (PHOTOGRAPHS BY GALLERIA MORETTI, FLORENCE)

FREDRIK NILSEN) (AR90)

Exterior of 8 Octavia, an eight-story condominium opening this month in San Francisco. (PHOTOGRAPH BY BRUCE DAMONTE)

Top, Kehinde Wiley's "Shantavia Beale II" will be at the Brooklyn Museum. Above, the "All Is Full of Love" music video will be part of a Bjork retrospective at MoMA. (PHOTOGRAPHS BY KEHINDE WILEY/BROOKLYN MUSEUM)

ONE LITTLE INDIAN) (AR94)

Tseng Kwong Chi's "New York, New York (World Trade Center)," 1979. This Hong Kong-born performance artist will have a solo show at the Grey Art Gallery at New York University from April 21 to July 11. (PHOTOGRAPH BY SPENCER MUSEUM OF ART AT THE UNIVERSITY OF KANSAS, LAWRENCE) (AR99)

**DOCUMENT-TYPE:** Schedule

**PUBLICATION-TYPE:** Newspaper

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The Huffington Post

August 6, 2014 Wednesday 4:47 AM EST

## The Transformative Power of Visibility

**BYLINE:** Simone N. Sneed

**LENGTH:** 859 words

Mar 27, 2014 (The Huffington Post:<http://www.huffingtonpost.com/> Delivered by Newstex) It is such a gift to feel reflected and to be seen, especially when you are different. Two weeks ago, I was watching an awards show on BET[1] and listened to a woman give a speech. I did not know her name, but there was something different about the way she carried herself, and in her difference, I felt a kinship.

As it turns out, I was listening to **Carrie Mae Weems**[2], one of the most accomplished Black female visual artists in the world. A recent recipient of a MacArthur Fellowship[3] and a retrospective at the Guggenheim[4], **Weems** is a rarity and an outlier in multiple regards. She is an outspoken woman of color, an artist who stands firmly in her complexities and dares to not only contemplate them, but to showcase them and allow us to engage in discourse through them.

Although heterosexual, one could consider **Carrie Mae Weems** and her work to be queer. While "queerness" is most commonly associated and articulated with regards to the LGBTQ community, it essentially refers to otherness or "outsiderness." Queerness as resistance to the mainstream is an critical aspect of social movements and our own individual evolutions. By expanding our narrow definitions of self, queerness allows us to explore new ways of being in the world.

As women's history month[5] draws to a conclusion, I have been reflecting on what it means to expand the work of feminism to better include diverse perspectives and narratives. The more we can highlight a wider variety of truths, the more we can work together in authentic collaboration. I believe that this is happening more and more.

This pioneering work to expand the binaries and reaffirm those of us who are different, best exemplified by initiatives such as The Brown Boi Project[6], Brooklyn Boi Hood[7] and SIGNIFIED[8] is essential. Recently, I had the opportunity to speak with Sam Tabet, a producer who is part of the team behind SIGNIFIED, a multi-platform storytelling archive dedicated to the other.

Simone N. Sneed(SS): When was Signified launched?

Sam Tabet (ST): Signified was created by Anna Barsan and Jessie Levandov and launched in 2011. Over the last three years we have conducted over 20 interviews with queer identified artists, activists and radical collectives in 15 cities and 4 different countries.

SS: What was the initial vision of the work?

ST: From the beginning, we have envisioned Signified as a tool to multiply channels of access for LGBTQ communities and allies across borders, language and generations. Our work has allowed us to build an international network of collaborators, political actors, and friends.

SS: Signified initially began as a video series that now is launching a larger effort. Can you tell me more about the new Queer Coordinates project?

ST: Queer Coordinates is a virtual archive of queer media that has been geographically mapped based upon its content of origin. The resulting map will not only locate queer media and queer media makers, but will spatially orient where queer communities are forming or have long been present. As a partner project of

Signified, Queer Coordinates will have access to a growing archive of video interviews featuring national and international queer activists. Queer Coordinates continues in the queer radical tradition of re-claiming physical space and social visibility through self-documentation.

SS: Why do you see this self-narrative work as an essential political act?

ST: self-narration circumvents the "outsider/insider" and "normative/non-normative" dichotomy and creates the possibility for LGBTQ folks to carve out a variant sexed and gendered space and exist as legitimate political actors.

SS: How does your work transcend the digital and even the LGBT community to impact non-queer communities?

ST: Queer Coordinates draws from a public participatory model of community mapping to encourage local participation in the documentation of queer space through media workshops and skill-share sessions. From the intersection of art and technology, education and social justice, our work aims to develop media strategies for transforming local communities through technology access, common ownership, and hands-on participation. We believe that in providing the technological and artistic tools to locate oneself in the world, to see oneself as piece of a larger whole, as part of a community or even a social movement, transforms the understanding of ones existence.

For more on this work and to watch the newest video please visit the SIGNIFIED[9] website and follow them on twitter @SIGNIFIEDprjct and Facebook.[10]

[1]:

<http://www.bet.com/video/bethonors/2014/acceptance-speeches/carrie-mae-weems-visual-arts-award.html>

[2]: <http://carriemaeweems.net/> [3]: <http://www.macfound.org/programs/fellows/> [4]:

<http://www.guggenheim.org/new-york/exhibitions/on-view/carrie-mae-weems-three-decades-of-photography-and-video>

[5]: <http://womenshistorymonth.gov/> [6]: <http://www.brownboiprject.org/> [7]: <http://bklynboihood.com/> [8]:

<http://thisissignified.com/> [9]: <http://thisissignified.com/> [10]: <http://on.fb.me/1dk1rDh>

**LOAD-DATE:** August 07, 2014

**LANGUAGE:** English

**PUBLICATION-TYPE:** Web Blog

**JOURNAL-CODE:** AOLB-124721

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The Huffington Post

August 4, 2014 Monday 8:16 AM EST

## Mariah Carey Channels Jessica Rabbit In Plunging Dress

**BYLINE:** Liat Kornowski

**LENGTH:** 136 words

Feb 09, 2014 (The Huffington Post:<http://www.huffingtonpost.com/> Delivered by Newstex) Va va voom, Mariah Carey!

Carey performed at the BET Honors at Warner Theatre in Washington DC Saturday night (Feb. 8) in a very revealing dress.

The singer took the stage in a plunging black gown to debut a new song, "You're Mine,"[1] reports TheBoomBox.com. The event honored Aretha Franklin, Berry Gordy, Kenneth Chenault, **Carrie** Mae **Weems**, Ice Cube, and Nelson Mandela, with performances by Jennifer Hudson, Janelle Monae, Tamar Braxton, Smokey Robinson and more.

See shots from Carey's **sexy** performance below:

[//instagram.com/p/kLLiRuLeAS/embed/](http://instagram.com/p/kLLiRuLeAS/embed/)[2]

The BET Honors will air Feb. 24 at 9 p.m. EST.

[1]: <http://theboombox.com/mariah-carey-tamar-braxton-jennifer-hudson-2014-bet-honors/> [2]: <http://instagram.com/p/kLLiRuLeAS/embed/>

**LOAD-DATE:** August 07, 2014

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# ARCHITECTURAL RECORD

Architectural Record

August 1, 2014

## Hudson River School

**SECTION:** Projects; ; Pg. 92 Vol. 202 No. 8

**LENGTH:** 1052 words

By William Hanley

photography By james ewing

It looked like a graduation. On a Saturday afternoon, a crowd of people gathered around a small stage set up on the lawn in front of the Martin van Buren School, a sturdy Colonial Revival building in Kinderhook, New York. But rather than students in caps and gowns, a small parade of people beating out pseudo-African rhythms on hand drums proceeded up onto the stage. Next came a group of writhing dancers in gold masks and neon fur suits, and, finally, duos of performers inside colorful horse costumes. The audience, a mix of locals and a Manhattan art crowd who made the two-hour journey up the Hudson River, applauded the performance, which was organized by Chicago artist Nick Cave. Off to one side, art dealer Jack Shainman was beaming.

Just under two years ago, Shainman, who has two galleries in Manhattan and owns a farm near Kinderhook, acquired the 30,000-square-foot school to house his inventory and collection, as well as to serve as a large exhibition space. The school district closed the 1929 building in 2011 because of dropping enrollment and eventually sold the property to the gallery for a reported \$550,000. Shainman hired Spanish architect Antonio Jiménez Torrecillas to renovate the building--the art dealer has been a longtime fan of Torrecillas's work in the designer's home city of Granada, Spain--giving him his first large-scale commission in the United States. The performance, along with an exhibition of new work by Cave, marked the debut of The School, as the gallery has dubbed the space, which is currently open to the public by appointment. "I was impressed by the building and the innate power of the place," says Torrecillas. "The school's construction is so solid, and it has survived in excellent condition."

Torrecillas and his firm worked with Carlos Vega, an artist and Shainman's business partner, to reconfigure the school's plan, tailoring its interiors to suit the gallery's roster of artists and the various scales and materials of their work. To host large sculptures and installations, the designers inserted a rectangular 5,000-square-foot gallery with a 24-foot-high ceiling into the heart of the building, carving the space out of the basement and ground floor and reorganizing the school's warren of rooms around it. From a restored entry--updated with white walls and uplighting above the moulding--visitors move through a series of long, narrow hallways that step down as they wrap in a square shape around the outside of the large gallery. "The building is very Palladian," says Shainman. "And we tried to keep that symmetry in the new plan." At the bottom, a low-ceilinged space under the entry provides a moment of compression before opening into the large gallery.

The design required excavating 8 feet below the building and repouring sections of the foundation. In addition, the project added 15 geothermal wells to provide heating and cooling for the school-turned-art space.

On the second floor, to bring a sense of openness and to display larger artworks in what were once small offices and classrooms, the architect removed several interior walls from the brick structure, redistributing their loads with a steel-beam system threaded into the metal roof truss. "The building almost had too many big walls, which is a strange problem for a gallery," says Shainman. "It's kind of like having too much closet space in Manhattan." Some rooms have been converted into white-walled galleries, while others have been left raw, with traces of their former use readable in the stripped walls.

The resulting space feels open, but still looks like a converted school rather than a generic white box. "The existing classrooms and hallways made for perfect showrooms," says Torrecillas. "For me, the greatest power of the building is the honesty of its original construction."

Torrecillas kept the existing window configuration--the building is located in a historic district--but used a cleverly simple lighting scheme to calibrate conditions in the galleries. He added shading over the glazing that filters daylight to a warm glow, and in between windows, the architect added pairs of vertical fluorescent tubes that balance out the natural light with their cool color temperature. Translucent scrims, stretched from wall to wall and floor to ceiling about 2 feet in front of the windows, blend the opposing light qualities into a near-neutral color temperature that fluctuates just enough to change throughout the day.

During the opening weekend, the lighting set off a selection of work from artists that Shainman shows, including Cave's signature, crowd-pleasing Soundsuits and a sampling of his more recent work. The latter consists of engrossing collections of objects, sourced from flea markets and junk stores. Many of the knickknacks are once-common racial caricatures--what Shainman calls "racist Americana." They embody sinister attitudes that, despite the banishment of this kind of casually racist kitsch, have not disappeared from American culture, and yet the work also affectionately elevates these scorned objects.

Such complex gestures were previously tough to find in Kinderhook, a town of fewer than 10,000 people that is more Mayberry than cultural mecca. But that appears poised to change. The OMA-designed Marina Abramović Institute, a hybrid museum and training camp being built by the celebrity performance artist, is taking shape in neighboring Hudson, New York. Paired with Hudson's indigenous galleries and proximity to Dia Beacon, Mass MOCA, and other institutions, the area seems ready to become a significant art destination. "When we started working on the building, we never thought that's how the region would be," says Shainman. "But now, here we are."

Architect: Antonio Jiménez Torrecillas

Engineers: Cesar Gomez Vida (structural); Taconic Engineering -- Chad Lindberg (structural)

Consultants: Scheriff Electric (electrical systems); C & E Rothermel (HVAC and plumbing)

General Contractor: Lorne Dawes Construction

Client: Jack Shainman Gallery

Size: 30,000 square feet

Completion date: May 2014

## SOURCES

Structural System: S & S Fabrication

Wall Coverings: Georgia Pacific



Paints and stains: Benjamin Moore

Lighting: Bartco, Juno, Lithonia, Philips, Prulite

Hardware: BEST, HES, Schlage

**LOAD-DATE:** August 29, 2014

**LANGUAGE:** ENGLISH

**GRAPHIC:** photograph, OLD School Architect Antonio Jiménez Torrecillas restored the Martin van Buren School's entry but updated the lighting and finishes to convey its new role as an art space. (Here, a recent work by the artist Nick Cave greets visitors.) The three-level Colonial Revival building (opposite) was originally completed in 1929.

photograph

photograph, Color Theory A former classroom (above) is now used to display work by artists represented by Jack Shainman, including (from left to right) Hank Willis Thomas, Michael Snow, and **Carrie Mae Weems**. For this and other second-floor galleries, Antonio Jiménez Torrecillas designed a simple lighting **scheme** that combines warm daylight from The School's existing windows with cool artificial light from vertical pairs of fluorescents. A scrim set about 2 feet in front of the windows diffuses light from both sources, blending them to form an even color temperature.

photograph

photograph, Study Hall On the second floor, one of The School's unfinished spaces (above, left) shows a 2008 Soundsuit by Nick Cave. Also on the second floor, the architect took out masonry walls in the former principal's office suite--transferring their structural loads to a newly added steel beam in the ceiling--in order to open up the space and display larger work, such as Cave's 2014 installation Property (left). On the ground floor, a series of narrow hallways wrapping The School's main gallery volume double as exhibition spaces (above, right), currently showing a selection of Cave's Soundsuits.

photograph

map

map

map

illustration

photograph

photograph, Drama Club As visitors make their way through the hallway galleries and down to the newly excavated basement level, they find themselves in a low-ceilinged space below the entry (left). There, lighting set behind plexi sheets casts a glow on Nick Cave's simply titled assemblage Sculpture (2013). Turning to the right, this moment of compression opens into the main gallery (below), with its 24-foot ceilings. In the current show, a phalanx of Nick Cave's Soundsuits stands in front of what was the proscenium of the school's theater.

**PUBLICATION-TYPE:** Magazine

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washingtonpost.com

Washington Post Blogs

July 3, 2014 Thursday 10:29 AM EST

## **Poised for a takeover: The rise of Black & Sexy TV; How one YouTube network is leading the way when it comes to content for black audiences.**

**BYLINE:** Soraya Nadia McDonald

**LENGTH:** 2451 words

It's one of the many perks of adulthood: attending a party because you're duty-bound thanks to a friendship with the guest of honor when you'd rather be at home watching Netflix and picking at your belly-button lint.

It's too early to leave without seeming rude, so you look for refuge in the one place you're guaranteed some privacy: the bathroom.

That's how we meet Dude and Chick, the stars of "The Couple," the Web series that's now in development at HBO: Dude skulks away from the din of an engagement party to while away a few minutes in the bathtub, Chick hunts him down, and they share a moment together before they're interrupted by Lisa, the nosy, slightly unhinged sister of the groom-to-be.

"Hello. Hello," says Lisa, knocking incessantly and turning the knob of the locked door. "Hello? Who's in here?" They fall silent and wait her out, partners in escapism, before a moment of intimacy and hushed laughter takes a turn. Chick discovers that Dude brought her to the engagement party of his ex-girlfriend.

On Valentine's Day.

The situation, the emotions, could be projected onto any couple, but Dude and Chick happen to be black, because they were created by the co-founders of Black & Sexy TV.

**RELATED:** Meet Dennis Dortch and Numa Perrier: the couple behind 'The Couple'

Now in its third year of existence on YouTube, Black & Sexy has grown from one or two shows that could maybe be something to a slate of programming that's not only caught the eye of development executives at HBO, but an agent at United Talent Agency. Black & Sexy was recently signed by UTA, co-founder Numa Perrier (who also plays Chick) revealed exclusively to The Washington Post. UTA is the agency which represents AwesomenessTV, the YouTube network DreamWorks recently purchased for \$33 million.

The partnership opens an entirely new set of possibilities for Black & Sexy, because they now have UTA's knowledge and resources at their disposal, something that could help grow the network's subscriber base from its current viewership of 79,000 to several times that, and eventually, to several million.

Poised for a takeover: The rise of Black & Sexy TV; How one YouTube network is leading the way when it comes to content for black audiences. Washington Post Blogs July 3, 2014 Thursday 10:29 AM EST

The team of Dennis Dortch (chief creative officer), Brian Ali Harding (creative director), Jeanine Daniels (producing partner), and Perrier (director of programming and development) are the founders of Black & Sexy TV, a YouTube network that's developed a reputation as an online go-to for quality content about black relationships, done on a tiny, tiny budget. Though Black & Sexy has proven that it doesn't take much money to make quality television, they've also demonstrated that it's not as easy as it looks. Other black web series can be long on aesthetics, but short on plot, realistic dialogue, or believable acting. Black & Sexy is different.

Because shows with majority black casts tend to get pigeonholed as "black shows," there's not many of them, leaving an audience that grew up watching "A Different World" yearning for its return. But "A Different World" first aired in 1987, and much has changed since then, not just in the television landscape, but the world. Rather than picking up where the "The Cosby Show" spin-off left off, Black & Sexy TV is aiming to advance black television by meeting those fans where they are in their lives right now.

Black & Sexy specializes in producing shows that happen to be about black people, but that aren't consumed with race, which leaves it free to explore other story lines. "Hello Cupid," one of two Black & Sexy shows with new episodes debuting Friday, is about the conflict, confusion and hilarity that ensues when a woman decides to conduct a small-scale social experiment and switch out her online dating profile picture with that of her roommate's. With the new picture, she not only lands a date, she turns into a modern-day Cyrano de Bergerac.

Black & Sexy shows feature depictions of black romance that are largely missing from modern television and movies even though there's a huge audience for it, as evidenced by the successes of "Think Like a Man Too" and "Best Man Holiday." One of the most significant aspects of its programming is the way it chooses to depict black women - and black women of varying shades, hair types, body types and personalities - as desirable. In its universe, black women's desirability isn't exceptional. It's not demanding a reward. It's just normal, and even other actresses have taken notice.

"As we've grown, more and more actresses have reached out, and they - some of them don't realize it's ok, we're black and sexy now; you can let [straight hair] go," Perrier said. "You don't have to have long, straight hair to work with us. You can - on 'RoomieLoveFriends,' we had long, straight hair - but for the majority, we're always looking for people who just don't feel like everybody else ... some of these networks are like, 'No, your hair better be perfectly laid, or you're not a fierce black woman.' But for us it's like, how unique can you be? How natural can you be? How beautiful can you be as you are? It is something important to us."

For graduates of historically black colleges and universities, the realm of Black & Sexy is reminiscent of four (Or five. Or six. Or eight - let's be real here) years when you could exist as a black person without anxiety or explanation, free of the various weights and baggage that trail when you live your life within the larger context of whiteness.

"It's really a form of activism, Perrier said. "To show our intimacy is to show us as human and to show us as real."

Black & Sexy enjoyed an early signal boost from Issa Rae, creator of "The Misadventures of Awkward Black Girl" when she featured "RoomieLoveFriends" on her YouTube channel. Rae, who is developing a show for HBO with Larry Wilmore (formerly of "The Daily Show") is something of a king maker in the world of black YouTube. Her endorsements have helped to raise the profiles of shows such as Andrea Lewis' "Black Actress," Jahmela Biggs' "First," and Tahir Jetter's "Hard Times." Rae also played Lisa, the nutty, nosy sister from "The Number" and "The Couple."

As Black & Sexy's star continues to rise, one of its concerns is how the network will be able to retain the indie feel that's so central to its ethos. HBO may prove to be the best vehicle for that. Rae has called the cable network "the closest thing to the Internet."

"So far, the way that they're working there is very open and they're very interested in finding new, fresh, and distinct voices," Perrier said. "Everything they're doing is to nurture that with us, so it's very, so far, very, very close to the way we already work. For us, HBO is a network that we always had in our mind as a network

Poised for a takeover: The rise of Black & Sexy TV; How one YouTube network is leading the way when it comes to content for black audiences. Washington Post Blogs July 3, 2014 Thursday 10:29 AM EST

that we'd like to work with, and then they kind of came along out of the blue without us chasing them down, which is great. I think that everything that we anticipated so far with them is what it is; they've very open and want a distinct voice to be there. They're not trying to change that."

A truer reflection of black people: not ratchet, not super-positive. Just ourselves.

Dortch started the YouTube Channel in 2011, but it comes from a 2008 feature film Dortch directed called "A Good Day to be Black and Sexy," which he showed at Sundance. The concept of Black & Sexy is at least 10 years old; Dortch and Harding, who attended Loyola Marymount together, started making the film in 2004.

Daniels, Dortch, Harding and Perrier don't just think of Black & Sexy as a network; they refer to it as a movement. At first their devotion seems to border on cultish obsessiveness; they all have sacrificed and thrown themselves into building this network in ways that sound downright nuts. Dortch and Perrier were willing to walk right up to the brink of financial ruin because they believe so much in what they are trying to accomplish - they were nearly evicted when they stopped paying rent so they could fund their shoots. Running Black & Sexy is a full-time job.

"We just want a truer reflection of ourselves as black people - and Numa says this all the time - a more modern view," Dortch said. "More honest. It's not trying to be super-positive and it's not trying to be ratchet or negative. It's just trying to be people that we know in ourselves. So the movement, initially, a good day to be black and sexy, just that line, to me was another word for 'Black is Beautiful,' just updated and also just a play of some of my memories of my mom in the 70s wearing this 'Dark and Lovely' shirt ... I was just thinking about being bold and being black and not being ashamed of it, and at the same time, knowing that we are the focus of a lot of things, culture-wise, and how our culture is actually co-opted a lot, and we just wanted to take that back and have some pride in that."

Because Perrier and Dortch are also a couple - they have a 3-year old daughter together named Rockwelle - their creative footprints can be found throughout Black & **Sexy's** content. Rockwelle has already made her acting debut in "RoomieLoveFriends." Perrier is a visual and installation artist and photographer who cites Octavia Butler and **Carrie Mae Weems** as her influences.

Scenes from "RoomieLoveFriends" in particular project the quiet simplicity of **Weems'** "Kitchen Table Series" while others magnify the sort of Black Power movement sensuality that Dortch finds so appealing.

"It's also showing that we don't have to be everything that they think we are, everything that we're portrayed to be, which I think is definitely portrayed in 'The Couple,'" Daniels said. "It's just two people going through the motions of dating and life and they just happen to be black."

Much of Black & Sexy's draw lies in the freedom that comes with being untethered to a cable network or a studio looking to appeal to the broadest swath of viewers possible. It is the anti-Tyler Perry, a universe where a woman can discuss and explore her sexuality realistically, without a moralistic hand driving the plot to her downfall or punishment (contrast Black & Sexy's "The Number" with BET's "Being Mary Jane"). It's television that's freed from the trappings of respectability politics and a stifling imperative to "uplift the race" that follows much of the entertainment that's aimed at black audiences.

"They created something so powerful that everyone is searching for," said actress Shayla Hale, who plays Tamiko on "RoomieLoveFriends." "And they're in control of everything. And the way they depict African-American people, it's just regular. And that's what we need; we just need something regular that we can relate to ... what they started was a breath of fresh air."

It may be in part because of the work of "Black & Sexy" that BET is attempting to widen its reach. BET just ordered a pilot of "Twenties," the YouTube series created by Lena Waithe, who is also a producer of "Dear White People." Waithe's work, as well as Black & Sexy's, is part of an aesthetic trend that's grounded in the Internet and now has found a place in shows such as "Broad City," "Girls" and "Looking." It resembles life as seen through an Instagram filter.

"That is what we bring to the scene as filmmakers, is the ability to work with zero to very-little budget and

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make it look like something of quality," said Harding, who serves as the network's chief cinematographer. "It's kind of what I consider our special skill to be, is to shoot with almost no crew and no light. Philosophically, I love natural light, so that works out, but it's willpower and energy to get this stuff looking nice and it's the extra touches - making sure the graphics are right at the beginning and end - everybody's wearing different hats.

"Numa's doing wardrobe and though we don't have a set designer, I'm sitting behind the camera going, 'Numa, what is that chair back there? Does that look right?' and she's swapping it out. One of the things I feel very strongly about is that television shows and movies look like television shows and movies because hundreds of people are very well-paid to make them. And if you're trying to make something look like TV, it's not necessarily going to come across as true. What we try to do is use what we have to make something as polished and careful as possible to not waste the little money that we have."

#### An eye toward the future

The future of Black & Sexy depends on developing a business model that doesn't involve two of its founders nearly being evicted (they would have had a place to go, but still). Black & Sexy has found success with crowdfunding; before "The Couple" was going to be developed as a television series, the network planned to make a movie, and they surpassed their \$25,000 goal. But crowdfunding doesn't provide a reliable stream of income, and Dortch estimated it actually covered about a third of the network's budget. The rest comes from Daniels, Dortch, Harding, Perrier and angel investors, people Dortch called "godfathers and godmothers."

On Valentine's Day, Black & Sexy tried its first hand at a pay-per-view model, releasing the second season premiere of "Hello Cupid" via pay-per-view on VHX, where it charged \$3 to stream or download it. Since then, it's done the same for the second season finale of "That Guy."

The group isn't necessarily aiming to become a network that you see when you turn on your cable box. Daniels, Dortch, Harding and Perrier have their eye on a model that has more in common with Netflix, Hulu, Amazon or any of the other web-based companies that don't require a cable subscription to access their original content.

"Black & Sexy stands on its own," Perrier said. "We're building to be just as big as any of those networks that are already household names."

Now it's even easier than ever for YouTubers to push their content through apps without having to know how to write a line of code. A new mobile app platform called Victorious specializes in turning online media channels into apps for free. The company, co-founded by YouTube's former head of creator development and management, has already partnered with beauty vlogger Michelle Phan and comedian Ryan Higa.

Building Black & Sexy as an app falls in line with the group's vision of Black & Sexy as a movement.

"The movement is not just about race," Perrier said. "It's about a new era in content and how it's ingested and how the audience is more in control of what they want to see, regardless of what it's saying from a racial/political point of view. The Black & Sexy movement is about having this content at your fingertips. There's no gatekeepers or older methods of figuring out how that gets out. I think we've been one of the leaders in this indie realm. There's independent film and now there's independent TV."

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Network Journal

Spring 2014

## Carrie Mae Weems' Identity Works

**BYLINE:** Reynolds, Clarence V

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### ABSTRACT

In the series "And 22 Million Very Tired and Very Angry People," the creation behind the images has been described as "an open call for social equality and political reform." In "Roaming," she is shown in the streets of Italy meditating on humanity's past and present conditions; and with the "Sea Island Series," "Africa Series" and "Dreaming in **Cuba**," she ponders the history of those places. While [**Carrie Mae Weems**] honors famous African-American female performers such as Josephine Baker, Katherine Dunham and Lena Horne in "Slow Fade to Black," she also wonders about the fading presence of these, and other women, from our cultural memory. These are only a few examples of **Weems** at work, contemplating issues of self-identity, history, racism, class and gender inequality.

### FULL TEXT

#### Carrie Mae Weems' Identity Works

A 30-year retrospective of an introspective artist

For the past 30 years, **Carrie Mae Weems** has imparted truth and universality and raised cultural awareness through her sophisticated and sublime photography. In her masterful 1990 project "The Kitchen Table Series," a collection of warmhearted black-and-white images, **Weems** situated herself sometimes alone, and at times with other people, as a modern-day Everywoman at a kitchen table where she explored the experiences such as a tender romantic moment, feelings of being troubled, relationships with female friends and children, and the comfort of solitude.

In a 2011 interview, **Weems** stated that she was "concerned with invention. How African-Americans invent... it [the project] was another kind of way in which photography could be used in order to tell a more complicated and deep story about life."

Throughout her career, **Weems** has used photography to do just that - tell a story about life; not just her life as a Black woman and an artist, but also the lives of people in general. In the mesmerizing show "**Carrie Mae Weems: Three Decades of Photography and Video**," at the Guggenheim Museum in New York City, viewers can attest to how engaging, persuasive and moving **Weems** is in her storytelling.

Ever since her earliest works, "Family Pictures and Stories," in 1978 and "Ain't Jokin'," in 1987, which was created to confront racial stereotypes, **Weems** has been influenced by the people, communities, landscape, and the complex issues that are part of the African-American experience. Through her camera's lens and with a keen sense of self and purpose, she examines questions and ideas about race, class, heritage and

self-identity. In the series "Colored People," for instance, her work provides a strong counterpoint to stereotypes. The photographs, as well as the video installations, in the exhibit - no matter how provocative - are simply beautiful. What is also alluring about **Weems'** work is that she accompanies her photographic narratives with perceptive text that adds another intellectual dimension and a potent voice to the visual story.

**Weems** has had nearly fifty solo museum and gallery exhibitions, and her work has been featured in many prestigious shows; she is the recipient of numerous awards and prizes, including most recently a MacArthur Award. She has stated that she uses the AfricanAmerican subject in her projects to get to our deeper humanity. This sensibility is reflected in all her works.

In the series "And 22 Million Very Tired and Very Angry People," the creation behind the images has been described as "an open call for social equality and political reform." In "Roaming," she is shown in the streets of Italy meditating on humanity's past and present conditions; and with the "Sea Island Series," "Africa Series" and "Dreaming in **Cuba**," she ponders the history of those places. While **Weems** honors famous African-American female performers such as Josephine Baker, Katherine Dunham and Lena Horne in "Slow Fade to Black," she also wonders about the fading presence of these, and other women, from our cultural memory. These are only a few examples of **Weems** at work, contemplating issues of self-identity, history, racism, class and gender inequality.

Although the show at the Guggenheim, which runs until May 14, 2014, is smaller than the original exhibition that opened in 2012, the two floors at the museum with displays of more than 120 works is significant and worth taking in. There is also a concurrent exhibit, "**Carrie Mae Weems: The Museum Series**," at the Studio Museum in Harlem (until June 29, 2014).

## SIDEBAR

### IF YOU GO

**Carrie Mae Weems:** Three Decades of Photography and Art Solomon R. Guggenheim Museum

1071 Fifth Ave. (at 89th Street), New York, NY 10128 212-423-3500 Website: [www.guggenheim.org](http://www.guggenheim.org)

**Carrie Mae Weems:** The Museum Series The Studio Museum in Harlem

144 West 125th Street New York, NY 10027 212-864-4500 Website: [www.studiomuseum.org](http://www.studiomuseum.org)

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## Museums

**SECTION:** SUNDAY ARTS; Pg. E21

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Critics' recommendations are indicated by black bars.

Access our interactive listings to find the latest showtimes, venue information and more events at [washingtonpost.com/goingoutguide](http://washingtonpost.com/goingoutguide).

### OPEN

#### "A Thousand Years of the Persian Book."

An exhibition exploring Persia's literary tradition. Featured materials range from illustrated manuscripts to contemporary publications. At Library of Congress, Jefferson Building. Through Sept. 20.

#### "American Artists Abroad."

Twenty-one paintings represent the travels of American artists in the 19th century. At Walters Art Museum. Through June 22.

#### "American Botanicals: Mid-Atlantic Native Plants."

Illustrations of the region's flora. At U.S. Botanic Garden. Through June 15.

#### "American Cool."

Cool is defined using images of public figures. At National Portrait Gallery. Through Sept. 7.

#### "An American in London: Whistler and the Thames."

This is the first major exhibition to examine paintings from James McNeill Whistler's early period in London. At Arthur M. Sackler Gallery. Through Aug. 17.



**"An Opening of the Field: Jess, Robert Duncan and Their Circle."**

The exhibition examines artist Jess Collins (known as Jess) and his relationship with his partner/collaborator, poet Robert Duncan. At American University Museum at the Katzen Arts Center. Through Aug. 17.

**"Anchorman: The Exhibit."**

An exhibition dedicated to the fictional exploits of anchorman Ron Burgundy and the Channel 4 Evening News team features costumes, props and footage from the film. At Newseum. Through Aug. 31.

**"Andrew Wyeth: Looking Out, Looking In."**

Work by the artist including watercolors, drawings and tempera paintings are featured. At National Gallery of Art, West Building. Through Nov. 30.

**"ArtReach: Expressions."**

An exhibition featuring projects by ArtReach students examining how their identities are shaped by consumer culture, perceptions of race, class and gender. At Corcoran Gallery of Art. Through June 15.

**"ArtReach: Master Class."**

An exhibition highlighting the work of advanced students in the Corcoran's master class at THEARC. At Corcoran Gallery of Art. Through June 8.

**"ASCAP: One Hundred Years and Beyond."**

An exhibition celebrating ASCAP's past 100 years includes materials from the ASCAP Foundation's collection in the library's music division. At Library of Congress, Madison Building. Through July 26.

**"Augmented Reality Dinosaurs."**

An exhibit allowing guests to interact with virtual dinosaurs including Tyrannosaurus rex. At National Museum of Natural History. Through Sept. 1.

**"Black Box: Camille Henrot."**

A 13-minute video installation by Henrot explores the origins of life and myth. At Baltimore Museum of Art. Through June 15.

**"Bountiful Waters: Aquatic Life in Japanese Art."**

An exhibition of ceramics, paintings, prints and illustrated books that depict an appreciation for beauty and a variety of fish and other species. At Freer Gallery of Art. Through Sept. 14.

**"Brink and Boundary."**

The exhibition features site-specific installations by four artists in such nontraditional exhibition spaces as the museum's elevator, an emergency stairwell and the exterior of the building. At American University Museum at the Katzen Arts Center. Through Aug. 17.

**"Bryan Collier, Illustrator: Celebrating Juneteenth."**

Collier's paintings combine watercolors and collage. The artist's work has been featured in several children's books including Nikki Giovanni's "Rosa." At Academy Art Museum. Through July 20.

**"Catching Sight: The World of British Sporting."**

An exhibition highlighting British sporting prints features 120 works from the museum's Paul Mellon Collection. At Virginia Museum of Fine Arts. Through July 13.

**"Changing America: The Emancipation Proclamation, 1863, and the March on Washington, 1963."**

A collection of photos and artifacts commemorating two major events in American history. At National Museum of American History. Through Sept. 7.

**"Chigusa and the Art of Tea."**

Exploring the tea culture of Japan, Korea and China, this exhibition features Chinese calligraphy, Chinese and Korean tea bowls, Japanese stoneware containers and more. At Arthur M. Sackler Gallery. Through July 27.

**"Chinese Ceramics for Tea in Japan."**

A display of Chinese bowls, jars and ceramics acquired by Charles Lang Freer. At Freer Gallery of Art. Through Sept. 14.

**"Continuity and Change: Fifty Years of Museum History."**

Modern digital photographic prints reveal the museum's transformation from its focus on history and technology to a focus on American history. At National Museum of American History. Through Sept. 7.

**"Cosmos: A Spacetime Odyssey."**

An exhibition highlighting Carl Sagan's exploration of the universe. At National Geographic. Through July 6.

**"Dancing the Dream."**

An exhibit featuring choreographers, impresarios and performers such as Fred Astaire, Ginger Rogers, Michael Jackson and Beyoncé. At National Portrait Gallery. Through July 13.

**"Degas/Cassatt."**

An exhibition featuring about 70 pieces in a variety of media reveals the artistic connection between Edgar Degas and Mary Cassatt. At National Gallery of Art, West Building. Through Oct. 5.

**"Directions: Jeremy Deller: English Magic."**

Footage by Deller from the film "English Magic" provides a portrait of Britain and explores how "consumerism, technology and the new monotony of work" have altered experiences with nature, culture and history. At Hirshhorn Museum and Sculpture Garden. Through Aug. 31.

**"Eyes of the World: Ara Guler's Anatolia."**

The photographer's iconic snapshots of medieval Seljuk and Armenian buildings from 1965. At Arthur M. Sackler Gallery. Through July 21.

**"Face Value: Portraiture in the Age of Abstraction."**

This group exhibition spotlights the work of such painters as Chuck Close, whose mid-20th-century portraits bucked the trend of abstraction. At National Portrait Gallery. Through Jan. 11, 2015.

**"Flying Force: The Prince George's County Police Aviation Unit."**

Through large-format images, this exhibition provides a behind-the-scenes look at the unit, its history and officers. At College Park Aviation Museum. Through June 30.

**"For Us the Living - The Civil War of Mort Kunstler."**

More than 30 of Kunstler's paintings are displayed. At Washington County Museum of Fine Arts. Through June 15.

**"Foxcroft School: The Art of Women and the Sporting Life."**

In conjunction with Foxcroft School's centennial celebration, the exhibition features 30 paintings and sculptures highlighting women and their role in sporting life and art. At National Sporting Library and Fine Art Museum. Through Aug. 24.

**"From Bierstadt to Wyeth: American Landscapes from a Private Collection."**

An exhibit, which includes mostly oil paintings, features work by Albert Bierstadt, Rockwell Kent, George Inness and other American artists. At Academy Art Museum. Through July 13.

**"From the Library: Greta and Leo A. Daly III Fund for Architectural Books."**

A display of books assembled based on four themes: "City Planning and Improvements," "Studying the Masters," "Purpose Built" and "Architectural Details." Through August 17.

**"Front Room: Sterling Ruby."**

Through his soft sculptures, Los Angeles-based artist Ruby critiques oppressive political, social and artistic power structures. At Baltimore Museum of Art. Through June 15.

**"G-Men and Journalists."**

An exhibit exploring the FBI's effort to combat crime features photographs, newspapers and interactive displays. At Newseum. Through Jan. 4, 2015.

**"Gardens, In and Out."**

Tudor Place focuses on gardens as decoration with docent tours and object displays in the main house. At Tudor Place. Through Aug. 31.

**"Garry Winogrand."**

Photographer Garry Winogrand was one of the great mid-20th-century American street photographers, chronicling the connections that unite us, and the barriers (of sex, class, age and race, for instance) that sometimes keep us apart. As well-known as his work is, however, there are still pictures of his that haven't been previously shown. At the time of his 1984 death, he left thousands of undeveloped negatives. Some of them will appear in this retrospective, among the 190 or so works selected to showcase Winogrand's keen, sometimes satirical, yet always compassionate eye. At National Gallery of Art, West Building. Through June 8.

**"German Expressionism: A Revolutionary Spirit."**

More than 35 paintings, drawings, prints, watercolors and sculptures provide an overview of the revolutionary art movement in Germany during the first three decades of the 20th century. At Baltimore Museum of Art. Through Sept. 14.

**"Gravity's Edge."**

An installation featuring paintings, sculptures and other pieces on paper created between 1959 and 1978 explores the force of gravity in artistic production. At Hirshhorn Museum and Sculpture Garden. Through June 15.

**"Identity Shifts."**

A companion exhibition for "Posing Beauty" features works by African American artists, who use representations of the human figure or some part of the human body to examine how society perceives personal and cultural identity. At Virginia Museum of Fine Arts. Through July 27.

**"Images of the Great War."**

Paintings, drawings and watercolors from the Anne S.K. Brown Military Collection at the Brown University Library depict the first two years of World War I. At Woodrow Wilson House. Through Aug. 10.

**"In the Library: Deforming and Adorning with Annotations and Marginalia."**

An exhibition of rare books that feature markings, illustrations and other additions made by readers. At National Gallery of Art, East Building. Through June 27.

**"Inside Tim Russert's Office."**

An exhibition featuring pieces from Russert's office, including a wooden sign that reads "Thou Shalt Not Whine," provides a glimpse into his career at NBC. At Newseum. Through June 15.

**"Intersections: Vesna Pavlovic."**

An installation by the artist explores the museum's history. At Phillips Collection. Through Sept. 28.

**"Japanese Dolls: Woodblock Prints by Kawase Hasui."**

Twelve prints of traditional Japanese dolls by the Japanese wood block artist. At Virginia Museum of Fine Arts. Through July 20.

**"Japanese Screens: Landscapes and Waterscapes."**

A collection of Japanese screens from the 15th to 19th century. At Freer Gallery of Art. Through Aug. 24.

**"Jati Lindsay: Jazz Now."**

Images by Lindsay reflect the classic jazz of the 1950s and '60s and the 21st century influence of hip-hop culture on the genre. At Reginald F. Lewis Museum. Through June 29.

**"Jay Lagemann: The Language of Motion" and "Jay Lagemann: Small Sculptures."**

Two exhibits of works by sculptor Jay Lagemann. At Academy Art Museum. Through Aug. 31.

**"Joseph Cornell and Surrealism."**

The Fralin Museum of Art examines some of Cornell's work, which will appear alongside pieces by other surrealist artists. At Fralin Museum of Art at the University of Virginia. Through June 8.

**"K@20."**

The Kreeger Museum celebrates its 20th anniversary with an exhibition featuring paintings, sculptures, installations and more by 14 D.C. artists including Kendall Buster, William Christenberry and Michael Platt. At Kreeger Museum. Through July 31.

**"Kiyochika: Master of the Night."**

An exhibition of prints from a series by Kobayashi Kiyochika. At Arthur M. Sackler Gallery. Through July 27.

**"Lincoln's Briefcase."**

A display of Abraham Lincoln's original briefcase. At President Lincoln's Cottage. Through June 30.

**"Lines, Marks and Drawings: Through the Lens of Roger Ballen."**

The exhibit features 55 pieces and a video tracing how the artist has incorporated drawing into his photography. At National Museum of African Art. Through July 20.

**"Made in the USA: American Masters From the Phillips Collection, 1850-1970."**

After a four-year world tour, the museum's collection of American masterworks returns. The exhibit, which features more than 200 pieces and more than 120 artists, examines American art from the late 19th century to the mid-20th century. At Phillips Collection. Through Aug. 31.

**"Making Their Mark."**

A display of signatures by famous and little-known figures including Jackie Kennedy, Michelle Obama, Johnny Cash and more. The exhibit also features an invention patented by Michael Jackson. At National Archives. Through Jan. 5, 2015.

**"Meret Oppenheim: Tender Friendships."**

Featuring more than 20 pieces and archival papers, this exhibition includes work by Oppenheim that explores the idea of friendship as a source of inspiration and support. At National Museum of Women in the Arts. Through Sept. 14.

**"Modern American Realism: The Sara Roby Foundation Collection."**

Seventy-one pieces from the Sara Roby Foundation explore realism. Featured artists include Will Barnet, Isabel Bishop, Wolf Kahn, Yasuo Kuniyoshi and others. At Smithsonian American Art Museum. Through Aug. 17.

**"Modern German Prints and Drawings From the Kainen Collection."**

The museum celebrates Ruth Kainen's love for German expressionism with a display of 123 donated works, including drawings, lithographs, etchings and more. At National Gallery of Art, West Building. Through June 29.

**"Modernist Prints."**

An exhibit of prints from the museum's permanent collection and works from the collection of Spence and Cinda Perry explore the ways 20th century artists used printmaking techniques to express their artistic vision. At Washington County Museum of Fine Arts. Through Oct. 26.

**"Mynd Alive: BK Adams. I Am Art."**

The sculpture garden is filled with 3-D works by a Washington artist whose art ranges from the whimsical to the provocative. At American University Museum at the Katzen Arts Center. Through Aug. 17.

**"Off the Beaten Path: Early Works by James McNeill Whistler."**

Drawings, etchings and watercolors by the artist that were created while he was traversing through the French countryside in the summer of 1858. At Freer Gallery of Art. Through Sept. 28.

**"On Paper: Figure Drawings From the Benesch Collection."**

Ten drawings from the 1960s and '70s by artists David Hockney, Willem de Kooning, Robert Rauschenberg

and others explore artistic approaches to the human figure. At Baltimore Museum of Art. Through Sept. 14.

### **"One Nation With News for All."**

A historical exhibition exploring how immigrants and minority groups used the press to fight for their rights in America. Freedom's Journal, the first black newspaper, and the Cherokee Phoenix, the first Native American newspaper, will be displayed. At Newseum. Through Jan. 4, 2015.

### **"Peruvian Gold: Ancient Treasures Unearthed."**

A display of gold and silver artifacts from Peru's pre-Inca heritage. At National Geographic. Through Sept. 14.

### **"Pictures of the Year."**

Images of people, events and issues that shaped the world in 2013 will be on display. The best news images from Pictures of the Year International will be featured. At Newseum. Through Sept. 1.

### **"Pop Art Prints."**

Thirty-nine rarely displayed prints from the American Art Museum's permanent collection include work from the 1960s by Roy Lichtenstein, Robert Rauschenberg, Andy Warhol and others. At Smithsonian American Art Museum. Through Aug. 31.

### **"Portraying the Golden Age: Prints From the Collection."**

An exhibition examining the production of portraits and tronies in print. Includes prints by Rembrandt van Rijn, Anthony van Dyck and Jan Lievens. At Fralin Museum of Art at the University of Virginia. Through Aug. 10.

### **"Posing Beauty in African American Culture."**

Photography, film, video and more by **Carrie Mae Weems**, Charles "Teenie" Harris, Eve Arnold and other artists explore the ways African and African American beauty has been perceived in historical and contemporary contexts. At Virginia Museum of Fine Arts. Through July 27.

### **"Ralph Fasanella: Lest We Forget."**

As an advocate for **laborers'** rights, Fasanella celebrated average, working-class people and explored the issues of postwar America in his work. This exhibition celebrates the 100th anniversary of the artist's birth and features selections from his career. At Smithsonian American Art Museum. Through Aug. 3.

### **"Reflections and Undercurrents: Ernest David Roth and Printmaking in Venice, 1900-1940."**

Prints by Roth will be on display in this exhibition highlighting the influence of Venice on artists in the wake of James McNeill Whistler. At Fralin Museum of Art at the University of Virginia. Through Aug. 10.

### **"Religious Art of Japan."**

Buddhist sculptures, masks and paintings reflect religious expression in Japanese art. At Freer Gallery of Art. Through Sept. 21.

### **"Rineke Dijkstra: The Krazyhouse."**

A four-channel video installation by Dijkstra presents a sequence of a group of five young people, singing along and dancing to songs they selected. At Corcoran Gallery of Art. Through June 15.

### **"Ryan McGinness: Studio Visit."**

A three-part exhibition examining McGinness's work. At Virginia Museum of Fine Arts. Through Oct. 19.

**"Seldom Seen: A Selection of Prints, Drawings and Decorative Art from the Dumbarton Oaks Collection."**

An exhibition featuring art that has never been on public display. At Dumbarton Oaks Museum. Through Aug. 17.

**"Shakespeare's the Thing."**

Members of the Folger staff selected pieces from the venue's collection that demonstrate Shakespeare's influence on visual art, performance and scholarship. At Folger Shakespeare Library. Through June 15.

**"Sight and Feeling: Photographs by Ansel Adams."**

This exhibition features photographs by Adams from the Kalamazoo Institute of Arts' collection. At Washington County Museum of Fine Arts. Through Aug. 10.

**"Signs of Protest: Photographs from the Civil Rights Era."**

Photographs of protest signs and other images by Benedict Fernandez, Richard Anderson and Gordon Parks. At Virginia Museum of Fine Arts. Through Sept. 7.

**"Small Guide to Homeownership."**

Photographs from Alejandro Cartagena's Suburbia Mexicana series are on display. At Art Museum of the Americas. Through Sept. 7.

**"Some Were Neighbors: Collaboration and Complicity in the Holocaust."**

An exhibit examining the role of ordinary people within the Third Reich and across Europe in the execution of Nazi racial policies. Through 2016.

**"Souvenir Nation: Relics, Keepsakes and Curios."**

A selection of diminutive and personal objects including postcards, locks of hair and a fragment of Plymouth Rock. At Smithsonian Castle. Through Aug. 17.

**"Spirit and Opportunity: 10 Years Roving on Mars."**

An exhibit celebrating the images and achievements of two Mars rovers on the 10th anniversary of their landings. At National Air and Space Museum. Through Sept. 14.

**"States of Change in Africa."**

Two new pieces in the African collection highlight the social and economic changes related to the independence movement in Africa during the 1950s and '60s. At Virginia Museum of Fine Arts. Through July 27.

**"Style in Chinese Landscape Painting: The Song Legacy."**

Features landscape paintings from the Song dynasty period, 907-1279, and later works that show an evolution of six styles. At Freer Gallery of Art. Through Oct. 26.

**"Tad Lincoln's Photo Album."**

A display of an album made for Tad Lincoln by the 150th Pennsylvania Volunteer Infantry. The company was stationed at the cottage to protect the Lincoln family during the Civil War. At President Lincoln's Cottage.

Through June 30.

**"Territories and Subjectivities: Contemporary Art from Argentina."**

An exhibition featuring 33 artists explores trends from regions of the country. At Art Museum of the Americas. Through July 7.

**"The Albert Nelson See Diary."**

A display of the diary that belonged to the soldier who guarded Abraham Lincoln while he was at the cottage. At President Lincoln's Cottage. Through June 30.

**"The Early Sixties: American Culture."**

A display celebrating American culture in the 1960s. At National Museum of American History. Through 2014.

**"The Early Sixties: American Science."**

A display featuring objects circa 1964 explores innovation in American science, medicine and computing. At National Museum of American History. Through 2014.

**"The First Woman Graphic Novelist: Helena Bochorakova-Dittrichova."**

An exhibit featuring five of Bochorakova-Dittrichova's novels and an unpublished book, "The Artist on Her Journey." At National Museum of Women in the Arts, Betty Boyd Dettre Library and Research Center. Through Nov. 14.

**"The Great Picture."**

A camera obscura, black and white, gelatin silver photograph of an abandoned Marine Corps air station in Southern California. At National Air and Space Museum, Steven F. Udvar-Hazy Center. Through Nov. 30.

**"The Journals of Duncan Phillips."**

Selections from the museum founder's journals, which span 30 years. At Phillips Collection. Through Feb. 27, 2015.

**"The Monuments Men and the National Gallery of Art: Behind the History."**

A display of photographs from the World War II era, documents and memorabilia. At National Gallery of Art, West Building. Through Sept. 1.

**"The Quest for a Modern Museum: Celebrating the 50th Anniversary of the National Museum of American History."**

For the 50th anniversary of the museum, an exhibition documenting its past, present and future, with a focus on the museum circa 1964. At National Museum of American History. Through Sept. 7.

**"The Renoir Returns."**

Pierre-Auguste Renoir's painting "On the Shore of the Seine," which was reported stolen from a 1951 exhibition, will be on view. At Baltimore Museum of Art. Through July 20.

**"The Rex Room."**

In a conservation room, visitors can observe, through one of two doorways, as scientists prepare the Tyrannosaurus rex skeleton that will go on display in 2019. At National Museum of Natural History. Through



Oct. 20.

**"Unintended Journeys."**

Images and video by Magnum Photos examine the plight of those displaced by natural disasters and global climate change within the past decade and explore the challenges these people and communities face. At National Museum of Natural History, Second Floor, Special Exhibits Gallery, Hall 25. Through Aug. 13.

**"Visions From the Forests: The Art of Liberia and Sierra Leone."**

A collection of artwork from Liberia and Sierra Leone includes masks, body ornaments and textiles. At National Museum of African Art. Through Aug. 17.

**"War and Peace."**

A exhibition featuring 48 tintype portraits of active duty military and veterans of the Army, Navy, Air Force, Coast Guard and Marines. At National Museum of the Marine Corps. Through Dec. 1.

**"Whales: From Bone to Book."**

The exhibit traces the journey of fossil bones from sea cliff to the museum drawer and pages of science research. At National Museum of Natural History. Through June 8.

**"Wood Transformed: The Art of Vicco von Voss."**

Fifteen newly crafted wood sculptures and a new body of work by the artist. At Academy Art Museum. Through July 13.

**"Yousuf Karsh: American Portraits."**

The photographer's portraits of famous people. At National Portrait Gallery. Through Nov. 2.

**"Thrills and Spills: The Golden Era of Powerboat Racing in Southern Maryland."**

An exhibit tracing the highs and lows of power boat racing in the region. Artifacts on display include trophies, engines, helmets and embroidered shirts and jackets worn by racers. At Calvert Marine Museum. Through 2014.

**"The Objects From Nature/The Nature of Objects."**

A series of paintings and mixed-media works by Flora Kanter and Pam Frederick explore the natural world and inanimate objects. At Katzen Arts Center. Through June 23.

**Fort Ward Museum exhibit.**

An exhibit featuring more than 4,000 objects from the Civil War period such as an 1862 panoramic drawing of Fort Albany, a folding camp chair and a portable copying machine. At Fort Ward Museum and Historic Site. Through 2014.

**"Clarice Smith: Power and Grace."**

An exhibit of the artist's works, spanning more than 30 years. At National Sporting Library and Fine Art Museum. Through Sept. 28.

**"Riding Aside by the Book."**

An exhibit highlighting the art and practice of riding sidesaddle in books, paintings, illustrations, photographs and ephemera. At National Sporting Library and Fine Art Museum. Through Aug. 1.

**JUNE 1****Black Box: Oliver Laric."**

A video installation by the artist explores the concept of authenticity by examining the history of bootleg, remixes and the hybrid. At Hirshhorn Museum and Sculpture Garden. Through Oct. 5.

**"Civil War Journey: The Maps and Sketches of Private Robert Sneden."**

More than 40 original watercolors from the Virginia Historical Society are on display. This will be the first time the pieces are seen outside of Richmond. At Manassas Museum. Through Aug. 31.

**"Total Art: Contemporary Video."**

Dara Birnbaum, Kimsooja, Mariko Mori and Alex Prager are a few of the artists featured in this exhibit, which highlights video art by women from the 1970s to present. At National Museum of Women in the Arts. Through Oct. 12.

**"Young Artists Exhibition."**

Artwork by students from the Tyler Elementary School's preschool to fifth grade classes is on display. At Phillips Collection. Through July 11.

**7****"Cartier: Marjorie Merriweather Post's Dazzling Gems."**

A selection of jewelry and objects from Hillwood's Cartier collection explore the role Cartier played in the life of Marjorie Merriweather Post. At Hillwood Estate, Museum and Gardens. Through Jan. 18, 2015.

**"Indelible: The Platinum Photographs of Larry McNeil and Will Wilson."**

An exhibition of work by the artists, who challenge the idea that North American Indians are a "vanishing race." At National Museum of the American Indian. Through Jan. 5, 2015.

**"Pyro Protagonists: A Generation of Ceramic Artists."**

Works by 21 ceramic artists, including Mary Bowron, Jack Troy, Shoji Satake and Kevin Crowe, are featured. At Washington County Museum of Fine Arts. Through Sept. 14.

**14****Key's Star-Spangled Banner manuscript.**

A short-term display featuring the original manuscript for the "The Star Spangled Banner." The manuscript will be on display in the Star Spangled Banner display chamber. At National Museum of American History. Through July 6.

**Renee Fleming's Super Bowl gown.**

The opera singer's gown from the 2014 Super Bowl will be on view. At National Museum of American History. June 14-TBD.

**16****John Coltrane's tenor saxophone.**

In celebration of the 50th anniversary of the recording of "A Love Supreme," the jazz legend's saxophone is

on view. At National Museum of American History. June 16-TBD.

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**"The Janet and Walter Sondheim Artscape Prize 2014 Finalists."**

An exhibition of work by the finalists for the 2014 Janet and Walter Sondheim Artscape Prize. At Walters Art Museum. Through Aug. 17.

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**"81st Cumberland Valley Photo Salon."**

A photography exhibit featuring amateur and professional photographers. At Washington County Museum of Fine Arts. Through Oct. 26.

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**"Once There Were Billions: Vanished Birds of North America."**

Examining the story of the last passenger pigeon, this exhibition features illustrations from the Biodiversity Heritage Library. At National Museum of Natural History. Through October 2015.

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**"Vinland: Recent Work by Cindy Bernard."**

The Los Angeles-based artist's new series includes archival family photographs, oral histories and contemporary interviews that reflect on her great-grandmother's role in the local community, the history of the French shore and the issues surrounding migration and place. At Fralin Museum of Art at the University of Virginia. Through Aug. 31.

**"Postwar British Prints."**

An exhibition of works from the museum's permanent collection reflects printmaking in Great Britain during the postwar period. At Fralin Museum of Art at the University of Virginia. Through Aug. 31.

**28**

**"American Metal: The Art of Albert Paley."**

An exhibition covering Paley's 50-year career from his time as a jeweler to his recent large-scale sculptural projects. At Corcoran Gallery of Art. Through Sept. 28.

**"Seeing Music in Medieval Manuscripts."**

An exhibition of 20 manuscripts and objects that explore music and its relationship with philosophy, religion and the arts during the Middle Ages. At Walters Art Museum. Through Oct. 12.

**29**

**"Black Box: Lorna Simpson."**

For her video "Easy to Remember," Simpson recorded professional singers humming Richard Rodgers and Lorenz Hart's "It's Easy to Remember." At Baltimore Museum of Art. Through Aug. 1.

**"Front Room: Seth Adelsberger."**

An exhibition featuring recent work by the Baltimore-based artist including monochromatic paintings. At Baltimore Museum of Art. Through Nov. 2.

## **JULY 1**

### **"Symbols of Honor: Heraldry and Family History in Shakespeare's England."**

Books explain the rules of heraldry, manuscripts illustrate coats of arms and documents from professional heralds reflect the world of heraldry in this exhibition. At Folger Shakespeare Library. Through Oct. 26.

### **"This Land Is Your Land."**

Photography by members of the Garden Club of America features plants of the United States from mountains to farmlands. At U.S. Botanic Garden. Through Oct. 13.

## **4**

### **"One Life: Grant and Lee: 1864-1865."**

An installation exploring the lives of Ulysses S. Grant and Robert E. Lee during the Civil War. At National Portrait Gallery. Through May 31, 2015.

### **"The BIG Maze."**

Inspired by ancient labyrinths, garden and hedge mazes from the 17th- and 18-century Europe and modern American corn mazes, this large-scale maze made of birch plywood features several twists and turns for visitors. At National Building Museum. Through Sept. 1.

## **7**

### **"In the Library: Documenting Loss and Preservation of Art and Architecture during the Second World War."**

Images from the Department of Image Collections at the National Gallery of Art Library reflect the dangers and loss of cultural patrimony during wars. At National Gallery of Art, East Building. Through Sept. 26.

## **17**

### **"Salvatore Scarpitta: Traveler."**

An exhibition representing Scarpitta's career features the artist's work, including paintings that incorporate bandages and automobile parts and his full-scale race car sculptures. At Hirshhorn Museum and Sculpture Garden. Through Jan. 11, 2015.

## **19**

### **"Mark Tribe: Plein Air."**

This exhibition features works by Tribe that explore the aesthetics of aerial perspective in landscape photography through computer simulation. At Corcoran Gallery of Art. Through Oct. 19.

## **22**

### **"Stories, Status and Politics: Nineteenth-Century American Ceramics from the Collection."**

A selection of 19th-century American ceramics from the museum's permanent collection, including 200 pieces of American Rockingham pottery. At Lora Robins Gallery of Design from Nature, University of Richmond. Through Dec. 6, 2015.

26

**"Annual Members Exhibition."**

Works by current member artists are on view. At Academy Art Museum. Through Sept. 7.

**"Lincoln and Leadership."**

An exhibit exploring Abraham Lincoln's leadership principles: courage, integrity, empathy and tolerance, ideals of equality and creativity and innovation. At Ford's Theatre, Center for Education and Leadership. Through Jan. 4, 2015.

28

**"The Great War: Printmakers of World War I."**

Twenty-five prints by British and American artists including Muirhead Bone, Kerr Eby, Childe Hassam and James McBey. At Virginia Museum of Fine Arts. Through Nov. 16.

AUG. 14

**"American Ballet Theatre: Touring the Globe for 75 Years."**

A tribute exhibition for the ballet company features around 45 items including historical images, music, designs and choreographic notations. At Library of Congress, Madison Building. Through Jan. 24, 2015.

18

**"Perspectives: Chiharu Shiota."**

An installation by the artist inspired by personal memories of lost individuals and moments features discarded shoes and notes she collected. At Arthur M. Sackler Gallery. Through June 7, 2015.

20

**"Annual Student Exhibition."**

Works by studio art majors and minors and non-majors in studio art classes are on view. At Joel and Lila Harnett Museum of Art, University of Richmond. Through Sept. 21.

**"Tanja Softic: Migrant Universe."**

Works by the University of Richmond professor combine images of natural and man-made structures with drawings, medical and botanical illustration, maps and charts, manuscript illuminations and comic art. At Joel and Lila Harnett Museum of Art, University of Richmond. Through Oct. 6, 2015.

**"The Temple of Flora: Prints by Robert John Thornton and Jim Dine."**

Etchings by American artist Jim Dine from his 1984 portfolio, which was based on botanical prints published by Robert John Thornton between 1799 and 1807. At Joel and Lila Harnett Museum of Art, University of Richmond. Through July 6, 2015.

**"What's New: Recent Gifts to the Harnett Print Study Center Collection."**

An exhibition held in celebration of the 6,000 prints, drawings and photographs added to the Harnett Print Study Center's permanent collection. At Joel and Lila Harnett Museum of Art, University of Richmond. Through Oct. 6.

**22****"Portraiture Now: Staging the Self."**

Features the work of David Antonio Cruz, Carlee Fernandez, Maria Martinez-Canas, Rachelle Mozman, Karen Miranda Rivadaneira and Michael Vasquez. At National Portrait Gallery. Through April 12, 2015.

**"Realms of Earth and Sky."**

Selections from the museum's collection of South Asian art include portraiture, religious and literary texts and Ragamala paintings. At Fralin Museum of Art at the University of Virginia. Through Dec. 14.

**30****"From the Library: The Book Illustrations by Romeyn de Hooghe."**

An exhibition highlighting the artist's work, which included etchings, decorative frontispieces and illustrated books. At National Gallery of Art, West Building. Through Jan. 25, 2015.

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## Museums

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Critics' recommendations are indicated by black bars.

Access our interactive listings to find the latest showtimes, venue information and more events at [www.washingtonpost.com/goingoutguide](http://www.washingtonpost.com/goingoutguide).

OPEN "A Thousand Years of the Persian Book."

An exhibition exploring Persia's literary tradition. Featured materials range from illustrated manuscripts to contemporary publications. At Library of Congress, Jefferson Building. Through Sept. 20.

"American Artists Abroad."

Twenty-one paintings represent the travels of American artists in the 19th century. At Walters Art Museum. Through June 22.

"American Botanicals: Mid-Atlantic Native Plants."

Illustrations of the region's flora. At U.S. Botanic Garden. Through June 15.

"American Cool."

Cool is defined using images of public figures. At National Portrait Gallery. Through Sept. 7.

"An American in London: Whistler and the Thames."

This is the first major exhibition to examine paintings from James McNeill Whistler's early period in London. At Arthur M. Sackler Gallery. Through Aug. 17.

"An Opening of the Field: Jess, Robert Duncan and Their Circle."

The exhibition examines artist Jess Collins (known as Jess) and his relationship with his partner/collaborator, poet Robert Duncan. At American University Museum at the Katzen Arts Center. Through Aug. 17.

"Anchorman: The Exhibit."

An exhibition dedicated to the fictional exploits of anchorman Ron Burgundy and the Channel 4 Evening News team features costumes, props and footage from the film. At Newseum. Through Aug. 31.

"Andrew Wyeth: Looking Out, Looking In."

Work by the artist including watercolors, drawings and tempera paintings are featured. At National Gallery of Art, West Building. Through Nov. 30.

"ArtReach: Expressions."

An exhibition featuring projects by ArtReach students examining how their identities are shaped by consumer culture, perceptions of race, class and gender. At Corcoran Gallery of Art. Through June 15.

"ArtReach: Master Class."

An exhibition highlighting the work of advanced students in the Corcoran's master class at THEARC. At Corcoran Gallery of Art. Through June 8.

"ASCAP: One Hundred Years and Beyond."

An exhibition celebrating ASCAP's past 100 years includes materials from the ASCAP Foundation's collection in the library's music division. At Library of Congress, Madison Building. Through July 26.

"Augmented Reality Dinosaurs."

An exhibit allowing guests to interact with virtual dinosaurs including Tyrannosaurus rex. At National Museum of Natural History. Through Sept. 1.

"Black Box: Camille Henrot."

A 13-minute video installation by Henrot explores the origins of life and myth. At Baltimore Museum of Art. Through June 15.

"Bountiful Waters: Aquatic Life in Japanese Art."

An exhibition of ceramics, paintings, prints and illustrated books that depict an appreciation for beauty and a variety of fish and other species. At Freer Gallery of Art. Through Sept. 14.

"Brink and Boundary."

The exhibition features site-specific installations by four artists in such nontraditional exhibition spaces as the museum's elevator, an emergency stairwell and the exterior of the building. At American University Museum at the Katzen Arts Center. Through Aug. 17.

"Bryan Collier, Illustrator: Celebrating Juneteenth."

Collier's paintings combine watercolors and collage. The artist's work has been featured in several children's books including Nikki Giovanni's "Rosa." At Academy Art Museum. Through July 20.

"Catching Sight: The World of British Sporting."

An exhibition highlighting British sporting prints features 120 works from the museum's Paul Mellon Collection. At Virginia Museum of Fine Arts. Through July 13.

"Changing America: The Emancipation Proclamation, 1863, and the March on Washington, 1963."

A collection of photos and artifacts commemorating two major events in American history. At National Museum of American History. Through Sept. 7.



### "Chigusa and the Art of Tea."

Exploring the tea culture of Japan, Korea and China, this exhibition features Chinese calligraphy, Chinese and Korean tea bowls, Japanese stoneware containers and more. At Arthur M. Sackler Gallery. Through July 27.

### "Chinese Ceramics for Tea in Japan."

A display of Chinese bowls, jars and ceramics acquired by Charles Lang Freer. At Freer Gallery of Art. Through Sept. 14.

### "Continuity and Change: Fifty Years of Museum History."

Modern digital photographic prints reveal the museum's transformation from its focus on history and technology to a focus on American history. At National Museum of American History. Through Sept. 7.

### "Cosmos: A Spacetime Odyssey."

An exhibition highlighting Carl Sagan's exploration of the universe. At National Geographic. Through July 6.

### "Dancing the Dream."

An exhibit featuring choreographers, impresarios and performers such as Fred Astaire, Ginger Rogers, Michael Jackson and Beyoncé. At National Portrait Gallery. Through July 13.

### "Degas/Cassatt."

An exhibition featuring about 70 pieces in a variety of media reveals the artistic connection between Edgar Degas and Mary Cassatt. At National Gallery of Art, West Building. Through Oct. 5.

### "Directions: Jeremy Deller: English Magic."

Footage by Deller from the film "English Magic" provides a portrait of Britain and explores how "consumerism, technology and the new monotony of work" have altered experiences with nature, culture and history. At Hirshhorn Museum and Sculpture Garden. Through Aug. 31.

### "Eyes of the World: Ara Guler's Anatolia."

The photographer's iconic snapshots of medieval Seljuk and Armenian buildings from 1965. At Arthur M. Sackler Gallery. Through July 21.

### "Face Value: Portraiture in the Age of Abstraction."

This group exhibition spotlights the work of such painters as Chuck Close, whose mid-20th-century portraits bucked the trend of abstraction. At National Portrait Gallery. Through Jan. 11, 2015.

### "Flying Force: The Prince George's County Police Aviation Unit."

Through large-format images, this exhibition provides a behind-the-scenes look at the unit, its history and officers. At College Park Aviation Museum. Through June 30.

### "For Us the Living - The Civil War of Mort Kunstler."

More than 30 of Kunstler's paintings are displayed. At Washington County Museum of Fine Arts. Through June 15.

### "Foxcroft School: The Art of Women and the Sporting Life."

In conjunction with Foxcroft School's centennial celebration, the exhibition features 30 paintings and sculptures highlighting women and their role in sporting life and art. At National Sporting Library and Fine Art Museum. Through Aug. 24.

"From Bierstadt to Wyeth: American Landscapes from a Private Collection."

An exhibit, which includes mostly oil paintings, features work by Albert Bierstadt, Rockwell Kent, George Inness and other American artists. At Academy Art Museum. Through July 13.

"From the Library: Grega and Leo A. Daly III Fund for Architectural Books."

A display of books assembled based on four themes: "City Planning and Improvements," "Studying the Masters," "Purpose Built" and "Architectural Details." Through August 17.

"Front Room: Sterling Ruby."

Through his soft sculptures, Los Angeles-based artist Ruby critiques oppressive political, social and artistic power structures. At Baltimore Museum of Art. Through June 15.

"G-Men and Journalists."

An exhibit exploring the FBI's effort to combat crime features photographs, newspapers and interactive displays. At Newseum. Through Jan. 4, 2015.

"Gardens, In and Out."

Tudor Place focuses on gardens as decoration with docent tours and object displays in the main house. At Tudor Place. Through Aug. 31.

"Garry Winogrand."

Photographer Garry Winogrand was one of the great mid-20th-century American street photographers, chronicling the connections that unite us, and the barriers (of sex, class, age and race, for instance) that sometimes keep us apart. As well-known as his work is, however, there are still pictures of his that haven't been previously shown. At the time of his 1984 death, he left thousands of undeveloped negatives. Some of them will appear in this retrospective, among the 190 or so works selected to showcase Winogrand's keen, sometimes satirical, yet always compassionate eye. At National Gallery of Art, West Building. Through June 8.

"German Expressionism: A Revolutionary Spirit."

More than 35 paintings, drawings, prints, watercolors and sculptures provide an overview of the revolutionary art movement in Germany during the first three decades of the 20th century. At Baltimore Museum of Art. Through Sept. 14.

"Gravity's Edge."

An installation featuring paintings, sculptures and other pieces on paper created between 1959 and 1978 explores the force of gravity in artistic production. At Hirshhorn Museum and Sculpture Garden. Through June 15.

"Identity Shifts."

A companion exhibition for "Posing Beauty" features works by African American artists, who use representations of the human figure or some part of the human body to examine how society perceives personal and cultural identity. At Virginia Museum of Fine Arts. Through July 27.

"Images of the Great War."

Paintings, drawings and watercolors from the Anne S.K. Brown Military Collection at the Brown University Library depict the first two years of World War I. At Woodrow Wilson House. Through Aug. 10.

"In the Library: Deforming and Adorning with Annotations and Marginalia."

An exhibition of rare books that feature markings, illustrations and other additions made by readers. At National Gallery of Art, East Building. Through June 27.

"Inside Tim Russert's Office."

An exhibition featuring pieces from Russert's office, including a wooden sign that reads "Thou Shalt Not Whine," provides a glimpse into his career at NBC. At Newseum. Through June 15.

"Intersections: Vesna Pavlovic."

An installation by the artist explores the museum's history. At Phillips Collection. Through Sept. 28.

"Japanese Dolls: Woodblock Prints by Kawase Hasui."

Twelve prints of traditional Japanese dolls by the Japanese wood block artist. At Virginia Museum of Fine Arts. Through July 20.

"Japanese Screens: Landscapes and Waterscapes."

A collection of Japanese screens from the 15th to 19th century. At Freer Gallery of Art. Through Aug. 24.

"Jati Lindsay: Jazz Now."

Images by Lindsay reflect the classic jazz of the 1950s and '60s and the 21st century influence of hip-hop culture on the genre. At Reginald F. Lewis Museum. Through June 29.

"Jay Lagemann: The Language of Motion" and "Jay Lagemann: Small Sculptures."

Two exhibits of works by sculptor Jay Lagemann. At Academy Art Museum. Through Aug. 31.

"Joseph Cornell and Surrealism."

The Fralin Museum of Art examines some of Cornell's work, which will appear alongside pieces by other surrealist artists. At Fralin Museum of Art at the University of Virginia. Through June 8.

"K@20."

The Kreeger Museum celebrates its 20th anniversary with an exhibition featuring paintings, sculptures, installations and more by 14 D.C. artists including Kendall Buster, William Christenberry and Michael Platt. At Kreeger Museum. Through July 31.

"Kiyochika: Master of the Night."

An exhibition of prints from a series by Kobayashi Kiyochika. At Arthur M. Sackler Gallery. Through July 27.

"Lincoln's Briefcase."

A display of Abraham Lincoln's original briefcase. At President Lincoln's Cottage. Through June 30.

"Lines, Marks and Drawings: Through the Lens of Roger Ballen."

The exhibit features 55 pieces and a video tracing how the artist has incorporated drawing into his photography. At National Museum of African Art. Through July 20.

"Made in the USA: American Masters From the Phillips Collection, 1850-1970."

After a four-year world tour, the museum's collection of American masterworks returns. The exhibit, which features more than 200 pieces and more than 120 artists, examines American art from the late 19th century to the mid-20th century. At Phillips Collection. Through Aug. 31.

"Making Their Mark."

A display of signatures by famous and little-known figures including Jackie Kennedy, Michelle Obama, Johnny Cash and more. The exhibit also features an invention patented by Michael Jackson. At National Archives. Through Jan. 5, 2015.

"Meret Oppenheim: Tender Friendships."

Featuring more than 20 pieces and archival papers, this exhibition includes work by Oppenheim that explores the idea of friendship as a source of inspiration and support. At National Museum of Women in the Arts. Through Sept. 14.

"Modern American Realism: The Sara Roby Foundation Collection."

Seventy-one pieces from the Sara Roby Foundation explore realism. Featured artists include Will Barnet, Isabel Bishop, Wolf Kahn, Yasuo Kuniyoshi and others. At Smithsonian American Art Museum. Through Aug. 17.

"Modern German Prints and Drawings From the Kainen Collection."

The museum celebrates Ruth Kainen's love for German expressionism with a display of 123 donated works, including drawings, lithographs, etchings and more. At National Gallery of Art, West Building. Through June 29.

"Modernist Prints."

An exhibit of prints from the museum's permanent collection and works from the collection of Spence and Cinda Perry explore the ways 20th century artists used printmaking techniques to express their artistic vision. At Washington County Museum of Fine Arts. Through Oct. 26.

"Mynd Alive: BK Adams. I Am Art."

The sculpture garden is filled with 3-D works by a Washington artist whose art ranges from the whimsical to the provocative. At American University Museum at the Katzen Arts Center. Through Aug. 17.

"Off the Beaten Path: Early Works by James McNeill Whistler."

Drawings, etchings and watercolors by the artist that were created while he was traversing through the French countryside in the summer of 1858. At Freer Gallery of Art. Through Sept. 28.

"On Paper: Figure Drawings From the Benesch Collection."

Ten drawings from the 1960s and '70s by artists David Hockney, Willem de Kooning, Robert Rauschenberg and others explore artistic approaches to the human figure. At Baltimore Museum of Art. Through Sept. 14.

"One Nation With News for All."

A historical exhibition exploring how immigrants and minority groups used the press to fight for their rights in America. Freedom's Journal, the first black newspaper, and the Cherokee Phoenix, the first Native American newspaper, will be displayed. At Newseum. Through Jan. 4, 2015.

"Peruvian Gold: Ancient Treasures Unearthed."

A display of gold and silver artifacts from Peru's pre-Inca heritage. At National Geographic. Through Sept. 14.

"Pictures of the Year."

Images of people, events and issues that shaped the world in 2013 will be on display. The best news images from Pictures of the Year International will be featured. At Newseum. Through Sept. 1.

"Pop Art Prints."

Thirty-nine rarely displayed prints from the American Art Museum's permanent collection include work from the 1960s by Roy Lichtenstein, Robert Rauschenberg, Andy Warhol and others. At Smithsonian American Art Museum. Through Aug. 31.

"Portraying the Golden Age: Prints From the Collection."

An exhibition examining the production of portraits and tronies in print. Includes prints by Rembrandt van Rijn, Anthony van Dyck and Jan Lievens. At Fralin Museum of Art at the University of Virginia. Through Aug. 10.

"Posing Beauty in African American Culture."

Photography, film, video and more by **Carrie Mae Weems**, Charles "Teenie" Harris, Eve Arnold and other artists explore the ways African and African American beauty has been perceived in historical and contemporary contexts. At Virginia Museum of Fine Arts. Through July 27.

"Ralph Fasanella: Lest We Forget."

As an advocate for **laborers'** rights, Fasanella celebrated average, working-class people and explored the issues of postwar America in his work. This exhibition celebrates the 100th anniversary of the artist's birth and features selections from his career. At Smithsonian American Art Museum. Through Aug. 3.

"Reflections and Undercurrents: Ernest David Roth and Printmaking in Venice, 1900-1940."

Prints by Roth will be on display in this exhibition highlighting the influence of Venice on artists in the wake of James McNeill Whistler. At Fralin Museum of Art at the University of Virginia. Through Aug. 10.

"Religious Art of Japan."

Buddhist sculptures, masks and paintings reflect religious expression in Japanese art. At Freer Gallery of Art. Through Sept. 21.

"Rineke Dijkstra: The Krazyhouse."

A four-channel video installation by Dijkstra presents a sequence of a group of five young people, singing along and dancing to songs they selected. At Corcoran Gallery of Art. Through June 15.

"Ryan McGinness: Studio Visit."

A three-part exhibition examining McGinness's work. At Virginia Museum of Fine Arts. Through Oct. 19.

"Seldom Seen: A Selection of Prints, Drawings and Decorative Art from the Dumbarton Oaks Collection."

An exhibition featuring art that has never been on public display. At Dumbarton Oaks Museum. Through Aug. 17.

"Shakespeare's the Thing."

Members of the Folger staff selected pieces from the venue's collection that demonstrate Shakespeare's influence on visual art, performance and scholarship. At Folger Shakespeare Library. Through June 15.

"Sight and Feeling: Photographs by Ansel Adams."

This exhibition features photographs by Adams from the Kalamazoo Institute of Arts' collection. At Washington County Museum of Fine Arts. Through Aug. 10.

"Signs of Protest: Photographs from the Civil Rights Era."

Photographs of protest signs and other images by Benedict Fernandez, Richard Anderson and Gordon Parks. At Virginia Museum of Fine Arts. Through Sept. 7.

"Small Guide to Homeownership."

Photographs from Alejandro Cartagena's Suburbia Mexicana series are on display. At Art Museum of the Americas. Through Sept. 7.

"Some Were Neighbors: Collaboration and Complicity in the Holocaust."

An exhibit examining the role of ordinary people within the Third Reich and across Europe in the execution of Nazi racial policies. Through 2016.

"Souvenir Nation: Relics, Keepsakes and Curios."

A selection of diminutive and personal objects including postcards, locks of hair and a fragment of Plymouth Rock. At Smithsonian Castle. Through Aug. 17.

"Spirit and Opportunity: 10 Years Roving on Mars."

An exhibit celebrating the images and achievements of two Mars rovers on the 10th anniversary of their landings. At National Air and Space Museum. Through Sept. 14.

"States of Change in Africa."

Two new pieces in the African collection highlight the social and economic changes related to the independence movement in Africa during the 1950s and '60s. At Virginia Museum of Fine Arts. Through July 27.

"Style in Chinese Landscape Painting: The Song Legacy."

Features landscape paintings from the Song dynasty period, 907-1279, and later works that show an evolution of six styles. At Freer Gallery of Art. Through Oct. 26.

"Tad Lincoln's Photo Album."

A display of an album made for Tad Lincoln by the 150th Pennsylvania Volunteer Infantry. The company was stationed at the cottage to protect the Lincoln family during the Civil War. At President Lincoln's Cottage. Through June 30.

"Territories and Subjectivities: Contemporary Art from Argentina."

An exhibition featuring 33 artists explores trends from regions of the country. At Art Museum of the Americas. Through July 7.

"The Albert Nelson See Diary."

A display of the diary that belonged to the soldier who guarded Abraham Lincoln while he was at the cottage.

At President Lincoln's Cottage. Through June 30.

"The Early Sixties: American Culture."

A display celebrating American culture in the 1960s. At National Museum of American History. Through 2014.

"The Early Sixties: American Science."

A display featuring objects circa 1964 explores innovation in American science, medicine and computing. At National Museum of American History. Through 2014.

"The First Woman Graphic Novelist: Helena Bochorakova-Dittrichova."

An exhibit featuring five of Bochorakova-Dittrichova's novels and an unpublished book, "The Artist on Her Journey." At National Museum of Women in the Arts, Betty Boyd Dettre Library and Research Center. Through Nov. 14.

"The Great Picture."

A camera obscura, black and white, gelatin silver photograph of an abandoned Marine Corps air station in Southern California. At National Air and Space Museum, Steven F. Udvar-Hazy Center. Through Nov. 30.

"The Journals of Duncan Phillips."

Selections from the museum founder's journals, which span 30 years. At Phillips Collection. Through Feb. 27, 2015.

"The Monuments Men and the National Gallery of Art: Behind the History."

A display of photographs from the World War II era, documents and memorabilia. At National Gallery of Art, West Building. Through Sept. 1.

"The Quest for a Modern Museum: Celebrating the 50th Anniversary of the National Museum of American History."

For the 50th anniversary of the museum, an exhibition documenting its past, present and future, with a focus on the museum circa 1964. At National Museum of American History. Through Sept. 7.

"The Renoir Returns."

Pierre-Auguste Renoir's painting "On the Shore of the Seine," which was reported stolen from a 1951 exhibition, will be on view. At Baltimore Museum of Art. Through July 20.

"The Rex Room."

In a conservation room, visitors can observe, through one of two doorways, as scientists prepare the Tyrannosaurus rex skeleton that will go on display in 2019. At National Museum of Natural History. Through Oct. 20.

"Unintended Journeys."

Images and video by Magnum Photos examine the plight of those displaced by natural disasters and global climate change within the past decade and explore the challenges these people and communities face. At National Museum of Natural History, Second Floor, Special Exhibits Gallery, Hall 25. Through Aug. 13.

"Visions From the Forests: The Art of Liberia and Sierra Leone."

A collection of artwork from Liberia and Sierra Leone includes masks, body ornaments and textiles. At National Museum of African Art. Through Aug. 17.

"War and Peace."

A exhibition featuring 48 tintype portraits of active duty military and veterans of the Army, Navy, Air Force, Coast Guard and Marines. At National Museum of the Marine Corps. Through Dec. 1.

"Whales: From Bone to Book."

The exhibit traces the journey of fossil bones from sea cliff to the museum drawer and pages of science research. At National Museum of Natural History. Through June 8.

"Wood Transformed: The Art of Vicco von Voss."

Fifteen newly crafted wood sculptures and a new body of work by the artist. At Academy Art Museum. Through July 13.

"Yousuf Karsh: American Portraits."

The photographer's portraits of famous people. At National Portrait Gallery. Through Nov. 2.

"Thrills and Spills: The Golden Era of Powerboat Racing in Southern Maryland."

An exhibit tracing the highs and lows of power boat racing in the region. Artifacts on display include trophies, engines, helmets and embroidered shirts and jackets worn by racers. At Calvert Marine Museum. Through 2014.

"The Objects From Nature/The Nature of Objects."

A series of paintings and mixed-media works by Flora Kanter and Pam Frederick explore the natural world and inanimate objects. At Katzen Arts Center. Through June 23.

Fort Ward Museum exhibit.

An exhibit featuring more than 4,000 objects from the Civil War period such as an 1862 panoramic drawing of Fort Albany, a folding camp chair and a portable copying machine. At Fort Ward Museum and Historic Site. Through 2014.

"Clarice Smith: Power and Grace."

An exhibit of the artist's works, spanning more than 30 years. At National Sporting Library and Fine Art Museum. Through Sept. 28.

"Riding Aside by the Book."

An exhibit highlighting the art and practice of riding sidesaddle in books, paintings, illustrations, photographs and ephemera. At National Sporting Library and Fine Art Museum. Through Aug. 1.

JUNE 1                      Black Box: Oliver Laric."

A video installation by the artist explores the concept of authenticity by examining the history of bootleg, remixes and the hybrid. At Hirshhorn Museum and Sculpture Garden. Through Oct. 5.

"Civil War Journey: The Maps and Sketches of Private Robert Sneden."

More than 40 original watercolors from the Virginia Historical Society are on display. This will be the first time the pieces are seen outside of Richmond. At Manassas Museum. Through Aug. 31.



"Total Art: Contemporary Video."

Dara Birnbaum, Kimsooja, Mariko Mori and Alex Prager are a few of the artists featured in this exhibit, which highlights video art by women from the 1970s to present. At National Museum of Women in the Arts. Through Oct. 12.

"Young Artists Exhibition."

Artwork by students from the Tyler Elementary School's preschool to fifth grade classes is on display. At Phillips Collection. Through July 11.

7 "Cartier: Marjorie Merriweather Post's Dazzling Gems."

A selection of jewelry and objects from Hillwood's Cartier collection explore the role Cartier played in the life of Marjorie Merriweather Post. At Hillwood Estate, Museum and Gardens. Through Jan. 18, 2015.

"Indelible: The Platinum Photographs of Larry McNeil and Will Wilson."

An exhibition of work by the artists, who challenge the idea that North American Indians are a "vanishing race." At National Museum of the American Indian. Through Jan. 5, 2015.

"Pyro Protagonists: A Generation of Ceramic Artists."

Works by 21 ceramic artists, including Mary Bowron, Jack Troy, Shoji Satake and Kevin Crowe, are featured. At Washington County Museum of Fine Arts. Through Sept. 14.

14 Key's Star-Spangled Banner manuscript.

A short-term display featuring the original manuscript for the "The Star Spangled Banner." The manuscript will be on display in the Star Spangled Banner display chamber. At National Museum of American History. Through July 6.

Renee Fleming's Super Bowl gown.

The opera singer's gown from the 2014 Super Bowl will be on view. At National Museum of American History. June 14-TBD.

16 John Coltrane's tenor saxophone.

In celebration of the 50th anniversary of the recording of "A Love Supreme," the jazz legend's saxophone is on view. At National Museum of American History. June 16-TBD.

21 "The Janet and Walter Sondheim Artscape Prize 2014 Finalists."

An exhibition of work by the finalists for the 2014 Janet and Walter Sondheim Artscape Prize. At Walters Art Museum. Through Aug. 17.

22 "81st Cumberland Valley Photo Salon."

A photography exhibit featuring amateur and professional photographers. At Washington County Museum of Fine Arts. Through Oct. 26.

24 "Once There Were Billions: Vanished Birds of North America."

Examining the story of the last passenger pigeon, this exhibition features illustrations from the Biodiversity Heritage Library. At National Museum of Natural History. Through October 2015.

27 "Vinland: Recent Work by Cindy Bernard."

The Los Angeles-based artist's new series includes archival family photographs, oral histories and contemporary interviews that reflect on her great-grandmother's role in the local community, the history of the French shore and the issues surrounding migration and place. At Fralin Museum of Art at the University of Virginia. Through Aug. 31.

"Postwar British Prints."

An exhibition of works from the museum's permanent collection reflects printmaking in Great Britain during the postwar period. At Fralin Museum of Art at the University of Virginia. Through Aug. 31.

28 "American Metal: The Art of Albert Paley."

An exhibition covering Paley's 50-year career from his time as a jeweler to his recent large-scale sculptural projects. At Corcoran Gallery of Art. Through Sept. 28.

"Seeing Music in Medieval Manuscripts."

An exhibition of 20 manuscripts and objects that explore music and its relationship with philosophy, religion and the arts during the Middle Ages. At Walters Art Museum. Through Oct. 12.

29 "Black Box: Lorna Simpson."

For her video "Easy to Remember," Simpson recorded professional singers humming Richard Rodgers and Lorenz Hart's "It's Easy to Remember." At Baltimore Museum of Art. Through Aug. 1.

"Front Room: Seth Adelsberger."

An exhibition featuring recent work by the Baltimore-based artist including monochromatic paintings. At Baltimore Museum of Art. Through Nov. 2.

JULY 1 "Symbols of Honor: Heraldry and Family History in Shakespeare's England."

Books explain the rules of heraldry, manuscripts illustrate coats of arms and documents from professional heralds reflect the world of heraldry in this exhibition. At Folger Shakespeare Library. Through Oct. 26.

"This Land Is Your Land."

Photography by members of the Garden Club of America features plants of the United States from mountains to farmlands. At U.S. Botanic Garden. Through Oct. 13.

4 "One Life: Grant and Lee: 1864-1865."

An installation exploring the lives of Ulysses S. Grant and Robert E. Lee during the Civil War. At National Portrait Gallery. Through May 31, 2015.

"The BIG Maze."

Inspired by ancient labyrinths, garden and hedge mazes from the 17th- and 18-century Europe and modern American corn mazes, this large-scale maze made of birch plywood features several twists and turns for visitors. At National Building Museum. Through Sept. 1.

7 "In the Library: Documenting Loss and Preservation of Art and Architecture during the Second World War."

Images from the Department of Image Collections at the National Gallery of Art Library reflect the dangers and loss of cultural patrimony during wars. At National Gallery of Art, East Building. Through Sept. 26.

## 17 "Salvatore Scarpitta: Traveler."

An exhibition representing Scarpitta's career features the artist's work, including paintings that incorporate bandages and automobile parts and his full-scale race car sculptures. At Hirshhorn Museum and Sculpture Garden. Through Jan. 11, 2015.

## 19 "Mark Tribe: Plein Air."

This exhibition features works by Tribe that explore the aesthetics of aerial perspective in landscape photography through computer simulation. At Corcoran Gallery of Art. Through Oct. 19.

## 22 "Stories, Status and Politics: Nineteenth-Century American Ceramics from the Collection."

A selection of 19th-century American ceramics from the museum's permanent collection, including 200 pieces of American Rockingham pottery. At Lora Robins Gallery of Design from Nature, University of Richmond. Through Dec. 6, 2015.

## 26 "Annual Members Exhibition."

Works by current member artists are on view. At Academy Art Museum. Through Sept. 7.

## "Lincoln and Leadership."

An exhibit exploring Abraham Lincoln's leadership principles: courage, integrity, empathy and tolerance, ideals of equality and creativity and innovation. At Ford's Theatre, Center for Education and Leadership. Through Jan. 4, 2015.

## 28 "The Great War: Printmakers of World War I."

Twenty-five prints by British and American artists including Muirhead Bone, Kerr Eby, Childe Hassam and James McBey. At Virginia Museum of Fine Arts. Through Nov. 16.

## AUG. 14 "American Ballet Theatre: Touring the Globe for 75 Years."

A tribute exhibition for the ballet company features around 45 items including historical images, music, designs and choreographic notations. At Library of Congress, Madison Building. Through Jan. 24, 2015.

## 18 "Perspectives: Chiharu Shiota."

An installation by the artist inspired by personal memories of lost individuals and moments features discarded shoes and notes she collected. At Arthur M. Sackler Gallery. Through June 7, 2015.

## 20 "Annual Student Exhibition."

Works by studio art majors and minors and non-majors in studio art classes are on view. At Joel and Lila Harnett Museum of Art, University of Richmond. Through Sept. 21.

## "Tanja Softic: Migrant Universe."

Works by the University of Richmond professor combine images of natural and man-made structures with drawings, medical and botanical illustration, maps and charts, manuscript illuminations and comic art. At Joel and Lila Harnett Museum of Art, University of Richmond. Through Oct. 6, 2015.

## "The Temple of Flora: Prints by Robert John Thornton and Jim Dine."

Etchings by American artist Jim Dine from his 1984 portfolio, which was based on botanical prints published by Robert John Thornton between 1799 and 1807. At Joel and Lila Harnett Museum of Art,

University of Richmond. Through July 6, 2015.

"What's New: Recent Gifts to the Harnett Print Study Center Collection."

An exhibition held in celebration of the 6,000 prints, drawings and photographs added to the Harnett Print Study Center's permanent collection. At Joel and Lila Harnett Museum of Art, University of Richmond. Through Oct. 6.

22 "Portraiture Now: Staging the Self."

Features the work of David Antonio Cruz, Carlee Fernandez, Maria Martinez-Canas, Rachelle Mozman, Karen Miranda Rivadaneira and Michael Vasquez. At National Portrait Gallery. Through April 12, 2015.

"Realms of Earth and Sky."

Selections from the museum's collection of South Asian art include portraiture, religious and literary texts and Ragamala paintings. At Fralin Museum of Art at the University of Virginia. Through Dec. 14.

30 "From the Library: The Book Illustrations by Romeyn de Hooghe."

An exhibition highlighting the artist's work, which included etchings, decorative frontispieces and illustrated books. At National Gallery of Art, West Building. Through Jan. 25, 2015.

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The News & Advance (Lynchburg, Virginia)

May 12, 2014 Monday

## "Posing Beauty" exhibit examines African-American depictions in photography

**BYLINE:** TAMMIE SMITH Richmond TimesDispatch

**SECTION:** NEWS

**LENGTH:** 1192 words

One of the works in "Posing Beauty in African American Culture," an exhibition curated by Deborah Willis that examines African-American depictions and representations in photography, is a self-portrait by noted photographer **Carrie Mae Weems**.

**Weems** is peering into a hand-held mirror. She is dressed in a form-fitting top and skirt made from a fabric that looks to be pieced together like a quilt. The work is captioned, "I looked and looked to see what so terrified you."

Works by **Weems** and other photographers are part of an exhibition at the Virginia Museum of Fine Arts through July 27.

The traveling exhibition, based on Willis' 2009 book, "Posing Beauty: African American Images from the 1890s to the Present," examines photographic images of African-Americans.

Willis opened a talk at the museum April 27 with a discussion of **Weems'** photograph and offered context for the wide-ranging collection of works in the "Posing Beauty" book and exhibit. **Weems'** self-portrait is from a series called "The Louisiana Project."

"You can see the dress is kind of an antebellum-style dress," said Willis, a historian and university professor and department chair at Tisch School of the Arts at New York University. "It's a dress that is also made like a quilt. Considering and reflecting on her own beauty, she is looking at this longer history."

"Posing Beauty," the book and exhibition, covers a lot of territory. Some of Willis' other photographic collections are more narrowly focused, concentrated, for instance, on African-Americans after emancipation, fashion, the black female body, the **Obama** presidential campaign, and the history of black photographers.

In the exhibit, there are works from well-known photographers, such as **Weems**, Anthony Barboza and Jeanne Moutoussamy-Ashe, but also from lesser-known photographers. There are portraits, casual shots, street photography, advertising images and more.

"Because of the lack of information, lack of materials focusing on black beauty, I decided to work on an exhibition to try to understand why the absence of the discussion and ... how the discussion of black beauty has been ignored," said Willis, also a photographer. "I started this project in 2000 and decided to sort of walk through history, and to think about how to tell the story that opens up a broader discussion to see that beauty is about power and beauty is political."

"Posing Beauty" exhibit examines African-American depictions in photography The News & Advance  
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"Posing Beauty" the book is divided into sections: "Constructing a Pose," "Body and Image," and "Modeling Beauty and Beauty Contests," all consisting of dozens of black-and-white images. A fourth smaller section includes color images. The exhibit also includes a video from a beauty contest.

One of the most important people to have written about photography and image and African-Americans is abolitionist Frederick Douglass, Willis said.

"He says that he was appalled and upset about ... photographic images and drawings of black subjects. He felt that they demeaned or exaggerated the figures of black people," Willis said.

Douglas himself was often photographed, and was typically well-dressed. A forthcoming work by two British scholars has identified more than 200 images of him, Willis said.

"The images are ranging from his early days," said Willis, showing one of them. "We see a man who is looking away from the camera. He is creating a profile of manhood, of intellect, of scholar, but also a profile that considers ... what it meant to be a free man in the 19th century.

"We also see that his dress and style of dress and fashion were also important for him. We see he used dress and photography as biography."

Sarah Eckhardt, VMFA assistant curator of Modern and Contemporary Art, organized the VMFA exhibit, which has more than 80 images. Some works are a collection of images. Some are historical images. Some are pop images. One work taking up a large section of wall is made up of Jet magazine "Beauty of the Week" centerfold images of bathing suit-clad college students.

"There is no one aesthetic," Eckhardt said, summarizing the exhibit's key theme.

"She is not giving us any definition of beauty. She is posing questions about beauty. You see images of young and old, from famous celebrities to ordinary souls on the street. Also of note, it is both African-American photographers and white photographers, but they are all images of African-Americans and cultures," Eckhardt said.

Not every image is celebratory, Eckhardt added, "so there is an opportunity to ask questions about, for example, what is the difference between the subject in the photograph posing themselves versus a photographer who poses his subjects."

Willis, speaking April 27, said one image that transformed her research of African-American images of beauty was that of a black woman on a poster.

"It's a runaway slave ad. It says \$50 reward," explained Willis.

What was unusual about the ad, which was posted in a police station in April 1863 in Augusta, Ga., was the description of "Dolly," the runaway slave, by the owner seeking her return.

Among other characteristics (age 30, light complexion, house servant), the owner described her as "rather good looking, with a fine set of teeth. ... It is thought that she has been enticed off by some white man," said Willis, reading the reward notice, a copy of which is included in the introduction of "Posing Beauty" the book.

"In the discussion of slavery, we rarely found a discussion that typically talked about beauty and women," Willis said. "Women were seen as objects, as he described, with a fine set of teeth."

There is also a sense of betrayal in the ad, while the nature of the photo - a posed portrait - suggests the runaway was also more than just a servant to the owner.

"So we see her as a special person in his life because she was in the photographer's studio," Willis said.

In the talk, Willis showed images captured on daguerreotypes, a type of photograph popular in the

"Posing Beauty" exhibit examines African-American depictions in photography The News & Advance  
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mid-1800s.

"We get to think about the people as more than just free blacks or enslaved, but people who styled themselves or who were styled," said Laurant Lee, curator of African-American history at the Virginia Historical Society. "With the exhibit, you get a sense of how visual culture is everywhere."

Janine Bell, founder and artistic director of Elegba Folklore Society, called the exhibition "affirming."

"It is the antithesis of socio-historical invisibility of the African-American community," Bell said. "This show is very thoughtful in being able to communicate to any viewer the presence of African-Americana."

"Sometimes we are navigating social relationships and political relationships and employment relationships, and I think that seeing that show would be just like a warm blanket, like a comfortable chair of peace and joy and personal power."

At the Virginia Museum of Fine Arts, "Posing Beauty" is paired with a separate exhibition, "Identity Shifts," which consists of paintings, sculpture and photography in the museum's collections.

"A lot of the themes that come up with 'Posing Beauty' presented a great opportunity to frame some of the works in our collection, including a number of recent acquisitions," Eckhardt said.

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PBS NewsHour (formerly The NewsHour with Jim Lehrer)

May 9, 2014 Friday

**SHOW:** PBS NEWSHOUR 6:00 PM EST

## **PBS NewsHour for May 9, 2014**

**BYLINE:** John Myers, Judy Woodruff, Jeffrey Brown, Alex Thomson, Hari Sreenivasan, David Brooks, Mark Shields

**GUESTS:** Carrie Mae Weems, Hanna Rosin

**SECTION:** NEWS; International

**LENGTH:** 8567 words

**HIGHLIGHT:** Russian President Vladimir Putin celebrates his country's military with a victory lap in the recently annexed Crimea, as the fighting and bloodshed continue in Eastern Ukraine. Are we living in the age of the overprotected child? Mark Shields and David Brooks analyze the week's news. Race, gender and class are examined through one photographer's lens. Nigerians continue to protest for the return of kidnapped girls. How has time has changed the way that California Governor Jerry Brown governs?

HARI SREENIVASAN: Russian President Vladimir Putin celebrated his country's military today with a victory lap in the recently annexed Crimea, as the fighting and bloodshed continue in Eastern Ukraine.

Good evening. I'm Hari Sreenivasan. Judy is away.

Also ahead: It's an instinct all parents have, to keep their kids safe, but have we gone too far? We conclude our parenting series tonight by asking if this has become the age of the overprotected kid.

HANNA ROSIN, "The Atlantic": We have become so preoccupied with safety, that we're basically robbing our children of the chance to take risks, the kind of physical risks, emotional risks, the kind of risks they need to become independent adults.

HARI SREENIVASAN: And it's Friday. Mark Shields and David Brooks are here to analyze the week's news.

Those are just some of the stories we're covering on tonight's "PBS NewsHour."

(BREAK)

HARI SREENIVASAN: House Democrats were divided today on whether to join Republicans in investigating the Benghazi attacks. It will be the eighth probe of the September 2012 attack that killed four Americans in Libya.

At a briefing today, Minority Leader Nancy Pelosi called this latest investigation a political stunt, but she said



her members are still considering what to do.

REP. NANCY PELOSI (D-CA), House Minority Leader: Our caucus is clearly among those who say don't have anything to do with it, it's a kangaroo court, it's been identified as such, don't dignify what they are doing, others who say, just send one person, so we can see what they're doing to the witnesses and have access to that testimony. And the third option is, let's see what they come back with in terms of the terms of engagement.

HARI SREENIVASAN: Pelosi's office is negotiating with House Speaker John Boehner's office on just how the investigation will be run.

South Sudan's President Salva Kiir rebel leader Riek Machar agreed today on a cease-fire. They met in Addis Ababa, Ethiopia, in their first face-to-face session since fighting began in December. In addition to the cease-fire, the two men agreed a transitional government offers the best chance to move towards new elections. The United Nations has accused both sides of crimes against humanity, and the U.S. has imposed sanctions.

U.S. automakers have announced two major recalls. Ford said today it's calling back nearly 700,000 Escape SUV's and C-MAX hybrids from the last two model years. Their side-curtain air bags may not inflate in a rollover crash. And outside door handles could bind and prevent the door from locking properly. And Chrysler is recalling 780,000 minivans from 2010 through 2014 with window switches that may overheat. There've been no reports of crashes or injuries from these problems.

Wall Street closed out the week with modest gains. The Dow Jones industrial average added 32 points to close at a new record, 16583. The Nasdaq rose 20 points to close near 4072. And the S&P 500 was up two, at 1,878. For the week, the Dow four-tenths of a percent. The Nasdaq fell more than 1 percent. And the S&P was down one-tenth.

Still to come on the "NewsHour": Russian President Putin celebrates his country's hold on Crimea; Nigerians continue to protest for the return of the kidnapped girls; how time has changed the way that Jerry Brown governs; and should American parents let their kids take more risks?; and we of course have Mark Shields and David Brooks on the week's news; plus, race, gender and class through one photographer's lens.

Russian President Putin appeared at two major Victory Day celebrations today, drawing criticism from NATO and Ukraine for attending one of the events. In Moscow's Red Square, in a show of military might, Putin presided over a ceremony honoring the Soviet Union armed forces' victory in World War II over the Nazis.

Later, he made his first trip to the Crimean port of Sevastopol since the region was annexed by Russia. He told thousands there that incorporating Crimea had made his country stronger.

Back in Eastern Ukraine, unrest continued ahead of Sunday's secession referendum, as government forces launched an offensive.

We have a report from Alex Thomson of Independent Television News.

ALEX THOMSON: The Ukrainian forces knew what they wanted and they came in force, the first time we have seen anything like this.

Their assault on Mariupol's police station sustained, rocket-propelled grenades firer in city center streets, shooting where yesterday people were shopping -- today, they were just trying to stop it all any way they could. Bodies were soon lying in the streets.

"How can a man with a broken arm be a fighter?" the crowd said. We saw two bodies. Kiev claimed they killed 21, many more injured, of course, as a city center became a battleground. Ukraine says it's a legitimate military action to evict pro-Russia militias out of buildings they have occupied. Many here say it's nothing more than the action of a fascist regime supported by the West.

WOMAN (through translator): We live here in our native land. Fascists are coming, occupying the place, and pushing us around.

ALEX THOMSON: Their mission completed at the police station, the Ukrainian forces moved out, abuse hurled by locals as they did so, leaving people here building barricades tonight, expecting more.

MAN: We like independent, independent region, you know? We like the independence. We're no terrorists. We're not killers or some criminals. We're not criminals. We're honest men.

ALEX THOMSON: In the regional capital, Donetsk, with their old shotguns, Kalashnikovs and cobbled-together uniforms, the people's militia out on the street, no more masks these days.

Armed men, militias walking straight down the main boulevards of one of the biggest cities in the east of Ukraine, and the Ukrainian government can't do anything about that. The Ukrainian government's violent show of force in Mariupol, and the opposition's armed force on the march in Donetsk, greeted with cheers and flowers from the crowds as they entered the city's Lenin Square.

"Russia, Russia," they chant, as a speaker reminds them that, today, Victory Day, is all about commemorating Russia's victory over fascism 69 years ago. Clearly, for some on the streets, perceived fascism remains unfinished business.

HARI SREENIVASAN: I spoke with Alex Thomson earlier today.

Alex Thomson, thanks for joining us.

What you saw today, have you ever seen the size of Ukrainian forces or the resistance this big?

ALEX THOMSON: Well, you have hit on the central point here.

As is the way with these events, there will be an enormous amount of, frankly, propaganda, and blame and attrition from both sides, but you do really need to focus in on what is new and what is, above all, indisputable about what happened today in Mariupol. This is a sizable city.

Now, we have seen forces of Ukraine and we have seen armored personnel carriers and so forth penetrate into certain urban areas, big cities. Sometimes, that's easy for them to do for security reasons, not always a difficult event, and it's not particularly difficult in this city itself.

Today, we saw those scores of soldiers. They needed a vast coach to transport them up to this police station at one point. There were armored personnel carriers. There were tracked vehicles with cannons. They looked like small tanks and there were rocket-propelled grenades. And they certainly used the weaponry in what was a sustained firefight.

This is new in a center of a big city.

HARI SREENIVASAN: What are the security concerns for this weekend's planned referendum vote?

ALEX THOMSON: The security concern -- I think the number one security concern here is that nobody has, frankly, the faintest idea of what the number one security concern is.

Now, I don't wish that to sound flippant in any way, shape or form. But there are a number of factors which are completely unpredictable here. Clearly, we do not know what may or may not be the next target for this ongoing operation masterminded by Kiev, as they see it, to eradicate and evict what they see as terrorists. That's the term they use, these militias who've taken over government buildings.

This is happening in a number of different cities large and small. So, we don't know what may be the next target, but clearly when and if that happens, that can provoke violence. As regards to the referendum, well, it's absolutely clear from everybody you speak to on the ground that that will go ahead. How many people will

turn out, how many people feel it's safe to turn out, we just don't know.

HARI SREENIVASAN: Any reaction on the ground to Putin's visit to Crimea today?

ALEX THOMSON: The action that we have seen behind us, we naturally thought it might be gunfire, was a number of firework displays.

And don't be surprised if you hear some bangs going off as we speak, because it is an enormous day, this Victory Day celebration of the Soviet effort, indeed success, in overthrowing and repulsing the Nazi fascist attack 69 years ago in the conclusion of the Second World War. So, that's what you're going to see.

I think, as regards Vladimir Putin, Ukrainians -- and I use that word across the length and breadth of this country -- will absolutely take from that what they want to take. It doesn't matter, frankly, what Vladimir Putin does. He is going to be a hero. He is going to be the father figure. He is going to be the great leader, and, unquestionably, you have to say he and Russia are having a great streak of self-confidence at the moment.

That is how many people will see him. Obviously, many, many other people in Ukraine will see him as a mastermind about -- behind what is happening here, as someone who they allege is playing a huge part in destabilizing events on the street.

I don't think either side is going to be shifted one iota, frankly, by what Vladimir Putin did or didn't do both in Red Square earlier in the day and more laterally when he flew into the Sevastopol in the Crimea Peninsula.

HARI SREENIVASAN: Alex Thomson of ITN in Donetsk in Eastern Ukraine, thanks so much.

The United Nations Security Council today condemned the Islamist militant group Boko Haram over the kidnapping of hundreds of Nigerian schoolgirls. This came as more criticism mounted against the government for not doing more to rescue the students.

Jeffrey Brown has our report.

JEFFREY BROWN: Frustrated Nigerians were out again today, protesting in Lagos. They demanded action to find the missing girls, even as U.S. and British teams arrived to help.

That effort will be limited at best, as Pentagon spokesman Rear Admiral John Kirby pointed out today.

REAR ADM. JOHN KIRBY, U.S. Navy: We're not talking about U.S. military operations in Nigeria to go find these girls. That's not the focus here. The president was clear he wants to help in any way we can. This is the -- this is the help that Nigeria has accepted, and we believe it's the appropriate step right now.

JEFFREY BROWN: It's been almost a month since the Islamist group Boko Haram attacked Chibok village in the northeast, and made off with more than 300 girls. Roughly 50 managed to escape, but, this week, Boko Haram's leader declared the rest are slaves and will be sold.

Today, Nigerian President Goodluck Jonathan said he believes the girls are still in the country and have not been sold across the border. Nigeria's government and military have been criticized for failing to do more to get the girls back. And, today, Amnesty International reported officials failed to prevent the attack, despite a four-hour warning.

SUSANNA FLOOD, Spokeswoman, Amnesty International: We have had people in the military in northeast Nigeria telling us that there is a war-weariness and a fear among the soldiers who were not there. It's hard to say why the help didn't come. But the reality is, they had warning that this school was under threat, and nothing was done to save these girls.

PROTESTERS: Enough is enough! Enough is enough!

JEFFREY BROWN: The incident has now become an international cause, in large part due to a social

media campaign titled Bring Back Our Girls. This time-lapse map from TIME.com shows the online conversation began in Nigeria and slowly spread abroad.

Then, last week, Bring Back Our Girls began trending online in the West. By now, more than one million people have mentioned the campaign via Twitter, from first lady Michelle Obama to the Pakistani teenage activist Malala Yousafzai and talk show host and comedian Ellen DeGeneres and Georgia Congressman John Lewis.

MAN: We have to make it the biggest story in the world.

JEFFREY BROWN: The online effort is being compared to #Kony2012. That social media campaign was started two years ago by the Western group Invisible Children to raise awareness of alleged war crimes by Ugandan rebel leader Joseph Kony.

But the drive to save the Nigerian girls has also been criticized as being overly simplistic and ultimately ineffective. And in a further twist, it turns out the young woman in this photo is not Nigerian. In fact, she is from Guinea-Bissau. Her photo was taken in 2011 for a reporting project unrelated to Nigeria.

All the same, the mass abduction is being widely condemned, including by Islamic leaders. Today, the top religious official in Saudi Arabia charged Boko Haram is -- quote -- "misguided" and should be made to reject its path.

HARI SREENIVASAN: California Governor Jerry Brown is embarking on what is likely the final campaign of a political career that spans nearly half-a-century. He is seeking a fourth term 40 years after he first won the job.

And at every turn in this electoral twilight, Brown is embracing something he famously rejected in the 1970s, tradition and the long view of California, the nation's most populous state.

KQED senior political editor John Myers reports from Sacramento.

JOHN MYERS, KQED: It is part of California's rich political history, the house that served for more than six decades as a governor's mansion. To the public, it's a museum. To Jerry Brown, it was a home, briefly.

Brown was 20 years old and in seminary school when his father, the late Pat Brown, took office and moved the family into the Sacramento mansion. But the younger Brown refused an official home when he first became governor in 1975, a campaign he ran thumbing his nose at tradition.

GOV. JERRY BROWN (D), California: I needed a more modest apartment, which I got.

JOHN MYERS: But it also fit it with the times for you.

GOV. JERRY BROWN: It fit in with the times.

JOHN MYERS: But times have changed, and so has Jerry Brown.

Now 76, he seems to take comfort in tradition and history, and the old mansion has become a favorite hangout, from private dinners with legislators to inviting in distant relatives to help celebrate his birthday.

GOV. JERRY BROWN: I find a certain strength, orientation and clarity by thinking about where we came from.

JOHN MYERS: Brown has made the long view of California a focus of his governing philosophy. The state was facing a \$25 billion budget deficit when he took office in 2011. When he offers a new plan in a few days, it's expected to include a multibillion-dollar surplus. Brown is pushing to put extra tax revenue in the new, more robust rainy-day fund.

GOV. JERRY BROWN: There's a tendency when the money is here then to think it's going to be here in the succeeding years. And that's proved to be untrue. So, in order to maintain a fiscal balance, you do need a reserve, and that's the purpose of the rainy day fund that I'm proposing to the legislature.

JOHN MYERS: Many of Jerry Brown's fellow Democrats in the California legislature want to restore programs that were cut. Republicans say he hasn't done enough to erase long-term government debts. The Jerry Brown of the past would have fired back in an instant.

GOV. JERRY BROWN: I haven't seen too many good suggestions come my way.

MAN: Because, in cutting government, in reducing government...

GOV. JERRY BROWN: You don't help poor people when you cut government. You don't hurt them...

(CROSSTALK)

GOV. JERRY BROWN: People in government are people who have gotten through the system and are collecting a paycheck, oftentimes purporting to help the people. But they're just helping themselves.

JOHN MYERS: Much of Jerry Brown's first go-around as governor in the 1970s was that of a politician in a hurry. His presidential ambitions left little time for governing. Now Brown's political pace is slower.

GOV. JERRY BROWN: It changes because we are changed, and the world is changing. Those pillars that I certainly endeavored to pull down to some degree have already fallen down. And now I need that we have got to build them up and to create structures and foundations on which we can build this ever-changing, ever-complex, diverse world.

JOHN MYERS: Building and planning make this version of Jerry Brown sound a lot like his father. The late Pat Brown led epic endeavors to modernize California, schools, roads and a water aqueduct from north to South. Jerry Brown has big plans, too, ones that could make or break his legacy.

He's pushing his own massive water project, a \$25 billion plan, as well as a high-speed rail project, a \$68 billion effort that, if completed, would be the first of its kind in the country. Brown has also pushed the nation's largest expansion of health care under the Affordable Care Act and he has continued California's efforts on climate change.

GOV. JERRY BROWN: So, there's a lot of change out there, and I'm managing it in a way that I think makes sense to me. But it's -- these are tall hills to climb. But I feel exuberant, excited. And I'm certainly ready to go forward.

JOHN MYERS: Critics, though, say California isn't going forward, as much as it is stuck. Unemployment remains fourth highest in the nation, and last month Toyota announced it's moving 3,000 jobs from Southern California to Texas.

Republicans say the state is unfriendly to business. Others say it remains unfriendly to the working poor. Protests in the San Francisco Bay area are frequent and critics see the chartered buses that drive tech workers to their Silicon Valley jobs as a symbol of the growing gap between rich and poor.

What do you make of all of that? Do those protesters have a point?

GOV. JERRY BROWN: They have a point because inequality, the return on assets is better than the return on labor and people's ability to make salaries. But it also is part of the economy, and part of the prosperity and part of the tax system, so it's a matter of taking reasonable steps, and I think we're doing that.

We have raised the minimum wage. We're giving driver's licenses to undocumented people. That certainly is going to help. We have the local funding formula which directs significant, billions of dollars to schools to help them cope with low-income families, with non-English-speaking families, with foster care kids, but to try to

close the gap. One little state can't do that.

PROTESTERS: End fracking now!

JOHN MYERS: Jerry Brown has befuddled his supporters in environmental circles with what they see as an embrace of fracking.

Last year, he signed a law to study its effects, but to allow fracking to continue.

They believe that you are in denial about the dangers of fracking. They want a moratorium. You know that.

GOV. JERRY BROWN: Some form -- yes, I understand that.

And some cities want a moratorium on oil drilling and production in California. And, yet, I haven't heard a moratorium on driving. Californians own 32 million vehicles, and they travel in one year over 330 billion miles. And most of that is fed by petroleum. So if it doesn't come out of the ground in California, it's got to come on a boat or it's got to come on a train, and that causes pollution, and has dangers. So we need a balance.

JOHN MYERS: Balance is one of Jerry Brown's favorite phrases in his political twilight. Gone is the demand for political revolution, in its place, an appreciation for political evolution.

GOV. JERRY BROWN: When you're 76, you're not as excited about change as when you're 26.

But, now, I know everybody wants change, but we also like continuity. Tradition does have a value. What is California? Just the idea of the gold rush. What brought people here is still bringing people here, the -- Google and Internet and Apple, and California is still kind of a gold rush. So I think it's good to view the present through the lens of the past, but open to this incredible future that the state still very much possesses, and I feel very blessed to be a part of.

HARI SREENIVASAN: On Tuesday, Governor Brown will present his new budget with events in Sacramento, Los Angeles and San Diego.

Now: how we watch over our children and whether the balance has tipped.

It's the last installment in our series on Parenting Now. Throughout the week, we have looked at a wide variety of issues that mothers and fathers contend with, including their changing roles, the way we raise kids, and the costs of child care.

Judy taped this conversation earlier in the week about how we deal with risks and safety concerns when it comes to our children.

JUDY WOODRUFF: A generation ago, children walked to school by themselves and enjoyed hours of unsupervised play. Well, times have changed considerably, and so have attitudes about the way we raise our children.

Journalist and author Hanna Rosin explored these issues in a recent cover story for "The Atlantic," "The Overprotective Kid." It has sparked a wide conversation about how we keep our children safe, perhaps too safe.

And Hanna joins me.

Welcome to the program.

HANNA ROSIN, "The Atlantic": Thank you. I'm glad to be here.

JUDY WOODRUFF: So, overprotected kid, I think I know what you mean by that, but what -- what did you mean?

HANNA ROSIN: What I mean, is that we have become so preoccupied with safety, that we're basically robbing our children of the chance to take risks, the kind of physical risks, emotional risks, the kind of risks they need to become independent adults, basically. And so I tried to explore why. Why did that happen? How did we change in one generation so drastically the norms of childhood.

JUDY WOODRUFF: So, you start out visiting this really extraordinary - - it's a playground, but it's kind of a non-playground in England, which is -- it's dirt, and mud. It's all tires. It's on a creek. The kids can build fires. Why did you go to this place?

HANNA ROSIN: I heard about. And I was so excited because it's so different than the kinds of playgrounds we have today in the U.S.

It is basically a junkyard. And it really looks like a junkyard. Kids build fires. That's the most shocking thing. They play with tools. They play with sharp things. and they're supervised by these people called play workers who are hired by the government.

But, basically, the idea is to let them learn on their own how to manage things that feel dangerous to them, not that are dangerous, but that feel dangerous, so that they can feel mastery over them.

JUDY WOODRUFF: But this was all part of point of saying that we had gotten too far, we have gone too far in trying to keep kids safe, and this is an effort to pull back.

HANNA ROSIN: Yes, the playgrounds are meant for people just to read as a shock to the system, to think, oh, my gosh, there are places like this and children are allowed to do such things? So, I started the story that way just so people could see there's an alternative way that feels so far that children adore. I mean, they can't wait for this place.

I took my own son and he still talks about it every day, when can we go back there, because there really is no place like that.

JUDY WOODRUFF: But this was a reaction to what? What's happened?

HANNA ROSIN: This was a reaction to how fearful we are of letting children take physical risks.

So, take playgrounds. Over the last 30 years, I describe how playgrounds have shifted towards the norm of safety, almost to an extreme, the rubber padding. Everything's been lowered. Everything's been homogenized. So there's no sense from the children that they are doing things which are a little bit scary and which they can master.

They can pretty much already do everything even before they have gotten there. And the same thing for emotional risks. We like to protect our children. To kind of basically intervene before anything bad happens, I think, is what's considered a good parent these days.

JUDY WOODRUFF: And, as you write, of course, it wasn't always like this. My generation, we went out in the afternoon after school and we didn't come back for hours. What happened along the way? Why did it turn out the way it has been lately?

HANNA ROSIN: Well, that was the impetus for me writing this story is just thinking, how is it that my daughter's life is so different from mine? I have three children, but all of them.

How is that I used to do things like most parents my age, play in the streets, play cops and robbers? My mom didn't really know where I was. I just had to be home for dinner. And that would be shocking and unthinkable now for children of this generation.

I think it's because we have this sense that the world has become a dangerous place. That's what people say when you ask them. Are you crazy? Why would I let my kid be out on the street on his or her own? They might get abducted.

So we have this feeling that the world is a more dangerous place.

JUDY WOODRUFF: But is it really more dangerous? You looked at some statistics on what's happened to kids.

HANNA ROSIN: Yes.

In 2004, the world is definitely not a more dangerous place, because our crime rates are so incredibly low. But thing we are most afraid of, which is child abduction, those terrible, horrible stories -- we read about it in the news -- is just as rare now as it was in the 1970s.

Telling your kids not to talk to strangers is in some ways a funny thing to do, even though it has become the norm, because it's not a common crime. If abductions have increased, it's because of divorce. So neighborhoods have changed. The world has become a different place, but not a more dangerous place.

JUDY WOODRUFF: You go on to write about that this overprotectiveness has had consequences for kids and that they're growing up to be people who can't cope in some ways.

HANNA ROSIN: That's some of them. That's what I want people to think about after reading this story.

We all go along with the tide. We do what other parents do. We think of it as, oh, we're being a good parent. But, in fact, there are consequences to protecting your children in this way. There's a lot of psychologists and sociologists doing research that show the benefits of taking risk and mastering risk.

It's basically used to be thought of as going through the stages of childhood. I am going to do this thing I'm afraid of, and then I'm going to master this thing, and that's where confidence comes from, and also the ability to take risks, think outside the box.

There are measures, for example, of creativity which have gone down in this generation, and creativity, what they mean by that is being able to think in ways that are different, that are not necessarily accepted, that are not approved necessarily by the people around you, to be an independent thinker, essentially.

JUDY WOODRUFF: And what do you say to -- I can just hear some parents out there listening to this and saying, but I really do have to be careful. I can't imagine letting my child go off on his or her own for a long time unsupervised.

HANNA ROSIN: Yes. And that's common sense.

You should keep your kids safe, but you shouldn't optimize -- every single decision you make shouldn't be in order to optimize safety. That's what I'm saying. I also don't think we should go back to the '70s. I think a lot of people might say, I was unhappy, my parents never paid any attention to me. And I really sympathize with that.

That's not what I'm advocating for, because people felt neglected in the '70s. And I think it's really nice that people have close relationships with their children now, so that's not what I would want parents to take from this.

JUDY WOODRUFF: So, is there advice that parents should think about? That's a heavy burden to put on you, but what should parents think today?

HANNA ROSIN: In my mind, I think of it as slightly shifting the definition of what it means to be a good parent.

So, instead of saying, what a good parent is keep your child safe, add to that job description what a good parent does is create opportunities for your child to think independently, or take risks, or what we used to call in the old-fashioned days build character, you know, that failing will build their character, and think to yourself, that's part of being a great parent.



I'm not failing or neglecting my child by doing that. I'm actually doing something great for their future.

JUDY WOODRUFF: Well, it's a remarkable article. I recommend it to everybody, "Overprotected Kid."

Hanna Rosin, thank you very much.

HANNA ROSIN: Thank you so much.

HARI SREENIVASAN: We continue the discussion online, where we asked three experts to weigh in on how to discipline your child, from toddler to teenager. Find the story on our home page. We'd love to hear your advice as well, which you can leave in the comments section.

And to the analysis of Shields and Brooks. That's syndicated columnist Mark Shields and New York Times columnist David Brooks.

Let's start talking first about the politics of the week. We had some primaries. We have got Ohio, Indiana, North Carolina, 36 for 36 when it comes to the incumbents retaining their control.

So I want to ask you first, is this a sign of things to come, especially in these Republican races? Have the Republicans learned something from the previous elections, where they were displaced by more conservative or Tea Party candidates?

DAVID BROOKS: I think so.

You have the dynamic of the establishment vs. the Tea Party type, not strictly Tea Party. There are sort of rogue elements. I guess that would be Sarah Palin's word. But Palin will go in and campaign for somebody. Rand Paul will campaign, Ted Cruz, Mike Huckabee, generally against the establishment candidate.

And all those candidates lost this time. And so I think a couple of things have happened. The establishment has moved right to defang some of the criticism. Secondly, they're better organized. And, third -- and I just like to emphasize that a lot of the coverage has been, well, the money is flowing, the establishment has changed. Look at the voters. The voters make the decision.

The voters are not idiots. And they don't want to elect people who are not electable. And I think the voters have also decided, you know, we actually do have problems. We people who believe in governance. And that's really the crucial difference here. It's not more conservative, less conservative. It's do we want to use government to govern or do we want to use it as a platform for a radio and TV show?

And that to me is often the difference between the two kinds of candidates?

HARI SREENIVASAN: Mark, what about the impact of that?

MARK SHIELDS: That's an awesome, cosmic conclusion off of three families, but I stand in awe, I stand in awe. I really do.

(CROSSTALK)

DAVID BROOKS: It's part of a pattern, though. It's part of a pattern and it's been going on all year. And it's also what I want to believe.

(CROSSTALK)

(LAUGHTER)

MARK SHIELDS: It's what you want to believe about the voters are reflective, introspective, and they didn't scratch their mosquito bites, which voters often do in primaries, send a message. It's a Western Union experience.

I think that David's point is very valid, that the Republican Party -- Dick Lugar lost. Why did Dick Lugar lose in Indiana? Dick Lugar was clubbed over the head, that he had collaborated and worked with Barack Obama on nuclear nonproliferation.

Why did Bob Bennett lose in Utah, a certified card-carrying conservative? Because he had consorted with Ron Wyden to come up with a more modest health care bill. And across the board, that was the case.

So David is right. The establishment Republicans kind of preempted the insurgent move. That's a pattern in American politics, that the populist movement, the progressive movement was preempted by the Democrats. It's something. The Southern Dixiecrat movement was preempted by or co-opted by the Republican Party in this country.

And that's what they have done. They have moved to tamp down the differences between themselves and the Tea Party. I think the most important race in 2014, so far, was the congressional race in North Carolina, where Walter Jones, a 20-year incumbent, 100 percent conservative, 100 percent record with the NRA, National Rifle Association, National Right to Life Committee, voted against Obamacare, both the bailouts, everything else, was opposed.

Two groups went in, Joe Ricketts, billionaire, founder of Ameritrade, and his political action committee, and the Emergency Committee for Israel. They spent \$1.2 million in a congressional district where that can buy you eight months of television. And outspent 5-1, Walter Jones won.

But I'm telling you, this is the future. Walter Jones, to his everlasting credit, voted for the war in Iraq, had a crisis of conscience, and has written a personal note of condolence to 14,000 people who have lost their loved ones in Iraq and Afghanistan. And he's become the most anti-war Republican in the House. That's what they clubbed him over the head on.

But that's the future. They will be put \$10 million, \$12 million, \$15 million into congressional districts. And I'm not simply saying it's from the right. It will be the left or whatever. That's how important money has become in 2014.

DAVID BROOKS: Well, there are two things here. First, Mark is right. Everybody is going to look at the race and think I don't want to get \$1.2 million spent against me by these guys, so it will have an effect.

But he also won. He got outspent 5-1 and he won. Now, in part, he has deep roots in the district.

MARK SHIELDS: That's right.

DAVID BROOKS: If you hadn't been there 20 years, you're not going to have those kind of roots.

But it is a lesson. And people in Congress, especially in the House, are terrified, but they don't need to be, that you can get outspent. The money is not determinative. And they just have to be braver, because there are case after case of people getting badly outspent and still going on to win if they have done their job.

MARK SHIELDS: But, David, just point, not disagreement with David, but the natural inclination of saying I'm going to spend a million dollars against you, Hari, is, what do I have to do to make this go away? In other words, what vote do you want me to -- in other words, do you want me to stop emphasizing this? And that's a natural human inclination.

HARI SREENIVASAN: A chilling effect.

MARK SHIELDS: That's right, a chilling effect. Exactly.

HARI SREENIVASAN: So, this week, in Congress, it seems that the Republicans are pivoting back to the B-word, Benghazi. It seems that they're actually not talking about the Affordable Care Act nearly as much. We were talking about we will probably the eighth inquiry in this.

Is there merit to this and will it galvanize the base?

DAVID BROOKS: There's some merit to it.

The administration did spin. And they're not the first administration to spin, but on occasion they have had their foreign policy been overly influenced by messaging priorities. They're not the first administration to do that, but they're sometimes guilty. David Ignatius wrote a very good column that subject this week.

Is it the subject the Republicans should be emphasizing? Well, of foreign policy subjects, I think it probably would rank 47th. There are just much bigger subjects. Why are they doing it? I have a theory.

It is the voters don't want to be interventionists abroad. The Republican natural tack is to attack the Democrats for not being strong and interventionist enough. Benghazi allows them to attack the Democrats for being either incompetent or weak, without the Republicans themselves having to commit to anything interventionist abroad. And so it's a cheap way to score points without actually being for a foreign policy.

MARK SHIELDS: Has the White House been transparent? Absolutely not.

In this -- two sentences in a four-page memo to Susan Rice, in which they said, just emphasize the Internet video was the primary cause of the outburst, that, I think, was the road or the mile, the bridge too far for John Boehner.

John Boehner didn't want these hearings, and he had 190 Republicans sign on that they did, and he held them off because it's going to be a disaster. It will be a disaster. It won't be good for the country.

Running congressional hearings, the short list of successful congressional hearings have been run by exceptional legislators, people of great preparation, a thorough knowledge, a great staff of long time and of deep intelligence, John Dingell, Henry Waxman, Tom Davis, they did on baseball, Carl Levin, Sam Ervin.

And the failures, where people just go out and grab a headline, get on cable news that night -- and, you know, all they want to do is get Hillary Clinton up there. And each of them wants their tete-a-tete with Hillary Clinton. And I think she will knock their socks off.

But I just think it's not good for the country. It does sweeten the base for the Republican Party. The Tea Party is very energized on this. FOX News lives and dies with it. And so I think that's basically why the hearings are being held.

HARI SREENIVASAN: So, while we just talked about establishment gaining points at the polls, is this a sign that perhaps the Tea Party still has dominance when it comes to setting the agenda?

DAVID BROOKS: Well, the people who got the 190 votes, that's lot more than the...

(CROSSTALK)

DAVID BROOKS: ... 43 Tea Partiers.

It's a lot of Republicans. And a lot of Republicans were offended that some e-mails came out which seemed to suggest some of the political spin. And then there's just the momentum behind an investigation. You begin to believe.

But I would go after the administration on Ukraine. I would go after them on Syria. There are big subjects to go after them on. But there is always a temptation, since Watergate, a very dysfunction in our politics to try to win ideological battles through scandal means. And it's always bad for the country, I think.

HARI SREENIVASAN: One of the things that we notice from the left is that the administration is pushing back on their climate agenda.

And the National Climate Assessment came out this week. I see a lot of responses to it, today President Obama making comments about solar energy, standing in front of a Wal-Mart, which didn't do too well with a lot of his union-supporting base, but is that gaining any traction?

MARK SHIELDS: It certainly is intellectually.

I mean, I think the evidence is overwhelming, I will be frank about it, that climate change is real and that it's human -- the human cause and contribution to it is significant, and that the prospects are just absolutely daunting and terrifying.

But I don't think, politically -- and I will be very cynical -- we have big Senate races in West Virginia and Kentucky, the two or the three biggest coal-producing states, and Louisiana, a major energy state, and Mary Landrieu's chair of the committee.

I think the president will do what he can on executive orders, and that way. But I don't see it becoming a political issue that leads to legislation and statute.

DAVID BROOKS: I completely agree, for those reasons.

And if you ask voters what they care about, it's a very low-ranking issue. So if we want a solution, you almost think we have to wait for some technological advance, some scientific advance, some innovation. The political process is not even close to getting at this one.

HARI SREENIVASAN: Is there even the possibility that, away from just the climate conversation, just the fact of the optics of him standing in front of a Wal-Mart while the administration has been for a living wage? And there's quite a few people who feel like Wal-Mart is not paying that. Is this the right place...

(CROSSTALK)

MARK SHIELDS: Well, it's a good question. And they have gotten criticism.

But Wal-Mart, you can't just say there's good and there's bad guys. Wal-Mart has not certainly been an admirable employer when such a large percent of its work force is on Medicaid. But at the same time, they have been in the front in solar and on energy. And I think the president is trying to build support where he can build support, and not just going to his natural base and warming them up, no pun intended.

(LAUGHTER)

DAVID BROOKS: America shops at Wal-Mart. This is not Anne Klein. So it's a no-brainer. This is where America shops. If you reach some people, go to L.L. Bean. That's fine. But America shops at Wal-Mart.

HARI SREENIVASAN: All right, this is -- this would be the Doubleheader taking over the broadcast program, where we used to do this thing online, where we talked about the sport of politics and politics of sport, because most folks don't know how such rabid sports fans you are.

This week, it actually crossed over out of the arena of sports. This was the most valuable player of the National Basketball Association, Kevin Durant. This is a guy who averages 29.6 points per game, the Oklahoma City Thunder. Again, people gets get these awards every year, you never really hear about it.

But we want to play a clip of the speech, especially because it's Mother's Day weekend. Let's take a look.

KEVIN DURANT, NBA MVP: You made us believe. You kept us off the street, put clothes on our backs, food on the table. When you didn't eat, you made sure we ate. You went to sleep hungry, you sacrificed for us. You're the real MVP.

(APPLAUSE)

HARI SREENIVASAN: Obviously, we're seeing pictures there of his mom.

LeBron James, which is sort of a household name, he's won four I think of the last five or so. Just to give you an idea of how massive the switch was in the votes, I think this guy got 119 votes to be the MVP, and LeBron James got six.

MARK SHIELDS: That's right.

HARI SREENIVASAN: It really -- but just the speech kind of seems to have crossed over. A lot more people than folks who pay attention to basketball paid attention to this.

MARK SHIELDS: It's a tribute. It's such a testimonial, and it's so real.

What do we seek? We seek the authentic. We prize the real, the human, the humane, the unpretentious, the genuine. He was all of these things. And very few people knew about it. And it was just -- it's an absolutely touching exchange. And the NBA ought to buy time and show that instead of the next tattooed jerk who is threatening a referee.

I mean, I just think it's marvelous and Mother's Day is the perfect time for it.

DAVID BROOKS: People should go online and watch the whole thing. I defy them to get through it without crying.

MARK SHIELDS: Yes.

DAVID BROOKS: He used the word unconditional at one point in there.

And it's especially noteworthy because of the way sports have taken off among young people and the way parents put the pressure and all the travel teams. What he talked about wasn't only his mom, but his brothers, his friends, on how they were with him win or lose, whether he was doing well or not.

There was no withdrawal of affection if he wasn't doing well. There was no extra cheering if he had a fantastic game. It was just unconditional support, I'm with you, I'm with you, I'm with you. And the love that he showed is a renunciation, a rebuttal of some of the pressures that are taking over youth sports and really is a model for all parents to see to remind them what the real priorities are.

HARI SREENIVASAN: You guys both are great sports. And thank you for being here. And Happy Mother's Day to you all and your families as well.

DAVID BROOKS: And maybe our mothers.

(LAUGHTER)

HARI SREENIVASAN: Maybe your mothers.

MARK SHIELDS: Thank you.

HARI SREENIVASAN: All right.

Finally tonight, an artist examining history and her own times through photography.

Jeff is back with our report.

A woman sitting at a kitchen table, an everyday snapshot, perhaps, but this is carefully constructed, part of the kitchen table series created in 1990 of scenes from a woman's life.

**CARRIE MAE WEEMS**, Photographer: What's the life of a woman in relationship to a family, in relationship to a man, to children, to her friends and to herself?

JEFFREY BROWN: And the woman, the subject, is the photographer herself, **Carrie Mae Weems**.

**CARRIE MAE WEEMS**: Somehow, I sort of think of myself really sort of standing in for something more than me, that this character I have developed leads me through the world in a very interesting way and takes me to situations and places that probably Carrie wouldn't ordinarily go.

JEFFREY BROWN: So you're seeing yourself as kind of a character in these photographs that we're looking at?

**CARRIE MAE WEEMS**: Absolutely.

JEFFREY BROWN: The artist who is **Carrie Mae Weems** is in the midst of a major moment, winning a MacArthur genius award last week, honored with a retrospective of her work that has traveled around the country, ending at New York's Guggenheim Museum, where she was the first African-American woman ever given a solo exhibition.

Among the work on display, a series of her extended family pushing back against the narratives of the breakdown of black families, other series that explore racial stereotypes, as in "Ain't Jokin," and links between the history of blacks in Africa and the American South.

Born in Portland in 1953, **Weems** didn't pick up a camera in a serious way until she was 20 years old.

Did you understand the power of the image right away and the importance it would play for you in your life?

**CARRIE MAE WEEMS**: I didn't know what it would play for me, I didn't know what it would mean for me, but I knew something was really profound about it and I immediately loved it, you know?

JEFFREY BROWN: What did you love?

**CARRIE MAE WEEMS**: Photography is a wonderful way of entering the world and of getting outside of oneself. It forces you to look at the world in a very particularly kind of way. And it asks you to look not at that, but at this.

And it's in that looking that you discover really the multiplicity of a single thing and the depth of a certain thing, not only of a certain thing, but your relationship to that thing and your relationship, therefore, with yourself is deepened.

JEFFREY BROWN: One of her best known series is "From Here I Saw What Happened and I Cried," in which **Weems** took 19th century photographs, many slaves, tinted them a deep red and put text across them, "A Negroid Type," "An Anthropological Debate," "And Their Daughter," in effect giving these objectified people a new life as subjects in their own right.

**CARRIE MAE WEEMS**: I'm deeply fascinated with history and I have been for a long time.

It's a part of my DNA, trying to understand the historical context in which something is situated in. It's within that context that then I'm allowed to play with other kinds of questions. What are we looking at within that context?

Well, for me, of course, I'm always sort of peeling back what I understand to be power. I'm really fascinated with the hand of power and justice, the gestures of power, and how to penetrate it, understand it, rebuke it, challenge it, question it, but also understand it.

JEFFREY BROWN: In more recent work, **Weems** has brought herself into the frame once more, but now with her back to us, the viewers. Here she says he's a silent witness of institutions and places.

**CARRIE MAE WEEMS**: I love that gesture. It's a wonderful gesture, you know, of displacement. Right? Even as I'm in the center of the frame, there's wonderful space for the audience to move past the subject, the body

and towards the subject.

I think that there's a wonderful sense of discovery and transformation that happens there that excites me.

JEFFREY BROWN: At heart, **Weems** says she's a storyteller, working with beautiful images that ask the viewer to look, and then look again, even at what on the surface seems familiar. And the story continues. She's at work on a new project called "Swinging Into 60," about women like her in their 60s who came of age in the 1960s.

If each series of photographs is a kind of story, I asked, what larger tale emerges from her whole body of work?

**CARRIE MAE WEEMS**: I don't know if it adds up to a story, but I do think that it adds up to a very particular kind of point of view. I take great joy in the idea of communicating, of expressing an idea, of challenging preexisting notions.

So that's an important way of living -- of living my life, and I have heard that it's actually a very courageous thing to do.

JEFFREY BROWN: **Carrie Mae Weems**, thanks for talking to us.

**CARRIE MAE WEEMS**: Thank you. Thank you so much for having me.

HARI SREENIVASAN: Again, the major developments of the day.

At least seven people died in fighting between Ukrainian forces and pro-Russian gunmen in Mariupol. The violence erupted as Russian President Vladimir Putin visited Crimea for the first time since it was annexed. British and American teams arrived in Nigeria to help find 276 schoolgirls abducted by Islamist militants. And House Democrats divided on whether to join Republicans in investigating the Benghazi attacks that killed four Americans in 2012.

On the "NewsHour" online right now, he's just an ordinary dad with a smartphone and a cape. And he's taken his parenting superpowers to the Internet in the form of six-second videos about the everyday trials of raising four kids. Meet BatDad and his special sidekick, his wife, Jen. The couple star in their self-made family drama on the social media app Vine. You will laugh, you will cry, you will want to start making your own. Find out how, on our home page.

All that and more is on our Web site, [NewsHour.PBS.org](http://NewsHour.PBS.org).

And a reminder about some upcoming programs from our PBS colleagues.

Gwen Ifill is preparing for "Washington Week," which airs later this evening.

Here's a preview.

GWEN IFILL: So much news this week. We will be going inside the story on climate change in Nigeria, at the Supreme Court, and the ballot box. That's later tonight on "Washington Week" -- Hari.

HARI SREENIVASAN: On tomorrow's edition of "PBS NewsHour Weekend," Sarah James (ph) reports from Australia on a new government effort aimed at increasing the number of organ donations from living donors and looks at whether the program might work in the U.S.

ROSEMARY WEHBE, Organ Donor: Seeing your brother suffering the whole time, and I just thought, if I can do something, I will just do it.

WOMAN: How are you going with the pain?

ROSEMARY WEHBE: I'm getting much better.

PBS NewsHour for May 9, 2014 PBS NewsHour (formerly The NewsHour with Jim Lehrer) May 9, 2014  
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REPORTER: But it took time to recuperate from surgery, and Rosemary was thankful her time off was paid. She received just over \$600 a week for six weeks. Her employer was reimbursed by the federal government.

ROSEMARY WEHBE: So, I didn't have to worry that I'm using sick pay that I had saved up or using something that I don't have.

REPORTER: Initial signs suggest the new program is encouraging more people to be living donors, helping more people like Simon.

SIMON WEHBE, Organ Recipient: What's it's like to feel like somebody saved your life? I owe her my life, really.

HARI SREENIVASAN: And we will be back right here on Monday with a look at a new book on inequality that's sparked a heated debate among economists.

That's the "NewsHour" for tonight. I'm Hari Sreenivasan.

Have a nice weekend. Thank you, and good night.

We will see you online and again here tomorrow evening. For all of us here at the "PBS NewsHour," thank you, and good night.

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## University Lectures announced 'Vagina Monologues' playwright, WNBA president, among the speakers

**BYLINE:** Dave Tobin dtobin@syracuse.com

**SECTION:** NEWS; Pg. A4

**LENGTH:** 566 words

Photographer **Carrie** Mae **Weems**, playwright Eve Ensler and Women's National Basketball Association President Laurel J. Richie will be among the speakers in the 2014-15 University Lectures at Syracuse University.

The lineup announced last week also includes attorney Van Jones, Obama's green jobs adviser in 2009; attorney Barry Scheck, a DNA expert and founder of The Innocence Project; Annie Griffiths, one of the first female photographers to work for National Geographic; and Andreas Weigend, former chief scientist at Amazon and founder of the Social Data Lab.

The schedule

All University Lectures are free and open to the public. Times of lectures will be announced at a later date.

Jones is president and co-founder of Rebuild the Dream, a platform for people-powered innovations to help fix the U.S. economy. A Yale-educated attorney, Jones has written two New York Times best-sellers: "The Green Collar Economy," a book on green jobs, and "Rebuild the Dream," a road map for progressives in 2012 and beyond. In 2009, Jones worked as the green jobs adviser to the Obama White House.

Ensler's work, "The Vagina Monologues," has been translated into over 48 languages, performed in over 140 countries, and has run for 10 years in Mexico City and Paris. Her experience performing "The Vagina Monologues" inspired her to create V-Day, a global activist movement to stop violence against women and girls.

Over 25 years **Weems** has developed a complex body of art that has employed photographs, text, fabric, audio, digital images, installation and video. She has **investigated** family relationships, gender roles, the histories of racism, **sexism**, class and various political systems.

**Weems** was awarded a MacArthur Foundation Fellowship in 2013. A retrospective, "**Carrie** Mae **Weems**: Three Decades of Photography and Video," opened in January at the Solomon R. Guggenheim Museum in New York City.

Attorney, DNA expert and co-founder of The Innocence Project, Scheck has spearheaded a nationwide movement to re-examine the fairness and efficacy of our **criminal** justice system. The Innocence Project started in 1992, and has used DNA evidence to exonerate almost 300 wrongfully imprisoned people.

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An expert on the future of big data, social-mobile technologies and consumer behavior, Weigend will discuss the untapped power of data and its irreversible impact on individuals, businesses and society. As Amazon's chief scientist, he helped create the firm's data strategy and customer-centric culture.

As president of the Women's National Basketball Association (WNBA), Richie is responsible for setting the vision for the WNBA and overseeing the league's day-to-day business and basketball operations.

During her three years at the WNBA, Boost Mobile signed on as the league's first marquee partner, ESPN extended its broadcast partnership through 2022, and the league reached a new collective bargaining agreement with the players and their union.

Before joining the WNBA, Richie was senior vice president and chief marketing officer for Girl Scouts of the USA.

One of the first female photographers to work for National Geographic, Griffiths has photographed on six of the world's seven continents.

Griffiths is the executive director of Ripple Effect Images, a collective of photographers who document programs that are empowering women and girls in the developing world, especially as they deal with climate change.

**LOAD-DATE:** May 6, 2014

**LANGUAGE:** ENGLISH

**GRAPHIC:** Carrie Mae Weems, "Swinging into Sixty: A Woman Ponders the Future," Oct. 28. Annie Griffiths, "From Photojournalist to Photo Activist: The Ripple Effects Images Project," March 24, 2015 Eve Ensler, "In the Body of Justice," Oct. 15. Barry Scheck, "The Innocence Project: DNA and the Wrongly Convicted," Nov. 11. Van Jones "Green Jobs and Sustainability," Sept. 30 Andreas Weigend, "We Are Our Data: Harnessing the Power of Social Data," March 5, 2015 Laurel J. Richie, "The WNBA: Showing the World What's Possible," March 18, 2015

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Richmond Times Dispatch (Virginia)

May 4, 2014 Sunday  
State Edition

## Posing Beauty; Exhibit explores black depictions in photography

**BYLINE:** TAMMIE SMITH

**SECTION:** FEATURES; Pg. G-01

**LENGTH:** 1509 words

One of the works in "Posing Beauty in African American Culture," an exhibition curated by Deborah Willis that examines African-American depictions and representations in photography, is a self-portrait by noted photographer **Carrie Mae Weems**.

**Weems** is peering into a hand-held mirror. She is dressed in a form-fitting top and skirt made from a fabric that looks to be pieced together like a quilt. The work is captioned, "I looked and looked to see what so terrified you."

Works by **Weems** and other photographers are part of an exhibition at the Virginia Museum of Fine Arts through July 27.

The traveling exhibition, based on Willis' 2009 book, "Posing Beauty: African American Images from the 1890s to the Present," examines photographic images of African-Americans.

Willis opened a talk at the museum April 27 with a discussion of **Weems'** photograph and offered context for the wide-ranging collection of works in the "Posing Beauty" book and exhibit. **Weems'** self-portrait is from a series called "The Louisiana Project."

"You can see the dress is kind of an antebellum-style dress," said Willis, a historian and university professor and department chair at Tisch School of the Arts at New York University. "It's a dress that is also made like a quilt. Considering and reflecting on her own beauty, she is looking at this longer history."

"Posing Beauty," the book and exhibition, covers a lot of territory. Some of Willis' other photographic collections are more narrowly focused, concentrated, for instance, on African-Americans after emancipation, fashion, the black female body, the **Obama** presidential campaign, and the history of black photographers.

In the exhibit, there are works from well-known photographers, such as **Weems**, Anthony Barboza and Jeanne Moutoussamy-Ashe, but also from lesser-known photographers. There are portraits, casual shots, street photography, advertising images and more.

"Because of the lack of information, lack of materials focusing on black beauty, I decided to work on an exhibition to try to understand why the absence of the discussion and ... how the discussion of black beauty has been ignored," said Willis, also a photographer. "I started this project in 2000 and decided to sort of walk through history, and to think about how to tell the story that opens up a broader discussion to see that beauty

Posing Beauty; Exhibit explores black depictions in photography Richmond Times Dispatch (Virginia) May 4, 2014 Sunday

is about power and beauty is political."

"Posing Beauty" the book is divided into sections: "Constructing a Pose," "Body and Image," and "Modeling Beauty and Beauty Contests," all consisting of dozens of black-and-white images. A fourth smaller section includes color images. The exhibit also includes a video from a beauty contest.

One of the most important people to have written about photography and image and African-Americans is abolitionist Frederick Douglass, Willis said.

"He says that he was appalled and upset about ... photographic images and drawings of black subjects. He felt that they demeaned or exaggerated the figures of black people," Willis said.

Douglas himself was often photographed, and was typically well-dressed. A forthcoming work by two British scholars has identified more than 200 images of him, Willis said.

"The images are ranging from his early days," said Willis, showing one of them. "We see a man who is looking away from the camera. He is creating a profile of manhood, of intellect, of scholar, but also a profile that considers ... what it meant to be a free man in the 19th century.

"We also see that his dress and style of dress and fashion were also important for him. We see he used dress and photography as biography."

Sarah Eckhardt, VMFA assistant curator of Modern and Contemporary Art, organized the VMFA exhibit, which has more than 80 images. Some works are a collection of images. Some are historical images. Some are pop images. One work taking up a large section of wall is made up of Jet magazine "Beauty of the Week" centerfold images of bathing suit-clad college students.

"There is no one aesthetic," Eckhardt said, summarizing the exhibit's key theme.

"She is not giving us any definition of beauty. She is posing questions about beauty. You see images of young and old, from famous celebrities to ordinary souls on the street. Also of note, it is both African-American photographers and white photographers, but they are all images of African-Americans and cultures," Eckhardt said.

Not every image is celebratory, Eckhardt added, "so there is an opportunity to ask questions about, for example, what is the difference between the subject in the photograph posing themselves versus a photographer who poses his subjects."

Willis, speaking April 27, said one image that transformed her research of African-American images of beauty was that of a black woman on a poster.

"It's a runaway slave ad. It says \$50 reward," explained Willis.

What was unusual about the ad, which was posted in a police station in April 1863 in Augusta, Ga., was the description of "Dolly," the runaway slave, by the owner seeking her return.

Among other characteristics (age 30, light complexion, house servant), the owner described her as "rather good looking, with a fine set of teeth. ... It is thought that she has been enticed off by some white man," said Willis, reading the reward notice, a copy of which is included in the introduction of "Posing Beauty" the book.

"In the discussion of slavery, we rarely found a discussion that typically talked about beauty and women," Willis said. "Women were seen as objects, as he described, with a fine set of teeth."

There is also a sense of betrayal in the ad, while the nature of the photo -- a posed portrait -- suggests the runaway was also more than just a servant to the owner.

"So we see her as a special person in his life because she was in the photographer's studio," Willis said.

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In the talk, Willis showed images captured on daguerreotypes, a type of photograph popular in the mid-1800s.

"We get to think about the people as more than just free blacks or enslaved, but people who styled themselves or who were styled," said Laurant Lee, curator of African-American history at the Virginia Historical Society. "With the exhibit, you get a sense of how visual culture is everywhere."

Janine Bell, founder and artistic director of Elegba Folklore Society, called the exhibition "affirming."

"It is the antithesis of socio-historical invisibility of the African-American community," Bell said. "This show is very thoughtful in being able to communicate to any viewer the presence of African-Americana."

"Sometimes we are navigating social relationships and political relationships and employment relationships, and I think that seeing that show would be just like a warm blanket, like a comfortable chair of peace and joy and personal power."

At the Virginia Museum of Fine Arts, "Posing Beauty" is paired with a separate exhibition, "Identity Shifts," which consists of paintings, sculpture and photography in the museum's collections.

"A lot of the themes that come up with 'Posing Beauty' presented a great opportunity to frame some of the works in our collection, including a number of recent acquisitions," Eckhardt said.

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"Posing Beauty in African-American Culture"

What: exhibit examining depictions of African and African-American images

When: through July 27

Where: Virginia Museum of Fine Arts, 200 N. Boulevard

Tickets: \$10; \$8 for people 65 and older, for adult groups of 10 or more, for students with identification and for youth ages 7-17. Free for VMFA members.

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"Identity Shifts"

What: companion exhibit to "Posing Beauty." Features works from VMFA collections.

Tickets: Included with "Posing Beauty."

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Exhibition-related events at VMFA

- May 16, 6:30-9 p.m. Teen Talent: Beauty, Body and Image. Teens respond to themes repeated throughout the "Posing Beauty" exhibition through spoken word, monologue, song, dance, film and more. Leslie Cheek Theater. Free.

- June 21, 1-4 p.m. Celebrate African and African-American Art - Free Style! Join in the conversation of style while enjoying performances by a barbershop quartet, hip-hop dance performances, call-and-response storytelling and more. Artist and stylist demonstrations of braiding, wrapping, head dressing and hat making.

Posing Beauty; Exhibit explores black depictions in photography Richmond Times Dispatch (Virginia) May 4, 2014 Sunday

Free.

- June 22, 3 p.m. Conversations: What Is Beauty? Conversation with Carolivia Herron, author, educator and founder of Epic Center Stories. In the Claiborne Robertson Room. Free; no reservations required.

- July 8, 11 a.m. 3 in 30: "Posing Beauty." Guided tour of three works in 30 minutes. Free.

- July 10, 6:30 p.m. 3 in 30: "Posing Beauty." Guided tour of three works in 30 minutes. Free.

- July 17, 6:30-7:30 p.m. Artist talk. Leslie Cheek Theater. \$8 (VMFA members \$5). Artists Sonya Clark and Robert Pruitt discuss their works included in the "Identity Shifts" exhibition.

- July 25, 6:30-9 p.m. Film "Question Bridge: Black Males" Reynolds Lecture Hall. \$8 (VMFA members \$5). The work "opens a window onto the complex and often unspoken dialogue among black men." At intervals a moderator will lead discussions.

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**GRAPHIC:** PHOTO Copyright © 2014, The Richmond Times-Dispatch and may not be republished without permission. E-mail [library@timesdispatch.com](mailto:library@timesdispatch.com)

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Afterimage

May 1, 2014

## **Carrie Mae Weems: three Decades of photography and video; REVIEW**

**BYLINE:** Cutler, Jody B.

**SECTION:** Pg. 34(2) Vol. 41 No. 6 ISSN: 0300-7472

**LENGTH:** 1044 words

SOLOMON R. GUGGENHEIM MUSEUM

NEW YORK CITY

JANUARY 24-MAY 14, 2014

**Carrie Mae Weems:**

The Museum Series

STUDIO MUSEUM IN HARLEM

NEW YORK CITY

JANUARY 30-JUNE 29, 2014

Over the past two decades, **Carrie Mae Weems** has become widely recognized for her poetic twist on documentary aesthetics in photographic explorations of personal history, African American female experience, and the African diaspora. Her two-year travelling retrospective, organized by the Frist Center for the Visual Arts (Nashville) and ending at the Guggenheim, illuminated a strong formal and thematic continuity in her oeuvre to the present, and offered a chance to view her best-known individual images in their original serial contexts.

The earliest works shown, completed while **Weems** was in graduate school, were small-scale black-and-white photographs, several with captions, from the autobiographical series *Family Pictures and Stories* (1978-84). An accompanying soundtrack of first-person commentary by the artist reinforced the personal dimension of the intertwined individuals depicted.

At the time it was created, the series challenged (and still challenges) lingering stereotypes of African American families by bringing candid shots of her own family into public view as subject matter for contemporary art. It also betrays **Weems's** early inspiration in the subjective journalism of Harlem photographer Roy DeCarava, and her solid grounding in the traditional photographic techniques and composition that have largely remained her stock-in-trade.

The artistic and emotional implications of *Family Pictures and Stories* cul-

minated in the Kitchen Table Series (1990), which is exhibited at the Guggenheim in its entirety of twenty theatrical black-and-white photographs and twelve panels of text narration in the third person. Across the images, the modern self-aware protagonist, played by and conflated with the artist, appears with significant others (daughter, lover, friends) and in reflective moments alone. A cropped table and stark lamp light dominate the repeated, orderly setting. Despite several iconographic prop shifts, none evidence cooking, though eating takes place intermittently. The kitchen of the series title fills the gap, signifying symbolic as well as real space: female sanctum (traditional across many cultures), and (perhaps) the main room of a prosaic, modest apartment. Beyond its universalizing feminist content and defiant intimacy, the series implicitly deconstructs historical stereotypes of black women in domestic environments in American visual culture.

[ILLUSTRATION OMITTED]

Drawing partly on her studies in the Graduate Program in Folklore at the University of California, Berkeley, **Weems** took on **racist** vernacular tropes in poster-like prints from the series *Ain't Jokin'* (1987-88). *Mirror, Mirror*, in which a black woman is reminded in profane terms that Snow White is the fairest, resonated as an icon of "identity art" of the mid-1980s. **Weems** was among a number of African American women artists working at the time with photography and text partly to engage the rhetoric of records and evidence.' In the next generation, LaToya Ruby Frazier, who has acknowledged **Weems** as an influence, has furthered this documentary vein as it elides contemporary art. **Weems** also shows affinities with Barbara Kruger--in format in the *Ain't Jokin'* series, and elsewhere in the use of "re-photography," as in the disturbingly elegiac series, *From Here I Saw What Happened and I Cried* (1995-96). The rust-tinted prints comprising the series derive from nineteenth-century photographs of Africans, presented under glass with etched captions that alternately call out the **racist** pictorial past of the West and validate the resilience of the silent subjects, as in, for example, *For Your Names You Took Hope & Humble* (1995).

**Weems's** literal roots journey came in the early 1990s, when she travelled to the Atlantic coast of the southern United States, commemorated in the detailed *Sea Islands Series* (1991-92); and West Africa, resulting in several series (including *Africa and Slave Coast*, both 1993). The Africa images are distinguished by architectural close-ups and include, respectively, indigenous structures and colonial sites of enslavement and deportation, punctuated by text fragments related to heritage, disappearance, and loss. She picked up the trail with the series *Dreaming in Cuba* (2002), in which she reappears in front of the camera.

In several recent series the artist takes on the persona of an anonymous traveler, hiding in plain sight and taking in the view, as in the *Museum Series* (begun in 2006 during a sojourn in Italy on the *Prix de Rome*), comprised of black-and-white prints, each six feet in height. In these images, she is dressed in black and seen from the back approaching European and American art museum entrances. The example at the Guggenheim (*The Louvre*, 2007) was well supplemented by an overlapping show of eleven works from the ongoing series at the Studio Museum in Harlem, which reinforced the serial integrity of **Weems's** methods and content. Each facade's myriad cultural references are complicated by the central black female presence.

**Weems's** foray into video (color with sound) over the past decade was highlighted with one long piece on screen and several others on monitors in the galleries. The former, *Coming Up for Air* (2003-04, 52:29 min.) joins seemingly



unrelated vignettes--both real and fictional--across time and place and an engaging melange of filmic effects, but doesn't hold attention throughout; it might have been better served in a gallery (as were the others), in proximity to the other work, than in the theater where it was shown. The standout video was Afro-Chic (2009, 5:30 min.), which celebrates self-constructed female **sexuality** in a fashion show to the beat of Marvin Gaye's "Sanctified Lady" (1985). However, **Weems's** mastery and range in straight photography overshadows other efforts for now.

[ILLUSTRATION OMITTED]

NOTE (1.) See Kellie Jones, In Their Own Image, Artforum 29, no. 3(1990): 132-38.

JODY B. CUTLER is an art historian based in New York City.

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The New York Times

April 18, 2014 Friday  
Late Edition - Final

## Creation in Personal Utopias

**BYLINE:** By KAREN ROSENBERG

**SECTION:** Section C; Column 0; Movies, Performing Arts/Weekend Desk; ART REVIEW; Pg. 30

**LENGTH:** 943 words

The "insider-outsider" exhibition has been a major trend of the past few years, with works by folk and self-taught artists turning up at the 55th Venice Biennale and in galleries that normally showcase young, brazenly careerist people with M.F.A.s. In theory, everyone benefits; long-marginalized or forgotten artists get exposed to a wide audience, and contemporary artists receive a kind of authenticity by osmosis. But it doesn't always work out that way.

"When the Stars Begin to Fall: Imagination and the American South," an engrossing but unresolved show at the Studio Museum in Harlem, tries a slightly different approach to the insider-outsider mix. It draws from both groups but gives us something to focus on besides the terms "inside" and "outside" (which, let's agree, are flawed to begin with).

Titled after the chorus of the spiritual "My Lord, What a Mornin'," it is devoted to black artists who are, geographically or in spirit, from the American South. And it takes the nebulous "visionary" label given to many self-taught artists and traces it back, albeit loosely, to Southern culture and experience.

Although largely devoted to self-taught artists, the show weaves in some widely influential contemporary figures like Kara Walker, David Hammons, Kerry James Marshall and **Carrie Mae Weems** -- reinforcing their connections to Southern folklore and ritual, which in some cases are already well known (Ms. Walker, Mr. Hammons) and in others less obvious (Ms. **Weems**, whose "Sea Islands" photographs find African burial customs and other evidence of diaspora along the Southern Atlantic coast).

"When the Stars" also creates some gripping intergenerational pairings, notably in a collaboration between the artist Jacolby Satterwhite and his mother, Patricia Satterwhite. Mr. Satterwhite's futuristic fantasia of a mural, with its figures emerging from spaceships and embracing on multicolored clouds, incorporates drawings made for therapeutic purposes by his mother, who has schizophrenia and is confined to her house.

Nearby are small animations by Lauren Kelley, made in response to and exhibited alongside the "devil house" drawings of Frank Albert Jones (1900-69), rendered while he was serving time in a Texas state prison. The connection is a paranormal one; in essence, Ms. Kelley is liberating ghosts and spirits from the little cells they inhabit in Mr. Jones's drawings.

And elsewhere in the show, in a performance documented on video, the artist-activist Theaster Gates and his musical ensemble the Black Monks of Mississippi team up with an elderly Houston vocalist (identified only as Billy) on a deeply moving rendition of "Amazing Grace."

It's impossible not to be charmed by these familial moments, or by what the show's curator, Thomas J. Lax, invoking a James Brown song, calls the "gutbucket-funky" aesthetic of many of the works. High points include the sculptures of Bessie Harvey, which coax spirit figures out of vaguely anthropomorphic pieces of wood, and the appliquéd quilts and pillows of Marie Roseman, a.k.a. Big Mama, with their creeping, kudzulike embellishments.

And it's enlightening to find, in the wall labels, some real-world points of reference for otherworldly imagery: to learn, for instance, that the scantily clad robots in Henry Speller's drawings were inspired by both the Memphis cabarets he frequented as a musician and the trains he saw from the window of his home.

But at times, you feel that the show is simply bouncing from one myth (that of the self-taught artist working in isolation) to another (of the South as a magical, fertile dreamscape). In his curator's statement, Mr. Lax stresses that the South is both a real location and "an imagined space," but in the galleries, the imagined is constantly edging out the real.

You sense it in a riveting video by the transgender artist Geo Wyeth, his semiautobiographical video "Quartered," which features a character called the "Shard of Light," or Benny Andrews's painting of heaven as a lush, uninhabited, teasingly abstract garden.

Sometimes, both myths seem to be present at once, as in Joe Minter's "African Village" or Noah Purifoy's "Outdoor Desert Art Museum": vast sculpture parks, represented here in photographs, that are both personal utopias and "yard shows" in the Southern tradition.

An exhibition this broad in its scope -- defined by Mr. Lax as "the relationship of contemporary art to self-taught artists and visionary experiences" -- needs a strong, original catalog to pull it all together. Unfortunately, this one doesn't do that; it reprints some previously published essays and retreats into a lot of impenetrable academic language.

One exception: Katherine Jentleson's essay "Cracks in the Consensus: Outsider Artists and Art World Ruptures," a lucid look at historic shows of "outsider" artists at American museums (from the Whitney's 1975 survey of Minnie Evans to the 2013 exhibition of the Jill and Sheldon Bonovitz Collection at the Philadelphia Museum of Art.) "The outsider label," she writes, "points both ways, not only to an artist who is perceived as marginal in some way but also to an art world in crisis."

That thought lingers as you walk through "When the Stars Begin to Fall." Its emphasis on the Southern-ness of outsider art (or, if you like, the outsider status of Southerners) reveals, among other things, that some of today's globe-trotting artists and curators long for rootedness and community.

"When the Stars Begin to Fall: Imagination and the American South" runs through June 29 at the Studio Museum in Harlem, 144 West 125th Street, 212-864-4500, [studiomuseum.org](http://studiomuseum.org)

**URL:**

<http://www.nytimes.com/2014/04/18/arts/design/when-the-stars-begin-to-fall-at-studio-museum-in-harlem.html>

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**GRAPHIC:** PHOTO: Bessie Harvey's "The World," from the late 20th century, in "When the Stars Begin to Fall," an exhibition featuring known and emerging artists. Below, the artist-activist Theaster Gates's "Billy Sings Amazing Grace (video still)" (2013--14). (PHOTOGRAPHS BY ADAM REICH/AMERICAN FOLK ART MUSEUM, NEW YORK COURTESY OF THE ARTIST)

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The New York Times

April 17, 2014 Thursday  
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## What's On Thursday

**BYLINE:** By KATHRYN SHATTUCK

**SECTION:** Section C; Column 0; The Arts/Cultural Desk; Pg. 8

**LENGTH:** 720 words

8 P.M. (Fuse) **PIRATE RADIO** (2009) The time: Britain in the mid-1960s, when the BBC, aided by the government, kept official radio channels mostly free of rock 'n' roll. The place: a tanker off the British coast, where rebel broadcasters (Philip Seymour Hoffman, Bill Nighy and Rhys Ifans, above at microphone) blasted the Stones, the Kinks, Jimi Hendrix and the Who over the airwaves. This angers a government minister (Kenneth Branagh) who wants to keep listeners safe with high culture and educational programming. The director of this movie, Richard Curtis, "isn't concerned with exploring why gatekeepers might want to maintain the divide between high and popular culture," Manohla Dargis wrote in The New York Times. "He wants to party. So he piles on the comic high jinks, lobs the jokes and cranks the splendid tunes." Mr. Nighy can also be seen as a financially distressed British retiree lured to Jaipur, India, in John Madden's "Best Exotic Marigold Hotel" (2012), at 4:45 on MoreMax, and as the washed-up rock star Billy Mack, angling for a comeback, in Mr. Curtis's "Love Actually" (2003), at 8 on Showtime.

7 P.M. (MSG) **NEW YORK RANGERS VS. PHILADELPHIA FLYERS** Sam Rosen and Joe Micheletti call Game 1 of the National Hockey League's Eastern Conference quarterfinals from Madison Square Garden. John Giannone reports from rinkside. Pre- and postgame coverage is provided by Al Trautwig, Bill Pidto, Ron Duguay E. J. Hradek and Dave Maloney.

8 P.M. (13) **NYC-ARTS** Philippe de Montebello, the former director of the Metropolitan Museum of Art, and the journalist Paula Zahn host this program, which looks at "Audubon's Aviary: Part I of the Complete Flock" at the New-York Historical Society, and "In Bloom: Flowers of the 18th Century," an object lesson from Christie's. Christina Ha reports on "**Carrie Mae Weems: The Museum Series**" at the Studio Museum in Harlem, "**Carrie Mae Weems: Three Decades of Photography and Video**" at the Guggenheim and more. On "MetroFocus," at 8:30, John B. King Jr., the state education commissioner, discusses Common Core standards and testing. Stone Phillips discusses his documentary, "Moving With Grace," inspired by his mother's battle with dementia. And an Autism Awareness Month segment looks at the advocacy group Autism Speaks.

8 P.M. (NBC) **COMMUNITY** The season ends as the study group investigates the legend of Russell Borchert (Chris Elliott), a disgraced former Greendale dean, as Subway continues its plan to take over the college. In "Parks and Recreation," at 8:30, Leslie (Amy Poehler) and Ben (Adam Scott) put on an auction to raise money for the unity concert.

8 P.M. (ESPN) **BAD BOYS** (2014) This latest "30 for 30" entry, produced by NBA Entertainment, looks at the Detroit Pistons of the late 1980s and early '90s (above, in 1989), and their willingness to do almost anything to win.

8:30 P.M. (TV5Monde) **LE BOULET** (2002) Moltès (Gérard Lanvin), serving life for murder, provides dating advice to Reggio (Benoît Poelvoorde), a prison guard, in exchange for his playing the lottery each week. But when Reggio's wife steals a winning ticket and flees to Africa, Moltès breaks out to retrieve it. Alain Berbérian and Frédéric Forestier directed this comedy, shown in French with English subtitles.

9 P.M. (CBS) **THE CRAZY ONES** This two-part season finale begins as Simon (Robin Williams) and his team try to save a library from closing, and Gordon (Brad Garrett) is used in their campaign. Gayle King appears as herself and Melody Thomas Scott of "The Young and the Restless" plays Flora, the librarian. Later, a corporate takeover forces Gordon to call on the board to vote, leaving Simon's ex-wife (Marilu Henner) with the final say.

10 P.M. (IFC) **PORTLANDIA** Carrie (Carrie Brownstein) is disappointed when her brother (Josh Homme) and his new boyfriend (Nick Swardson) come to town and would rather do Jägerbombs and pretend to fight instead of visiting cafes and going antiquing.

11:35 P.M. (ABC) **JIMMY KIMMEL LIVE: BEHIND THE SCANDALABRA** After the season finale of "Scandal," at 10, Mr. Kimmel interviews its creator, Shonda Rhimes, and shows a "Scandal" blooper reel as well as the full anthology of his Spanish-language spinoff, "Escandalo." **KATHRYN SHATTUCK**

This is a more complete version of the story than the one that appeared in print.

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**GRAPHIC:** PHOTOS (PHOTOGRAPHS BY ALEX BAILEY/FOCUS FEATURES  
NATHANIEL S. BUTLER/NBAE, VIA GETTY IMAGES)

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The Boston Globe

April 13, 2014 Sunday

## Past and present, personal and political, art and action

**BYLINE:** By Mark Feeney, Globe Staff

**SECTION:** LIVING ARTS; Pg. N,3,5

**LENGTH:** 1065 words

### ABSTRACT

NEW YORK -- There are two people named **Weems** with a notable place American culture -- and with diametrically different approaches to that culture. Mason Locke "Parson" **Weems**, one of George Washington's earliest biographers and inventor of the cherry-tree anecdote, mythologized. That anecdote was an amiable lie about not telling lies. **Carrie Mae Weems**, with her camera planted at the intersection of art and politics, demythologizes. She tells often-unpleasant truths about telling lies. The power of those truths is evident throughout "**Carrie Mae Weems: Three Decades of Photography and Video**." It runs at the Guggenheim Museum through May 14 and includes more than 120 items: mostly photographs, but also videos, text, and even audio.

NEW YORK -- There are two people named **Weems** with a notable place in American culture -- and with diametrically different approaches to it. Parson **Weems**, George Washington's biographer and inventor of the cherry-tree anecdote, mythologized. That anecdote was an amiable lie about not telling lies. **Carrie Mae Weems**, with her camera planted at the intersection of art and politics, demythologizes. She tells often-unpleasant truths about telling lies.

The power of those truths is evident throughout "**Carrie Mae Weems: Three Decades of Photography and Video**." It runs at the Guggenheim Museum through May 14 and includes more than 120 items: mostly photographs, but also videos, text, and even audio. From April 25-27, the artist will preside over a weekend of artistic, political, literary, and performance events there, "**Carrie Mae Weems LIVE: Past Tense/Future Perfect**."

Lies may not be quite the right word for the assumptions, prejudices, and stereotypes about race and gender that **Weems** addresses in her work. If anything, though, such assumptions, prejudices, and stereotypes can be more pernicious, if only because they're so much harder to confront. Also, they have a half-life that makes mendacity seem ephemeral by comparison; and it's the continuity of past and present, in ways good as well as bad, that forms the bedrock of **Weems's** art. She's that rare contemporary artist for whom the past, when acknowledged at all, isn't a rummage sale to be picked through but a map and source of inspiration.

Nowhere is this continuing presence of the past clearer than in her series "From Here I Saw What Happened and I Cried," from 1995-'96. It consists of more than 30 appropriated images. Most are 19th-century anthropological photographic studies of African-Americans, but there are also pictures from Garry Winogrand, Robert Frank, and Walker Evans. On each, she superimposes a line of text ("You became a scientific profile," "Some laughed long & hard & loud," and so on) and colors them. The color is red: the color of blood, the color of heat.

**Weems** was born in 1953, which meant she grew up at a time when race was the most burning political issue in the United States and feminism an increasingly pressing social issue. She grew up in the Pacific Northwest, where being African-American made her even more of a demographic outlier than she might have in other parts of the country. Being on the outside of society looking in is not the happiest situation for a citizen -- but it can have considerable utility for an artist. While working as a political organizer, **Weems** received a camera as a gift on a her 21st birthday. She had found a new vocation -- without leaving behind her old one, perhaps.

The feminist motto that "the personal is political" deeply informs **Weems's** work, though not in predictable or reductive ways. Politics for her is as much emotional, even visceral, as it is ideological. Her work, in a sense, rephrases that motto. The political is personal -- or even more, the human is political. That's why history has such weight in her work. History is no abstraction for **Weems**. It consists of people and events they have lived (which so often means suffered) rather than chronologies and dates compiled (which so often means forgotten).

Soon enough **Weems** was taking the photographs that would form her first major series, "Family Pictures and Stories." The family is her own: at home, on the job, out and about. In it, as well as in such subsequent series as "Ain't Jokin'" and "Kitchen Table Series," you can see how tightly the personal and political merge.

Note that word "stories." **Weems** often provides texts for her images, and many of her series convey a sense of narrative. What place in a home is more familiar or social than the kitchen table? In the series, **Weems** photographs herself, portraying a kind of everywoman, seated at the table: by herself, with friends, with a man, with a child; smoking, playing solitaire, sharing an embrace, staring at the camera. Almost as important as her presence is that of a light hanging over the table. That light, which conjures up associations with a place where interrogations take place, doesn't just illuminate. It also suggests the weight of personal history.

Reviewing Evans's book "American Photographs," the poet William Carlos Williams observed that "In a work of art place is everything." **Weems** would seem to agree. The Georgia Sea Islands, west Africa, Louisiana, Rome, **Cuba**: All figure in her work. "I start every project by reading and by looking around in an attempt to develop a sense of place," she has said. It shows.

Past is a kind of place, too, at once the nearest and most distant. There's that famous line that opens L. P. Hartley's novel "The Go-Between": "The past is a foreign country." A country, yes, **Weems** would agree, but not necessarily foreign. Nowhere is that more apparent than in her series "Roaming." The title is a pun, on "roam" and "Rome." She worked on the series while on a 2005 residency at the American Academy there.

Rome is the Eternal City, and eternity is where past, present, and future become one. In the photographs from the series **Weems** presents herself as a kind of muse of history. "This woman can stand in for me and for you," **Weems** writes; "she leads you into history. She's a witness and a guide." In the "A Broad and Expansive Sky -- Ancient Rome," **Weems** stands on the beach, wearing a long back dress. Her back to the camera, she confronts sea and sky. It's a very romantic image. You might even call it grandiose, until you notice how firmly she has her feet planted on the ground.

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# The Washington Post

## washingtonpost.com

The Washington Post

April 6, 2014 Sunday  
Every Edition

### Some laughed; some saw red

**BYLINE:** Philip Kennicott**SECTION:** SUNDAY ARTS; Pg. E20**LENGTH:** 244 words

In 1967, Garry Winogrand took the photograph on top left, now on view at the National Gallery of Art. It was controversial: At first it seems a tasteless joke about a mixed-race couple with their "children," but over time it reveals a complicated dignity and humanity in its subjects.

The man on the right was, in fact, a well-known animal handler in New York. Tod Papageorge, now director of the graduate photography program at the Yale University School of Art, was photographing with Winogrand that day and made the image on the bottom. While Winogrand composed the scene tightly, capturing a somber couple apparently passing through a hostile, voyeuristic space, Papageorge discovered a moment of levity (Winogrand is at left). Photographer **Carrie Mae Weems** (see exhibition review page E5) appropriated the Winogrand in a series that explored the exploitation of African Americans in photography. By including Winogrand's dispassionate image along with 19th-century slave images, and by emblazoning the words "Some Laughed Long & Hard & Loud," **Weems** suggests that the original was part of that deeply **racist** photographic history. That wasn't fair. Winogrand unleashed meaning without making a definitive statement, Papageorge captured the context and neutered the ugly racism some people found in the image, while **Weems** assumes the racism is intended and uses it without reference to Winogrand's larger, more ambiguous body of work.

philip.kennicott@washpost.com

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Some laughed; some saw red The Washington Post April 6, 2014 Sunday

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# The Washington Post

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April 6, 2014 Sunday  
Every Edition

### Revelation and resistance

**BYLINE:** Philip Kennicott**SECTION:** SUNDAY ARTS; Pg. E05**LENGTH:** 1633 words

Late last month, the National Gallery of Art announced the acquisition of its first work by artist **Carrie Mae Weems**, a photograph of three African American girls lying on the grass with flowers in their hair. One of them gives the camera a slightly suspicious, perhaps even defiant glance, as if to defy a centuries-long history of being objectified by art and photography.

The National Gallery isn't exactly renowned in the art world for its collection of work by women, or by African Americans, so it was a pleasant surprise to learn that the MacArthur-genius grant laureate **Weems** finally had a place in the country's putative national collection. And yet, the Gallery seemed intent on downplaying the photograph's provocation.

The round, black-and-white photograph, "May Flowers," comes from a 2002 series "May Days Long Forgotten," which references not just May and flowers, but the tradition of celebrating **worker's rights** on the First of May. **Weems**, whose work is currently the subject of a major retrospective at the Guggenheim in New York, often uses historic photographs, or references to historical photographic styles, to foreground the way African American identity has been constructed (or suppressed) through images. By inserting young girls with dark skin into a history of pastoral art, by making them slightly resistant to the viewer's gaze, and by referencing a holiday associated with struggle and revolution, **Weems** develops more than a pretty picture of sweet children on a spring day.

Now consider two descriptions of the same image. On its Web site, the National Gallery says the photograph "not only recalls 19th-century portraits of childhood and the rituals of spring, but also is a compelling statement about race and class in American society." Whereas the Guggenheim, in the catalog for the **Weems** retrospective, says: "**Weems** mimics Soviet propaganda, which often used happy children as signifiers of a positive future through acceding to the dictates of the state." No mention is made, at the National Gallery, of the larger, revolutionary implications of the series, or the systematic decimation and forgetting of **workers' rights** over the past few decades.

An accidental omission? Or is **Weems** still too provocative to be brought into the inner sanctum without some careful editing and scrubbing of her ideas?

The strength of **Weems** work, evident throughout the Guggenheim's 30-year survey, lies in its subterranean resistance. It is often tough and intractable, but rarely in direct ways. There is nothing rude or loud or blunt about it. But it leaves the viewer unsatisfied in ways that nibble at the mind over time, making many of the images unforgettable.

The haunting stare of the central figure in "May Flowers" is only one example. In the late 1980s, **Weems** made a series called "American Icons," which depicted blatantly **racist** figurines in otherwise innocuous domestic settings. A pair of Sambo and Mammy salt-and-pepper shakers is seen on a pristine kitchen counter, and an ashtray that uses racial caricatures is photographed under a homey table lamp in someone's living room.

These photographs are moody interior landscapes, and the mood is almost seductive enough to erase or neutralize the presence of the offending objects. Without inserting any actual human beings into the images, **Weems** constructs an all-too-human trope of **racist** thinking: These images are too nice to be about race. The lamp and end table, the kitchen counter with its whisk and ladles and half a cantaloupe, become like people, soothing, full of smiles and grace, harboring bigotry almost undetectable among their finer manners and gentility.

**Weems's** early work is more social, and narrative, than her more recent images. For her first major series, made from 1978 to 1984, she turned the camera on her extended family, producing images that were meant, through trenchant honesty, to confront dominant narratives about the breakdown of the black family in America. White America, and the political class led by Sen. Daniel Patrick Moynihan (D-N.Y.), had created a thesis to explain all of America's racial troubles: It was a problem internal to the black community, located in the family, or lack of family stability. In response, **Weems** simply asserted the presence, the troubled vitality, of her own family, which isn't perfect yet exists as a living refutation to any easy hypothesis about African American culture. The images are neither sentimental nor critical, a remarkable feat of objectivity for a young artist.

Mixing text and photography was important to **Weems** almost from the beginning, which made sense: If your objective is to unmask how we think about images, then you must engage with the interpretive apparatus of language, rhetoric and ideology. The 1987-88 series "Ain't Jokin" used pithy, almost poster-art combinations of language and imagery to create what feels like a guerrilla public-service campaign about racist humor. "Black Man Holding Watermelon" shows just that, a young African American man with a watermelon in his outstretched arms. The effect of combining image and text is almost chemical: The caustic words meet the acidic image and suddenly everything is neutralized. It is just a young man with a watermelon, and what's funny about that?

By 1990, in what may be her most famous collection of work, the "Kitchen Table Series," **Weems** herself emerges as an inscrutable, often lonely presence in her photo-narratives. Using text and images - all of them shot in the same room, under the same lamp, at the same bare table - **Weems** creates a drama of love, loss and personal growth. A woman meets and falls in love with a man: "He was an unhardened man of the world. She'd been around the block more than once herself, wasn't a tough cookie, but a full grown woman for sure."

Their mutual independence is almost insurmountable: "She felt monogamy had a place but invested it with little value. It was a system based on private property, an order defying human nature." The text accompanies images of two middle-age people at a table, sometimes engaged with each other, sometimes lost in their own private space. They argue about social justice, try to give each other space, they fight, get tired of fighting and break up.

Rather like the earlier "American Icons" series, the "Kitchen Table" images do much of their work through inanimate objects. The photographic space is a carefully dressed stage, with every reticent but evocative element making a statement. Maya Angelou's classical coming-of-age tale, "I Know Why the Caged Bird

Sings," is referenced late in the series with a bird cage. A bottle of wine, a glass, an ashtray and a telephone in the foreground become talismanic markers of loneliness, isolation and waiting. The room is never the same, evolving and changing from image to image in a way that suggests the invisible but profound changes in the inner life of the characters. The series ends with **Weems** sitting in the same room, playing solitaire, with the bird cage empty behind her and a box of chocolates open on the table.

Everything that is hard, resistant and productively unsatisfying about **Weems's** work comes together in this coda to the "Kitchen Table" series. Despite how much she seems to reveal about herself, we never know who she is. There is a claustrophobic intensity about the drama that makes it deeply troubling. And there is a foregrounding of the material world as a substitute or analogue for human feelings.

That strange, mute materialism becomes even more haunting in photographs made in 1993, in Africa, which depict places important to the slave trade. Stairways, door frames and windows of old buildings are photographed with scrupulous care but no overt sense of emotion. But every one of them suggests a punctured space, a portal, an **enticement** to believe that one might pass through the material world into some kind of enlightenment about the wellsprings and lasting traumas of human cruelty.

The cover image on the Guggenheim catalog shows **Weems** standing with her back to the camera, in a long, black dress, on a dark-sand beach, with an enormous sky above. It is a powerful image which recalls a long history of the solitary individual seen against a sublime backdrop. But it, too, is part of a series, "Roaming," in which the photographer has placed herself in various settings in and around Rome, always in the same position and the same black mournful black dress. **Weems** has written, "This woman can stand in for me and for you; she leads you into history. She's a witness and a guide."

Maybe. But the larger impression is one of intense, despairing solipsism, of an artist constantly taking in new sights and visions in a desperate effort to make sense of herself. Like the changing pictures on the wall and objects on the table of the "Kitchen Table" series, the material world is meant to give us a clue, but now it just seems to be a backdrop, perhaps random, perhaps just a painted screen with no reality at all.

These images, made in 2006, cast a pall on the whole show. But they linger with you. This is the rare exhibition that feels truly unfinished, ending on a note of genuine confusion about the world and our relation to it. Rather like the curious mix of sadness and silence conveyed by the three young girls in the new image just acquired by the National Gallery, **Weems's** oeuvre feels unresolved. If she hadn't established herself in her earlier work as a feisty, independent, no-nonsense character, these last photographs would make you want to reach out and ask, ever so gently, "Are you okay?"

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**SECTION:** ; Pg. E05

**LENGTH:** 1632 words

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April 6, 2014 Sunday 12:44 AM EST

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The man on the right was, in fact, a well-known animal handler in New York. Tod Papageorge, now director of the graduate photography program at the Yale University School of Art, was photographing with Winogrand that day and made the image on the bottom. While Winogrand composed the scene tightly, capturing a somber couple apparently passing through a hostile, voyeuristic space, Papageorge discovered a moment of levity (Winogrand is at left). Photographer **Carrie Mae Weems** (see exhibition review page E5) appropriated the Winogrand in a series that explored the exploitation of African Americans in photography. By including Winogrand's dispassionate image along with 19th-century slave images, and by emblazoning the words "Some Laughed Long & Hard & Loud," **Weems** suggests that the original was part of that deeply **racist** photographic history. That wasn't fair. Winogrand unleashed meaning without making a definitive statement, Papageorge captured the context and neutered the ugly racism some people found in the image, while **Weems** assumes the racism is intended and uses it without reference to Winogrand's larger, more ambiguous body of work.

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The News & Observer (Raleigh, North Carolina)

April 3, 2014 Thursday

## Full Frame Documentary Film Festival: From the Saturday and Sunday lineups

**BYLINE:** From staff reports

**LENGTH:** 1081 words

'The Hip-Hop Fellow'

Patrick "9th Wonder" Douthit has had quite an evolution since his days as deejay for Little Brother, the hip-hop trio that formed at N.C. Central University in the early 2000s. Nowadays, when he's not producing hits for the likes of Erykah Badu or Jay-Z, Douthit works the halls of academia at Central, Duke and even Harvard. Kenneth Price's "The Hip-Hop Fellow" documents the year Douthit spent at Harvard's DuBois Institute, where he taught a class called "These Are The Breaks" while starting a hip-hop archive. "The Hip-Hop Fellow" does come across as a touch too impressed with its hallowed-hall setting, and it leans too heavily on talking-head footage by a cast including Kendrick Lamar, DJ Premier, various academics and Douthit himself. But it's an appealing look at an underground art form getting its due from the academy, with some priceless details - like the look on a student's face when Douthit identifies the "Underdog" cartoon theme as the source for a Wu-Tang Clan sample. Best of all is when Douthit sits at his turntable, visibly feeling the music as he puts a beat together. No matter the subject, it's always better to show than to tell.

David Menconi

Director: Kenneth Price

Running time: 1 hour, 19 minutes

Website: [thehiphopfellow.com](http://thehiphopfellow.com)

Showtime: 10:40 a.m. Saturday

'Swallow'

From the Scottish Documentary Institute, "Swallow" abstractly combines home videos and HD videos to explore food's role in our lives - from loving family relationships, to eating and compulsive disorders, and even to grief. Andrea Weigl

Director: Genevieve Bicknell

Running time: 9 minutes

Website: [genevievebicknell.com/films](http://genevievebicknell.com/films)

Full Frame Documentary Film Festival: From the Saturday and Sunday lineups The News & Observer  
(Raleigh, North Carolina) April 3, 2014 Thursday

Showtime: 1 p.m. Saturday

'Ronald'

North Carolina native Joe Maggard is a former soldier, cop and actor - and one of only nine people to ever work as Ronald McDonald in TV commercials (1995-2007). Maggard, who gives off a little too much of a Gary Busey vibe here to ever be imaged as a convincing Ronald, is tiresome but weirdly fascinating in this short. If you don't have a fear of clowns already, you may after seeing the cursing Maggard don the yellow suit, uneven makeup and red wig to troll for attention at a local carnival. And then there's the cringe-worthy, unironic karaoke rendition of "Send in the Clowns." As the film ends, one can't help but wonder: Doesn't McDonald's have lawyers for this sort of thing? Brooke Cain

Director: John Dower

Running time: 8 minutes

Showtime: 4:20 p.m. Saturday

'Rich Hill'

At one point in "Rich Hill," teenage Andrew admits that he wishes his dad would keep a job in one town long enough for him to make friends. "But I have no say in what happens," he laments. "They're the parents. I'm just a kid." The film follows three teenagers in rural Rich Hill, Mo., and provides a sobering glimpse into the root causes of cyclical poverty - it starts with apathetic or absent parents. Andrew says he is optimistic about life and God's plans for him, but is at the mercy of a dad who doesn't like the idea of working for someone else. Meanwhile, his mom is in the same line of work as another featured teenager's mom: She doesn't. The third teenager's mom is in jail, and his dad sent him to live with his grandma. This 16-year-old struggles in school but takes pride in his street smarts. While trick-or-treating as a juggalo - a fan of the rap group Insane Clown Posse - Harley ponders the possibility of someone putting a razor blade in his candy. "If there's that much stupid in them, what's the point of having them alive?" he asks. Andy Specht

Directors: Tracy Droz Tragos, Andrew Droz Palermo

Running time: 1 hour, 32 minutes

Website: richhillfilm.com

Showtime: 7:20 p.m. Saturday

'The Case of the Three Sided Dream'

"The Case of the Three Sided Dream" is a tribute to multi-instrumentalist Rahsaan Roland Kirk's devotion to living in a world of sound. The film chronicles how Kirk lost his sight soon after birth (when a hospital nurse put too much silver nitrate in his eyes) through his evolution into a magnetic performer - the spiritual kin of Sun Ra, George Clinton and a host of blues shamans. It's a beautifully rendered collage of sound, performances, family footage and insightful commentary. Kirk's performance of the raucous "Haitian Fight Song" by Charles Mingus is alone worth the price of the Full Frame ticket. Thomasi McDonald

Director: Adam Kahan

Running time: 1 hour, 28 minutes

Website: rahsaanfilm.com

Showtime: 8 p.m. Saturday

'Through a Lens Darkly: Black Photographers and the Emergence of a People'

"You have to be twice as good as them." Black children, particularly those who come from a family of strivers - individuals who endured segregation, integration and worked their way into the "American dream" of economic stability - are sent into the world bound by this mantra. It is the invisible garment of those who endure. The words have dual implications for "Through A Lens Darkly: Black Photographers and the Emergence of a People," the newest documentary by Thomas Allen Harris. Harris packs multiple layers - a deliberate soundtrack, a dizzying array of historical photos and illustrations - into the documentary's 92 minutes to both tell his family's narrative and provide an expose on the thorny issues of black representation. He does not relent for a moment in conveying just what it is like to carry the "twice as good" burden with each glimpse in the mirror, each Hollywood image, each family snapshot that reflects a black face. At times, the film is jagged and uneven-paced as it switches between providing analysis and venerating black photographers, including Roy DeCarava, **Carrie Mae Weems**, Anthony Barboza, Gordon Parks, and his own mother, Deborah Willis. However, it is accurately imbued with the urgency of having only one shot to tell the story of a people. Harris's delivery is often overwhelming as he attempts to encapsulate the history, address taboos - such as passing for white and **homosexuality** in the black community - and deliver on the narrative of black photographers. It's not a bad thing - rather, it should compel audiences to take it in. "Through A Lens Darkly" joins documentaries such as "Eyes on The Prize" and "When the Levees Broke" in the slim canon of intimate, accurate narratives about the black experience in America. It is an informative, captivating portrayal, and should be on your can't-miss list for this year's festival. Meredith Clark

Director: Thomas Allen Harris

Running time: 1 hour, 32 minutes

Website: [1world1family.me](http://1world1family.me)

Showtime: 2 p.m. Sunday

**LOAD-DATE:** April 4, 2014

**LANGUAGE:** ENGLISH

**PUBLICATION-TYPE:** Newspaper

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The Huffington Post

March 27, 2014 Thursday 7:24 PM EST

## The Transformative Power of Visibility

**BYLINE:** Simone N. Sneed

**LENGTH:** 859 words

Mar 27, 2014 (The Huffington Post:<http://www.huffingtonpost.com/> Delivered by Newstex)

It is such a gift to feel reflected and to be seen, especially when you are different. Two weeks ago, I was watching an awards show on BET[1] and listened to a woman give a speech. I did not know her name, but there was something different about the way she carried herself, and in her difference, I felt a kinship.

As it turns out, I was listening to **Carrie Mae Weems**[2], one of the most accomplished Black female visual artists in the world. A recent recipient of a MacArthur Fellowship[3] and a retrospective at the Guggenheim[4], **Weems** is a rarity and an outlier in multiple regards. She is an outspoken woman of color, an artist who stands firmly in her complexities and dares to not only contemplate them, but to showcase them and allow us to engage in discourse through them.

Although heterosexual, one could consider **Carrie Mae Weems** and her work to be queer. While "queerness" is most commonly associated and articulated with regards to the LGBTQ community, it essentially refers to otherness or "outsiderness." Queerness as resistance to the mainstream is an critical aspect of social movements and our own individual evolutions. By expanding our narrow definitions of self, queerness allows us to explore new ways of being in the world.

As women's history month[5] draws to a conclusion, I have been reflecting on what it means to expand the work of feminism to better include diverse perspectives and narratives. The more we can highlight a wider variety of truths, the more we can work together in authentic collaboration. I believe that this is happening more and more.

This pioneering work to expand the binaries and reaffirm those of us who are different, best exemplified by initiatives such as The Brown Boi Project[6], Brooklyn Boi Hood[7] and SIGNIFIED[8] is essential. Recently, I had the opportunity to speak with Sam Tabet, a producer who is part of the team behind SIGNIFIED, a multi-platform storytelling archive dedicated to the other.

Simone N. Sneed(SS): When was Signified launched?

Sam Tabet (ST): Signified was created by Anna Barsan and Jessie Levandov and launched in 2011. Over the last three years we have conducted over 20 interviews with queer identified artists, activists and radical collectives in 15 cities and 4 different countries.

SS: What was the initial vision of the work?

ST: From the beginning, we have envisioned Signified as a tool to multiply channels of access for LGBTQ communities and allies across borders, language and generations. Our work has allowed us to build an international network of collaborators, political actors, and friends.

SS: Signified initially began as a video series that now is launching a larger effort. Can you tell me more about the new Queer Coordinates project?

ST: Queer Coordinates is a virtual archive of queer media that has been geographically mapped based upon its content of origin. The resulting map will not only locate queer media and queer media makers, but will spatially orient where queer communities are forming or have long been present. As a partner project of

Signified, Queer Coordinates will have access to a growing archive of video interviews featuring national and international queer activists. Queer Coordinates continues in the queer radical tradition of re-claiming physical space and social visibility through self-documentation.

SS: Why do you see this self-narrative work as an essential political act?

ST: self-narration circumvents the "outsider/insider" and "normative/non-normative" dichotomy and creates the possibility for LGBTQ folks to carve out a variant sexed and gendered space and exist as legitimate political actors.

SS: How does your work transcend the digital and even the LGBT community to impact non-queer communities?

ST: Queer Coordinates draws from a public participatory model of community mapping to encourage local participation in the documentation of queer space through media workshops and skill-share sessions. From the intersection of art and technology, education and social justice, our work aims to develop media strategies for transforming local communities through technology access, common ownership, and hands-on participation. We believe that in providing the technological and artistic tools to locate oneself in the world, to see oneself as piece of a larger whole, as part of a community or even a social movement, transforms the understanding of ones existence.

For more on this work and to watch the newest video please visit the SIGNIFIED[9] website and follow them on twitter @SIGNIFIEDprjct and Facebook.[10]

[1]:

<http://www.bet.com/video/bethonors/2014/acceptance-speeches/carrie-mae-weems-visual-arts-award.html>

[2]: <http://carriemaeweems.net/> [3]: <http://www.macfound.org/programs/fellows/> [4]:

<http://www.guggenheim.org/new-york/exhibitions/on-view/carrie-mae-weems-three-decades-of-photography-and-video>

[5]: <http://womenshistorymonth.gov/> [6]: <http://www.brownboiprject.org/> [7]: <http://bklynboihood.com/> [8]:

<http://thisissignified.com/> [9]: <http://thisissignified.com/> [10]: <http://on.fb.me/1dk1rDh>

**LOAD-DATE:** March 27, 2014

**LANGUAGE:** English

**PUBLICATION-TYPE:** Web Blog

**JOURNAL-CODE:** AOLB-124721

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Arts Culture

March 7, 2014 Friday 6:45 PM EST

## **BLOG: Arts Culture: Complete schedule for Atlanta Film Festival, March 28-April 6**

**BYLINE:** Howard Pousner

**LENGTH:** 6180 words

Mar 07, 2014 (Arts Culture:<http://blogs.ajc.com/arts-culture/> Delivered by Newstex)

March 07--The Atlanta Film Festival has announced titles for its 38th edition, taking place March 28-April 6 at the Plaza Theatre and 7 Stages.

Over 10 days, the festival will present 54 Narrative and Documentary Features, 11 Short Program Presentations and 12 Special Presentations.

The festival includes 43 features/shorts shot in Georgia and/or featuring Atlanta natives; these films are part of the Georgia on Our Mind film track.

The fest's main competition consists of eight Narrative Features, seven Pink Peach (LGBT) Features, and nine Documentary Features going for their category's Grand Jury Prize.

Look for schedule information at [atlantafilmfestival.com](http://atlantafilmfestival.com) [<http://atlantafilmfestival.com/>].

The 2014 Atlanta Film Festival will feature:

### **CENTERPIECE SPOTLIGHT FILMS**

**Joe**

directed by David Gordon Green

USA, 2014, English, 114 minutes

A gripping mix of friendship, violence and redemption erupts in the contemporary South in "Joe," directed by David Gordon Green. "Joe" brings Academy Award® winner Nicolas Cage back to his indie roots in the title role as the hard-living, hot-tempered, ex-con Joe Ransom, who is just trying to dodge his instincts for trouble--until he meets a hard-luck kid played by Tye Sheridan ("Mud," "The Tree of Life"), who awakens in him a fierce and tender-hearted protector. With a screenplay by Gary Hawkins, "Joe" is based on the novel by the late Larry Brown ("Big Bad Love," "Facing the Moon"), the former Mississippi firefighter renowned for his powerful, gothic storytelling and universal themes of honor, desperation and moral rectitude.

Cast: Nicolas Cage, Tye Sheridan, Ronnie Gene Blevins, Adriene Mishler, Heather Kafka, Sue Rock (Opening Night)

**The Double**

directed by Richard Ayoade

UK, 2013, English, 93 minutes

Simon James is a ghost. Friends, family, and coworkers meet his every action with complete indifference. He grimly goes through the motions, hoping for recognition that never comes. All of this changes when James Simon arrives. Physically, James and Simon are dead ringers. Yet in temperament, James is everything Simon is not: personable, spontaneous, assertive and desirable. When James begins to take over Simon's life, he is forced to act. Jesse Eisenberg's fantastic double performance is bolstered by a cast of seasoned character actors who bring Simon James's gloomy retro world to life. Directed with a deftly comic

hand and assured visual technique by Richard Ayoade, "The Double" is a stylish black comedy with acerbic wit to spare.

Cast: Mia Wasikowska, Jesse Eisenberg, Chris O'Dowd, Sally Hawkins, Wallace Shawn

(Closing Night)

(Passport Film Series)

Beside Still Waters

directed by Chris Lowell

USA, 2013, English, 76 minutes

When Daniel Thatcher's parents died in a car accident, none of his friends came to the funeral. Now he's losing the family home. The weekend before he has to move out, Daniel hosts a memorial celebration and insists that his friends attend. Daniel also invites his ex-girlfriend, Olivia, to the house, with the hopes of rekindling their old romance.

Cast: Beck Bennett, Will Brill, Brett Dalton, Erin Darke, Ryan Eggold, Jessy Hodges, Britt Lower, Reid Scott Locke

directed by Steven Knight

UK/USA, 2013, English, 85 minutes

Ivan Locke has worked diligently to craft the life he has envisioned, dedicating himself to the job that he loves and the family he adores. On the eve of the biggest challenge of his career, Ivan receives a phone call that sets in motion a series of events that will unravel his family, job, and soul. Taking place entirely over the course of one absolutely riveting car ride, "Locke" is an exploration of how one decision can lead to the complete collapse of a life.

Cast: Tom Hardy, Ruth Wilson, Andrew Scott, Ben Daniels, Tom Holland, Olivia Colman, Bill Milner

Obvious Child

directed by Gillian Robespierre

USA, 2013, English, 83 minutes

Donna Stern is a 27-year-old Brooklyn comedian whose unapologetically lewd, warmhearted wit is pretty irresistible with audiences. When she gets heartlessly 'dumped up with' by her two-timing boyfriend, Donna plunges into some light stalking and heavy moping. Hitting a serious low point, she performs a dreary set of break-up vengeance and Holocaust jokes and drunkenly falls into bed with a nice young professional named Max--not remotely her type. A few weeks later, condoms be damned, she's pregnant. As her date with Planned Parenthood draws near, she must confront her doubts and fears like never before.

Cast: Jenny Slate, Jake Lacy, Gaby Hoffmann, David Cross, Richard Kind

The Raid 2

directed by Gareth Evans

Indonesia, 2013, Indonesian, 148 minutes

Immediately following the events of the original, "The Raid 2" tracks Officer Rama as he is pressured to join an anti-corruption task force to guarantee protection for his wife and child. His mission is to get close to a new mob boss, Bangun, by befriending his incarcerated son, Uco. Rama must hunt for information linking Bangun with corruption in the Jakarta Police Department while pursuing a dangerous and personal vendetta that threatens to consume him and bring his mission--and the organized crime syndicate--down around him.

Cast: Iko Uwais, Julie Estelle, Yayan Ruhian, Donny Alamsyah, Oka Antara, Arifin Putra

(Passport Film Series)

NARRATIVE FEATURES

1982

directed by Tommy Oliver

USA, 2013, English, 90 minutes

Set in Philadelphia at the very onset of the crack cocaine epidemic, "1982" tells the story of a black father dealing with his wife's addiction and his efforts to shield his 10-year old daughter from the ill effects of having a drug addicted mother. Inspired by true events, "1982" is about a father who's willing to do whatever it takes to protect his family.

Cast: Wayne Brady, Sharon Leal, Ruby Dee, La La Anthon, Hill Harper, Quinton Aaron

45RPM

directed by Juli Jackson

USA, 2013, English, 97 minutes

Charlie Clark is a struggling artist who seeks a connection between her artwork and her deceased father's



music. Out of her element in Memphis, Charlie meets Louie Traxler, a record store owner and an obsessive collector who sees a chance to do what he does best. The two of them scour the South in search of an elusive copy of her father's only 45RPM record.

Cast: Liza Burns, Jason Thompson

A is for Alex

directed by Alex Orr

USA, 2014, English, 74 minutes

"A is for Alex" is the story of unconventional inventor/filmmaker, Alex Orr. Struggling with life's daily challenges, Alex seeks support from his business partner, Daniel. As his once-revolutionary invention crashes and burns--literally--he must also cope with the impending birth of his son, his mother's imprisonment for child pornography, and the complications of shooting a film. When you have a new child coming into the world, A is for ANXIETY.

Cast: Alex Orr, John Curran, Mike Donlan

B for Boy

directed by Chika Anadu

Nigeria, 2013, Ibo, 118 minutes

Thirty-nine-year-old Amaka has the best of all worlds in modern Nigeria, with a loving husband, fulfilling job, bright daughter and another child on the way. Her husband's mother, Mama, is determined that the child will be a boy and carry on the family name. If she doesn't deliver, Mama is not beyond having her replaced with a second, younger wife. Fate is only about to increase the pressure on Amaka, with tragic developments that change everything. How far is she willing to go to protect her family?

Cast: Uche Nwadike, Ngozi Nwaneto, Nonso Odogwu, Frances Okeke

(Passport Film Series)

Belle

directed by Amma Asante

UK, 2013, English, 105 minutes

Based on the life of historical figure Dido Elizabeth Belle, "Belle" tells the story of the mixed -- race daughter of a British Naval officer and an African woman. Raised by her aristocratic great-uncle Lord Mansfield and his wife, Belle's lineage affords her certain privileges, yet the color of her skin prevents her from fully participating in the traditions of her social standing. Left to wonder if she will ever find love, Dido meets John Davinier, a young lawyer and apprentice of Lord Mansfield. John and Dido's meeting is the beginning of a love story that catapults Dido onto a path of self-discovery.

Cast: Gugu Mbatha-Raw, Matthew Goode, Tom Felton, Sarah Gadon, Alan McKenna

(Passport Film Series)

Bob Birdnow's Remarkable Tale of Human Survival and the Transcendence of Self

directed by Eric Steele

USA, 2013, English, 74 minutes

Two old friends reunite at a sales conference in Dubuque, Iowa where Bob, a reluctant motivational speaker, shares a personal story with the conference attendees who work for Jerry. The story takes an unexpected path when Bob--a one armed, one legged ex-pilot--reminisces about the event that forever changed him and his relationship with Jerry. Bob Birdnow's plight reminds us that pain and tragedy light the way to salvation and that the darkest of times are an opportunity for clarity.

Cast: Barry Nash, Robert Longstreet, Leah Spillman, Steven Walters, Lee Trull

Bob"

directed by Inês Oliveira

Portugal, 2013, Portuguese, 80 minutes

Two Lisbon women, a privileged architectural illustrator and a cheerful housekeeper from the city's Guinean community, join together to save a young Guinean girl from ritual genital mutilation. "Bob" is a sensitive and intimate look at both the cultural and personal implications of long-held traditions.

Cast: Ricardo Aibéo, Paula Garcia, Bia Gomes, Aissatu Indjai

(Passport Film Series)

Cheatin'

directed by Bill Plympton

USA, 2013, English, 76 minutes

In a fateful bumper car collision, Jake and Ella meet and become the most loving couple in the long history

of romance. But when a scheming 'other' woman drives a wedge of jealousy into their perfect courtship, insecurity and hatred spell out an untimely fate. With only the help of a disgraced magician and his forbidden 'soul machine,' Ella takes the form of Jake's numerous lovers, desperately fighting through the malfunction and deceit as they try to reclaim their destiny.

The Congress

directed by Ari Folman

France/Israel, 2013, English, 122 minutes

Robin Wright, playing a washed-up future version of herself, receives an unusual offer from Mirramount Studios. They would like to scan her entire being into their computers and purchase ownership of her image for an astronomical fee. Now that her digital image is secure, Wright goes on to be an ageless movie star for years to come. "The Congress" is both bizarre and enchanting, a kaleidoscopic mix of live-action and animation.

Cast: Robin Wright, Jon Hamm, Paul Giamatti, Danny Huston, Kody Smit-McPhee, Harvey Keitel

(Passport Film Series)

Dom Hemingway (UK)

directed by Richard Shepard

UK, 2013, English, 93 minutes

After spending 12 years in prison for keeping his mouth shut, notorious safecracker Dom Hemingway is back on the streets of London looking to collect what he is owed. Traveling with his devoted best friend Dickie, Dom visits his crime boss, Mr. Fontaine, in the south of France to claim his reward. After a near death experience, Dom tries to re-connect with his estranged daughter but is soon drawn back into the only world he knows, looking to settle the ultimate debt.

Cast: Jude Law, Emilia Clarke, Demian Bechir, Richard E. Grant, Kerry Condon, Nathan Stewart-Jarrett

(Passport Film Series)

Forev

directed by Molly Green James Leffler

USA, 2013, English, 88 minutes

On their road trip to Phoenix, neighbors Pete and Sophie jokingly decide to get married but actually develop unspoken feelings for one another. Things get complicated when Pete's sister Jess gets a drifter to agree to perform the wedding. Confused and under pressure, Sophie returns home unsure of what the two will become. It is left up to Jess to get her brother to say all the things he has been holding in.

Cast: Noel Wells, Matt Mider, Amanda Bauer, Timmy L'Hereux, Chuck McCarthy, Dominic DeVore

The Foxy Merkins

directed by Madeleine Olnek

USA, 2013, Language, 90 minutes

Margaret is a down-on-her-luck, lesbian hooker in training. She meets Jo--a beautiful, self-assured grifter from a wealthy family and an expert on picking up women--even as she considers herself a card-carrying heterosexual. The duo hits the streets where they encounter bargain-hunting housewives, double-dealing conservative women, husky-voiced seductresses, mumbling erotic accessory salesmen and shopaholic swingers. Navigating the bizarre fetishes and sexual needs of their "dates" brings into focus the hilarious and pathetic disparity between the two hookers, as fellow travelers who will share the road together, but only for a while.

Cast: Lisa Haas, Jackie Monahan, Diane Ciesla, Gian Maria Annovi, Alex Karpovsky

Handy

directed by Vincenzo Cosentino

Italy, 2013, English, 83 minutes

More of a one-HAND-show than a one-MAN-show, "Handy" is the first feature film about the life of a hand. After a lifetime spent as the primary tool for a bad writer, Handy decides to detach from the human body in order to prove that a stand alone hand can be the best writer ever. Unfortunately, Handy's detachment has ramifications for all other hands worldwide.

(Passport Film Series)

I Believe in Unicorns

directed by Leah Meyerhoff

USA, 2014, English, 80 minutes

Davina is an imaginative and strong-willed teenage girl who escapes often into a beautifully twisted fantasy

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2014 Friday 6:45 PM EST

life. Having grown up quickly as the sole caretaker of her disabled mother, she looks for salvation in a new relationship with an older boy. She is swept into a whirlwind of romance and adventure, until the volatile side of his personality begins to emerge. "I Believe in Unicorns" takes us on a road trip through the stunning and complex landscape of troubled young love.

Cast: Amy Seimet, Natalie Dyer, Peter Vack, Julia Garner, Joshua Leonard, Toni Meyerhoff

Metalhead

directed by Ragnar Bragason

Iceland, 2013, Icelandic, 97 minutes

Hera Karlsdottir is born on the cowshed floor at her parents farm in rural Iceland in 1970, right as Black Sabbath record their first album and signal the start of heavy metal. Years later, Hera finds solace in the music after her older brother's tragic death. Rebellious and dreaming of a rock-star future, she is forced to grow up and make some tough choices when her childhood friend returns intent on marrying her and a young priest moves into the quiet farming community.

Cast: Ingvar Eggert Sigurðsson, Thora Bjorg Helga, Sveinn Ólafur Gunnarsson

(Passport Film Series)

(Music Film Series)

Nothing Bad Can Happen

directed by Katrin Gebbe

Germany, 2013, German, 110 minutes

Young Tore belongs to the Jesus Freaks, a Christian punk movement rebelling against established religion while simultaneously following Jesus' precepts of love. One day, in what appears to be a miracle, Tore manages to repair a car which has broken down and gets to know the driver, Benno. Before long, Tore moves into a tent in Benno's garden and gradually becomes part of his family. But Benno can't resist playing cruel game, designed to test Tore's faith. As the violence becomes more and more extreme, Tore's capacity for love is pushed to its limits.

Cast: Julius Feldmeier, Sascha Alexander Gersak, Annika Kuhl, Swantje Kohlhof

(Passport Film Series)

The Right Juice

Directed by Kristjan Knigge

Portugal, 2014, English, 93 minutes

When a young English banker leaves everything behind to start an orange plantation, his plans change when he ends up striking oil. Oliver Fellows is pursuing fulfillment on an old farm in Southern Portugal. When Oliver discovers the land is barren for reasons that are more sinister than appear at first glance, he and his neighbor Manel face unprincipled enemies in an amusing quest to save the valley from exploitation.

Cast: Mark Killeen, Lúcia Moniz, Ellie Chidzey

(Passport Film Series)

The Sacrament

directed by Ti West

USA, 2013, English, 95 minutes

From acclaimed writer/director Ti West, "The Sacrament" follows two Vice media correspondents as they set out to document their friend's search to find his missing sister. They travel outside of the United States to an undisclosed location where they are welcomed into the world of 'Eden Parish,' a self-sustained rural utopia comprised of nearly 200 members. At the center of this small, religious, socialist community is a mysterious leader known only as 'Father.' As their friend reunites with his sister, it becomes apparent to the newcomers that this paradise may not be as it seems. What started as just another documentary shoot soon becomes a race to escape with their lives.

Cast: Amy Seimet, AJ Bowen, Kate Lyn Sheil, Joe Swanberg, Gene Jones, Kentucker Audley

Speak Now

directed by Noah Harald

USA, 2013, English, 76 minutes

Setting aside ancient history and tense relationships, a group of friends reunite for the wedding of Tommy and Anna. As the night unfolds, old offenses and fresh scandals plunge the group back into a pool of high-school drama. Filmed in just three days, the dialogue of "Speak Now" was completely improvised by the actors.

Cast: Rosie Mattia, Jason Drumwright, Jayme Lynn Evans, Rane Jameson

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### The Sublime and Beautiful

directed by Blake Robbins

USA, 2014, English, 86 minutes

The superficially perfect life that David Conrad had taken for granted collides with unexpected tragedy on a Midwestern winter's night. His foundations shaken apart, David descends into depression, guilt, and an obsession with the stranger he holds responsible. Can David pull himself out of this spiral before he pushes away everything he has left? Writer/director Blake Robbins explores the emotional impact of shattering loss, and the struggle of the survivors left in its wake.

Cast: Blake Robbins, Laura Kirk, Matthew Del Negro

### The Unwanted

directed by Bret Wood

USA, 2014, English, 95 minutes

Carmilla comes to a rural town where her mother mysteriously disappeared years earlier. She is aided in her quest by an emotionally troubled local girl, with whom she becomes romantically involved. Their relationship ignites the wrath of the girl's father, who holds the key to the dreadful truth Carmilla is seeking. Inspired by Joseph Sheridan Le Fanu's famed Gothic novella.

Cast: William Katt, Hannah Fierman, Lynn Talley, Chris Burns

### We Gotta Get Out of This Place

directed by Simon Hawkins Zeke Hawkins

USA, 2013, English, 91 minutes

With only three weeks left until his two best friends leave for college, Billy Joe robs his cotton farmer boss, Giff, in order to pay for one last blow-out weekend in Corpus Christi, Texas. Arriving home from the weekend, the teens find the consequences of Billy Joe's actions brutal. Now Billy Joe, Bobby and Sue will be taken on a ride that will test love, heartbreak, trust and crossing that permanent line from adolescence into adulthood.

Cast: Ashley Adams, Mackenzie Davis, William Devane, Jon Gries, Logan Huffman, Mark Pellegrin, Jeremy Allen White

### Workers

directed by José Luis Valle

Mexico, 2013, Spanish, 120 minutes

After a whole life of work in Tijuana, Rafael and Lidia are victims of injustice against their rights and dignity. Although Rafael has been a diligent and reliable worker, as an illegal immigrant to Tijuana from El Salvador, he has no right to expect a retirement pension due to a paperwork mistake. Lidia is one of seven workers keeping house for a rich Mexican woman in a wheelchair who has dedicated her life to her dog. When Lidia finds out that her employer's will leaves the entire estate to the dog, she begins to think about what it means to have a dog as an employer. The film paints an affecting picture of the division of labor in today's seemingly egalitarian society.

Cast: Jesus Padilla, Susana Salazar, Barbara Perrin Rivemar, Sergio Limon, Vera Talaia, Adolfo Madera, Giancarlo Ruiz

(Passport Film Series)

(Reel Law)

### DOCUMENTARY FEATURES

#### 2 Men and a Wedding

directed by Sara Blecher

South Africa, 2012, English, 51 minutes

Across Africa, attitudes have recently hardened towards gay people, encouraged largely by US-based Christian evangelical groups. In countries such as Burundi, Sudan, Nigeria and Uganda, homosexuality is a criminal offense--even punishable by death in some countries. "Two Men and a Wedding" focuses on Steven and Tiwonge, two gay lovers whose public engagement ceremony in Blantyre, Malawi at the end of 2009 resulted in them being sentenced to 14 years in prison. This is a story that examines the implications of being gay in Africa and two men's fight for their human rights and dignity.

(Passport Film Series)

(Reel Law)

#### 15 to Life: Kenneth's Story

directed by Nadine Pequeneza

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Canada, 2014, English, 83 minutes

Kenneth Young, the product of a drug-infested community, is seeking a second chance at life in one of the most punitive states in the country. Until 2010, Kenneth believed he would die in a Florida prison. The U.S. Supreme Court's banning of mandatory life sentences for juveniles has impacted more than 2,300 inmates who were sentenced as children. Kenneth now has a chance to prove his rehabilitation through a powerful testament of a child's remarkable capacity for change.

(Passport Film Series)

(Reel Law)

120 Days

directed by Ted Roach

USA, 2013, English/Spanish, 80 minutes

Family man Miguel Cortes could be forced to leave the country in four months as a result of his immigration status. In exchange for Miguel agreeing to leave the country voluntarily--and paying a \$5,000 bond--the judge offers him 120 days to get his affairs in order before leaving his wife and two daughters in the United States to continue their education. Miguel has 120 days to work hard, save money and weigh his options about returning to Mexico alone, or risk changing his name and disappearing back into another U.S. city illegally with his family.

(Reel Law)

Above All Else

directed by John Fiege

USA, 2013, English, 94 minutes

One man will risk it all to stop the tar sands of the Keystone XL oil pipeline from crossing his land. Shot in the forests, pastures and living rooms of rural East Texas, "Above All Else" follows David Daniel as he rallies neighbors and environmental activists to join him in a final act of brinkmanship--a tree-top blockade of the controversial pipeline. What begins as a stand against corporate bullying becomes a rallying cry for climate protesters nationwide.

Bayou Maharajah: The Tragic Genius of James Booker

directed by Lily Keber

USA, 2013, English, 90 minutes

Dr. John described James Booker as 'the best black, gay, one-eyed junkie piano genius New Orleans has ever produced.' Booker was an unparalleled musician whose eccentricities and showmanship belied a life of struggle and isolation. Triply-marginalized by his race, sexuality and physical disability, he still managed to excel as a musician in New Orleans and Europe in the turbulent 1960-70s, fusing secular, sacred, pop and classical traditions in breathtaking new ways. A brilliant stylist of soaring imagination, Booker personified the agony of genius in a time of paradigmatic change.

(Music Film Series)

Brothers Hypnotic

directed by Reuben Atlas

USA, 2013, English, 87 minutes

For the eight young men in the Hypnotic Brass Ensemble, 'brotherhood' is literal. They are all sons of anti-establishment Chicago jazz musician, Phil Cohran. Their parents raised them on a strict diet of jazz, funk and Black Consciousness. Now grown, as they raise eight brass bells to the sky--whether playing in the streets of New York City, collaborating with Mos Def or Prince, or wowing Atlantic records--they find the values their father bred into them constantly tested. They must decide whether their fathers' principles really are their own.

(Music Film Series)

Cyber-Seniors

directed by Saffron Cassaday

Canada, 2013, English, 75 minutes

Proving that you're never too old to learn something new, "Cyber-Seniors" is a comedic documentary that follows a group of initially reluctant seniors as they discover the wonders of the world-wide-web with the help of their teenage mentors. Their exploration of cyber-space is catapulted to a whole new level when 89 year-old Shura decides to create a YouTube tutorial. This inspires a lively competition where hidden talents and competitive spirits are revealed.

(Passport Film Series)

BLOG: Arts Culture: Complete schedule for Atlanta Film Festival, March 28-April 6 Arts Culture March 7,  
2014 Friday 6:45 PM EST

### Dog Days

directed by Laura Waters Hinson Kasey Kirby

USA, 2013, English, 75 minutes

After losing his job in 2009, Coite Manuel sets off to build his dream business with the help of two unlikely women--Deane, his harp-playing aunt, and Siyone, an East African hotdog vendor and single mother of four. Staking his meager life savings on a vision to revive Washington, D.C.'s dwindling hotdog vending community, Coite faces bewildering challenges--from hostile city regulations and an entrenched local monopoly to the sudden popularity of food trucks. Filmed over the course of four years, "Dog Days" journeys to a world where the top dogs of big business meet the underdogs of street food in a comically serious caper about the promise and struggle of the American dream.

(Film to Table)

### Exposed

directed by Beth B

USA, 2013, English, 77 minutes

Profiling eight women and men who use their nakedness to transport us beyond the last sexual and social taboos that our society holds dear, "Exposed" allows us to look down on our myriad inhibitions. These cutting edge performers--operating on the far edge of burlesque--combine politics, satire and physical comedy to question the very concept of 'normal.' From a unique perspective, "Exposed" takes the audience into the clubs and other hidden spaces where 'new burlesque' is challenging traditional notions of body, gender and sexuality.

### Farmland

directed by James Moll

USA, 2014, English, 70 minutes

Most Americans have never stepped foot on a farm or ranch or even talked to the people who grow and raise the food we eat. "Farmland" takes an intimate look at the lives of farmers and ranchers in their twenties, all of whom are now responsible for running their farming business. Learn about their high-risk/high reward jobs and passion for a way of life that has been passed down from generation to generation, yet continues to evolve.

(Film to Table)

### A Fragile Trust

directed by Samantha Grant

USA, 2013, English, 77 minutes

Jayson Blair is the most infamous serial plagiarist of our time. In 2003, he unleashed a massive scandal that rocked the New York Times and the entire world of journalism. "A Fragile Trust" is the first film to tell the whole sordid story of the scandal while exploring the deeper themes of power, ethics, representation, race and accountability in the mainstream media.

(Reel Law)

### Getting to The Nutcracker

directed by Serene Meshel-Dillman

USA, 2013, English, 98 minutes

Every Christmas season, The Nutcracker Ballet is performed in cities all over the world. What does it really take to produce this ballet each year? "Getting to The Nutcracker" takes you inside the Herculean effort involved in gathering the resources, assembling the volunteers, casting the dancers, rehearsing and staging the performances of this classic ballet. Los Angeles' Marat Daukayev School of Ballet takes you behind the curtains to witness countless hours of auditions and the rigorous hours of rehearsals. The film follows dancers from ages three to eighteen, shining a light on the incredible sacrifices of time and money they make just so that they may dance.

### Hank: Five Years From the Brink

directed by Joe Berlinger

USA, 2013, English, 85 minutes

As Treasury Secretary, Hank Paulson was tasked with preventing a collapse of the global economy during the financial crisis of 2008. In "Hank: Five Years from the Brink," he tells Academy Award- nominated director Joe Berlinger a riveting story of leadership under unimaginable pressure, explaining how he strategized and improvised to persuade banks, Congress and Presidential candidates to sign off on nearly \$1 trillion in bailouts--a move even he found morally reprehensible.

BLOG: Arts Culture: Complete schedule for Atlanta Film Festival, March 28-April 6 Arts Culture March 7,  
2014 Friday 6:45 PM EST

(Reel Law)

Limo Ride

directed by Gideon C. Kennedy Marcus Rosentrater

USA, 2013, English, 74 minutes

When a group of friends hired a limousine to take them to the beach for their annual New Years rite of passage, the last thing they expected was to find themselves kidnapped, stripped, stranded and left for dead on a dirt road 24 hours later, fighting to survive. A true tale told by those who lived it, these ten Southern raconteurs are as practiced in spinning great yarns as they are in hard living. By combining the narration of the actual participants with feature-length re-enactment, "Limo Ride" transforms the greatest bar story ever told into a wild, experimental docu-comedy.

Little Ballers

directed by Crystal McCrary Anthony

USA, 2013, English, 78 minutes

Exploring the bonds created through basketball, "Little Ballers" follows four 11-year-old boys and their legendary basketball coach as they set out to win an AAU National Championship. For these young men, basketball is a positive outlet to their harsh reality of poverty and gang violence. Their influential coach becomes a father figure, offering them the hope of getting an education and living the American dream. NBA players such as Steve Nash, Carmelo Anthony, Joakim Noah and Amar'e Stoudemire share their stories of playing youth basketball that mirror the lives of the Little Ballers.

(Scoreboard Series)

Lucky

directed by Laura Checkoway

USA, 2013, English, 70 minutes

Lucky Torres grew up as an orphan in a system that made her feel like a nobody, but she has big dreams of becoming somebody. Masked in tattoos, we find her in her twenties, moving from shelter to shelter, struggling to provide for herself and her young son. With her sister Fantasy as her biggest ally, Lucky survives in a merciless city. We follow her daily grind, meeting various friends and girlfriends along the way. We learn about Lucky's contradictions and how she teeters on a tightrope between dreams and despair.

Mayan Blue

directed by Rafael Garcia

USA, 2013, English/Spanish, 83 minutes

In an expedition deep beneath the waters of Guatemala's Lake Atitlán, "Mayan Blue" chronicles the discovery and investigation of the 2000-year-old city of Samabaj. While carefully studying these ruins, the film also explores the Maya view of the cosmos and their ancient mythologies. The findings reveal a catastrophe the likes of which the Maya could never have imagined, reshaping everything they believed about the earth and the origins of their underworld.

Misfire: The Rise and Fall of The Shooting Gallery

directed by Whitney Ransick

USA, 2013, English, 79 minutes

In 1991, a group of young filmmakers banded together to make films and found great success producing Billy Bob Thornton's Academy Award winning "Sling Blade." But the company's success came at a cost and it eventually collapsed under massive debt and questionable business practices. "Misfire" is a story of passion, hubris and missed opportunity, where the question of 'what happened' is asked not just of the company, but independent film itself.

One: A Story of Love and Equality

directed by Becca Roth

USA, 2014, English, 102 minutes

In the wake of the legalization of gay marriage in her home state of New York, Becca--a young lesbian filmmaker--is plagued by the fact that the majority of the states in America currently have constitutional amendments banning gay marriage, including every single state in The South--except one. When she finds out that residents in North Carolina are gearing up to vote for one of the most restrictive marriage amendments in the country--Amendment One--she and her girlfriend, Melina, travel to North Carolina in the two months leading up to the vote, to try to understand people's stories and attempt to build bridges.

(Reel Law)

Queens Cowboys: A Straight Year on the Gay Rodeo

BLOG: Arts Culture: Complete schedule for Atlanta Film Festival, March 28-April 6 Arts Culture March 7,  
2014 Friday 6:45 PM EST

directed by Matt Livadary

USA, 2014, English, 92 minutes

Roping and riding across North America for the past 30 years, the IGRA's courageous cowboys and cowgirls brave challenges both in and out of the arena on their quest to qualify for the World Finals at the end of the season. Along the way, they'll bust every stereotype in the book. More than just cowboys and rodeos--the film exposes the world to the unsung LGBT community of both the old and new west. Examining where our country currently stands on the issue of gay rights, this uniquely American subject will explore how far we've come, and what challenges we still have ahead.

(Scoreboard Series)

The Road to Fame

directed by Hao Wu

China, 2013, Chinese, 80 minutes

Spotlighting China's first official collaboration with Broadway, "The Road to Fame" chronicles the staging of the American musical 'Fame' by the graduating class at China's top drama academy. Five students of diverse personalities and family backgrounds compete for roles, all while struggling to prepare to graduate into China's reality of income inequality and rampant corruption. As part of China's single-child generation, the students are compelled to carry on the failed dreams of their parents. Often confused by the conflicting cultural values shaping China today, they must confront their anxieties about an uncertain future and find their own paths to success.

(Passport Film Series)

(Music Film Series)

The Road to Livingston

directed by Erik Mauck

USA, 2013, English, 86 minutes

Thrust into circumstances she did not choose, Delia Perez Meyer is introduced to a vast community surrounding the prison system in Texas. Her brother, Louis, was convicted of triple murder in 1999 and is currently on death row in Livingston. Since his incarceration, Delia has fought for his innocence, while also taking up the larger issue of the death penalty. Her story is one of sacrifice, endurance and loyalty as she continues to support her brother, and the many others she meets along the road to Livingston.

(Reel Law)

Through A Lens Darkly: Black Photographers and the Emergence of a People

directed by Thomas Allen Harris

USA, 2013, English, 90 minutes

Poetically moving between the past and the present, "Through a Lens Darkly" explores ideas around family, community, race and culture through African American representation and how contemporary Black artists use this material as inspiration in their visual storytelling. The film begins with the filmmaker's consideration of **conflicting** legacies regarding his humanity and self-worth as an African American. He assembles a community of leading photographers and artists--including **Carrie Mae Weems**, Lorna Simpson, Anthony Barboza, Hank Willis Thomas, Lyle Ashton Harris and Glenn Ligon, among others--who together shake up the familiar foundations of the images that have shaped the popular culture's view of what 'Blackness' is and who 'Black people' are.

Web

directed by Michael Kleiman

USA, 2013, English/Spanish, 85 minutes

For 10 months, Michael Kleiman lived with families in small villages in Peru's Andes Mountains and the Amazon Jungle as children there experienced the internet for the first time. "Web" documents how the children and their families used the new technologies, as well as the inevitable complications that arise from digital connections. "Web" considers the incredible potential born out of technological connection--including new possibilities for dialogue, cultural exchange and collaboration while also considering what is lost in the process.

A Will for the Woods

directed by Amy Browne, Jeremy Kaplan, Tony Hale, Brian Wilson

USA, 2013, English, 93 minutes

Musician, folk dancer and psychiatrist Clark Wang battles lymphoma while facing a potentially imminent need for funeral plans. Determined that his last act will not harm the environment--and, hopefully, help



BLOG: Arts Culture: Complete schedule for Atlanta Film Festival, March 28-April 6 Arts Culture March 7,  
2014 Friday 6:45 PM EST

protect it--Clark has discovered the movement to further sustainable funerals that conserve natural areas. "A Will for the Woods" is an immersive, life-affirming depiction of people coming to terms with mortality by embracing their connection to timeless natural cycles.

(Music Film Series)

The Winding Stream

directed by Beth Harrington

USA, 2014, English, 90 minutes

A music history documentary-in-progress, "The Winding Stream" tells the story of the American roots music dynasty at the very heart of country music. Starting with the original Carter Family--A.P., Sara and Maybelle--the film traces the ebb and flow of their influence as three of the earliest stars of country music. No one has yet pulled together all the elements of this rich history in one documentary. Honoring this multi-generational family, from the early days, on through the rise of Johnny and June Carter Cash and to where it stands now--"The Winding Stream" starts at the headwaters of American roots music.

(Music Film Series)

SHORTS PROGRAM

Known for its Short Film Programs, ATLFF has divided this year's best into twelve distinct programs:

Animation

Chema García Ibarra Retrospective

Comedy

Documentary

Drama 1 2

Experimental

New Mavericks: Female Directors

Other Worlds

Puppetry

Saturday Morning Cartoons

Attached to Features

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**JOURNAL-CODE:** AT-130354

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The Elkhart Truth (Indiana)

February 24, 2014 Monday

## What to watch

**SECTION:** ENTERTAINMENT; Pg. C6

**LENGTH:** 311 words

**BEST BETS** The Voice, 8 p.m., NBC. Usher and Shakira, who filled in for Cee Lo Green and Christina Aguilera as coaches in Season 4, are back to do the same job as the singing competition starts its sixth go-round. Shakira's adviser this season is country star Miranda Lambert, whose husband, Blake Shelton, is another coach, along with Adam Levine. Carson Daly returns as host.

Mike & Molly, 9 p.m., CBS. Mike (Billy Gardell) urges Molly (Melissa McCarthy) to start seeing a therapist. She agrees to go, but to say she's not wild about the idea is an understatement. John Michael Higgins ("Happily Divorced") guest stars in the new episode "Mind Over Molly."

BET Honors 2014, 9 p.m., BET. Wayne Brady hosts this year's salute to outstanding African-American achievers in the arts, entertainment and business. The honoree list includes one non-American this year: Former South African President Nelson Mandela, who died in December. The others are singer Aretha Franklin, rapperactor- producer Ice Cube, Motown founder Berry Gordy, photographer **Carrie Mae Weems** and American Express CEO Kenneth Chenault.

The **Blacklist**, 10:01 p.m., NBC. Liz (Megan Boone) helps Tom (Ryan Eggold) mentally prepare for their adoption. Red (James Spader) reveals that the next person on the **Blacklist** is a woman from his past (guest star Jennifer Ehle). During a party at the Syrian Embassy, Red talks Liz into pulling off a covert heist in the new episode "Madeline Pratt."

TALK SHOWS Today, 7 a.m., NBC. Minnie Driver; Mayim Bialik; Diego Klattenhoff; slow cooking; Linda Gray; Passenger performs.

Jimmy Kimmel Live, 11:35 p.m., ABC. Liam Neeson; animal expert Dave Salmoni; Josh Groban.

Late Night With Seth Meyers, 12:36 a.m., NBC. Amy Poehler; Joe Biden; A Great Big World performs.

The Late Late Show With Craig Ferguson, 12:37 a.m., CBS. Actress Zooey Deschanel; actress Vera Farmiga.

**LOAD-DATE:** April 3, 2014

**LANGUAGE:** ENGLISH

**PUBLICATION-TYPE:** Newspaper

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The Seattle Times

February 24, 2014 Monday

## TV PICKS

**SECTION:** Pg. B3

**LENGTH:** 163 words

The popular singing competition returns with Shakira and Usher rejoining Adam Levine and Blake Shelton in those spinning red chairs as judges/mentors for a sixth season. Season premiere, 8 p.m. Monday, Feb. 24, on NBC ([seattletimes.com/tvlistings](http://seattletimes.com/tvlistings)).

The gang must figure out how to make the Stinson Hangover Fixer Elixir to help Barney recover on the day of the wedding.

Sophia and Roman get ready for a funeral; Emery tries to talk to Roman but is rebuffed; Drake is abducted.

Sue Ellen plans a wedding for John Ross and Pamela; John Ross and Bobby have a **dispute** over their joint ownership of Southfork Ranch; Elena returns to Dallas with a secret agenda.

Aretha Franklin, Berry Gordy, Kenneth Chenault, **Carrie Mae Weems** and Ice Cube receive honors for contributions to their respective fields; host Wayne Brady.

The 14 new queens must face a death-defying photo shoot.

A **guilt-ridden** woman confesses to a **murder**, but contradictory evidence and a second confession complicate the case.

**LOAD-DATE:** February 26, 2014

**LANGUAGE:** ENGLISH

**PUBLICATION-TYPE:** Newspaper

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# The Washington Post

## washingtonpost.com

The Washington Post

February 23, 2014 Sunday  
Every Edition

**SECTION:** SUNDAY ARTS; Pg. E02

**LENGTH:** 495 words

### On TV

A sampling of fine arts on television for the week of Feb. 23-March 1

Sunday, Feb. 23

!Sunday	C-SPAN3, 10-11:30 a.m.	On "Lectures in History: Chicago History & Architecture," DePaul University Professor Paul Jaskot traces the intertwined architectural, political and economic development in the city, including the Great Fire of 1871 and the building of the first steel-framed skyscrapers in the 1880s.
!Sunday	WETA, noon-2 p.m.	"Great Performances at the Met" presents William Kentridge's production of Shostakovich's "The Nose," based on Nikolai Gogol's story, about a hapless bureaucrat (Paulo Szot) and his runaway nose (Alexander Lewis).
HBO, noon-12:30 p.m.	"Anna Deavere Smith: A Young-Arts Masterclass" follows Smith as she mentors a promising group of actors.	
!Sunday	Smithsonian Channel, noon-1 p.m.	"Museum Secrets Revealed: Washington, D.C." explores the complex of museums overseen by the Smithsonian Institution, including galleries, halls and storage areas not open to the public.
!Sunday	MPT2, 4-4:30 p.m.	"Michael Graves: The Warehouse" profiles the American architect and designer.

The Washington Post February 23, 2014 Sunday

!Sunday	C-SPAN3, 8-9 p.m.	On "American Presidents in the National Portrait Gallery," Smithsonian National Portrait Gallery chief curator Brandon Fortune discusses presidential portraits and stories of the artists who created them.
Monday, Feb. 24 BET, 9-11 p.m.	The annual "BET Honors" hosted by Wayne Brady features a tribute to visual artist <b>Carrie Mae Weems</b> and appearances by Tamar Braxton, Jennifer Hudson, Smokey Robinson, Berry Gordy, Aretha Franklin and others.	
!Sunday	HBO, 9-9:30 p.m.	The documentary "Happy Birthday to a Beautiful Woman," made by African American painter Mickalene Thomas, profiles her mother and artistic muse, former runway model Sandra Bush.
!Sunday	Smithsonian, 9-10 p.m.	"Museum Secrets Revealed: State Hermitage" visits the St. Petersburg museum that houses more than 3 million treasures of art and archaeology.
Wednesday, Feb. 26 !Sunday	WHUT, 9:30-11:30 p.m.	"Celtic Woman: Songs From the Heart" includes Jimmy Webb's "The Moon's a Harsh Mistress," Andrew Lloyd Weber's "Pie Jesu," Sting's "Fields of Gold," Mariah Carey's "When You Believe," and "My Lagan Love" and "The Call."
!Sunday !Sunday	Thursday, Feb. 27 MPT, 8:30-9 p.m.	"Artworks" interviews a Palm Springs architect of desert modernism, an abstract painter, a nature photographer and a novelist.
WETA, 9-10 p.m.	"Nova: Ground Zero Super-tower" chronicles the construction of the final floors of One World Trade Center and looks at the construction of the National September 11 Memorial Museum, which will house artifacts from 9/11.	
WETA, 10-11 p.m.	"Super Skyscrapers" concludes its series with a look at the construction of One57, a Manhattan skyscraper projected to become the tallest residential tower in the Western Hemisphere.	
Friday, Feb. 28 MPT, 9:15-10:45 p.m.	"Jazz and the Philharmonic"	

The Washington Post February 23, 2014 Sunday

presents performances by jazz  
and classical musicians and  
emerging artists in Miami.

- Christian Hettinger

**LOAD-DATE:** February 23, 2014

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# The Washington Post

## washingtonpost.com

The Washington Post

February 23, 2014 Sunday  
Every Edition

**SECTION:** SUNDAY ARTS; Pg. E02

**LENGTH:** 505 words

### On TV

A sampling of fine arts on television for the week of Feb. 23-March 1

Sunday, Feb. 23

!Sunday	C-SPAN3, 10-11:30 a.m.	On "Lectures in History: Chicago History & Architecture," DePaul University Professor Paul Jaskot traces the intertwined architectural, political and economic development in the city, including the Great Fire of 1871 and the building of the first steel-framed skyscrapers in the 1880s.
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!Sunday	MPT2, 4-4:30 p.m.	"Michael Graves: The Warehouse" profiles the American architect and designer.

The Washington Post February 23, 2014 Sunday

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WETA, 10-11 p.m.	"Super Skyscrapers" concludes its series with a look at the construction of One57, a Manhattan skyscraper projected to become the tallest residential tower in the Western Hemisphere.	
Friday, Feb. 28		



The Washington Post February 23, 2014 Sunday

MPT,9:15-10:45 p.m. "Jazz and the Philharmonic"  
presents performances by jazz  
and classical musicians and  
emerging artists in Miami.

- Christian Hettinger

**LOAD-DATE:** March 4, 2014

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Observer-Dispatch (Utica, New York)

February 22, 2014 Saturday

## Highlights

**SECTION:** SPORTS; Pg. D4

**LENGTH:** 253 words

The Voice 8 p.m. on NBC Usher and Shakira, who filled in for Cee Lo Green and Christina Aguilera as coaches in Season 4, are back to do the same job as the singing competition starts its sixth go-round. Shakira's adviser this season is country star Miranda Lambert, whose husband, Blake Shelton, is another coach, along with Adam Levine. Carson Daly returns as host.

BET Honors 2014 9 p.m. on BET

Wayne Brady hosts this year's salute to outstanding African-American achievers in the arts, entertainment and business. The honoree list includes one non-American this year: Former South African President Nelson Mandela, who died in December. The others are singer Aretha Franklin, rapper-actor-producer Ice Cube, Motown founder Berry Gordy, photographer **Carrie Mae Weems** and American Express CEO Kenneth Chenault.

### SPORTS

3:30 p.m. (ESPN) NFL **Insiders** 5:00 p.m. (SNY) The Daily News Live

5:30 p.m. (SNY) Loud Mouths

Discussion of the biggest sports topics of the day.

6:00 p.m. (ESPN) Sports Center 6:00 p.m. (GOLF) Golf Central 7:00 p.m. (ESPN) College Basketball Syracuse at Maryland.

7:00 p.m. (ESPN2) Women's College Basketball Penn State at Nebraska.

7:00 p.m. (MSG) Knicks Pre-game

7:30 p.m. (MSG) NBA Basketball Dallas Mavericks at New York Knicks. From Madison Square Garden in New York.

8:00 p.m. (USA) WWE Monday Night RAW

9:00 p.m. (ESPN) College Basketball Oklahoma at Kansas.

9:00 p.m. (ESPN2) NBA Coast to Coast Live look-ins to games across the league, plus highlights, analysis and NBA news and information.

**LOAD-DATE:** February 22, 2014

**LANGUAGE:** ENGLISH

**GRAPHIC:** Shakira returns as a coach on "The Voice" Monday on NBC.

**PUBLICATION-TYPE:** Newspaper

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MailOnline

February 10, 2014 Monday 11:14 AM GMT

## **How is she keeping that dress on? Mariah Carey sizzles in a very low-cut gown as she poses on a piano to sing at the BET Honors**

**BYLINE:** BOBBIE WHITEMAN

**SECTION:** TV&SHOWBIZ

**LENGTH:** 288 words

Mariah Carey hit all the right notes in a very revealing black gown at the BET Honors at Warner Theatre in downtown Washington DC on Saturday evening.

The superstar singer slid her sexy body on to a piano to sing at the event, which fetes African Americans performing at top levels in music, literature, entertainment, education and more.

But although the audience no doubt enjoyed her performance, it's likely that many viewers will have been wondering whether or not the 43-year-old's ample assets would remain inside the bodice of her specially designed Rubin Singer dress.

The gown clung to her curves like a glove and displayed an eyeful of cleavage and side boob.

In fact, Mariah's outfit looked more than a little like the red dress worn by voluptuous cartoon character Jessica Rabbit in 1988 movie hit Who Framed Roger Rabbit?

The Fantasy singer's blonde tresses were gently curled and framed her beautifully made-up face.

She accessorised with long black gloves, a blingy necklace and matching earrings.

Queen of Soul Aretha Franklin, Motown founder Berry Gordy, rapper-actor Ice Cube, American Express chairman-CEO Ken Chenault and photographer and video artist **Carrie** Mae **Weems** all received tributes at the show, which was hosted by actor and comedian Wayne Brady.

Others who performed at the show included Jennifer Hudson, Janelle Monae, Tamar Braxton and Smokey Robinson.

Artists Ludacris and Mack Wilds, **Scandal** actor Joe Morton and activist/talk host Rev. Al Sharpton were tapped as presenters.

How is she keeping that dress on? Mariah Carey sizzles in a very low-cut gown as she poses on a piano to sing at the BET Honors MailOnline February 10, 2014 Monday 11:14 AM GMT

Proceeds from BET Honors' limited ticket sales will benefit the Women Veterans Interactive, an organisation that provides housing options and support for veterans and their families.

The special will air on BET on February 24.

**LOAD-DATE:** February 10, 2014

**LANGUAGE:** ENGLISH

**PUBLICATION-TYPE:** Web Publication

**JOURNAL-CODE:** WEBDM

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MailOnline

February 10, 2014 Monday 2:46 AM GMT

## **How is she keeping that dress on? Mariah Carey sizzles in a very low-cut gown as she poses on a piano to sing at the BET Honors**

**BYLINE:** BOBBIE WHITEMAN

**SECTION:** TV&SHOWBIZ

**LENGTH:** 290 words

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In fact, Mariah's outfit looked more than a little like the red dress worn by voluptuous cartoon character Jessica Rabbit in 1988 movie hit Who Framed Roger Rabbit?

The I Will Always Love You singer's blonde tresses were gently curled and framed her beautifully made-up face.

She accessorised with long black gloves, a blingy necklace and matching earrings.

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How is she keeping that dress on? Mariah Carey sizzles in a very low-cut gown as she poses on a piano to sing at the BET Honors MailOnline February 10, 2014 Monday 2:46 AM GMT

Proceeds from BET Honors' limited ticket sales will benefit the Women Veterans Interactive, an organisation that provides housing options and support for veterans and their families.

The special will air on BET on February 24.

**LOAD-DATE:** February 10, 2014

**LANGUAGE:** ENGLISH

**PUBLICATION-TYPE:** Web Publication

**JOURNAL-CODE:** WEBDM

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The Huffington Post

February 9, 2014 Sunday 7:54 PM EST

## Mariah Carey Channels Jessica Rabbit In Plunging Dress

**BYLINE:** Liat Kornowski

**LENGTH:** 136 words

Feb 09, 2014 (The Huffington Post:<http://www.huffingtonpost.com/> Delivered by Newstex)

Va va voom, Mariah Carey!

Carey performed at the BET Honors at Warner Theatre in Washington DC Saturday night (Feb. 8) in a very revealing dress.

The singer took the stage in a plunging black gown to debut a new song, "You're Mine,"[1] reports TheBoomBox.com. The event honored Aretha Franklin, Berry Gordy, Kenneth Chenault, **Carrie** Mae **Weems**, Ice Cube, and Nelson Mandela, with performances by Jennifer Hudson, Janelle Monae, Tamar Braxton, Smokey Robinson and more.

See shots from Carey's **sexy** performance below:

[//instagram.com/p/kLLiRuLeAS/embed/](http://instagram.com/p/kLLiRuLeAS/embed/)[2]

The BET Honors will air Feb. 24 at 9 p.m. EST.

[1]: <http://theboombox.com/mariah-carey-tamar-braxton-jennifer-hudson-2014-bet-honors/> [2]: <http://instagram.com/p/kLLiRuLeAS/embed/>

**LOAD-DATE:** February 09, 2014

**LANGUAGE:** English

**PUBLICATION-TYPE:** Web Blog

**JOURNAL-CODE:** AOLB-124721

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MailOnline

February 9, 2014 Sunday 9:44 PM GMT

## **How is she keeping that dress on? Mariah Carey sizzles in a very low-cut gown as she poses on a piano to sing at the BET Honors**

**BYLINE:** BOBBIE WHITEMAN

**SECTION:** TV&SHOWBIZ

**LENGTH:** 290 words

Mariah Carey hit all the right notes in a very revealing black gown at the BET Honors at Warner Theatre in downtown Washington DC on Saturday evening.

The superstar singer slid her sexy body on to a piano to sing at the event, which fetes African Americans performing at top levels in music, literature, entertainment, education and more.

But although the audience no doubt enjoyed her performance, it's likely that many viewers will have been wondering whether or not the 43-year-old's ample assets would remain inside the bodice of her specially designed Rubin Singer dress.

The gown clung to her curves like a glove and displayed an eyeful of cleavage and side boob.

In fact, Mariah's outfit looked more than a little like the red dress worn by voluptuous cartoon character Jessica Rabbit in 1988 movie hit Who Framed Roger Rabbit?

The I Will Always Love You singer's blonde tresses were gently curled and framed her beautifully made-up face.

She accessorised with long black gloves, a blingy necklace and matching earrings.

Queen of Soul Aretha Franklin, Motown founder Berry Gordy, rapper-actor Ice Cube, American Express chairman-CEO Ken Chenault and photographer and video artist **Carrie** Mae **Weems** all received tributes at the show, which was hosted by actor and comedian Wayne Brady.

Others who performed at the show included Jennifer Hudson, Janelle Monae, Tamar Braxton and Smokey Robinson.

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How is she keeping that dress on? Mariah Carey sizzles in a very low-cut gown as she poses on a piano to sing at the BET Honors MailOnline February 9, 2014 Sunday 9:44 PM GMT

Proceeds from BET Honors' limited ticket sales will benefit the Women Veterans Interactive, an organisation that provides housing options and support for veterans and their families.

The special will air on BET on February 24.

**LOAD-DATE:** February 9, 2014

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**PUBLICATION-TYPE:** Web Publication

**JOURNAL-CODE:** WEBDM

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MailOnline

February 9, 2014 Sunday 8:46 PM GMT

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**BYLINE:** BOBBIE WHITEMAN

**SECTION:** TV&SHOWBIZ

**LENGTH:** 290 words

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MailOnline

February 9, 2014 Sunday 8:02 PM GMT

## **Is she the new Aretha? Victorie Franklin celebrates her famous grandmother as she performs at BET Awards tribute**

**SECTION:** TV&SHOWBIZ**LENGTH:** 213 words

She is said to be being mentored by her famous grandmother Aretha Franklin.

And on Saturday night, Victorie Franklin took centre stage as she performed Tamela Mann's Take Me to the King at the BET Honors event.

The budding star looked pretty in a floor-length gown with jeweled detail.

Also performing that night was Mariah Carey, so Victorie was certainly in good company.

Aretha has been giving Victory one-on-one vocal coaching and she thinks the youngster has a big future ahead of her.

The Respect singer said recently: 'She's coming along very well. I came down to see her rehearse, and she brought tears to my eyes.'

As well as Aretha, also receiving tributes at the awards was Motown founder Berry Gordy, rapper-actor Ice Cube, American Express chairman-CEO Ken Chenault and photographer and video artist **Carrie Mae Weems**.

Others who performed at the show included Jennifer Hudson, Janelle Monae, Tamar Braxton and Smokey Robinson.

Artists Ludacris and Mack Wilds, **Scandal** actor Joe Morton and activist/talk host Rev. Al Sharpton were tapped as presenters.

Proceeds from BET Honors' limited ticket sales will benefit the Women Veterans Interactive, an organization that provides housing options and support for veterans and their families.

The special will air on BET on February 24.

**LOAD-DATE:** February 9, 2014

Is she the new Aretha? Victorie Franklin celebrates her famous grandmother as she performs at BET Awards  
tribute MailOnline February 9, 2014 Sunday 8:02 PM GMT

**LANGUAGE:** ENGLISH

**PUBLICATION-TYPE:** Web Publication

**JOURNAL-CODE:** WEBDM

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MailOnline

February 9, 2014 Sunday 8:10 AM GMT

## **How is she keeping that dress on? Mariah Carey sizzles in a very low-cut gown as she poses on a piano to sing at the BET Honors**

**BYLINE:** BOBBIE WHITEMAN**SECTION:** TV&SHOWBIZ**LENGTH:** 285 words

Mariah Carey hit all the right notes in a very revealing black gown at the BET Honors at Warner Theatre in downtown Washington DC on Saturday evening.

The superstar singer slid her sexy body on to a piano to sing at the event, which fetes African Americans performing at top levels in music, literature, entertainment, education and more.

But although the audience no doubt enjoyed her performance, it's likely that many viewers will have been wondering whether or not the 43-year-old's ample assets would remain inside the bodice of her dress.

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EUR/Electronic Urban Report

February 6, 2014 Thursday 5:18 PM EST

## **Mariah Carey, Jennifer Hudson, Janelle Monae to Perform at BET Honors**

**BYLINE:** EURpublisher02

**LENGTH:** 202 words

Feb 06, 2014 (EUR/Electronic Urban Report:<http://www.eurweb.com> Delivered by Newstex)

Singer-actress Mariah Carey attends the 20th Annual Screen Actors Guild Awards at The Shrine Auditorium on January 18, 2014 in Los Angeles

\*Mariah Carey, Jennifer Hudson and Janelle Monae are among the artists booked to perform at BET Honors 2014, to premiere Feb. 24 in the U.S. and Feb. 28 on BET's international network. The telecast will also feature Tamar Braxton, Smokey Robinson and host Wayne Brady.

Established to celebrate the achievements of distinguished African Americans, BET Honors will once again be taped at Warner Theatre in Washington, D.C. on Feb. 8.

This year's honorees include Queen of Soul Aretha Franklin, Motown founder Berry Gordy, American Express chairman/CEO Ken Chenault, visual artist **Carrie** Mae **Weems** and artist/actor/entrepreneur Ice Cube.

Tapped as presenters are artists Ludacris and Mack Wilds, actor Joe Morton (**'Scandal'**) and activist/talk host Rev. Al Sharpton with Brady doubling as host.

Proceeds from BET Honors' limited ticket sales will benefit the Women Veterans Interactive (WVI), an organization that provides housing options and support for veterans and their families.

Share this:

**LOAD-DATE:** February 06, 2014

**LANGUAGE:** English

**PUBLICATION-TYPE:** Web Blog

**JOURNAL-CODE:** EURE-0001

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Nashville Scene: Blogs (Tennessee)

January 24, 2014

## Visual Art **Carrie Mae Weems** Exhibit Lauded, Guggenheim Denounced in NYTimes Piece

**BYLINE:** Laura Hutson

**SECTION:** COUNTRYLIFE

**LENGTH:** 197 words

The Frist-organized **Carrie Mae Weems** retrospective, **Carrie Mae Weems: Three Decades of Photography and Video**, is currently on view at New York's Guggenheim Museum, and was the subject of a recent review in The New York Times. And while Katie Delmez, the Frist curator who organized the exhibit, is praised alongside the art and the artist herself (critic Holland Cotter calls **Weems** "a superb image-maker and a moral force, focused and irrepressible"), the Guggenheim's decision to **downsize** the version of the exhibition we saw in Nashville is condemned as a shame that "edges toward rejecting, even as it appears to be affirming."

... The Guggenheim has cut it down to nearly half the size it was when originally organized by the Frist Center for the Visual Arts in Nashville and split it between two floors of annex galleries, making an exhibition that should have filled the main-event rotunda with her portraits, videos and installations into a secondary, niche attraction.

The exhibit runs through May 14 at the Guggenheim. See installation shots from the Frist's exhibit to get a better idea of what the Times had hoped it was getting at the Guggenheim.

Read the full review [here](#).

**LOAD-DATE:** January 25, 2014

**LANGUAGE:** ENGLISH

**PUBLICATION-TYPE:** Web Blog

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The New York Times

January 24, 2014 Friday  
Late Edition - Final

## Testimony of a Cleareyed Witness

**BYLINE:** By HOLLAND COTTER

**SECTION:** Section C; Column 0; Movies, Performing Arts/Weekend Desk; ART REVIEW; Pg. 25

**LENGTH:** 1583 words

Color and class are still the great divides in American culture, and few artists have surveyed them as subtly and incisively as **Carrie Mae Weems**, whose traveling 30-year retrospective has arrived at the Guggenheim Museum. From its early candid family photographs, through series of pictures that track the Africa in African-America, to work that explores, over decades, what it means to be black, female and in charge of your life, it's a ripe, questioning and beautiful show.

All the more galling, then, that the Guggenheim has cut it down to nearly half the size it was when originally organized by the Frist Center for the Visual Arts in Nashville and split it between two floors of annex galleries, making an exhibition that should have filled the main-event rotunda with her portraits, videos and installations into a secondary, niche attraction.

Ms. **Weems** was born in Portland, Ore., in 1953, to a family with sharecropper roots in Tennessee and Mississippi. The early civil rights years and the traumatic, nomadic 1960s were the years of her youth, and she did a lot of living fast. By her mid-20s, she had studied dance; had a child; worked in restaurants, offices and factories; spent time in Mexico, Fiji and New York; and begun a long-term commitment to grass-roots socialist politics.

In 1974, she picked up a 35-millimeter camera, and five years later, at 27, she enrolled at the California Institute of the Arts near Los Angeles to study photography. She went on from there to earn a master of fine arts degree from the University of California, San Diego, followed by a stint at Berkeley studying folklore. Zora Neale Hurston, a writer and anthropologist of black life was a hero.

Ms. **Weems** didn't get much faculty notice in art school, but that seems not to have mattered. As early as 1978, she had begun the photographic series titled "Family Pictures and Stories," which became her M.F.A. graduate show in 1984 and is the earliest work at the Guggenheim.

The series, made up of snapshotlike photographs of her family, was a product of Ms. **Weems's** abiding interest in black culture and her gifts as a born storyteller. It was also a reaction to the 1965 government-issued Moynihan report that had cited family instability as the cause of the "deterioration" of African-American life.

Her response was to document, visually and verbally -- she recorded an oral history to accompany the pictures -- the everyday life of her own multigenerational family, one that had its share of dysfunction but was, over all, loving and mutually supportive, Ms. **Weems** herself being a very together product of it.

This was in no way a black-pride exercise. She understood the Moynihan report for what it was, a way to deflect attention from the reality that what the black family was up against was a long and continuing history of racism. It was that history she tackled next, first in carefully composed studio photographs of models enacting stereotypes ("Black Man Holding Watermelon"), then in still life arrangements of **racist** tchotchkes (Mammy and Sambo salt-and-pepper shakers), and finally, in 1989-90, in mug-shot-style portraits of African-American children.

She titled these portraits collectively "Colored People" and tinted the prints with monochromatic dyes: yellow, blue, magenta. The results were beautiful -- and Ms. **Weems** puts a high value on formal beauty -- but the colors carried complex messages. They are reminders that the range of skin colors covered by "black" is vast. But they also suggest that the social hierarchies arbitrarily built on color are operative as a kind of internalized racism among African-Americans who privilege light shades of brown skin.

The fullest development of this investigation of racism and its consequences comes in the extraordinary and now classic pictorial essay called "From Here I Saw What Happened and I Cried," which makes as powerful an impression today as it did when it was new in 1995.

In this work, made up of 33 separate prints, all of the images are lifted from found sources, the main one being an archive of 1850 daguerreotype images of African-born black slaves in South Carolina. The portraits were commissioned by the Harvard scientist Louis Agassiz to prove his theory that blacks constituted a separate and inferior race, and the men and woman presented, stripped to the waist or naked, were intended to be evidential specimens, nothing more.

Ms. **Weems** adds the more. She has tinted all the pictures blood red and printed words over the images, some descriptive ("A Negroid Type"), others in the form of direct address ("You became a scientific profile"), still others passionately tender ("You became a whisper, a symbol of a mighty voyage & by the sweat of your brow you **laboured** for self, family & other"). The work is both an **indictment** of photography as enslavement, and a homage to long-dead sitters, transplanted Africans, who, under unknowable duress, gave their bodies and faces to the artist, to us, and to history.

Ms. **Weems** honed to this quasi-anthropological model in much of her art from the early 1990s. Her folklore study led her to explore the black Gullah communities which, because of their isolation on islands off the coast of Georgia and South Carolina, had retained strong traces of West African origins. The immersive "Sea Islands Series" that resulted, combining photographs, words and objects, is mesmerizingly atmospheric, as are two bodies of work that emerged from her travels in Africa itself.

In this series, Ms. **Weems** maintains the stance of omniscient, commenting observer, though this position was changing. In 1990, in what is probably her best known piece, the "Kitchen Table Series," she introduced herself directly into the picture, playing the leading role in a carefully scripted and staged fictional narrative that unfolds in chapters over nearly two dozen photographs.

The action takes place in a narrow room neutrally furnished with a wood table and chairs; a bright lamp, which becomes a kind of interrogation light, hangs overhead. In a succession of tableaux vivants, Ms. **Weems** plays a contemporary Everywoman, initiating a relationship and agonizing over the direction it takes, bonding with female friends, raising kids, and finding her footing in solitude, with each phase of the story narrated in text panels.

The photographs are lush, the writing inventively colloquial, the forward pace engrossing. This is political art, but primarily in the personal-is-political sense. Issues of race and class are certainly there, but subsumed into the universal realities of life lived, daily, messy, crowded, at home.

In a sense, much of the rest of Ms. **Weems's** art radiates out from this point: from home, you might say, into the world, with the artist often appearing, anonymous, back to us, in the distance, a silent witness in places where her ancestors would probably only have been present as slaves: at a 19th-century plantation house in Louisiana, for example, and among classical ruins in Rome.

A set of recent pictures by Ms. **Weems** that will be on view at the Studio Museum in Harlem as a supplement

to the Guggenheim show make a somewhat different, but even more immediately pertinent point. Titled "The Museum Series," it shows the artist dwarfed by the facades of international art institutions -- the Louvre, the Tate Modern, and so on -- which, to quote the Studio Museum news release, "affirm or reject certain histories through their collecting or display decisions."

The Guggenheim, with its smallized, to-the-side display of Ms. **Weems's** show, edges toward rejecting, even as it appears to be affirming. Instead of a full retrospective, it delivers a career sampler when it has the space and resources to do so much more.

Why didn't it show, for example, the full "Sea Islands Series" rather than just excerpts? Why, as the last and crowning stop on the exhibition tour, didn't it add material, fill the survey out, bring in important missing pieces like "The Hampton Project," Ms. **Weems's** haunting 2000 multimedia essay on institutional racism as it applied to both African and Native Americans?

Maybe there were problems with loans, with schedules. Whatever. Where there's a will there's a way. It's a shame.

That said, the curators -- Kathryn E. Delmez at the Frist Center and Jennifer Blessing and Susan Thompson at the Guggenheim -- have done a solid job within their restrictions. And Ms. **Weems**, now 60 and much honored, is what she has always been, a superb image maker and a moral force, focused and irrepressible, and nowhere more so than in the videos that round out the show.

The short, funny 2009 fashion shout-out called "Afro-Chic" celebrates a revolutionary style while making cool-eyed note of its marketing. And in the 2003-4 compilation called "Coming Up for Air," screened in the museum's New Media Theater, Ms. **Weems** returns, with a few misfires but with a truly impressive, try-harder wisdom, to themes she started with: the rifts created by race and class, the possibility of building bridges with beauty, and the reality that the politics of living are individual, familial and universal.

"**Carrie Mae Weems**: Three Decades of Photography and Video" runs through May 14 at the Guggenheim Museum, 1071 Fifth Avenue, at 89th Street; 212-423-3500, guggenheim.org. "**Carrie Mae Weems**: The Museum Series" opens on Thursday and runs through June 29 at the Studio Museum in Harlem, 144 West 125th Street; 212-864-4500, studiomuseum.org.

#### URL:

<http://www.nytimes.com/2014/01/24/arts/design/carrie-mae-weems-charts-the-black-experience-in-photographs.html>

**LOAD-DATE:** January 24, 2014

**LANGUAGE:** ENGLISH

**GRAPHIC: PHOTOS:** **Carrie Mae Weems**: A 2002 self-portrait, taken in Santiago de **Cuba**, is in a show of her work at the Guggenheim Museum. (C25)

**Carrie Mae Weems's** "Mourning" (2008) inkjet print

below, "Coming Up for Air," 2003-4. (PHOTOGRAPHS FROM THE COLLECTION OF THE ARTIST, JACK SHAINMAN GALLERY, NEW YORK)

Ms. **Weems's** "Untitled (Woman and Daughter With Children)" from 1990. (PHOTOGRAPH BY COLLECTION OF ERIC AND LIZ LEFKOFSKY) (C28)

**DOCUMENT-TYPE:** Review

**PUBLICATION-TYPE:** Newspaper

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States News Service

January 14, 2014 Tuesday

## GUERRILLA GIRLS INVADE KRANNERT ART MUSEUM IN JANUARY

**BYLINE:** States News Service

**LENGTH:** 768 words

**DATELINE:** Champaign, Illinois

The following information was released by the University of Illinois - Urbana - Champaign:

Dusty Rhodes, Arts and Humanities Editor | 217-333-0568; rhodes8@illinois.edu

CHAMPAIGN, Ill. - Not Ready to Make Nice: Guerrilla Girls in the Artworld and Beyond is one of four new exhibitions opening Jan. 23 at the University of Illinois Krannert Art Museum. Featuring major works from international projects by the anonymous feminist collective that has been urging museums toward equality for almost 30 years, the expansive, multimedia Not Ready exhibition will include iconic pieces from the groups 1980s and 90s activism as well as behind-the-scenes photos, love letters and hate mail.

"Composition No. 1" (detail), ca. 2009 Graphite and pastel on paper | Photo courtesy of the artist and Smithsonian Institution, National Museum of African Art Victor Ekpuk

Since 1985, Guerrilla Girls have been combining humor, hard facts and art on street posters, billboards and stickers to draw attention to the underrepresentation of female and minority artists in museums around the world. Their most iconic poster, a collaged image of a nude concubine (Ingres La Grande Odalisque) adorned with a gorilla mask, posed the question: Do women have to be naked to get into the Met. Museum? The statistical answers have been updated by the Guerrilla Girls over the years, with results ranging from females accounting for less than 5 percent of artists in the Metropolitans Modern Art section but 85 percent of the nudes in 1989, to less than 4 percent of the artists and 76 percent of the nudes in 2011.

Theyve published five books, most recently The Guerrilla Girls Art Museum Activity Book, with fun facts about art museums (such as, gift shop executives have higher salaries than curators), hosted workshops, mounted billboards, and distributed stickers and posters designed for other activists to plaster on bathroom stall doors and in gift shops. All along, the Guerrilla Girls have maintained their anonymity by adopting the names of dead female artists and wearing gorilla masks. One of the founding members of the group will join curator Neysa Page-Lieberman for a conversational lecture at the Krannert Art Museum auditorium at 7 p.m. on Feb. 27.

To complement the Guerrilla Girls exhibition, the museum has selected works from its permanent collection created by artists who used similar tactics to confront inequities based on race, gender and **sexual** orientation; to **protest** military **conflict**; or to **criticize** class disparities. Titled Art as Provocation, this exhibition includes works by Michael Ray Charles, Vernon Fisher, Barbara Kruger, Lorna Simpson and **Carrie Mae Weems**.

Another exhibition opening Jan. 23 at the museum features Victor Ekpuk, whose work is included in the

GUERRILLA GIRLS INVADE KRANNERT ART MUSEUM IN JANUARY States News Service January 14,  
2014 Tuesday

permanent collections of the World Bank and the Smithsonian Institutions National Museum of African Art. Ekpuk is known for his improvisational use of nsibidi - pictographs that have served as a means of written communication for centuries in West Africa and his native Nigeria. His early fascination with this encoded writing has evolved from a pedagogical environment to drawings and paintings. This exhibition, Auto-Graphics, will display some of his newest work, incorporating collage, digital prints and large-scale drawings, including one that he will draw directly onto the Krannert Art Museum wall during the exhibitions opening reception on Jan. 23 at 6 p.m.

Ekpuk will return to Krannert Art Museum for a Gallery Conversation with art history professor Prita Meier and exhibition curator Allyson Purpura at 5:30 p.m. on March 13.

Mandala Flea Market Mutants presents the work of Yoko Inoue, a Japanese-born artist who explores the transcultural assimilation of popular objects ranging from water bottles to Hello Kitty to Buddha figurines by hand casting hybrid objects. Her installation will transform the gallery space into street vendor booths stocked with mutant ceramic sculptures. Inoue has been awarded numerous honors, including a Guggenheim Fellowship and residencies in Brazil, France, Italy and the Netherlands.

Not Ready to Make Nice, which was organized by Columbia College Chicago, runs through April 26. Art as Provocation, curated by Kathryn Koca Polite, runs through May 4. Auto-Graphics and Mandala Flea Market, curated by Tumelo Mosaka, run through July 27.

Krannert Art Museum, 500 E. Peabody Drive, Champaign, is open 9 a.m. to 5 p.m. Tuesday through Saturday (and till 9 p.m. on Thursdays), and 2-5 p.m. on Sundays. Admission is free.

Editor's note: For more information, email Diane Schumacher at [schumach@illinois.edu](mailto:schumach@illinois.edu)

**LOAD-DATE:** January 14, 2014

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**PUBLICATION-TYPE:** Newswire

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The Huffington Post

January 11, 2014 Saturday 10:27 AM EST

## **Carrie Mae Weems** Explores Inequalities Embedded In Artistic Institutions

**BYLINE:** Priscilla Frank

**LENGTH:** 673 words

Jan 11, 2014 (The Huffington Post:<http://www.huffingtonpost.com/> Delivered by Newstex)

Most of us who have ever wandered the halls of an art museum have felt the uncanny power of experiencing a multitude of voices, visions, times and places, all speaking simultaneously through the works mounted on white walls. However, an unfortunate majority of these voices are dead, white and male. To this day, mainstream institutions exhibit a shocking majority of works from the DWEM (dead white European males) set, leaving a sweeping range of experiences and stories left unshared.

British Museum (from "The Museum Series"), 2006-present. Digital chromogenic print. Courtesy the artist and Jack Shainman Gallery, New York

In "Museum Series," photographer and 2013 MacArthur Fellow[1] **Carrie Mae Weems**[2] casts a quizzical eye on the seemingly impervious Museum. The series depicts a variety of art institutions local and abroad, spanning everything from the Louvre and the Tate Modern to the Project Row Houses in Houston. In each photo **Weems** stands before said majestic edifices, her back facing the camera, donning a long, black dress. Like a sort of anti-Marina Abramovic[3], who has become somewhat of a museum celebrity -- and also rocks long gowns -- **Weems** renders herself at once regal, prophetic and anonymous.

**Weems**, who hovers in the frame at once small and strong, casts herself as an outsider in relation to the mammoth museum worlds, distant from the artist whose works hang within them. Each photograph features **Weems** in a different position, angle and size, perhaps in connection to her impression of each museum space. Rather than outrightly state or scream certain injustices in **protest**, **Weems**' humbly invites viewers to reach their own conclusions using a persuasive whisper. However, **Weems** does not diminish the importance of a museum's choices. Aside from affecting individuals' lives as some artists are accepted to the holy halls while others aren't, museums' decisions also dictate who is and is not inscribed in history.

Galleria Nazionale D'Arte Moderna (from "The Museum Series"), 2006-present. Digital chromogenic print. Courtesy the artist and Jack Shainman Gallery, New York

**Weems**' overall oeuvre explores the experiences of African-American women through photography, text and video. **Weems** invites viewers to contemplate instances of inequality, whether they be minor incidents in the home or a prejudiced construction of art history. In this series in particular, the artist asks viewers to meditate on museums not as pre-existing temples but man-made creations, in which some are included and others are not. The images are so subtly constructed, you'll think you came up with the conclusion yourself.

"**Carrie Mae Weems**: The Museum Series" is on view from January 30 until June 29, 2014 at the Studio Museum in Harlem[4]. **Weems**'s mid-career retrospective is simultaneously on view at the Guggenheim Museum[5] from January 24 to May 14, 2014



Carrie Mae Weems Explores Inequalities Embedded In Artistic Institutions The Huffington Post January 11, 2014 Saturday 10:27 AM EST

Guggenheim Bilbao (from "The Museum Series"), 2006-present. Digital chromogenic print. Courtesy the artist and Jack Shainman Gallery, New York

Pergamon Museum (from "The Museum Series"), 2006-present. Digital chromogenic print. Courtesy the artist and Jack Shainman Gallery, New York

Project Row Houses (from "The Museum Series"), 2006-present. Digital chromogenic print. Courtesy the artist and Jack Shainman Gallery, New York

The Tate Modern (from "The Museum Series"), 2006-present. Digital chromogenic print. Courtesy the artist and Jack Shainman Gallery, New York

The Louvre (from "The Museum Series"), 2006-present Digital chromogenic print. Courtesy the artist and Jack Shainman Gallery, New York

Zwinger Palace (from "The Museum Series"), 2006-present Digital chromogenic print. Courtesy the artist and Jack Shainman Gallery, New York

[1]: [http://www.huffingtonpost.com/2013/09/25/macarthur-fellows-2013\\_n\\_3977420.html](http://www.huffingtonpost.com/2013/09/25/macarthur-fellows-2013_n_3977420.html) [2]: <http://carriemaeweems.net/> [3]: <http://www.moma.org/visit/calendar/exhibitions/965> [4]: <http://www.studiomuseum.org/> [5]: <http://www.guggenheim.org/>

**LOAD-DATE:** January 11, 2014

**LANGUAGE:** English

**PUBLICATION-TYPE:** Web Blog

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PRWeb Newswire

January 7, 2014

## **In Her New Book the Big Lie: Motherhood, Feminism, and the Reality of the Biological Clock, Tanya Selvaratnam Argues That IVF and Egg Freezing Should Be Democratized.**

**LENGTH:** 449 words

New York, NY (PRWEB) January 07, 2014

Part personal account, part manifesto, Tanya Selvaratnam recounts her emotional journey through multiple miscarriages after the age of 37. Her doctor told her she still "had time," but Selvaratnam found little reliable and often conflicting information about a mature woman's biological ability (or inability) to conceive.

The Big Lie dispels myths about our biological clocks and leaves readers with many big truths. Selvaratnam can speak about those truths including:

- \* The need for the democratization of egg freezing and IVF treatments in a country where currently only 15 states have any mandated fertility insurance

- \* The reality of the biological clock and the future frontiers in reproductive science, i.e., "can we control evolution?"

- \* The difference between being childfree vs. childless and the complexity of choices available to women wishing to pursue motherhood

- \* The dark underside of fertility treatments and how this underside has been supported by the desperation of women (especially older women) trying to have children

- \* The economics of IVF, egg freezing, and adoption as a way to discuss how an industry has been built up around women delaying motherhood.

- \* The impact of infertility on relationships.

Beyond her personal story, the author speaks to women in similar situations around the country, as well as fertility doctors, adoption counselors, reproductive health professionals, celebrities, feminists, journalists, and sociologists. Through in-depth reporting and her own experience, Selvaratnam urges more widespread education and open discussion about delayed motherhood in the hope that long-lasting solutions can take effect.

The result is a book full of valuable information that will enable women to make smarter choices about their reproductive futures and to **strike** a more realistic balance between science, society and personal goals.

Tanya Selvaratnam is a writer, an actor, a producer, and an activist. She

In Her New Book the Big Lie: Motherhood, Feminism, and the Reality of the Biological Clock, Tanya Selvaratnam Argues That IVF and Egg Freezing Should Be Democratized. PRWeb Newswire January 7, 2014

has produced work by Chiara Clemente, Catherine Gund, Mickalene Thomas, and **Carrie Mae Weems**; and has performed with The Wooster Group and The Builders Association. She is also the Communications & Special Projects Officer for the Rubell Family Collection. As an activist, she has worked with the Ms. Foundation for Women, the Third Wave Foundation, the NGO Forum on Women, and the World Health Organization.

Tanya Selvaratnam is available for interview. Please contact her publicist Elena Stokes at Wunderkind PR.

Read the full story at

ht-

tp://www.prweb.com/releases/2014-01-tanya-selvaratnam/thebiglie/prweb11467229.htm

**LOAD-DATE:** January 8, 2014

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Syracuse New Times (New York)

December 25, 2013 - January 8, 2014

## From War to Warhol

**BYLINE:** Mellor, Carl

**SECTION:** ART; Pg. 20 No. 2206 ISSN: 0893-844X

**LENGTH:** 1132 words

### ABSTRACT

The Everson Museum of Art, meanwhile, scored with three exhibits; The Art of Video Games, American Moderns 1910-1960: From O'Keefe to Rockwell and An American Look: Fashion, Decorative Arts and Gustave Stickley. The latter show not only discussed links between fashion design and the Arts and Crafts movement but also emphasized Syracuse's position as a stronghold of that movement. Beyond that, the exhibit referenced the museum's involvement in efforts to restore the Columbus Avenue house where Stickley and his family lived almost a century ago.

At Syracuse University, Light Work Gallery celebrated four decades of exhibitions and other projects with 40 Artists/40 Years, which hung images associated with every year of the gallery's existence. That was only one thread of Light Work's 2013 programming. It also displayed Too Flard to Keep, Jason Lazarus' collection of items sent him by people who no longer wanted to hang on to an object, and Jackie Nickerson's "Terrain." Her photos elegantly documented life in rural Africa where people have an intense relationship with nature.

The Edgewood Gallery hosted several noteworthy exhibitions. Creative Rapport encompassed Michele Darin's jewelry, Stephen Brucker's glassworks and paintings by Wendy Harris and Mary Padgett. Delineation focused on Arlene Abend's jewelry and Donalee Wesley Perden's pieces, which often delve into relationships between humans and animals.

### FULL TEXT

Area galleries filled their walls with a host of strong exhibits

During 2013, local galleries and museums staged exhibitions featuring a wide range of styles and subjects. Indeed, Central New York venues displayed Andy Warhol's prints, contemporary quilts, Haitian art, and work associated with the Arts and Crafts movement of the early 20th century.

In addition, there were significant developments on an organizational level. Three galleries celebrated important milestones; sadly, one fell by the wayside. Finally, in September, a Syracuse artist received a prestigious award.

In Utica, Munson-Williams-Proctor Arts Institute hosted The Prints of Andy Warhol: From A to B and Back Again, a traveling show offering an extensive look at Warhol's work. The institute also presented a large group exhibition of artworks created in Central New York.

The Everson Museum of Art, meanwhile, scored with three exhibits; The Art of Video Games, American

Moderns 1910-1960: From O'Keefe to Rockwell and An American Look: Fashion, Decorative Arts and Gustave Stickley. The latter show not only discussed links between fashion design and the Arts and Crafts movement but also emphasized Syracuse's position as a stronghold of that movement. Beyond that, the exhibit referenced the museum's involvement in efforts to restore the Columbus Avenue house where Stickley and his family lived almost a century ago.

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Clayscapes marked its 10th anniversary with shows like Henry Gernhardt's Blue Ridge Jazz and Don Seymour's one-man exhibit. The pottery venue continues to successfully execute a three-part mission: exhibitions in its gallery space, ceramics classes on an ongoing basis and sales of ceramic supplies.

The staff at ArtRage Gallery commemorated its fifth birthday with a full slate of exhibitions. Remnants of a Secret War hung Mike Greenlar's images of two Laotian communities coping with mines and munitions left over from a war fought 40 years ago. Combat Paper Redux was a group show largely devoted to pieces created by combat veterans. It recalled ArtRage's very first show, which also featured artists connected to the Combat Paper project.

Auburn's Schweinfurth Memorial Art Center again presented large, high-quality exhibits such as Made in New York, a showcase for artists living in our state, and the annual Quilts = Art = Quilts, which integrated a variety of styles and artistic approaches.

The Edgewood Gallery hosted several noteworthy exhibitions. Creative Rapport encompassed Michele Darin's jewelry, Stephen Brucker's glassworks and paintings by Wendy Harris and Mary Padgett. Delineation focused on Arlene Abend's jewelry and Donalee Wesley Perden's pieces, which often delve into relationships between humans and animals.

Community Folk Art Center was the site for Philippe Dodard's one-man show, with its array of abstract and figurative paintings. He's a prominent Haitian artist. A second exhibit, Give and Take: The Currency of Culture, touched on connections between Africans and African Americans.

And SU Art Galleries began a year of shows devoted to international art. Nyumba Ya Sanaa: Works from the Mary Knoll Collection featured paintings and sculptures by artists from Tanzania and encouraged students from Henninger High School to view the show, react to the artists' exploration of community and create their own photos expressing local concerns. This was a successful collaboration between a campus venue and a Syracuse school.

In addition to the gallery scene, local artists showed their work at venues such as libraries, churches and restaurants. Sparky Town, a Burnet Avenue restaurant, hosted solo exhibits for Linda Bigness, Wendy Harris and other artists. A retrospective of Sharon Bottle Souva's quilts, made over a 35-year span, appeared at Petit Branch Library. Arise Child and Family Service again organized a show presenting artworks and poems by people with disabilities living in Central New York. The exhibit, displayed at May Memorial Unitarian Church, included sculptures, mixed-media works, acrylics, and other media.

**Carrie Mae Weems**, a Syracuse artist who has received national and international recognition, was awarded a "genius grant" fellowship by the John D. and Catherine T. MacArthur Foundation. In the course of her career, she's used photos, text, fabric and other media. Her artworks **investigate** class, culture and race, and sometimes include images of herself.

There was sad news, as well. Fiscal troubles forced the Szozda Gallery to close its doors at the end of June. The venue, in business for more than two years, concentrated on exhibits featuring artists from Central New York and on projects assisting arts programs in several city elementary schools. Unfortunately, sales of artworks didn't keep pace with expenses. ?

From War to Warhol Syracuse New Times (New York) December 25, 2013 - January 8, 2014

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Chicago Tribune

December 5, 2013 Thursday  
Chicagoland Final Edition

## Haunting stories, frozen in time

**BYLINE:** By Claudine Ise, Special to the Tribune

**SECTION:** ARTS + ENTERTAINMENT ; ZONE C; Pg. 1

**LENGTH:** 1174 words

In "Slow Fade to Black," **Carrie** Mae **Weems** uses photography and video to tell -- or in some cases retell -- haunting and elliptical stories about women, African-Americans and other historically marginalized people who were largely denied the chance to tell their own stories. The Brazilian photographer Gustavo Lacerda makes **arresting** portraits of people in his country who are facing prejudice and social ostracism because of the genetic disorder albinism. **Weems**, of course, is the more well-known of the two, yet their current shows -- at Rhona Hoffman Gallery and Catherine Edelman Gallery, respectively -- raise equally provocative questions about stereotypes and the ways photographs can either propagate or counteract them, or sometimes do both.

**Weems'** work has enjoyed increased attention lately. This year the Portland, Ore.-born artist won a MacArthur Fellowship -- also known as a "genius grant" -- and her retrospective "Three Decades of Photography and Video," organized by the Frist Center for the Visual Arts in Nashville, Tenn., is in the midst of a national tour that travels to the Solomon R. Guggenheim Museum in New York next month. It's a shame the retrospective had no takers among Chicago's art museums, because, even though **Weems'** photographs have been included in countless group exhibitions over the past 30 years, she has had relatively few large shows devoted solely to her own work, which is complex, layered and allusive, and deserves to be understood and contextualized in its own right.

Certainly the pinnacle of her Rhona Hoffman show -- which, although not a museum retrospective, amounts to a strong minisurvey of **Weems'** work -- is "Lincoln, Lonnie, and Me -- A Story in 5 Parts," a dazzling 2012 mixed-media video installation found in the gallery's second-floor satellite space. This piece will send shivers down your spine, and not just because **Weems** has used an optical illusion known as "pepper's ghost" to project eerily three-dimensional-looking apparitions into a space partitioned by blood-red curtains. Onstage, a parade of ghostly characters -- a whispering part-clown, part-Mephistopheles-type figure; a teenage girl; a woman in a skimpy Playboy outfit; a boxer; and an activist, among others -- convey determination, suffering, a thirst for revenge and -- in some ways saddest of all -- a lost belief in the idea that ingrained prejudice can be changed.

**Weems'** oeuvre shares some formal affinities with film, popular music and especially folklore, which **Weems** studied in graduate school at the University of California at Berkeley. It's not unusual for her to work in series. There are several represented here, including the 2009-11 "Slow Fade to Black" photographs from which the exhibit's title comes. This elegy to 20th-century black female film and musical performers consists of various publicity shots of stars like Lena Horne, Josephine Baker and the opera singer Leontyne Price, among many others, whose figures and visages have been heavily blurred but are still somewhat recognizable -- fading away, but not gone yet.

Then there's the 1995-96 group of photo-texts "From Here I Saw What Happened and I Cried," an unblinking **indictment** of racial subjugation that also scrutinizes the ways that photographic images have, over time, been used to promulgate and justify it. To create these works, **Weems** enlarged, tinted red and added text to a number of derogatory photographs of African-Americans culled from archives and dating from the mid-19th through mid-20th centuries, a time frame paralleling the birth and development of photography and the historical periods of emancipation, Reconstruction and the coming-of-age of the civil and equal rights struggles. If only the gallery's walls could accommodate the more than two dozen framed images in the full set, rather than just the relative few shown here. When the series is excerpted, the texts' sharply poetic rhythms are lost, the emotional beats of their sweeping narrative arc truncated.

Photography enables us to capture human likenesses with unmatched visual clarity, yet as **Weems** shows, photographs can also mask the complexities of human experience. Lacerda's portraits of people with albinism do both, to fascinating and unsettling effect. I first saw his large color photographs at Expo Chicago this past September and was immediately drawn to the strange and seemingly otherworldly people they depicted: three androgynous, platinum-haired individuals, their eyes preternaturally blue, their skin so pale it appeared powdery. Who were they? I wondered. After asking, I learned that Lacerda's subjects are albinos, people with a genetic condition that prevents their skin, hair and eyes from properly generating pigment. It often comes with serious vision problems and an increased susceptibility to skin cancers.

Lacerda's solo show at Catherine Edelman expands his repertoire of albino subjects but offers frustratingly little context for understanding who these particular people are, and especially the nature of the difficulties they face in Brazil and elsewhere. Instead, Lacerda has chosen to highlight their unusual physical qualities, presumably to emphasize each person's beauty and uniqueness. He photographed children, teens and adults in his studio, using soft lighting and backdrops that flatter his subject's coloring, but he's also stylized them. I could be wrong, but the clothes they're wearing appear to have been selected especially for the shoot. Save for a girl wearing a scout uniform, presumably her own, the women and children are mostly garbed in long skirts and flowing white lace or flower-patterned dresses; the men appear in slacks and are also sometimes shirtless. A pair of photographs of twin little girls, their rosebud lips appearing as perfect as dolls', is almost too much. They look unreal, like fairy-tale characters.

Clearly Lacerda wants to do right by people who have given him their trust, but I'm not sure that these romanticized portraits are the best way to do it. Perhaps Lacerda's subjects would not have looked as striking had they been photographed in their homes or neighborhoods, but at least then the images would convey something about who they are as individuals, not just as "Albinos." Their condition is no doubt a critical part of their identity, but surely it's not the only part.

After viewing the show, I still know almost nothing about albinism and the stigmas and cultural superstitions that have long been attached to it, but Lacerda's pictures succeed in making me want to learn more. I just hope that if he continues the series in the future, he'll use his camera to help the people he portrays tell stories about their lives, not just their skin.

"**Carrie Mae Weems**: Slow Fade to Black" has been extended through Dec. 21 at Rhona Hoffman Gallery, 118 N. Peoria St., 312-455-1990, rhoffmangallery.com. "Gustavo Lacerda: Albinos" runs through Jan. 4 at Catherine Edelman Gallery, 300 W. Superior St., 312-266-2350, edelmangallery.com.

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Twitter @chitribent

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**NOTES:** ART REVIEW

**GRAPHIC:** Photo: Gustavo Lacerda's current solo exhibit focuses on albinos in Brazil, his homeland, through



portraits like 2011's "Marcus, Andreza and Andre." CATHERINE EDELMAN GALLERY PHOTO

Photo: **Carrie** Mae **Weems'** "Slow Fade to Black" photo series, from 2009-11, features heavily blurred publicity shots of black female performers. PHOTO BY MICHAEL TROPEA

Photo: Gustavo Lacerda's "Albinos" exhibit includes stylized images of women and children garbed in long skirts and flowing white, such as 2009's "Livia 1," above. The photographer shot them in his studio.

CATHERINE EDELMAN GALLERY PHOTO

Photo(s)

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December 2013/January 2014 / Jan 2013/January 2014

## WDECEMBER/JANUARY

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From left: Tory Burch jacket, skirt, pants, and bag; Maison Martin Margiela Artisanal mask; Cosabella bodysuit; M.C.L. by Matthew Campbell Laurenza tulip brooch; David Webb butterfly brooch; Van Cleef & Arpels butterfly and dragonfly brooches; Verdura nosegay brooch; Van Cleef & Arpels rings; LaCrasia Gloves for Cosabella gloves; Laurence Dacade for Thakoon boots. Versace jacket, top, and pants; Maison Martin Margiela Artisanal mask; M.C.L. by Matthew Campbell Laurenza berry brooch; David Webb fly and grasshopper brooches; Van Cleef & Arpels butterfly brooch; (right hand) Dior Fine Jewelry ring; (left hand) John Hardy ring; Look From London gloves (worn as turtleneck) and fingerless gloves; Gaspar Gloves by Dorothy Gaspar gloves (underneath); Tory Burch bag; Celeste Stein tights; Rebecca Minkoff pumps. Styled by Edward Enninful. For shopping information, see Backstory, page 200.

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States News Service

November 7, 2013 Thursday

## **STUDYING **CARRIE MAE WEEMS'** WORK AT STANFORD'S CANTOR ARTS CENTER FROM DIFFERENT ANGLES**

**BYLINE:** States News Service

**LENGTH:** 875 words

**DATELINE:** STANFORD, Calif.

The following information was released by Stanford University:

The artist's first large-scale retrospective is not just for art history students and devotees of photography and video.

By Robin Wander

Courtesy **Carrie** Mae **Weems** and Jack Shainman Gallery

In her work, artist **Carrie** Mae **Weems** explores the complexity of race, gender and class. This still is from her 2010 video 'Afro-Chic.'

Of course art history and photography students are heading to the Cantor Arts Center to see **Carrie** Mae **Weems'** remarkable three-decade retrospective. **Weems** is, after all, a MacArthur genius and one of today's most important contemporary artists. But she is also an eloquent interpreter of the African American experience and through her work explores the complexity of race, gender and class.

One faculty member taking advantage of the exhibition is Associate Professor Paula Moya, who is teaching a class in narrative and narrative theory within literature as part of the English Department's core curriculum. She wanted her students to see what narrative looks like in another medium photography instead of literary fiction. She also wanted students to see what the world might look like from the perspective of a black woman.

"We had just finished reading William Faulkner's *The Sound and the Fury* and I thought it would be good to see the show," Moya said.

The focus of the Faulkner reading was on the way the narrative was oriented, or focalized, by each of the three Compson brothers in turn. "What is interesting is that none of the Compson women are allowed to do that. They are all objects of representation, but they never get to frame the narrative from their own perspective they never get to be the subjects of representation."

Moya says the same goes for the black characters in Faulkner's novel, and especially Dilsey, the one character who holds the dysfunctional Compson family together. "**Weems** and Faulkner are both American artists representing the legacy of slavery in America. I knew they would both be touching on related topics."

STUDYING CARRIE MAE WEEMS' WORK AT STANFORD'S CANTOR ARTS CENTER FROM  
DIFFERENT ANGLES States News Service November 7, 2013 Thursday

Patience Young, the Cantor's director of academic engagement, reports that in addition to Moya's English class, American studies lecturer Carolyn Duffey's students from the course Border Crossings and American Identities saw the exhibition. The course explores how novelists, filmmakers and poets perceive racial, ethnic, gender, sexual preference and class borders in the context of a national discussion about the place of Americans in the world.

Students from the Sophomore College seminar Photography: Truth or Fiction or , taught by the Cantor's director, Connie Wolf, saw the exhibition, and art and art history Professor Pam Lee's Junior Seminar students are on the calendar.

During Wolf's three-week seminar, students saw photography exhibitions in museums and private collections throughout the Bay Area. They met with artists, collectors, photo editors and advertising executives. The **Weems** exhibition capped their viewing experience.

"I've been a fan of **Weems'** work since the summer when I worked at a photo magazine," said Soo Ji Lee, one of Wolf's seminar students. Lee said she admires the way **Weems** incorporates commentary on race in her conceptual pieces. **Weems'** work, she said, "relates to my coursework in that I've always been interested in the role of race in America." Lee is also taking Histories of Photography, where she studied Louis Agassiz's daguerreotypes and **Weems'** appropriation of these types. "**Weems'** work stands out to me because she's not afraid to point out race/gender relations."

Another of Wolf's seminar students, Evelina Yarmit, was introduced to **Weems** by the current exhibition. "I was surprised at the narrative and theatrical quality of her work. Her pictures managed to be both quiet and loud with meaning at the same time. I think that's a hard balance to **strike**, especially when engaging in a dialogue about race," observed Yarmit.

Art students of different stripes are also taking advantage of the **Weems** exhibition. Instructor Bob Dawson plans to tour his intermediate black-and-white photography class through the exhibition, and lecturer Aleta Hayes in the Dance Division has created a performance piece with her students that is inspired by the exhibition. The dance students have been rehearsing Being Scene for weeks. The performance staged throughout the Cantor galleries incorporates fashion designs by visual artist Lava Thomas. It will begin at 6 p.m. tonight, followed by a reception and discussion at 7 p.m.

Dawson's photography students range from undergraduate engineering majors to graduate documentary film students. "The Cantor has been wonderful in showing so many internationally recognized photographers. When I heard that the **Weems** exhibit was coming, I jumped at the opportunity," he said. "Her approach to her art is very creative. Her work is also very timely and touches on some of the relevant social issues of our time."

My responsibility as an artist is to work, to sing for my supper, to make art, beautiful and powerful, that adds and reveals; to beautify the mess of a messy world, to heal the sick and feed the helpless; to shout bravely from the rooftops and storm barricaded doors and voice the specificity of our historical moment.

**Carrie Mae Weems**

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Marin Independent Journal (California)

October 31, 2013 Thursday

## **Weems** exhibit explores race, gender and class

**BYLINE:** By Robert Taylor Bay Area News Group

**SECTION:** ENTERTAINMENT; Lifestyle

**LENGTH:** 1121 words

**CARRIE MAE WEEMS** came to San Francisco as a 17-year-old single mother to pursue a career in modern dance. No wonder she found herself studying with Kentfield resident Anna Halprin's multiracial and avant-garde Dancers' Workshop.

She didn't stay a dancer, instead becoming a celebrated socially motivated artist and, as of last month, a MacArthur "genius." But Halprin's influence on the young **Weems** can be seen in "**Carrie Mae Weems: Three Decades of Photography and Video**," an exhibit covering three decades of the artist's career at the Cantor Arts Center at Stanford University through Jan. 5.

"The open, experimental nature of Halprin's workshop had a profound effect that became evident only later," writes Franklin Sirmans, curator at the Los Angeles County Museum of Art, in the exhibit catalog. "Surely, her early experiences as a dancer gave her the nurturing aspect of practice to go along with a natural sense to using her body to carry a range of emotions with subtle gestures that are frozen in the frame of a still photograph."

**Weems'** best-known images explore the black family, racial stereotypes and the legacy of slavery, but to describe the extensive exhibit as only about African-Americans, or racism, is to limit its scope. **Weems** wants "people of color to stand for the human multitudes."

In a 2008 interview, **Weems** spoke of her time with "the famous and extraordinary" Halprin.

"I was in Anna's company for I suppose, maybe a year or two ... experimenting with very deep parts of dance and ideas about dance," she says. "Anna was really interested in ideas about peace and using dance as a way to bridge different cultures together as a vehicle for multicultural expression. But this was, of course, when multiculturalism wasn't used as a concept."

A boyfriend gave her a camera for her 21st birthday, and she turned to photography, partly, as exhibit curator Kathryn E. Delmez, says, "to rewrite black cultural myths."

And she has. Her works take us from her own kitchen table to Louisiana plantations and the African slave coast, with source material from wrenching period images of American slaves to a staged Afro-chic fashion show.

After earning university art degrees in Southern California, she studied in a graduate program in folklore at UC Berkeley. She now divides her time between Brooklyn and Syracuse, N.Y.

Sociologist, cultural anthropologist, folklorist all these complex descriptions are distilled with incredible

subtlety and keen perception in her work. She may be best known for her 1990 "Kitchen Table Series," images nearly 4 feet square with a narrated story of a woman's love, loss, motherhood and friendships. **Weems** is her own subject, and it's still a powerful, poignant drama.

The juxtapositions and counterpoints in **Weems'** work, and in the gallery installations, are remarkable. One wall is nearly filled with photographs of her family, a series begun in the 1970s to counteract reports that the black family was deteriorating. But then, just to the side is an image from her "Ain't Jokin'" series: the stereotyped Aunt Jemima and Uncle Moses salt and pepper shakers on a kitchen counter.

There is both anger and wit in **Weems'** "Not Manet's Type" series, with her image, like a model ready to pose, reflected in a dressing-table mirror. Manet, Picasso and de Kooning would have rejected her, or, she notes, she would have rejected them.

However, in a statement that reaches far beyond the artist-and-model realm, **Weems** declares, "I knew not from memory but from hope that there were other models to live by."

**Weems'** projects since the 1990s have often given her vision wide-ranging and international scope.

These begin with the "Sea Island" series, from 1991 to 1992, her exploration of the unique Gullah culture in these islands off the coasts of Georgia and South Carolina, where isolated black residents have maintained many aspects of African culture.

There are somber images of a cemetery as well as an image of a community store that recalls Walker Evans' documentary photographs with its myriad hand-lettered signs for oxtails, turkey wings and "old-fashioned daisy cheese."

Always more than a photographer, **Weems** adds a set of plates, looking like a family treasure, printed with poetic discoveries from her journey into Gullah culture.

"Went Looking For Africa," begins one verse, "and found Africa" in a wrought iron gate "the design of" the master house "in the shape of a" sweet-grass basket "in a round" smoke house."

A year later, **Weems** did journey to Africa, starting with the slave coast of western Ghana and Senegal. Her images of now-empty slaveholding facilities are haunting. Like many of her photographs, they ask viewers to fill in the empty spaces here with the men, women and children trapped between capture and the slave ships to the American South.

A decade later, **Weems'** "Louisiana Project" follows the course back to America, where she explores, in part, the legacy of slavery in the "New South." In this series, she steps into the scene wearing what might have been a 19th-century housedress. She's photographed in the shade of a tree, looking at a big plantation house in the middle distance. We can see this black woman now and imagine her then.

The exhibit closes with several big images from **Weems'** "Roaming" series from 2006, when she was in residence at the American Academy in Rome. She takes her place in these settings wearing a long black dress, facing away from the camera. "This woman can stand in for me and for you," **Weems** has said. "She leads you into history. She's a witness and a guide."

**Weems'** "muse" takes viewers to places familiar and unfamiliar, and her presence as an African-American woman gives a twist to history. There are several images of her facing pseudoclassic architecture from Mussolini's era, recalling the **fascist** leader's quest to "restore" the Italian Empire. **Weems**, and the viewer, can't help but be reminded of Mussolini's brutal invasion of Ethiopia in 1935, where hundreds of thousands of Ethiopians died.

The last image in the exhibit is also used on the cover of the catalog: **Weems** in her "muse dress" facing "A Broad and Expansive Sky." Where will she go next? When the MacArthur fellowship was announced, she told a reporter she'd use some of the grant to buy a new camera and at the age of 59, start on a new project about women of her generation. It's called "Swinging into 60."



Weems exhibit explores race, gender and class Marin Independent Journal (California) October 31, 2013  
Thursday

The IJ's Vicki Larson contributed to this report.

if you go

What: "**Carrie** Mae **Weems**: Three Decades Of Photography And Video"

When: Through Jan. 5; 11 a.m. to 5 p.m. Wednesdays to Sundays, until 8 p.m. Thursdays

Where: Cantor Arts Center, Museum Way (off Palm Drive), Stanford University

Admission: Free

Information: 650-723-4177; museum.stanford.edu

**LOAD-DATE:** June 10, 2014

**LANGUAGE:** ENGLISH

**GRAPHIC:** **Carrie** Mae **Weems** speaks about her work in the Cemex Auditorium at the Stanford Graduate School of Business in Stanford, Calif., on Wednesday, Oct. 16, 2013. (Nhat V. Meyer/Bay Area News Group) Nhat V. Meyer

**Carrie** Mae **Weems**. Untitled (Colored People Grid), 2009. 11 pigment ink prints and 31 colored clay papers, overall dimensions variable; individual components: 10 x 10 in. each. Collection of Rodney M. Miller.

© **Carrie** Mae **Weems**

"Untitled (Man and Mirror)" from the "Kitchen Table Series," 1990 by **Carrie** Mae **Weems**. Collection Liz and Eric Lefkowsky, **Carrie** Mae **Weems**

**Carrie** Mae **Weems**. "Listening for the Sounds of Revolution from Dreaming in **Cuba**," 2002. Courtesy of the artist and Jack Shainman Gallery, New York. © **Carrie** Mae **Weems**

**Carrie** Mae **Weems**. 'Family Reunion' from 'Family Pictures and Stories,' 1978-84. Courtesy of the artist and Jack Shainman Gallery, New York. © **Carrie** Mae **Weems**

**Carrie** Mae **Weems**. "Afro-Chic" (video still), 2010 -- part of "**Carrie** Mae **Weems**: Three Decades of Photography and Video," opening at Stanford's Cantor Arts Center, Oct. 16. Courtesy of the artist and Jack Shainman Gallery, New York. **Carrie** Mae **Weems** Courtesy of the artist and Jack

**Carrie** Mae **Weems**. "Blue Black Boy" from "Colored People," 1989. Triptych, three toned gelatin silver prints with Prestype and frame, overall: 16 x 48 inches. Whitney Museum of American Art, New York. **Carrie** Mae **Weems**. Robert Gerhardt and Denis Y. Sus

**Carrie** Mae **Weems**. A Broad and Expansive Sky. Ancient Rome from Roaming; 2006. Digital chromogenic print; 73 x 61 in. Private collection; Portland; Oregon. © **Carrie** Mae **Weems** **Carrie** Mae **Weems**

**PUBLICATION-TYPE:** Newspaper

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San Jose Mercury News (California)

October 23, 2013 Wednesday

## The enduring genius of **Carrie Mae Weems**

**BYLINE:** By Sheryl Nonnenberg For The Daily News

**SECTION:** COMMUNITIES; Peninsula; News; Local

**LENGTH:** 1069 words

Photographer **Carrie Mae Weems** was recently chosen to receive a MacArthur Fellowship, colloquially known as MacArthur "genius grants." The highly coveted prize, given annually to around 30 individuals, is not a reward for past accomplishments, but rather a recognition of "exceptional merit and promise for continued and enhanced creative work."

Bay Area residents have the opportunity to see a comprehensive overview of the work of this renowned artist, thanks to a traveling exhibition presented by the Cantor Arts Center at Stanford University. "**Carrie Mae Weems**: Three Decades of Photography and Video," opened Oct. 16 and is to be on view until Jan. 5.

Viewing the 100 works presented in this 30-year retrospective, it is easy to see why **Weems** was selected for the MacArthur Fellowship. From the inception of her career, she has managed to weave a strong sense of narrative through a variety of photographic styles, from portraiture to landscape to staged tableaux. In each series, a compelling message about race, gender and class is presented, for the most part, in a straight-forward manner utilizing black and white gelatin prints. **Weems** has also experimented with performance art and several of her videos are on view.

**Weems** initially set out to be a dancer, moving from her home in Portland, Ore., to San Francisco, to join Anna Halprin's Dancer's Workshop. She became interested in photography in the late 1970s and found inspiration in the work of Roy DeCarava. She earned her undergraduate degree from the California Institute of the Arts in 1981, and then went on to earn a MFA from the University of California, San Diego. She decided to combine her interest in politics, history, literature and folklore with the documentary power of photography. Her first series, "Family Pictures and Stories," which featured herself and family members, set out to negate the myth that black Americans did not have a close family unit. A second series, "Ain't Joking," directly challenges the viewer with well-known stereotypes about African Americans, as one subject holds a chicken leg and another carries a watermelon. These images, while confrontational, are not as powerful as the second group in the series that features seemingly benign objects, such as Mammy and Sambo salt and pepper shakers, that perpetuate racial stereotypes.

But it is not all about race, as **Weems** demonstrates in her "Kitchen Table" series. In days gone by, families might have retired to the drawing room or library for important conversations and confrontations. As the large-scale works in this series depict, in contemporary families it all happens at the kitchen table. Using herself and friends as models, **Weems** has captured a panorama of family drama, all taking place in one small part of the home. There is boredom, anger, hostility, camaraderie, joy and angst -- universal themes, no matter what ethnicity. Even if you don't read the artist's carefully-worded text panels that accompany the prints, you get the message: the whole gamut of life plays out right here.

Displaying her knowledge of history while making a clever statement about white, male-dominated Western art, **Weems** poses in front of a bedroom dresser with mirror for "Not Manet's Type." Clad in just a slip, or nude, **Weems** confronts the notion of the male gaze and, through the text beneath each image, describes why such august artists as Manet, Picasso and Duchamp would have never considered using her as a model. As the accompanying label notes, looking back at the work of these art icons, we realize that black women traditionally only appeared as maids (Manet's "Olympia") or prostitutes (Picasso's "Demoiselles D'Avignon").

A series done in the mid-1990s, "From Here I Saw What Happened and I Cried," consists of chromogenic prints with etched text on glass. They resemble 19th-century daguerreotypes and are very overt in their attack on age-old racial stereotypes, portraying blacks as servants, nannies and slaves. More subtle, but equally powerful, is the 2003 series "The Louisiana Project," in which **Weems** again poses, this time in a variety of settings that represent the Antebellum South. "A Distant View" finds her, dressed as a slave, sitting on an expansive lawn and gazing at a plantation house. She leans forward, reaching for something elusive and unobtainable. It is a simple image, fraught with history and meaning and one of the most memorable prints in the exhibition.

**Weems** is a world traveler and some of her most dramatic and effective prints feature locales in **Cuba** and Italy. These are not spontaneous, shoot-from-the-hip travel shots. Like all of her work, photographs from the 2006 series "Roaming" are carefully planned and choreographed. Using herself as model, wearing a long black dress and shot from behind, she appears as a ghostly spectator, posing on ancient cobblestone streets or in front of Roman castles and houses. There is a strong sense of theater in these prints, reminiscent of the dark figure of Death that wanders the landscape in Bergman's iconic film, "The Seventh Seal." **Weems** says that the woman in the photograph "... stands in for me and you. She's a witness and a guide." Perhaps one of the most compelling prints from this series is "A Broad and Expansive Sky --Ancient Rome." **Weems** stands at the edge of the sea, a solitary figure set against the gray and grainy water and sky. It is a haunting, surreal image, and a reminder that, in spite of any and all technological advances we humans may make, there is still so much in the world that remains a mystery.

This is the first large-scale retrospective devoted to **Weems'** work, and it was organized by the Frist Center for the Visual Arts in Nashville. As Cantor Arts Center Director Connie Wolf notes, it is quite a coup for a university art museum to host such a prestigious exhibition. Following its run here, the show travels to the Guggenheim Museum in New York. It is a thoughtful and thought-provoking exhibition that has been both well-organized and installed.

The work of **Carrie Mae Weems** will remain indelibly etched in memory; perhaps that is the definition of an artist who is also a "genius."

Email Sheryl Nonnenberg atnonnenberg@aol.com .

Art

What: "**Carrie Mae Weems**: Three Decades of Photography and Video"

When: Through Jan. 5

Where: Cantor Arts Center, Lomita Drive at Museum Way, Stanford campus

Information: 650-723-4177 or [www.museum.stanford.edu](http://www.museum.stanford.edu)

**LOAD-DATE:** October 24, 2013

**LANGUAGE:** ENGLISH

**GRAPHIC:** "If I Ruled the World," by **Carrie Mae Weems**, 2004. Archival ink pigment print. Courtesy of the artist and Jack Shainman Gallery, New York. Part of the show **Carrie Mae Weems: Three Decades of Photography and Video**, at the Cantor Arts Center at Stanford, through Jan. 5, 2014.

"Mourning," by **Carrie Mae Weems**. From *Constructing History: A Requiem to Mark the Moment*, 2008.

Pigment ink print. Courtesy of the artist and Jack Shainman Gallery, New York. Part of the show **Carrie**

Mae **Weems**: Three Decades of Photography and Video, Oct 12 at the Cantor Arts Center at Stanford, through Jan. 5, 2014.

"Untitled (Man and Mirror)" by **Carrie Mae Weems**, from the Kitchen Table Series, 1990. Silver gelatin print and text panel; artist's proof one of two from a numbered edition of five. Collection Liz and Eric Lefkowsky, promised gift to The Art Institute of Chicago. Part of the show Oct 12 **Carrie Mae Weems**: Three Decades of Photography and Video, Oct 12 at the Cantor Arts Center at Stanford, through Jan. 5, 2014.

"A Broad and Expansive Sky," by **Carrie Mae Weems**. Ancient Rome from Roaming; 2006. Digital chromogenic print. Private collection; Portland; Oregon. Part of the show Oct 12 **Carrie Mae Weems**: Three Decades of Photography and Video, Oct 12 at the Cantor Arts Center at Stanford, through Jan. 5, 2014.

"If I Ruled the World," by **Carrie Mae Weems**, 2004. Archival ink pigment print. Courtesy of the artist and Jack Shainman Gallery, New York. Part of the show Oct 12 **Carrie Mae Weems**: Three Decades of Photography and Video, Oct 12 at the Cantor Arts Center at Stanford, through Jan. 5, 2014.

"Listening for the Sounds of Revolution" by **Carrie Mae Weems**. from Dreaming in **Cuba**, 2002. Gelatin silver print. Courtesy of the artist and Jack Shainman Gallery, New York. Part of the show Oct 12 **Carrie Mae Weems**: Three Decades of Photography and Video, Oct 12 at the Cantor Arts Center at Stanford, through Jan. 5, 2014.

**PUBLICATION-TYPE:** Newspaper

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# San Francisco Chronicle

The San Francisco Chronicle (California)

October 19, 2013 Saturday  
5 STAR Edition

**Living color - a display;**

**ART REVIEW;**

**Carrie Mae Weems' camera work asks tough questions about race**

**BYLINE:** Kenneth Baker

**SECTION:** Datebook; Pg. E1

**LENGTH:** 717 words

National events **conspired** to make "**Carrie Mae Weems**: Three Decades of Photography and Video," just opened at Stanford's Cantor Arts Center, appear more timely than anyone could have anticipated.

A few weeks ago, long after the show's planning, extreme right-wing legislators forced a federal government shutdown under the nation's first African American president. They even threatened to upend the global economy through a debt default in a bid to undo the Affordable Care Act, the president's signature social program. Whether such political aggression might give cover to bigotry toward the executive, in a nation that believes it has outgrown racism, is just the sort of issue that **Weems'** work tacitly **investigates and protests**.

With photographs and the mingling of pictures and text that conceptual art licensed around the turn of the 1970s, **Weems**, who last month received a mid-six-figure "genius grant" from the MacArthur Foundation - a prestigious award almost comparable to the Nobel Prize - probes various dimensions of racial awareness. Rather than challenge the concept of race, she exposes various uses of it as a pretext that people use to justify belittling and abuse of one another or of themselves.

For example, in the sequence "Colored People" 1989-90, **Weems** offers a quiet critique of the slang African Americans sometimes use to label one another, to **discriminate** among themselves.

## Shifting meanings

"Blue Black Boy," one of six triptychs in the ensemble, has three identical blue-tinted gelatin silver prints of a boy facing the camera, framed side by side, one labeled "blue," the second "black," the third "boy." The labels' meanings shift as they separate and recombine in a viewer's mind. The acts of naming and description start to feel uncomfortably crude, making onlookers newly conscious of the position from which they see.

Jasper Johns famously played with stenciling color names in contradictory hues, painting "red" in yellow and so forth, but such descriptive dissonances have a different kind of power in **Weems'** hands.

Living color - a display; ART REVIEW; Carrie Mae Weems' camera work asks tough questions about race  
The San Francisco Chronicle (California) October 19, 2013 Saturday

In one of the most striking works in the show, "From Here I Saw What Happened and I Cried" 1995-96, **Weems** annexed existing photographs taken by anthropologists and other white documentarians, tinted them blue or red, framed them in black, and overlaid each one with a phrase etched onto its protective glass.

### Jarring phrases

"You Became A Scientific Profile" reads the phrase over a naked woman; "A Negroid Type" is across a naked man's torso. The phrases gradually form a stuttering narrative of American slavery and its aftermath. Fourteen of the 33 pieces that make up the entire work appear here, with no feeling of abridgement.

The red and blue tints of these images - only the African queen images that bookend the sequence are blue - imply a missing third term: the white of Old Glory. And the "white" of many visitors to the exhibition.

A reference to Picasso may also lurk here, seeing African and Iberian sculpture having jolted him out of the sentimentality of his Rose and Blue periods.

**Weems** has shifted emphasis over the years from race to class and gender.

She has frequently appeared as a model in her own work, focally in her well-known "Kitchen Table Series" 1990. In it, she appears in vignettes - all shot beneath the hanging lamp above the kitchen table of an apartment as stark as a Charles Sheeler interior.

### Text gives voice

The viewer can cobble together something of a narrative from the picture sequence. But text panels occur at points to elaborate. They are filled with well-worn slang and the phrases from blues and jazz standards, but a voice gradually emerges with an idiom of its own.

More than most contemporary art exhibitions, "**Carrie Mae Weems**" depends heavily on the life experience - more than on the art experience - that visitors bring to it.

The title of a posthumous collections of essays by former San Francisco Museum of Modern Art curator John Caldwell 1942-1993 would fit here: "This Is About Who We Are."

**Carrie Mae Weems: Three Decades of Photography and Video:** Through Jan. 5. Cantor Arts Center, Stanford University, Stanford. 650 723-4177. [www.museum.stanford.edu](http://www.museum.stanford.edu).

"**Carrie Mae Weems** exposes various uses of race as a pretext that people use to justify belittling and **abuse** of one another or of themselves."

**LOAD-DATE:** October 18, 2013

**LANGUAGE:** ENGLISH

**GRAPHIC:** "Untitled Colored People Grid" 2009-10 - 11-pigment ink print and colored clay papers framed by **Carrie Mae Weems**. Cantor Arts Center  
Creative Commons

"Blue Black Boy" from "Colored People" triptych 1989-90 - three-tone gelatin silver prints with Prestype and frame by **Carrie Mae Weems**. Cantor Arts Center photos

"Family Pictures and Stories: Family Reunion" 1978-84 - gelatin silver print, **Carrie Mae Weems**.

**PUBLICATION-TYPE:** Newspaper

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Contra Costa Times (California)

October 14, 2013 Monday

## Review: **Carrie Mae Weems** retrospective at Stanford

**BYLINE:** By Robert Taylor Correspondent

**SECTION:** NEWS

**LENGTH:** 1002 words

I doubt that **Carrie Mae Weems** wrote the "vision statement" for the Frist Center for the Visual Arts in Nashville, where a stunning exhibit covering three decades of the artist's career originated. But it perfectly describes her work:

"The vision is to inspire people through art to look at their world in new ways."

**Weems** challenges viewers to do just that with power and subtlety unrivaled in the contemporary world of photography. It's no wonder that the Cantor Arts Center at Stanford is thrilled to host this first-ever retrospective for the artist with roots in the Bay Area. As punctuation, last month **Weems** was awarded a MacArthur "genius" fellowship.

Her best-known images explore the black family, racial stereotypes and the legacy of slavery, but to describe the extensive exhibit as only about African-Americans, or racism, is to limit its scope. **Weems** wants "people of color to stand for the human multitudes."

It's a vast "canvas" that **Weems** covers, from her own kitchen table to Louisiana plantations and the African slave coast, with source material from wrenching period images of American slaves to a staged "Afro-chic" fashion show.

Born in Portland, Ore., **Weems** moved to San Francisco in her late teens to pursue a career in modern dance, studying with the Anna Halprin Dancers' Workshop. A friend gave her a camera for her 21st birthday, and she turned to photography, partly, as curator Kathryn Delmez says, "to rewrite black cultural myths."

After earning university art degrees in Southern California, she studied in a graduate program in folklore at UC Berkeley. She now divides her time between Brooklyn and Syracuse, N.Y.

Sociologist, cultural anthropologist, folklorist -- all these complex descriptions are distilled with incredible subtlety and keen perception in her work. She may be best known for her 1990 "Kitchen Table Series," images nearly 4 feet square with a narrated story of a woman's love, loss, motherhood and friendships. **Weems** is her own subject, and it's still a powerful, poignant drama.

The juxtapositions and counterpoints in **Weems'** work, and in the gallery installations, are remarkable. One wall is nearly filled with photographs of her family, a series begun in the 1970s to counteract reports that the black family was deteriorating. But then, just to the side is an image from her "Ain't Jokin' " series: the stereotyped Aunt Jemima and Uncle Moses salt and pepper shakers on a kitchen counter.

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Monday

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Three Decades of

Photography and Video'

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8 p.m. Thursday

Where: Cantor Arts Center, Museum Way (off Palm Drive), Stanford University

Admission: Free; free

parking on weekends and after 4 p.m. weekdays;

650-723-4177,

museum.stanford.edu



Review: Carrie Mae Weems retrospective at Stanford Contra Costa Times (California) October 14, 2013  
Monday

**LOAD-DATE:** October 23, 2013

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October 14, 2013 Monday

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**SECTION:** NEWS; Entertainment; Art; Museums

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pose, reflected in a dressing-table mirror. Manet, Picasso and de Kooning would have rejected her, or, she notes, she would have rejected them.

However, in a statement that reaches far beyond the artist-and-model realm, **Weems** declares, "I knew not from memory but from hope that there were other models to live by."

**Weems'** projects since the 1990s have often given her vision wide-ranging and international scope.

These begin with the "Sea Island" series, from 1991 to 1992, her exploration of the unique Gullah culture in these islands off the coasts of Georgia and South Carolina, where isolated black residents have maintained many aspects of African culture.

There are somber images of a cemetery as well as an image of a community store that recalls Walker Evans' documentary photographs with its myriad hand-lettered signs for oxtails, turkey wings and "old-fashioned daisy cheese."

Always more than a photographer, **Weems** adds a set of plates, looking like a family treasure, printed with poetic discoveries from her journey into Gullah culture.

"Went Looking For Africa," begins one verse, "and found Africa ... in a wrought iron gate ... the design of ... the master house ... in the shape of a ... sweet-grass basket ... in a round ... smoke house."

A year later, **Weems** did journey to Africa, starting with the slave coast of western Ghana and Senegal. Her images of now-empty slaveholding facilities are haunting. Like many of her photographs, they ask viewers to fill in the empty spaces here with the men, women and children trapped between capture and the slave ships to the American South.

A decade later, **Weems'** "Louisiana Project" follows the course back to America, where she explores, in part, the legacy of slavery in the "New South." In this series, she steps into the scene wearing what might have been a 19th-century housedress. She's photographed in the shade of a tree, looking at a big plantation house in the middle distance. We can see this black woman now and imagine her then.

The exhibit closes with several big images from **Weems'** "Roaming" series from 2006, when she was in residence at the American Academy in Rome. She takes her place in these settings wearing a long black dress, facing away from the camera. "This woman can stand in for me and for you," **Weems** has said. "She leads you into history. She's a witness and a guide."

**Weems'** "muse" takes viewers to places familiar and unfamiliar, and her presence as an African-American woman gives a twist to history. There are several images of her facing pseudoclassic architecture from Mussolini's era, recalling the **fascist** leader's quest to "restore" the Italian Empire. **Weems**, and the viewer, can't help but be reminded of Mussolini's brutal invasion of Ethiopia in 1935, where hundreds of thousands of Ethiopians died.

The last image in the exhibit is also used on the cover of the catalog: **Weems** in her "muse dress" facing "A Broad and Expansive Sky." Where will she go next? When the MacArthur fellowship was announced, she told a reporter she'd use some of the grant to buy a new camera and at the age of 59, start on a new project about women of her generation. It's called "Swinging into 60."

**'Carrie Mae Weems:**

Three Decades of  
Photography and Video'

Through: Jan. 5, 11 a.m.-5 p.m. Wednesday-Sunday, until

8 p.m. Thursday

Where: Cantor Arts Center, Museum Way (off Palm Drive), Stanford University

Admission: Free; free

Review: Carrie Mae Weems retrospective at Stanford San Jose Mercury News (California) October 14, 2013  
Monday

parking on weekends and after 4 p.m. weekdays;  
650-723-4177,  
museum.stanford.edu

**LOAD-DATE:** October 23, 2013

**LANGUAGE:** ENGLISH

**GRAPHIC:** **Carrie** Mae **Weems** speaks about her work in the Cemex Auditorium at the Stanford Graduate School of Business in Stanford, Calif., on Wednesday, Oct. 16, 2013. (Nhat V. Meyer/Bay Area News Group)  
**Carrie** Mae **Weems'** "Afro-Chic" (video still), 2010 -- part of "**Carrie** Mae **Weems**: Three Decades of Photography and Video," opening at Stanford's Cantor Arts Center, Oct. 16. Courtesy of the artist and Jack Shainman Gallery, New York. **Carrie** Mae **Weems**  
**Carrie** Mae **Weems**. "A Broad and Expansive Sky--"Ancient Rome" from "Roaming"; 2006. Digital chromogenic print; 73 x 61 in. Private collection; Portland; Oregon. **Carrie** Mae **Weems**  
**Carrie** Mae **Weems**. "Blue Black Boy" from "Colored People," 1989/90. Triptych, three toned gelatin silver prints with Prestype and frame, overall: 16 x 48 inches. Whitney Museum of American Art, New York. **Carrie** Mae **Weems**.

**PUBLICATION-TYPE:** Newspaper

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National Public Radio

October 10, 2013 Thursday

**SHOW:** Tell Me More 11:00 AM EST

## 'Love' Is The Real Essence Of MacArthur Genius' Art

**GUESTS:** **Carrie** Mae **Weems**

**LENGTH:** 2690 words

MICHEL MARTIN: I'm Michel Martin and this is TELL ME MORE from NPR News. Now it's time for our Wisdom Watch. This is the part of the program where we hear from people who've made an impact through their lives and their work. And today, we meet a woman who, for more than two decades, has been tackling issues of race, power and gender through her art, but has also used art to try to fight the epidemic of gun violence in her community - and she's a genius. **Carrie** Mae **Weems** was among the latest class of MacArthur Fellowship award winners - the so-called genius grant - and she is with us now. **Carrie** Mae **Weems**, welcome. Congratulations.

**CARRIE MAE WEEMS:** Oh, thank you so much.

MICHEL MARTIN: It's such a cliché - and I so apologize, and I know it's been a couple of weeks - but you know I have to ask, where were you and what were you doing when you got the call?

**CARRIE MAE WEEMS:** I was in my studio working away at about 2:30 in the afternoon - actually, having a fit because my assistants weren't doing some things that they were supposed to be doing. And so I'm screaming at them and just in the middle of my rant, the phone rang. You know, I pick it up saying, I am so sick of this sh-.

MICHEL MARTIN: Oh, no you did not.

**CARRIE MAE WEEMS:** Right? And then I say, yes this is Carrie.

MICHEL MARTIN: This is how it started.

**CARRIE MAE WEEMS:** And I hear it's the MacArthur, and I think, OK. So now I have to write a letter of recommendation for another artist. They're calling me to ask me to do something else. And they said, no, we're calling about you. Are you alone? And I said, well, you know, basically, yes. And they said, well, we're calling to let you know that you've won the MacArthur. And I was knocked off my feet, literally. I sunk into my chair, put my head down on my desk and cried...

MICHEL MARTIN: Aw.

**CARRIE MAE WEEMS:** ...And laughed for about five minutes.

MICHEL MARTIN: Aw.

**CARRIE MAE WEEMS:** I just could not believe it. It was just the last thing that I ever thought that would

happen to me. You know what I mean, I'm sort of a knucklehead and not particularly smart. So I just never thought that I would be getting the genius award.

MICHEL MARTIN: Well, congratulations 'cause you did. It's been confirmed. There is no mistake.

**CARRIE MAE WEEMS:** It is. It has been confirmed and I have received tons - hundreds of e-mails, armloads of flowers and bottles of champagne and wine and well wishes, and my heart is just overflowing. And I am very humbled because it takes a lot of people to agree that somebody deserves something, and in this case, a lot of people agreed. And the well wishes that have come from friends and family and supporters and people that I've known in the field for years has just been really stunning to see - overwhelming to see. So I have lots of e-mails to return.

MICHEL MARTIN: Presumably, when you're ready, right? Because you got genius, you can do what you want. But can you...

**CARRIE MAE WEEMS:** That's what I'm saying.

MICHEL MARTIN: That's right.

**CARRIE MAE WEEMS:** Yes.

MICHEL MARTIN: Can you describe your work for people who have not seen it. And I say this knowing that it is a very large body of work and there's no way we can sum it up in the time that we have. But, as I said in my introduction, it is so hard to describe. I mean, in the sense that I use those words, race and gender and power, but it's also very intimate, very personal in many ways. It's about many, many different things. So would you mind taking a crack at describing it for those who haven't seen it?

**CARRIE MAE WEEMS:** All right. You're sort of putting me on the spot. But, I mean, you know, you're right. I've produced so many different bodies of work over this long career. I mean, I started working when I was, you know, roughly 20 - 21 years old. So I've been making photographs ever since. I'm 60 years old now. So my first important body of work was called "Family Pictures and Stories." And in that work, I was actually really experimenting a lot with black and white documentary photography. There are a number of artists in the documentary tradition that I really thought highly of, and I thought that's where I wanted to be.

You know, I've always included, or I've often included storytelling with an image and text along with my photographs, or text along with my photographs, words along with my photographs. And sometimes, sound along with the photographs as well, using voice interviews - I love interviews - within the body of the work. So often the work is installation-based. It's rare that I make a single photograph to stand only on its own. There are usually groups of photographs arranged together. There are diptychs and triptychs and quads mounted together. And then, of course, there's something like "Kitchen Table Series," which is probably one of my best known works, which all centers around a woman seated, always in the same place, with a low-hanging light just above her head to illuminate what she's doing and the actions that take place around her.

And from image to image to image, there might be children in the frame, there might be men in the frame or maybe her girlfriends in the frame, but it's all very much around the notion of the life of a woman - a contemporary woman - negotiating her way through the dynamics of love. And, whether or not it is possible really to maintain a monogamous relationship in a polygamous society.

MICHEL MARTIN: I'm thinking about some of the work that I know best, like "Ain't Joking," which is very kind of powerful, makes some really powerful commentaries about issues - let's say racial issues, for example, in part. And I'm also thinking about "From Here I Saw What Happened and I Cried"

**CARRIE MAE WEEMS:** Yes.

MICHEL MARTIN: Which has some extremely powerful - and I think for some - disturbing imagery that evokes, you know, important chapters in American history, like slavery, for example, and the use of the black body. But you say that you really feel your work is about love and greater issues of humanity. Could you talk

a little bit about that?

**CARRIE MAE WEEMS:** I think that's absolutely true. I mean, you know, when I shake it all down, I'm really trying to understand what it is that I'm actually trying to get to - what I'm trying to shift in the American imagination, the American psyche. In my own heart, it really has a lot to do with this sort of profound question of human embrace. And, to that extent then, it has to do with love and how we negotiate caring for, attending to, one another. And that I think is love.

Love I think is that element in the universe, that illumination that allows us to see ourselves more clearly. And it is in the revelation of ourselves and seeing ourselves that much more clearly that we give thanks. And that thanks is, I think, the thing that we call love. So it's the real essence of the work, and it comes out in these other forms - that it has to do with the negotiation of women or it has to do with the negotiation of race or with power, etc. But these are all things that are really the things that keep us apart, right? So we focus on the thing that keeps us apart, not necessarily the thing that brings us together.

MICHEL MARTIN: If you're just joining us, we're having a Wisdom Watch conversation with photographer, artist, activist, 2013 MacArthur Fellow Genius award-winner **Carrie Mae Weems**. You know, your biography - your body of work, just your list of activities is astonishing and I must say exhausting. And I really wonder how you managed to do it all, in addition to, you know, your photographic work and, as you mentioned, it's very often multimedia, involves video. You are also involved with a project with young people in your community, which you, I'm told...

**CARRIE MAE WEEMS:** Yes.

MICHEL MARTIN: ...Were motivated by after a particularly, you know, disturbing death of a young person. And you're teaching young people your craft...

**CARRIE MAE WEEMS:** Yes.

MICHEL MARTIN: ...Like photography and art. And you are involved in horticulture. You actually were involved in naming a new Peony, as I understand, for W.E.B Du Bois...

**CARRIE MAE WEEMS:** Yes. Yes.

MICHEL MARTIN: ...Which I am amazed by. And I just - how do you do it all?

**CARRIE MAE WEEMS:** I get up very early. I just get up early, you know what I mean? I mean, I have a very high - very tough work ethic, and I always have. You know, I'm from, like, a farming family. Do you know what I mean? So when you're farmers, you know, when you're laborers on the farm, you get up at like 4 o'clock. So my entire family gets up between, like, 4 or 5 o'clock in the morning - always has - and I'm just a part of that. For a long time, I would spend a lot of time reading or writing or looking at films that my husband didn't necessarily want to see with me, but things that I felt compelled to look at. As an artist, I absolutely needed to know. So, you know, so I've always gotten up early. And now I just go immediately to my studio at about 5:30, 6 o'clock in the morning and I start working on something that really matters to me. And I think that, you know, once you realize that you're really deeply committed to things, you know, getting them done is really not so tough.

MICHEL MARTIN: Yeah.

**CARRIE MAE WEEMS:** You know, I can be tired, of course, sometimes, but getting up is not the problem anymore.

MICHEL MARTIN: OK. Now, that's good advice. And I understand that, as I recall in fact, I first knew your work as a documentary photographer. And at some point, you determined that that wasn't what you wanted to do and became what we call - I don't know how you feel about this term - an art photographer. How do you give yourself permission to be an artist? How does that work?

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**CARRIE MAE WEEMS:** Well, you know, I'm not really sure yet because, you know, I think, you know, the older I get, the more confused I get by all of these terms. I don't know really how to define myself so much. What I do know is that I'm, you know, deeply engaged in a kind of endless search for the truth. And that search and the probing questions that come along with the search, is deeply engaging. And, you know, it's painful, but it's also incredibly rewarding.

And I think that it's maybe in the depths of that space that one might claim to be an artist, that you're really looking for something that doesn't really exist before you very easily, that you have to chart out and you have to dig very deep in the soil to locate if you find it at all. I mean, normally, what happens is that you just have a whole new set of questions and problems for yourself to answer and to negotiate. But I give my permission to work because I know that the work matters.

And whether I call it art or not really doesn't matter so much to me, but I know that the work matters to a number of people. It matters to the kids that I work with when I'm doing my summer institute. It matters to people that I bump into in the museums and galleries who've been moved by the work, changed by the work and have changed their lives as a result of the work. So I feel very, very lucky, very blessed.

MICHEL MARTIN: There's a video on the MacArthur Foundation website about your award, and you end by saying that the fellowship means you won't have to quote, fight so hard for every single thing, unquote. What do you think this award will mean to you? What do you think you'll do with it, if you even know?

**CARRIE MAE WEEMS:** You know, it's really interesting, Michel. I mean, I'm feeling a little - you know, every once in a while - you know, I mean - so, you know, they call me up. They tell me that I have won the MacArthur. I cry for five minutes and I hang up the phone and I go back to work, you know. And then at 6:30 p.m., I went upstairs and I cooked dinner for my family. You know what I mean?

(CROSSTALK)

MICHEL MARTIN: Don't you think you could have gotten delivery that night?

**CARRIE MAE WEEMS:** You know, exactly. I mean, I still haven't bought, like, even a new dress yet. Except that there is something in me that, every once in a while, I feel like this sort of, like, little sort of bodacious - this bodacious rising up in me saying, I don't have to do that. I won the MacArthur.

MICHEL MARTIN: Good for you. Well, I do hope a new dress...

**CARRIE MAE WEEMS:** And so there's something really sort of lovely about that. There's something lovely about that. And I have a sense of what I'm going to do with it, which is to put most of it back into the work that I do. And it means that yes, I can take care of my children without having to beg everybody for every nickel and dime that they give me. I can take care of my institute and it can be sustained - or is now sustainable with my own effort, which I really love because I really do not like asking people for a lot of stuff, if I can help it.

MICHEL MARTIN: It's such an interesting time for you. Happy birthday, by the way. The big 60. I understand that one of the projects that you're interested in has to do a little bit with reflections on turning 60. Is that correct?

**CARRIE MAE WEEMS:** That's right. It's called "Swinging into 60." You know, and it's about a woman who turns 60, who was born in the '60s. And it's sort of wonderful to think about. It's really wonderful to think about. I love sort of, like, those - these things that allow me to **investigate** the historical while I am also looking at the personal and the political and the cultural. You know what I mean, I really love that kind of mix. It just sort of works so well. And, you know, it is a really exciting time. And I must say that turning 60, you know, like, I didn't really think about it that much. And I don't really think about myself being particularly old, except that people call me ma'am much more and they offer to help me with my bags all of the time. And it's like, well, why?

MICHEL MARTIN: I should be helping you.



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**CARRIE MAE WEEMS:** So it's sweet, you know. It's sort of nice. But there are all of these other things that come with it, and there's something about being very comfortable about being in my skin that I love. And then all of the wonderful accolades that have been coming my way from, you know, winning the National Medal of the Arts, from the Clinton award this year, and the Gordon Parks award of this year, and the Delta award from the sorority this year, and the Congressional National Black Caucus Foundation award this year. It's just sort of been sort of this very amazing series of events and activities and recognition. And the thing that I want to say - I just want to say to all of you who are listening and to all of you who've made me possible, thank you.

**MICHEL MARTIN:** Do you have any wisdom to share with us before you go? You've been sharing wisdom throughout our conversation, but do you have any wisdom you want to add before we go?

**CARRIE MAE WEEMS:** Oh, the one thing that I do know - the one thing that I've become so profoundly aware of is that, yes, it's important for one to work. It's important for you to do your work and to know what that means and to engage it seriously, but that we do absolutely nothing on this earth by ourselves. And if there are many, many people all around you, surrounding you, who care about what you do and how you do it - and that is the grace of the world around you that needs to be acknowledged and thanked and understood in the most profound way. That we don't do any of it on our own, and that extending our hand towards others is the most rewarding thing that we can get out of our lives.

**MICHEL MARTIN:** Artist **Carrie Mae Weems** was awarded a 2013 MacArthur Fellowship among a number of other accolades that she has received this year. And she was kind enough to join us from member station WAER in Syracuse, New York. **Carrie Mae Weems**, thank you so much for speaking with us. Congratulations, once again. Do keep us up to date on what you're doing.

**CARRIE MAE WEEMS:** You're absolutely welcome, Michel. And I hope to meet you in person someday.

**MICHEL MARTIN:** Me too. And that's our program for today. I'm Michel Martin and this is TELL ME MORE from NPR News. Let's talk more tomorrow.

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Swarthmore Phoenix: Swarthmore College

October 10, 2013 Thursday

## Peering into the Past: "Family Portrait" at the PMA

**BYLINE:** Deborah Krieger

**SECTION:** UNCATEGORIZED; Pg. 1

**LENGTH:** 993 words

Perhaps it was some latent homesickness for my own family rising to the surface, or maybe I was just seeking a different visual experience from the kinds of art I had been seeing recently, but when I was looking online for something to see at the Philadelphia Museum of Art, "Family Portrait" caught my eye.

The show juxtaposes photographs of families from as early as the 1800s to as recently as 2009, weaving together vivid portraits of all kinds of families both real and fictionalized. The photographs display a range of techniques: photographs both small and large, in black and white, in glossy color and in faded sepia-tinted silver prints. Each work addresses the ideas and the psychology of families and of being a part of a family in different ways. The gazes, postures and body languages of the subjects spell out a unique and poetic story about how each person fits into their family and how each individual story plays off one another to form a cohesive whole.

As I considered how all of the works I saw inform and play off one another, I began thinking about what kind of artwork is created when a photographer chooses to depict their own family members, versus what kind of baggage a photographer can bring to a family not their own. How much of the photographer's own psyche is visible in a photograph, and how much of what we see, rendered in such a lifelike way, is staged, and what if, anything, is spontaneous and real? Photography provokes this kind of debate more than any other art form.

A work that made me consider the relationships of not only the subjects, but between the photographer and subjects, was "The Daughters" by Tina Barney, dating from 2002-4. A large, vivid color photograph, it depicts a family of five (mother, father, three young daughters) in a lavish interior. The variety of emotions and the keen psychology of the family members in this photograph blew me away, reminding me of John Singer Sargent's masterpiece "The Daughters of Edward Darley Boit" (1882). The allusion is surely intentional. In this photograph, the mother and daughter stand at the foreground. The mother gazes upon her little girl, who seems apprehensive at her surroundings, her face tremulous and reactive. She holds her mother's hand for support and seems to shrink away from us, from the photographer, her gaze looking to our right. In contrast, the daughter in the middle ground holds our gaze, her hands folded delicately. She is clearly posing for our benefit, while her mother and little sister appear to be caught in a fleeting moment. In the background, slightly blurred, stand the father and oldest sister, who looks down at the ground, hunching her shoulders slightly. Her apparent discomfort with this situation echoes her youngest sister's, but manifests itself passively. She stands by her father's side, refusing to engage with her family members, with the photographer, or with us, the audience.

The startling jumble of emotions radiating from this work made me wonder how much of what I was seeing was of the family itself, and how much of it was posed or staged by the photographer? How much was I reading into this family's body language, and how much of it was something the photographer purposefully

wanted me to see?

A truly haunting work by Diane Arbus titled "Identical Twins, Roselle, New Jersey, 1967" also addresses this theme of potential voyeurism and the perceived discomfort of the subject. The twin girls depicted in this black and white photograph have identical faces and are dressed the same. On the surface, their identical features bear identical expressions. Yet as the viewer looks closer, it is easy to see the girls' vastly different reactions to being photographed. The twin on the left looks grim, her mouth set in a tight line, while her sister's mouth is forced into a smile, her eyes large and frightened-looking. Twins are a strange, fascinating subject for photography because the experience of twin-hood, especially identical twin-hood, creates stunning contrasts in minute details about each twin that allow them to be distinguished. Who are these girls? How does their twin-hood affect their posing for this photograph? Again, am I only seeing what the photographer wants me to see, or could it be that I am seeing the young girls' suppressed emotions? What many of these works seem to depict is the ambivalent feelings many of the subjects have concerning being portrayed. Is the photographer necessarily a voyeur?

One last highlight are three glossy black and white photographs in the **back of the room from Carrie Mae Weem's** "Kitchen Table Series", dating from 1990. According to the blurb, these large, evocative photos are part of a fictionalized series about the life of a successful woman. In these theatrical works, a woman and her husband are arranged around the kitchen table. While her husband remains seated, looking down at a newspaper in all three photographs, the wife moved about the space. In the first photograph, the air is thick with tension and unsaid words as a cigarette smolders in her hand. In the second photograph, the wife is standing behind the husband, obscured in shadow. In the third photograph, she is embracing her husband's seated form. While she has occupied different spaces over the course of this photo-story, her husband has barely moved. What has transpired in this fictional relationship and story? How is the wife's success affecting her relationship with her husband, who appears less successful?

This powerful last set of photographs invites more questions than answers. If this fictionalized photo-essay can evoke such powerful feelings and such a potent reaction to a staged set of interactions, how can should we view photographs that depict real life? If we cannot distinguish the real psychology from the staged psychology of a work, how can we hope to read into a work of art?

"Family Portrait" runs through November 10.

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The Huffington Post

October 9, 2013 Wednesday 12:37 PM EST

## 'Radical Presence' Exhibit Surveys Black Performance In Contemporary Art

**LENGTH:** 783 words

Oct 09, 2013 (The Huffington Post:<http://www.huffingtonpost.com/> Delivered by Newstex)

From **Carrie Mae Weems** to Jayson Musson, the evolution of black performance art has been complex, oscillating between dramatic happenings and extensions of visual art for over five decades. A new multimedia exhibition in New York City, entitled "**Radical** Presence[1]," will survey visual artists of African descent who've left an indelible mark on performance art over the last 50 years, exploring the influence of black performance in contemporary art.

The exhibition, on view at New York University's Grey Gallery and the Studio Museum in Harlem[2], highlights artists from the United States and the Caribbean, documenting both performances and art objects from figures like Dread Scott and Xaviera Simmons. Focusing on the radical shifts that occurred in performance art since the 1960s, the show utilizes live works, photography, music scores, costumes and installations to document how performance ideals and concepts have been passed from one generation to another.

"Black performance has been largely contextualized as an extension of theater[3]," states a press release for the exhibition, originally on view at the Contemporary Art Museum Houston. "[But] visual artists have integrated performance into their work for over five decades, generating a repository of performance work that has gone largely unrecognized until now."

"Radical Presence" presents a lens through which we can reinterpret the iconic dance, music and theatrical pieces by black artists of the past. The exhibit also serves to offer a comprehensive list of performers that the curators have deemed historic, whether or not they're already household names. In honor of the exhibition, we're highlighting 10 of the artists on view in NYC this month. Scroll through the list below and let us know your thoughts on the artists in the comments.

1. Trenton Doyle Hancock

Shown here performing Devotion (2013), Contemporary Arts Museum Houston, January 31, 2013. Courtesy the artist and Contemporary Arts Museum Houston. Photo: Max Fields. (To be performed at Grey Art Gallery, NYU on November 7, 2013.)

2. David Hammons

Spade (Power to the Spade), 1969. Body print, pigment, and mixed media on paper. 53 1/4 x 35 1/4 in. Collection of Jack and Connie Tilton, New York. (On view at Grey Art Gallery, NYU)

3. Senga Nengudi

Performance Piece, 1978 (performed by Maren Hassinger). Gelatin silver print, 31 1/2 x 40 in. Courtesy the artist and Thomas Erben Gallery, New York. Photo: Harmon Outlaw (Photographs on view at The Studio Museum in Harlem; sculpture on view at Grey Art Gallery, NYU)

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#### 4. Lorraine O'Grady

Untitled (Mlle. Bourgeoise Noire and her Master of Ceremonies enter the New Museum), 1980-83, printed 2009, Gelatin silver print, 7 1/4 x 9 1/4 in. Courtesy the artist and Alexander Gray Associates, New York. (On view at Grey Art Gallery, NYU)

#### 5. Pope L.

Pope L. performing Eating the Wall Street Journal (2000), The Sculpture Center, New York, 2000, Courtesy the artist, Photo: Lydia Grey. (Installation on view at Grey Art Gallery, NYU)

#### 6. Dave McKenzie

While Supplies Last, 2003, Cast polyresin, Each 6 x 2 (diameter) in. Courtesy the artist, Susanne Vielmetter Los Angeles, Projects, and Wien Lukatsch Gallery. Photo: Don Quaintance. (On view at The Studio Museum in Harlem)

#### 7. Satch Hoyt

Say It Loud, 2004, Books, metal staircase, microphone, speakers, and sound, Dimensions variable. Courtesy the artist. Photo: Peter Gabriel. (On view at Grey Art Gallery, NYU)

#### 8. Jean-Ulrick Désert

Negerhosen2000 / The Travel Albums, 2003, From a series of forty digitally printed images, pigmented inks, and pencil on archival paper with mixed media collage, 11 3/4 x 8 1/4 in. Courtesy the artist (On view at Grey Art Gallery, NYU)

#### 9. Lyle Ashton Harris

Memoirs of Hadrian #9, 2002, Unique Polaroid, 24 x 20 in. Courtesy the artist and CRG Gallery, New York. (On view at Grey Art Gallery, NYU)

#### 10. Girl (Chitra Ganesh + Simone Leigh)

My dreams, my works must wait till after hell..., 2011 (video still), Digital video, color, sound, TRT 7:14 min. Courtesy the artists. (Video on view at The Studio Museum in Harlem)

"Radical Presence" will be on view in two parts. The first runs from September 10 through December 7, 2013 at Grey Art Gallery[4]. The second runs from November 14, 2013 to March 9, 2014 at the Studio Museum in Harlem[5].

[1]: <http://www.nyu.edu/greyart/> [2]:

<http://www.studiomuseum.org/index.php?q=exhibition/radical-presence-black-performance-in-contemporary-art>

[3]: <http://camh.org/exhibitions/radical-presence-black-performance-contemporary-art#.UIMmFWQ6VZs> [4]:

<http://www.nyu.edu/greyart/index.html> [5]: <http://www.studiomuseum.org/>

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The Boston Globe

October 7, 2013 Monday

## Paying tribute to W.E.B. Du Bois

**BYLINE:** By Mark Feeney, Globe Staff

**SECTION:** LIVING ARTS; Pg. G,3,9

**LENGTH:** 974 words

### ABSTRACT

AMHERST -- W.E.B. DuBois looms large over the University of Massachusetts Amherst. The school's 28-story library bears his name. Du Bois (pronounced doo boyz) looms large in African-American history. Born in 1868, he helped found the National Association for the Advancement of Colored People, in 1909, and edited the NAACP's magazine, *The Crisis*, for 23 years. The best known of his more than 30 books is "The Souls of Black Folk" (1903). Du Bois died the day before the 1963 March on Washington. Observing the 50th anniversary of his death, the University Museum of Contemporary Art at UMass Amherst sought work from 10 artists that in some way relates to Du Bois's legacy. It includes photography, sculpture, video, etching, textiles, and even landscape design.

Art Review

### DU BOIS IN OUR TIME

University Museum of Contemporary Art, University of Massachusetts Amherst, Fine Arts Center, 151 Presidents Drive, through Dec. 8, 413-545-3670, [www.umass.edu/umca](http://www.umass.edu/umca)

AMHERST -- W.E.B. Du Bois looms large over the University of Massachusetts Amherst. The school's 28-story library bears his name. More important, the library holds his papers. The collection is extensive and rich, as befits a career so extensive and rich.

Du Bois (pronounced doo boyz) looms large in African-American history. Born in 1868, he was a historian, sociologist, teacher, polemicist, activist, and, for lack of a better term, racial conscience. Du Bois helped found the National Association for the Advancement of Colored People, in 1909, and edited the NAACP's magazine, *The Crisis*, for 23 years. The best known of his more than 30 books is "The Souls of Black Folk" (1903).

Du Bois died the day before the 1963 March on Washington. Observing the 50th anniversary of his death, the University Museum of Contemporary Art at UMass Amherst sought work from 10 artists that in some way relates to Du Bois's legacy. That legacy being as diverse as it is, the show feels (appropriately) scattered. It includes photography, sculpture, video, etching, textiles, and even landscape design.

"Du Bois in Our Time," you might say, is all over the map, which it should be. The exhibition celebrates a man whose life was all over the map. Born and raised in Great Barrington, Du Bois was educated in Nashville, Cambridge, and Berlin, worked in Atlanta and New York, and died in Ghana. He was also an energetic traveler. The single most interesting thing in the show is documentary footage of a 1959 visit Du

Bois paid to China. As he rubs elbows with Mao, it's hard to say who is the more impressive figure.

Some of the art directly addresses Du Bois's work. The paired busts in Radcliffe Bailey's sculpture "Double Consciousness" are meant to embody Du Bois's namesake concept of how skin color required African-Americans to feel both American and other than American. Jefferson Pinder filmed a video interpreting part of a 1913 pageant about black history that Du Bois produced, "The Star of Ethiopia." Brendan Fernandes, who also created a banner and flags for the show, completes, in a sense, Du Bois's long-cherished project for an Encyclopedia Africana, creating a handmade book bearing that name.

Tim Rollins and K.O.S., collaborating with students from the Springfield Renaissance School, have taken pages from a book that Du Bois did complete, "Darkwater," in 1920, and covered portions of them with black ink. As a presentation of the dynamic between expression and suppression, it's powerful and striking. An even more powerful example is Ann Messner's "Du Bois -- The FBI Files." The title is self-explanatory. The installation consists of a 22-foot-long table covered with copies of pages from Du Bois's FBI dossier. They're heavily redacted, with cut-outs and blacked-out words, adding to their sinister effect. At each end of the gallery are stacks of extracts from the files, printed up as 36-page tabloids.

Du Bois gave a speech in 1930 lamenting pollution in the Housatonic River, which flows through Great Barrington. Inspired by that speech, LaToya Ruby Frazier offers 10 photographs from her series "A Despoliation of Water: From the Housatonic to Monongahela River (1930-2013)." Frazier is a Pittsburgh native. The images, which have raw, crude beauty, show the effects of industry on the riverfront.

Several of the works relate to Du Bois indirectly, or not at all. Mickalene Thomas has two items in the show. Her video "Happy Birthday to a Beautiful Woman: A Portrait of My Mother" justifies its 23-minute length. Sandra Bush, Thomas's mother, has done everything from sing in the choir to model on the catwalk to deal drugs. She has starpower. And Thomas's 24-panel installation, "Hair Portraits," is just what it says it is, and with rhinestones, no less. Thomas's works clearly relate to contemporary African-American experience, and Mary Evans's large-scale paper silhouettes just as clearly relate to the African diaspora (an enduring concern of Du Bois's). Julie Mehretu's five etchings, a set titled "Algorithms, Apparitions, and Translations," are like a highly distinctive cloud of lines. How they relate to Du Bois or his concerns, I cannot say.

The most unexpected, and charming, contribution comes from **Carrie Mae Weems** (awarded a MacArthur "genius grant" last month) and **Weems** with Walter Hood. **Weems** and Hood offer a design for a proposed Du Bois Memorial Garden for the UMass campus. That garden would have as its centerpiece William E. B. Du Bois Peonies. **Weems**, working with the American Peony Society and Hollingsworth Peony Farm, in Delaware, developed the variety and named it in Du Bois's honor. There are two dozen very handsome **Weems** photographs relating to the garden and flower. Most of them are hung far too low for comfortable viewing. That said, they are worth risking back ache and knee pain for.

Mark Feeney can be reached at [mfeeney@globe.com](mailto:mfeeney@globe.com)

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October 6, 2013 Sunday 8:13 PM EST

## Shows that are worth leaving the Mall for

**BYLINE:** Michael O'Sullivan

**SECTION:** ; Pg. H06

**LENGTH:** 1268 words

As the new art season gets underway in museums from Richmond to Boston, Washingtonians who are willing to travel will find that a wealth of modernist painting beckons from beyond the Beltway. Among the highlights on view now are such New York exhibitions as **"Balthus: Cats and Girls - Paintings and Provocations"** (through Jan. 12 at the Metropolitan Museum of Art); **"Chagall: Love, War and Exile"** (through Feb. 2 at the Jewish Museum); **"Magritte: The Mystery of the Ordinary, 1926-1938"** (through Jan. 12 at the Museum of Modern Art, or MOMA); and **"Robert Motherwell: Early Collages"** (through Jan. 5 at the Guggenheim).

The coming months hold even more modernism, and even closer to home. **"Leger: Modern Art and the Metropolis"** opens Oct. 14 at the Philadelphia Museum of Art. **"German Expressionism"** debuts Jan. 29 at the Baltimore Museum of Art.

But why stick with the tried and true?

Known for its stellar collection of ancient Egyptian art, Baltimore's Walters Art Museum opens **"Egypt's Mysterious Book of the Faiyum"** on Sunday. Organized in conjunction with the Roemer-und-Pelizaeus-Museum, Hildesheim, the show features as its centerpiece a nearly-20-foot-long papyrus illustrating the adventures of Sobek the Egyptian crocodile god. Too old? Check out **"She Who Tells a Story: Women Photographers From Iran and the Arab World."** On view now at the Museum of Fine Arts, Boston, the group show features a dozen artists who are known for making provocative statements in their work, such as against the oppression of women in fundamentalist Islamic cultures.

Here are several other suggestions for out-of-town art trips that shine a light on artists, themes and genres that are, for one reason or another, off the beaten track.

### Female artists

One thing about those folks listed in the first paragraph: They're all men. For a more estrogen-rich art diet, consider these:

**"Sarah Sze"** (Dec. 13-April 6) is a good place to start getting to know Philadelphia's Fabric Workshop and Museum, an adventurous institution that isn't yet a household name and probably doesn't want to be.



Shows that are worth leaving the Mall for Washingtonpost.com October 6, 2013 Sunday 8:13 PM EST

Although the artist, who represented the United States at this year's Venice Biennale, doesn't work exclusively - or even primarily - with fabric, her elaborate, room-filling architectural constructions of found objects are a perfect fit for the quirky museum, whose purview extends well beyond textiles.

In 2008, Amy Sillman was the subject of a small, single-gallery show at the Hirshhorn Museum and Sculpture Garden. Now, the painter is getting a mid-career survey with **"One Lump or Two,"** on view at Boston's Institute of Contemporary Art through Jan. 5. Organized by the ICA's Helen Molesworth, a former curator of contemporary art at the Baltimore Museum of Art, the show will trace Sillman's stylistic evolution from her cartoonish figuration of the 1990s to her current use of colorful abstraction.

Photographer and video artist **Carrie Mae Weems** will be the subject of a 30-year retrospective opening Jan. 24 at the Guggenheim. Known for her socially conscious staged images, **Weems** was recently named a recipient of a MacArthur **"Genius Grant."**

When Johannes Vermeer's "The Concert" was stolen from Boston's Isabella Stewart Gardner Museum in 1990, Sophie Calle took notice of the painting's theft. The disappearance of one of the artist's favorite paintings inspired the French conceptualist's **"Last Seen,"** a 1991 meditation on memory and loss using photos and text. That work, along with a newer, related series of images, goes on view Oct. 24 at the Gardner in "Last Seen."

#### Herb and Dorothy Vogel

The documentary **"Herb and Dorothy 50x50,"** which opened Friday at the West End Cinema, is a follow-up to a 2008 film spotlighting husband-and-wife art collectors Herb and Dorothy Vogel, a New York postal worker and librarian who, beginning in 1962, amassed one of the world's great collections of minimal and conceptual art. Then, as the new film notes, they gave it away to the American people, donating 50 artworks apiece to museums in all 50 states.

So where can you see some of this art? **"The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States"** runs through Oct. 20 at Richmond's Virginia Museum of Fine Arts. If you're in New England, check out **"Many Things Placed Here and There: The Dorothy and Herbert Vogel Collection at the Yale University Art Gallery"** (through Jan. 26), or **"Dorothy and Herb Vogel: 50 Works for 50 States,"** on view through May 18 at the University of Vermont's Fleming Museum.

#### Armory Show centennial

America got its first look at modern art 100 years ago, at the International Exhibition of Modern Art, a 1913 show at New York's 69th Regiment Armory that featured controversial work by some of the art world's most daring nose-thumpers. Locally, that anniversary is being celebrated by two shows: The Phillips Collection's **"History in the Making"** (through Dec. 1) features works from the permanent collection by artists who were in the Armory Show. **"Decenter NY/DC,"** on view through Dec. 20 at George Washington University's Luther W. Brady Gallery, takes a more contemporary approach to the 1913 show, featuring artists of today who have been affected by the legacy of cubism and other early 20th-century art movements.

But for New York's take on the historic show, check out **"The Armory Show at 100: Modern Art and Revolution,"** opening Oct. 11 at the New York Historical Society Museum and Library.

#### Fashion

Fashion, like art, reflects and shapes the society in which it is born. For fans of "Project Runway," several out-of-town shows on clothing design offer a diverse selection of historical, cultural, technical and aesthetic perspectives, including:

**"A Queer History of Fashion: From the Closet to the Catwalk,"** through Jan. 4 at the Museum at FIT (New York).

Shows that are worth leaving the Mall for Washingtonpost.com October 6, 2013 Sunday 8:13 PM EST

**"Future Beauty: Avant-Garde Japanese Fashion ,"** opening Nov. 16 at the Peabody Essex Museum (Salem, Mass.).

**"Hippie Chic,"** through Nov. 11 at the Museum of Fine Arts, Boston.

**"Hollywood Costume,"** opening Nov. 9 at the Virginia Museum of Fine Arts (Richmond).

**"The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk,"** opens Oct. 25 at the Brooklyn Museum.

Performance art

This June's Rosslyn-based performance-art festival, Supernova, suggested that there's a healthy appetite in the Washington area for art action. Those looking for even more of it should head to New York this fall, where the Performa 13 biennial of performance art will take place Nov. 1-24 in more than 40 venues around the city, including the Bronx Museum of the Arts and MOMA, as well as miscellaneous theaters, galleries and other alternative spaces. A more tightly focused look at the genre can be found in **"Radical Presence: Black Performance in Contemporary Art."** The two-part survey was organized by the Contemporary Arts Museum, Houston. The first runs through Dec. 7 at New York University's Grey Art Gallery; the second half opens Nov. 14 at Harlem's Studio Museum.

Finally, if you're in New York, don't miss **"Chris Burden: Extreme Measures ."** The New Museum exhibition, which will take up all five floors and part of the building's exterior, is the first American survey of the artist's work in 25 years.

Burden, who is perhaps best known for controversial early performances in which he was shot in the left arm (1971) and nailed to the back of a Volkswagen (1974), has since migrated to more sculptural work. The show is on view through Jan. 12.

michael.osullivan@washpost.com

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# The Washington Post

## washingtonpost.com

The Washington Post

October 6, 2013 Sunday  
Every Edition

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**BYLINE:** Michael O'Sullivan

**SECTION:** SPECIAL NEWS; Pg. H06

**LENGTH:** 1246 words

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Afro - American

October 5, 2013 - October 11, 2013  
5 Star edition

## Three African Americans Receive 'Genius' MacArthur Fellow Awards

**SECTION:** NATION & WORLD; Pg. A2 Vol. 122 No. 9

**LENGTH:** 435 words

### ABSTRACT

[Kyle Abraham], [Tarell McCraney] and [**Carrie Mae Weems**], in particular, were celebrated for their unique expressions of the AfricanAmerican experience.

A 36-year-old dancer and choreographer, Abraham is the founder of the New York-based company Kyle Abraham/Abraham .in .Motion. His works often reflect his memories from his upbringing in Pittsburgh, Pa., such as his father's battle with Alzheimer's, even as they treat broader issues like gang and police violence that seem to resonate with broad audiences.

### FULL TEXT

Three African Americans are among the recipients of the prestigious MacArthur Foundation fellowships for 2013 -an award that recognizes those who have demonstrated extraordinary achievement and potential in their creative pursuits.

Kyle Abraham, Tarell McCraney and **Carrie Mae Weems** were among the 24 individuals who will each receive the \$625,000 monetary award, which they can use to invest in their artistic visions in any manner they choose.

"This year's class of MacArthur Fellows is an extraordinary, group of individuals who collectively reflect the breadth and depth of American creativity," said Cecilia Conrad, vice president, MacArthur Fellows Program, in a statement.

Abraham, McCraney and **Weems**, in particular, were celebrated for their unique expressions of the AfricanAmerican experience.

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As for McCraney, his creativity is wielded through the power of the pen. The 32-year-old playwright is known for re-imagining classic works and creating more contemporary pieces that are imbued with rich expressions of the AfricanAmerican experience.

And lastly, **Weems** is a veteran photographer and video artist, whose work provides insight into the complex legacy of African American identity, class, and culture in the United States.

Three African Americans Receive 'Genius' MacArthur Fellow Awards Afro - American October 5, 2013 - October 11, 2013

Through her evocative images, **Weems** tries to jolt society into an awareness of the harsh realities of the of race, class, and gender **discrimination** that exist.

As a social activist, **Weems** also uses her talent to help others. She has contributed to public art campaigns meant to stop gun violence and to programs meant to train youth through visual art in Syracuse N. Y.

The 60-year-old said when she got the phone call telling her about the MacArthur fellowship, she put her head down and cried.

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Afro - American Red Star

October 5, 2013 - October 11, 2013

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# Star-Telegram

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Fort Worth Star-Telegram (Texas)

October 3, 2013 Thursday

## Review: Color! a new photography exhibit at the Amon Carter Museum of American Art

**BYLINE:** Gaile Robinson; grobinson@star-telegram.com

**LENGTH:** 899 words

The Amon Carter Museum of American Art has one of the largest repositories of photographs of any fine art institution in the United States, and from its holdings has mounted scores of photographic exhibitions.

Its latest offering, "Color! America Photography Transformed," tells the story of color photographs from the early, complex processes -- with abysmal results -- to glorious color-saturated digital successes.

Previous photographic exhibitions by the Carter have diluted the message of this one. Color photographs as hung in the museum's galleries have always looked glorious, but that has not always been the case in the medium.

Here, curator John Rohrbach mounts evidence of the struggles fine art photographers had with the unstable medium. The results were so dicey and disappointing that many photographic champions abandoned it; black-and-white photographs were the only acceptable photographic art form for decades.

It has only been since the 1970s that color photographs have been deemed acceptable for inclusion in many museums' permanent collections, and even then, they are the efforts of a few select photographers.

Even though color photographs saturated the commercial print world in magazines and advertisements as a means of selling products, in the rarefied air of museums, it took years before they were accepted. Only photographer Irving Penn was able to transition from commercial great to museum collected, says Rohrbach.

Once color photography crossed the line from despicable to desired, great strides were made in color printing, and more photographers entered the field. So many did so, in fact, that a representative survey of color photography would take all the galleries in the Carter, all the galleries in the Modern Art Museum of Fort Worth, and perhaps even some in the Kimbell Art Museum to adequately tell the tale, says Rohrbach.

Unfortunately, he has been limited to the Carter's temporary exhibitions space, which consists of four galleries with 75 photographs by an almost equal number of photographers.

Essentially, his tightly edited exhibition is in service to his exhaustive 336-page catalog. Here he follows the course of photographic color from the earliest hand-colored prints of the mid-19th century through the

Review: Color! a new photography exhibit at the Amon Carter Museum of American Art Fort Worth  
Star-Telegram (Texas) October 3, 2013 Thursday

various experimental film and camera processes to the creation of Kodachrome (the second iteration; the first Kodachrome was a disappointment), and now to the digital world.

He includes the history of color's champions, such as MOMA curator John Szarkowski, and the holdouts, such as the influential gatekeeper of all things photographic, Alfred Stieglitz, and the iconic landscape photographer Ansel Adams.

He documents the resounding uproar over the 1976 exhibition of the work of William Eggleston, the first photographer to get a solo show of color photographs at MOMA. Eggleston's shots of common suburban life were cause for consternation in the world of fine art. They depicted the drab, treeless expanses of tract homes, station wagons and avocado green bathrooms. Their record of the common condition, though, was what photography did best -- it was a mirror with a message. Reviews ranged from "perfect" to "dull and tacky."

Color photographers found greater acceptance when their work channeled that of painters. Richard Misrach's Paradise Valley (Arizona), 3.22.95 7:05 P.M. has all the gradient loveliness of a Rothko .

Dawoud Bey's Nikki and Manting borrows the color palette of Rembrandt .

Sharon Core's Peaches and Blackberries is a still life of fruit that looks for all the world like an early 19th-century Raphaelle Peale painting.

Joaquin Trujillo's Jacky , a dolled up "infanta," is an empty room lacking any trappings of a royal portrait.

Eventually, after paying homage to other art forms, photographers carved their own niche. In the last galleries, Rohrbach mounts the work of contemporary artists who are celebrated for their color photography: Cindy Sherman, Andres Serrano, **Carrie Mae Weems** and Robert Glenn Ketchum, among others, and then moves on to the digital creations.

One of the most **arresting** of these is the show's opening salvo, a wall-size field of luminous blue that moves from indigo to turquoise. In the upper left-hand corner is a tiny burst of red and yellow. The full color spectrum is here; it is as good as a trumpet fanfare announcing the exhibition.

This piece, Photoshop CS, 300 DPI, RGB square pixels, default gradient "Spectrum," mousedown y=1416 x=1000, mouseup y=208 x=42 , is by Cory Arcangel, and there in the title is the recipe for replication.

Just how far color photographs and color prints have come is apparent in the first-floor gallery, where the Carter has mounted snapshots from museum visitors.

If you have ever wanted a photograph included in a museum exhibition, here is your chance. The Carter is accepting color snapshots, from the mustard-colored faded ones from the 1940s and '50s to the magenta-hued Polaroids of the '60s and '70s, to digital iPhone snaps from yesterday.

Prints no larger than 4 by 6 inches can be submitted at the Carter's information desk; digital prints can be submitted online. A one-page form must accompany the photograph for return purposes.

Submissions are limited to one image per person. Additional information can be found at [www.cartermuseum.org/exhibitions/color-american-photography-transformed](http://www.cartermuseum.org/exhibitions/color-american-photography-transformed) .

Gaile Robinson, 817-390-7113 Twitter: @GaileRobinson

**LOAD-DATE:** October 10, 2013

**LANGUAGE:** ENGLISH

**PUBLICATION-TYPE:** Newspaper

Review: Color! a new photography exhibit at the Amon Carter Museum of American Art Fort Worth  
Star-Telegram (Texas) October 3, 2013 Thursday

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Sun Reporter

October 3, 2013

## Three African Americans Receive 'Genius' MacArthur Fellow Awards

**BYLINE:** Prince, Zenitha.

By Zenitha Prince

Special to the NNPA from the Afro-American Newspaper

**SECTION:** LIFESTYLES; Pg. L1

**LENGTH:** 921 words

### ABSTRACT

"This year's class of MacArthur Fellows is an extraordinary group of individuals who collectively reflect the breadth and depth of American creativity," said Cecilia Conrad, vice president, MacArthur Fellows Program, in a statement. "They are artists, social innovators, scientists, and humanists who are working to improve the human condition and to preserve and sustain our natural and cultural heritage. Their stories should inspire each of us to consider our own potential to contribute our talents for the betterment of humankind."

Abraham said he remains very emotional about receiving the award. "When I got the call from the MacArthur Foundation I started laughing, and then the laughing turned to crying...it is so overwhelming," he said, 'and later added, "I can make art, which is what I wanted to spend my life doing. And I can actually fraction the money in a way that I know I can live and make work, and hopefully good work, for a number of years."

"Not me! Can't be me. Gotta be a mistake," a teary-eyed **Carrie Mae Weems** said of her reaction. "I'll continue to work very hard. And maybe the difference would be that I have a little bit more resources in order to do that work...., that I won't have to fight so hard for every single thing," she said.

### FULL TEXT

MacArthur Foundation fellowships recipient, Kyle Abraham. (Photos courtesy of the John D. & Catherine T. MacArthur Foundation)

Three African Americans are among the recipients of the prestigious MacArthur Foundation fellowships for 2013 -an award that recognizes those who have demonstrated extraordinary achievement and potential in their creative pursuits.

Kyle Abraham, Tarell McCraney and **Carrie Mae Weems** were among the 24 individuals who will each receive the \$625,000 monetary award, which they can use to invest in their artistic visions in any manner they choose.

"This year's class of MacArthur Fellows is an extraordinary group of individuals who collectively reflect the breadth and depth of American creativity," said Cecilia Conrad, vice president, MacArthur Fellows Program, in a statement. "They are artists, social innovators, scientists, and humanists who are working to improve the human condition and to preserve and sustain our natural and cultural heritage. Their stories should inspire

each of us to consider our own potential to contribute our talents for the betterment of humankind."

Abraham, McCraney and **Weems**, in particular, were celebrated for their unique expressions of the AfricanAmerican experience.

A 36-year-old dancer and choreographer, Abraham is the founder of the New Yorkbased company Kyle Abraham/Abraham.in.Motion. His works often reflect his memories from his upbringing in Pittsburgh, Pa., such as his, father's battle with Alzheimer's, even as they treat broader issues like gang and police violence that seem to resonate with broad audiences.

Through his singular choreographic style-a hybrid of traditional and "vernacular" dances- Abraham paints portraits of urban life using multimedia, spoken word and eclectic music scores - music is often the inspiration for his work - as the paintbrushes.

"My work is like a postmodern gumbo, because I always say that I mix so many dance styles up together and kind of serve up in a pot in a good way," said the choreographer in a videotaped interview posted on the foundation's web site.

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As for McCraney, his creativity is wielded through the power of the pen. The 32-year-old playwright is\* known for re-imagining classic works and creating more contemporary pieces that are imbued with rich expressions of the African-American experience.

McCraney, who is based in Chicago, was also recognized for his commitment to introducing theatre to elementary and secondary school students, particularly in underserved communities in his hometown of Miami.

"When I received the call about this fellowship, I put the phone down for a long period of time just so I could pick it up again and make sure they were there," he said in a video interview. "I'm extraordinarily honored and that feeling is rising every day."

And lastly, **Weems** is a veteran photographer and video artist, whose work provides insight into the complex legacy of African American identity, class, and culture in the United States.

Through her evocative images, **Weems** tries to jolt society into an awareness of the harsh realities of the of race, class, and gender **discrimination** that exist.

As a social activist, **Weems** also uses her talent to help others. She has contributed to public art campaigns meant to stop gun violence and to programs meant to train youth through visual art in Syracuse, N.Y.

The 60-year-old said when she got the phone call telling her about the MacArthur fellowship, she put her head down and cried.

"Not me! Can't be me. Gotta be a mistake," a teary-eyed **Weems** said of her reaction. "I'll continue to work very hard. And maybe the difference would be that I have a little bit more resources in order to do that work...., that I won't have to fight so hard for every single thing," she said.

To learn more about this year's MacArthur Fellows, [click here](#).

**LOAD-DATE:** November 19, 2013

**LANGUAGE:** ENGLISH

Three African Americans Receive 'Genius' MacArthur Fellow Awards Sun Reporter October 3, 2013

**ACC-NO:** 58888

**GRAPHIC:** Photographs

**DOCUMENT-TYPE:** News

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**JOURNAL-CODE:** SNRR

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GenderWatch

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Sun Reporter

October 3, 2013

## Three African Americans Receive 'Genius' MacArthur Fellow Awards

**BYLINE:** Prince, Zenitha.

By Zenitha Prince

Special to the NNPA from the Afro-American Newspaper

**SECTION:** LIFESTYLES; Pg. L1

**LENGTH:** 921 words

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MacArthur Foundation fellowships recipient, Kyle Abraham. (Photos courtesy of the John D. & Catherine T. MacArthur Foundation)

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To learn more about this year's MacArthur Fellows, [click here](#).

**LOAD-DATE:** November 18, 2013

**LANGUAGE:** ENGLISH

Three African Americans Receive 'Genius' MacArthur Fellow Awards Sun Reporter October 3, 2013

**ACC-NO:** 58888

**GRAPHIC:** Photographs

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**PUBLICATION-TYPE:** Other

**JOURNAL-CODE:** SNRR

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Ethnic NewsWatch

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The Post Standard (Syracuse, NY)

September 29, 2013 Sunday  
FINAL EDITION

## Artistic genius MacArthur fellowship award allows Syracuse's **Carrie Mae Weems** to further explore her work

**BYLINE:** Staff writer Melinda Johnson

**SECTION:** NEWS; Pg. B2

**LENGTH:** 185 words

It's all about freedom.

When you are one of just 24 people given a \$625,000 Genius Grant, it validates your work and liberates you to develop it further.

"It's a wonderful gift, but I think probably more it's the emotional freedom, the psychological freedom that is the prize award that's even a greater gift," explains Syracuse visual artist **Carrie Mae Weems**.

The John D. and Catherine T. MacArthur Foundation recognized **Weems** last week as a photographer and video artist who examines African-American identity, class and culture in the United States. Her works have focused on political, cultural and social issues, re-creating such national tragedies as the **assassinations** of President Kennedy, Robert Kennedy and Martin Luther King Jr. and the Ohio National Guard shootings at Kent State. The artist also has tapped into her family history.

**Weems** says she will use the award for a new project, "Swinging into 60," which looks at women who have turned 60 and came of age during the 1960s.

**Weems**, who turned 60 in April, says the project will tackle the social upheaval of those years and the issue of women and aging.

**LOAD-DATE:** October 3, 2013

**LANGUAGE:** ENGLISH

**GRAPHIC:** An image from the "Roaming" series shows **Carrie Mae Weems** at work at the Cinecitta Film Studio in Rome. "Musee du Louvre," by **Carrie Mae Weems**. **Carrie Mae Weems** in a photo from her "Kitchen Table" series. She often uses her own image in her studies of race, gender and class. "Mourning," by **Carrie Mae Weems**. **Carrie Mae Weems** "Ritual and Revolution" at the Everson Museum of Art. (Ellen M. Blalock / eblalock@syracuse.com, 1998) A daguerreotype of a slave that **Carrie Mae Weems** tinted and inscribed. "Family Reunion," from "Family Pictures and Stories" by **Carrie Mae Weems**. An image from the "Roaming" series shows **Carrie Mae Weems** at work at the Cinecitta Film Studio in Rome. "Who, What, When Where," by **Carrie Mae Weems**, displayed at the Everson Museum of Art. (Ellen M. Blalock / eblalock@syracuse.com, 1998) Visual artist **Carrie Mae Weems**, of Syracuse, has won a 2013 MacArthur fellowship. (Photo by Todd Gray)

Artistic genius MacArthur fellowship award allows Syracuse's Carrie Mae Weems to further explore her work  
The Post Standard (Syracuse, NY) September 29, 2013 Sunday

**PUBLICATION-TYPE:** Newspaper

**JOURNAL-CODE:** snp

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The San Mateo Daily Journal (California)

September 28, 2013

## Museum gotta see 'um

**SECTION:** ARTS/ENTERTAINMENT

**LENGTH:** 814 words

FIRST LARGE-SCALE RETROSPECTIVE DEVOTED TO ARTIST **CARRIE MAE WEEMS** OPENS AT THE CANTOR ARTS CENTER AT STANFORD UNIVERSITY. The first major museum retrospective devoted to contemporary artist **Carrie Mae Weems** - a noted interpreter of the African-American experience - opens Oct. 16 at the Cantor Arts Center at Stanford University. More than 100 photographs, installations and videos offer a survey of **Weems's** 30-year exploration of the universal human journey, especially as affected by race, gender and class. Comprehensive in scope, the exhibition traces the evolution of **Weems's** career from her early documentary and autobiographical photographic series to the more conceptual and philosophically complex works that have placed her in the forefront of contemporary art. Major themes that have engaged **Weems** are all included - personal narrative, the legacy and locales of slavery, contemporary perceptions of African-Americans and the universal struggle for equality.

Organized chronologically and thematically, the exhibition opens with **Weems's** earliest documentary photographic series, Family Pictures and Stories (1978-84), followed by the more politically overt Ain't Jokin' (1987-88) and American Icons (1988-89), in which she explores the perpetuation of African-American stereotypes in mainstream culture. In the career-defining Kitchen Table Series (1990), **Weems** uses text and image to narrate the story of a modern black woman (portrayed by **Weems** herself) as she successively experiences love, loss, motherhood, despair and, ultimately, self-reliance - all the while seated at her kitchen table. Another early landmark in **Weems's** career is From Here I Saw What Happened and I Cried (1995-96), in which she uses photographs from pseudo-anthropological studies created in the past to justify racism and the exploitation of black Africans.

The exhibition also includes the videos Italian Dreams (2006), whose surreal and **sexual** content owes much to the films of Fellini, and Afro-Chic (2009), a wry commentary on the '60s craze - among both black and white women - for Afro hairstyles. The most recent work in the exhibition is the photographic series Slow Fade to Black (2010), featuring publicity photos of famous African-American female performers of the past - Josephine Baker to Marion Anderson to Nina Simone. Each image is purposefully out of focus, suggesting their fading presence in our collective cultural memory.

**MUSEUM PARTICULARS.** The Cantor Arts Center is open Wednesday - Sunday, 11 a.m. to 5 p.m. and Thursday until 8 p.m. and is located on the Stanford campus, off Palm Drive at Museum Way. Parking is free on weekends and after 4 p.m. on weekdays. Information can be obtained by calling 723-4177 or visiting [museum.stanford.edu](http://museum.stanford.edu). **Weems** discusses her art on Wednesday Oct. 16 at 6:30 p.m. in a free talk at Cemex Auditorium, 641 Knight Way, Stanford University. **Carrie Mae Weems: Three Decades of Photography and Video** remains on view at the Cantor Arts Center until Jan. 5, 2014.

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ARTFUL HARVEST AT DJERASSI RESIDENT ARTISTS PROGRAM IN WOODSIDE. The Djerassi

Museum gotta see 'um The San Mateo Daily Journal (California) September 28, 2013

Resident Artists Program hosts its seventh annual fall fundraiser - Artful Harvest - on Sunday Oct. 13, from 3 p.m. to 7:30 p.m. at the Program's SMIP Ranch in Woodside. Hors d'oeuvres and wine kick off the afternoon, which includes a silent auction of artwork, a supper by Chefs Mark Sullivan and Dmitry Elperin of the Michelin-starred Spruce and The Village Pub, and entertainment by violist Nils Bultmann, choreographer Christy Funsch, and author and storyteller April Sinclair. Guests are invited to saunter amidst the rolling hills, ancient redwoods and California oaks surrounding the rustic Artists' Barn with spectacular views of the brilliant blue Pacific. Proceeds from Artful Harvest support the Djerassi Resident Artists Program, whose mission is to enhance the creativity of artists by providing uninterrupted time for work, reflection and collegial interaction in a setting of great natural beauty, and to preserve the land upon which the Program is situated. Artful Harvest reservations at \$250 per person can be made at [www.djerassi.org/artfulharvest](http://www.djerassi.org/artfulharvest) or 747-1250. The Djerassi Resident Artists Program's SMIP ranch is located at 2325 Bear Gulch Road West, Woodside.

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STAR WARS IN SAN JOSE. The Tech Museum of Innovation hosts Star Wars: Where Science Meets Imagination, a 10,000-square-foot exhibition of authentic costumes, models and props from all six Star Wars films. The display explores the futuristic technologies depicted in the Star Wars films, the real science behind them and the research that might someday lead to real-life versions of the technologies seen in the series. 201 S. Market St. San Jose. Sat. Oct. 19 to Sunday Feb. 23, 2014. [www.thetech.org](http://www.thetech.org).

Susan Cohn can be reached at [susan@smdailyjournal.com](mailto:susan@smdailyjournal.com) or [www.twitter.com/susancityscene](http://www.twitter.com/susancityscene).

**LOAD-DATE:** September 29, 2013

**LANGUAGE:** ENGLISH

**GRAPHIC:** Courtesy of the artist and Jack Shainman Gallery, New York Afro-Chic (video still), 2010. DVD. Five minutes, 30 seconds. On display in **Carrie Mae Weems: Three Decades of Photography and Video**, at the Cantor Arts Center at Stanford University from Oct. 16 through Jan. 5, 2014.

**PUBLICATION-TYPE:** Newspaper

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## The Columbus Dispatch

The Columbus Dispatch (Ohio)

September 26, 2013 Thursday

### Dayton authors lauded;

**BYLINE:** From staff and wire reports

**SECTION:** FEATURES - LIFE & ARTS; SHOW & TELL; Pg. 3E

**LENGTH:** 296 words

The winners of the annual Dayton Literary Peace Prize Foundation awards are Adam Johnson for *The Orphan Master's Son* (fiction) and Andrew Solomon for *Far From the Tree* (nonfiction).

Each will receive \$10,000 and be honored on Nov. 3 in Dayton.

Novelist, essayist, poet, farmer and activist Wendell Berry will be recognized for distinguished achievement.

The honors, inspired by the 1995 Dayton Peace Accords that ended the war in Bosnia, mark the only such prizes awarded in the United States.

MacArthur fellows named

Artists and scientists number among the 24 Americans to receive \$625,000 "genius" grants from the MacArthur Foundation.

The winners, announced yesterday: choreographers Kyle Abraham and Alexi Ratmansky (New York); writers Donald Antrim and Karen Russell (New York); organic chemist Phil Baran (La Jolla, Calif.); paleobotanist C. Kevin Boyce (Stanford, Calif.); physician Jeffrey Brenner (Camden, N.J.); behavioral economist Colin Camerer (Pasadena, Calif.); writer and pianist Jeremy Denk (New York); research psychologist Angela Duckworth (Philadelphia); materials scientist Craig Fennie (Ithaca, N.Y.); medieval historian Robin Fleming (Chestnut Hill, Mass.); experimental physicist Carl Haber (Berkeley, Calif.); jazz pianist and composer Vijay Iyer (New York); computer scientist Dina Katabi (Cambridge, Mass.); medical historian Julie Livingston (New Brunswick, N.J.); agricultural ecologist David Lobell (Stanford); playwright Tarell McCraney (Chicago); statistician Susan Murphy (Ann Arbor, Mich.); neuroscientist Sheila Nirenberg (New York); theoretical physicist Ana Maria Rey (Boulder, Colo.); astrophysicist Sara Seager (Cambridge); **immigration** lawyer Margaret Stock (Anchorage, Alaska); and photographer and video artist **Carrie Mae Weems** (Syracuse, N.Y.).

**LOAD-DATE:** September 26, 2013

**LANGUAGE:** ENGLISH

Dayton authors lauded; The Columbus Dispatch (Ohio) September 26, 2013 Thursday

**PUBLICATION-TYPE:** Newspaper

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Daily Press (Newport News, Virginia)

September 26, 2013 Thursday  
FINAL EDITION

## MUSICIANS TO SCIENTISTS: NEW CLASS OF MACARTHUR 'GENIUSES'

**BYLINE:** By Howard Reich Tribune Newspapers critic

**SECTION:** LIFE; Pg. C4

**LENGTH:** 801 words

Twenty-four winners of MacArthur Fellowships, or "genius grants," will receive \$625,000 over a five-year period, with no strings attached. (that's an increase from the \$500,000 amount of previous years). The Chicago-based John D. and Catherine T. MacArthur Foundation has been presenting the fellowships since 1981, the winners nominated and selected in a secret process for which no one may apply. Following is an annotated guide to the recipients; for more information, go to [macfound.org](http://macfound.org).

Kyle Abraham, 36, New York. As founder and artistic director of Kyle Abraham/Abram.in.Motion, choreographer-dancer Abraham creates works that explore social issues.

Donald Antrim, 55, New York. An associate professor in the Writing Program at Columbia University, Antrim writes fiction and nonfiction.

Phil Baran, 36, La Jolla, Calif. An organic chemist and professor at the Scripps Research Institute, Baran has created new methods for "synthesizing natural products en masse," according to the MacArthur Foundation.

C. Kevin Boyce, 39, Stanford, Calif. Paleobotanist Boyce uses cutting-edge technology to interpret how plants have evolved at the cellular level.

Jeffrey Brenner, 44, Camden, N.J. As founder and executive director of the Camden Coalition of Healthcare Providers, Brenner -- a primary care physician -- has created innovative ways to provide health care for the sick and the poor.

Colin Camerer, 53, Pasadena, Calif. Camerer, a professor of behavioral economics at the California Institute of Technology, uses advanced technology, such as fMRI, to study brain activity of individuals interacting over economic issues.

Jeremy Denk, 43, New York. Denk has won critical accolades for his interpretations of the standard concert piano repertory and 20th-century works, and admiration for his writings.

Angela Duckworth, 43, Philadelphia. An associate professor at the University of Pennsylvania, Duckworth studies predictors of success in education.

Craig Fennie, 40, Ithaca, N.Y. Fennie applies the techniques of theoretical physics and solid-state chemistry to identify new materials.

Robin Fleming, 57, Chestnut Hill, Ma. A professor at Boston College, Fleming has shed new light on British

MUSICIANS TO SCIENTISTS: NEW CLASS OF MACARTHUR 'GENIUSES' Daily Press (Newport News, Virginia) September 26, 2013 Thursday

life during the fall of the Roman Empire and after.

Carl Haber, 54, Berkeley, Calif. Recordings made on wax cylinders, lacquer discs and other historic technologies have been retrieved by Haber and colleagues.

Vijay Iyer, 41, New York. Iyer has forged a singular jazz style on the piano that is often colossal in scope and high in rhythmic tension.

Dina Katabi, 42, Cambridge, Mass. Katabi, of the Massachusetts Institute of Technology, and her collaborators have devised ways of wirelessly transmitting data faster, more safely and more securely.

Julie Livingston, 46, New Brunswick, N.J. Livingston documents the way patients endure chronic illness in Botswana.

David Lobell, 34, Stanford, Calif. Lobell studies how climate change can affect the world's crops and food security.

Tarell McCraney, 32, Chicago. The playwright, an ensemble member of Steppenwolf Theatre Company, brings African-American storytelling techniques to contemporary drama.

Susan Murphy, 55, Ann Arbor. A professor of statistics at the University of Michigan, Murphy is creating new ways of evaluating the effectiveness of treatments for people with chronic disorders, such as depression and substance abuse.

Sheila Nirenberg, age not provided, New York. By studying how the brain encodes and interprets visual information, Nirenberg -- a neuroscientist -- has been developing unusual, noninvasive ways to help repair damaged vision.

Alexei Ratmansky, 45, New York. As artist in residence at American Ballet Theatre, choreographer Ratmansky has re-imagined classical ballet with modern perspectives, as in works such as "The Nutcracker" and "The Firebird."

Ana Maria Rey, 36, Boulder, Colo. A theoretical physicist, Rey uses mathematical models to decode how nature behaves.

Karen Russell, 32, New York. Russell's fiction merges elements of fantasy with reality, much of her work set in the steamy Everglades of Florida, where she grew up.

Sara Seager, 42, Cambridge, Mass. Seager deduced that an exoplanet -- a planet that orbits outside the solar system -- could be identified and studied by measuring its atmosphere in an eclipse.

Margaret Stock, 51, Anchorage, Alaska. An expert on laws regarding **immigration** and national security, Stock has developed programs that help the U.S. armed forces attract foreigners with valued skills, connect military families with volunteer attorneys and encourage naturalization ceremonies at basic training locations.

**Carrie Mae Weems**, 60, Syracuse, N.Y. **Weems'** photos and video installations address African-American life, partly through the prism of civil rights and racial justice.

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**LOAD-DATE:** September 26, 2013

**LANGUAGE:** ENGLISH

**PUBLICATION-TYPE:** Newspaper

MUSICIANS TO SCIENTISTS: NEW CLASS OF MACARTHUR 'GENIUSES' Daily Press (Newport News,  
Virginia) September 26, 2013 Thursday

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The Post Standard (Syracuse, NY)

September 26, 2013 Thursday  
FINAL EDITION

## **A 'GENIUS' AT 60 RELISHES FREEDOM AND NEW BEGINNING Visual artist **Carrie Mae Weems** plans to use MacArthur Fellowship money on a new project**

**BYLINE:** Melinda Johnson   mjohnson@syracuse.com

**SECTION:** NEWS; Pg. A1

**LENGTH:** 1007 words

**Carrie Mae Weems** says she's "over the moon" about receiving a MacArthur Fellowship, commonly referred to as a "genius grant." The visual artist, who divides her time between Syracuse and Brooklyn, is one of 24 fellows who each will receive a \$635,000 award over five years. The John D. and Catherine T. MacArthur Foundation announced the names of the fellows Wednesday, but **Weems** was notified at the beginning of the month.

"It isn't real until you can say something," **Weems** said Wednesday in a deep, throaty voice. "So for the last two weeks I've had to keep a secret."

The artist said the grant money edges out the prestige of being named a MacArthur fellow. "I'm not the kind of girl that can sneeze (at that sum of money) easily. The money absolutely matters," she said from her home on Onondaga Hill. "It's a wonderful gift, but I think probably more it's the emotional freedom, the psychological freedom that is the prize award that's even a greater gift."

**Weems** considers herself a visual artist because of the breadth of her work with photographs, film and video and her use of appropriated images and addition of text. She received her first camera in 1973 and made her first video in 1982. Her works have focused on political, cultural and social issues. In "From Here I Saw What Happened and I Cried," she used archival photos of slaves and incorporated tints and text. **Weems'** photographs have re-created such national tragedies as the **assassinations** of President John F. Kennedy, Robert Kennedy and Martin Luther King Jr. and the Ohio National Guard shootings at Kent State. The artist also has tapped into her family history.

The large grant frees the artist from worrying about financing future projects. She will receive the first installment in January. **Weems** says she will use the funds for a project "I've been pining over the last year." Seven months ago, **Weems** started the new work with her own funds. The project, titled "Swinging into 60," looks at women who have turned 60 and came of age during the 1960s. It also will tackle the social upheaval of those years and the issue of women and aging. **Weems** says she may use the money for a residency program, allowing her to concentrate on the work. She definitely plans to purchase a Canon camera after the recent theft of some of her equipment.

String of awards

A 'GENIUS' AT 60 RELISHES FREEDOM AND NEW BEGINNING Visual artist Carrie Mae Weems plans to use MacArthur Fellowship money on a new project The Post Standard (Syracuse, NY) September 26, 2013 Thursday

Of late, **Weems** has been receiving multiple awards. Former Secretary of State Hillary Clinton last year presented her with the State Department's Medal of Arts for her involvement in the Art in Embassies program. This summer she received the Gordon Parks Foundation Award, honors at the Delta Sigma Theta convention and this week she accepted the Lifetime Achievement Award from the Congressional Black Caucus Foundation.

"So it's pretty heady stuff," she said, adding with a laugh, "and, if I were vain, I would be having somebody do my nails right about now. But I'm sitting working at my desk instead."

**Weems** began the day by preparing for an early morning radio interview. She says she was slow to start the day after a sleeping-pill induced night of rest. To rouse herself, **Weems** put on a tiara, evening gown, high heels and fake jewels. Although the on-air interview was canceled, **Weems** was still wearing her formal attire just after noon. She has celebrated throughout the day with a bottle of champagne.

#### PREVIOUS WINNERS

The artist becomes the second Central New York in seven years to become a MacArthur Foundation fellow. Writer and Syracuse University professor George Saunders received the award in 2006. Another of this year's winners, playwright Tarell Alvin McCraney, visited Syracuse in the spring for the opening of his drama "The Brothers Size" at Syracuse Stage.

**Weems** becomes the fourth artist-in-residence at Light Work, an artist-run nonprofit in Syracuse, to be awarded a MacArthur grant. Cindy Sherman, Deborah Willis and Fazal Sheikh are past recipients. **Weems'** husband, Jeffrey Hoone, is executive director of Light Work.

One of **Weems'** photographs, "Portrait of a Woman Who Has Fallen From Grace and Into the Hands of Evil," is featured in the Light Work's 40th anniversary show, "40 Artists/40 Years: Selections From the Light Work Collection." She is expected to attend the show's reception from 5 to 7 p.m. today at its gallery, in the Robert B. Menschel Media Center, 316 Waverly Ave., on the Syracuse University campus.

**Weems** has collaborated with artists from other fields. In 2011, the Society for New Music commissioned **Weems** and composer Gregory Wanamaker. They created the multimedia work, "A Story Within a Story." The video and music piece was performed as the SNM's season opener Friday at Everson Museum of Art and was part of the CRAVE Festival. It addresses "the social conundrum that the civil rights movement seemed to implicate," **Weems** said in a 2011 Post-Standard interview. "What I hope is that there are applications for people to look at the present through this piece. That's incredibly important. If art has a function, I think that's it."

Everson Museum of Art has three **Weems** photographs in its collection: "Untitled" (from the "Africa Series") 1993, "Not Manet's Type" (1993), and "Who, What, When, Where" (1998). None is currently on exhibit. The Everson Museum's community biennial, "The Other New York: 2012." Featured **Weems'** "The Cleveland Museum of Art," "Rome, Galleria Nazionale d'Arte Moderna" and "Musee du Louvre."

A retrospective of **Weems'** works is traveling the country. It began at the Frist Center in Nashville and was at the Portland Art Museum in Oregon, her hometown, earlier this year. The works, now in Cleveland, next move to Stanford University and finally to the Guggenheim Museum in New York City in January. In 2011, **Weems** was among leading black contemporary artists featured in the exhibit "30 Americans" at the Corcoran Gallery of Art in Washington, D.C.

**Weems** says since she turned 60 in April, life has been a "whirlwind." As a 60-year-old woman in America, you wonder "Oh, my god, is it over? And then you realize, 'No darling, it's just beginning.'"

**LOAD-DATE:** October 2, 2013

**LANGUAGE:** ENGLISH

A 'GENIUS' AT 60 RELISHES FREEDOM AND NEW BEGINNING Visual artist Carrie Mae Weems plans to use MacArthur Fellowship money on a new project The Post Standard (Syracuse, NY) September 26, 2013 Thursday

**GRAPHIC:** Carrie Mae Weems celebrated her MacArthur Foundation grant Wednesday by dressing up in a tiara, evening gown and costume jewelry. Her husband, Jeffrey Hoone, took the photo. Photographer and video artist Carrie Mae Weems, one of 24 people to receive a \$625,000 "genius grant" Wednesday from the John D. and Catherine T. MacArthur Foundation, poses for a portrait in Amherst, Mass. (AP Photo/Courtesy of the John D. and Catherine T. MacArthur Foundation)

**PUBLICATION-TYPE:** Newspaper

**JOURNAL-CODE:** snp

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The Record (Kitchener-Waterloo, Ontario)

September 26, 2013 Thursday  
First Edition

## IN BRIEF

**BYLINE:** News services

**SECTION:** ARTS; Pg. D3

**LENGTH:** 805 words

### NEW YORK

#### MacArthur Fellowships announced

Dancer-choreographer Kyle Abraham, who relied on food stamps just three years ago, was among seven artists who were among the 24 MacArthur fellows named on Wednesday. Besides the acknowledgement of achievement and future promise, the fellowships come with a no-strings-attached stipend of \$625,000 paid over five years. Some of the winners are well known in their disciplines or on a broader stage, while others have been working quietly for years. The artists who won fellowships include: Donald Antrim, 55, author of *The Verificationist*; Jeremy Denk, 43, a concert pianist; Vijay Iyer, 41, a jazz pianist and composer; Tarell Alvin McCraney, 32 a playwright and author of *Choir Boy*, a play about competition and **homophobia** in elite all-black boys schools; and Alexei Ratmansk, 45, a choreographer of classical ballet. The youngest winner was Karen Russell, 32, a fiction writer whose most recent short-story collection was *Vampires in the Lemon Grove*. The oldest was **Carrie Mae Weems**, 60, a photographer and video artist. Other winners of note were Angela Duckworth, 43, a psychologist studying how characteristics like grit and self-control influence academic achievement and C. Kevin Boyce, 39, a paleobotanist examining the connection between the remains of ancient plants and present-day ecosystems.

### ABERDEEN, Wash.

#### Kurt Cobain's mom selling son's home

This month marks the 20th anniversary of Nirvana's final studio album, and fans aren't just able to buy a new "super deluxe" box set to celebrate the occasion. They can also buy the childhood home of late frontman Kurt Cobain, complete with his mattress. Cobain's mother, Wendy O'Connor, is putting the 1.5-storey bungalow, two hours outside Seattle, on the market this week. To help sell it, the family is offering a glimpse into the early life of Cobain through photos shot at the house, including one of a birthday cake for Kurt and another of a teenage Cobain smiling, guitar in hand. The home, last assessed at less than \$67,000, is being listed for \$500,000. The family says it would also welcome a partnership to make it into a museum.

### TORONTO

#### Meredith Baxter to wed longtime girlfriend

Michael Gross says his former *Family Ties* co-star Meredith Baxter is getting remarried. The actor says he

recently received a wedding invitation announcing plans for Baxter to wed her longtime girlfriend Nancy Locke. Gross says the ceremony will take place in Southern California sometime in December. Baxter married three times previously. That included a 15-year union to actor David Birney that ended bitterly in 1989.

## LOS ANGELES

### Breaking Bad star to reprise role

CBS says Breaking Bad star Bryan Cranston is coming back to How I Met Your Mother. Cranston will reprise his role as Hammond Druthers, who was Ted's old boss until he had a meltdown, the network said Wednesday. Ted is played by series star Josh Radnor. It's a real change of pace for Cranston, who plays teacher-turned-meth maker Walter White on Breaking Bad. The series, which won a best drama Emmy Award last weekend, airs its season finale on Sunday. How I Met Your Mother began its final season on Monday.

## NEW YORK

### Sean Penn, Madonna reunite at party

Memories of being trussed up like a turkey are coming tumbling back! It's Madonna and Sean Penn. Together again. The singer debuted her newest film project, SecretProjectRevolution, at the Gagosian Gallery on Tuesday night in Manhattan, and her ex-husband showed up to support her. The two greeted each other warmly, says the Daily News. Lindsay Lohan was also in the crowd to see Madonna, who took the stage at one point to perform a skit with Rocco Ritchie, 13, her son with ex-husband Guy Ritchie. Madonna and Penn, who were together from 1985 to 1989, predated the star's years with Ritchie (2000 to 2008). She and Penn had a famously combustible union that ended amid reports they had a fight and he tied her to a chair, leaving her "trussed up like a turkey" until she could get help from Malibu sheriffs.

## LONDON

### Bond is back, looks like Daniel Day-Lewis

Bond is back, exactly as we remember him but also subtly different. For one thing, he looks a bit like Daniel Day-Lewis. William Boyd, who has written a new official James Bond novel authorized by Ian Fleming's family, says Day-Lewis would be perfect to play the 007 he's created in Solo. Boyd says Fleming once described Bond as "looking like the American singer-songwriter Hoagy Carmichael. Daniel Day-Lewis looks like Hoagy Carmichael." Solo is set in 1969 and takes the suave British spy - who is now 45 years old and feeling his age - from London's plush Dorchester Hotel to a war-ravaged West African country and to Washington. The book was launched on Wednesday, ahead of its publication in Britain today. It will be published in North America on Tuesday, Oct. 8.

**LOAD-DATE:** September 26, 2013

**LANGUAGE:** ENGLISH

**PUBLICATION-TYPE:** Newspaper



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Anchorage Daily News (Alaska)

September 25, 2013 Wednesday  
FINAL EDITION

## **Alaska attorney is MacArthur 'genius' grant winner; Anchorage's Stock one of 24 recipients of \$625,000 each.**

**BYLINE:** Daily News staff and wire reports

**SECTION:** FRONT PAGE; Pg. A1

**LENGTH:** 1761 words

Anchorage immigration attorney Margaret Stock was named Wednesday as one of 24 recipients of a MacArthur Foundation "genius" grant, and with the honor comes a five-year stipend which she plans to use to promote her idea that immigration doesn't threaten national security.

Stock, a retired lieutenant colonel in the U.S. Army Reserves who came to Fort Richardson in Anchorage as a military policeman in 1986, has opposed efforts to shut down immigration and deal punitively with immigrants. She spoke against a bill in the Legislature this year by Rep. Bob Lynn, R-Anchorage, that would have restricted driver's licenses for legal immigrants, forcing the Alaska Department of Motor Vehicles to monitor the immigration status of non-citizens.

The MacArthur grant -- \$625,000 over five years -- "makes it much easier for me to get the message out," Stock said in an interview Tuesday. "I've been writing for years about the connection between immigration and national security and how, after 9/11, we looked at it the wrong way. We looked at it as, we need to keep people out of the United States to be safe, and what we really needed to do was think about letting the right people in to make us safer."

Stock said people have been viewing security the wrong way.

"We stopped looking at how immigrants contribute to our economic security, how they contribute to our national security, how they contribute to keeping us safe generally, how preserving civil liberties makes us safer," she said.

Stock said she learned several weeks ago from the Chicago-based John D. and Catherine T. MacArthur Foundation that she was one of the grant recipients, but the information was embargoed until midnight Tuesday. It was a tough secret to keep, she said. She got calls from the New York Times, the Wall Street Journal, National Public Radio, the Washington Post, the Associated Press and the Anchorage Daily News, and wouldn't talk unless reporters promised to honor the embargo.

Stock, 51, has worked for several Anchorage law firms but now is the sole Anchorage attorney for the Bellingham, Wash.,-based law firm Cascadia Cross-Border Law. Her husband, Neil O'Donnell, is also an attorney. Both love the outdoors.

Stock went on active duty in 1986, just after she received a bachelor's degree in government from Harvard University.

Alaska attorney is MacArthur 'genius' grant winner; Anchorage's Stock one of 24 recipients of \$625,000 each. Anchorage Daily News (Alaska) September 25, 2013 Wednesday

"They gave me a choice of Korea, Panama or Alaska," she said. "I picked Alaska, that's what got me up here, and then I met a guy, and I'm still here."

After Sept. 11, as politicians asked the nation to take care of those fighting for their country, Stock was getting call after call, hearing things like a soldier begging her to stop immigration officials from deporting his wife to Mexico.

"He's on the tarmac ... about to be deployed and says his wife took a wrong turn into a construction zone, was picked up by immigration, they had her in jail and were trying to deport her." Stock said, "The pain that's being caused right now is tremendous."

To help, Stock created the American Immigration Lawyers Association MAP program, which puts volunteer attorneys across the nation with military families that need help.

The eclectic group of MacArthur grant recipients includes scientists, artists, historians, writers, a lawyer, a statistician and a photographer. They can spend the money however they like, for seeing things others haven't, asking questions others haven't asked and finding new solutions to old problems.

The awards, given annually since 1981, are doled out over a five-year period. This year's class brings the number of recipients to nearly 900, and also will be given the largest amount ever -- \$125,000 more than last year. Shrouded in secrecy, the selection process involves anonymous nominators and selectors who make final recommendations to the foundation's Board of Directors.

Jeffrey Brenner, a doctor and founder of the organization that dispatches medical professionals to the doors of the desperately poor residents of Camden, N.J., was named as another of the 24 to receive a grant from the foundation.

"This is an acknowledgment that we are headed in the right direction," Brenner said.

The 44-year-old created the Camden Coalition of Healthcare Providers as a means to find and track the poorest patients with the most complex medical issues. Those patients are visited wherever they are -- at home, in shelters -- and escorted to doctor's appointments.

"We cut, scan, zap and hospitalize (patients)," said Brenner, whose group is now working with 10 communities to develop similar systems. "But we forget we need to take care of them."

Another recipient had heard a National Public Radio report about the Library of Congress worrying about damaging old recordings just by playing them. The story sparked the imagination of Carl Haber, a 54-year-old experimental physicist at Lawrence Berkeley National Laboratory in California.

He began to think how one could use precision optical measuring techniques employed in particle research to try to pull sounds from fragile or crumbling cylinders as well as discs and tinfoil.

"Using scientific cameras and measurement tools that just use light, we create essentially a picture ... and then write a program where the computer analyzes the image and calculates mathematically how the needle would move rather than use the needle," he said.

The result: Bringing alive the voices of the dead, from Alexander Graham Bell's voice from the 1800s to a Native American language that fell silent with the last of its possessors. The thousands of recordings from bygone eras around the world are of "great value to anthropologists, the study of folklore, national culture," he said.

Recipients of the grants say the money will only aid their work, giving them time to research and time off from figuring out how to pay for it.

For Stock, her thousands of dollars will mean one thing: People will be seeing more of her.

Alaska attorney is MacArthur 'genius' grant winner; Anchorage's Stock one of 24 recipients of \$625,000 each. Anchorage Daily News (Alaska) September 25, 2013 Wednesday

"This is going to let me advocate more," she said.

Reporting by Richard Mauer of the Anchorage Daily News and by the Associated Press.

\* Kyle Abraham, 36, New York City. Choreographer and dancer who explores the confluence of personal history and identity.

\* Donald Antrim, 55, New York City. Teaches writing at Columbia University; recognized for his fiction and nonfiction.

\* Phil Baran, 36, La Jolla, Calif. Organic chemist at Scripps Research Institute who invents ways to recreate natural products with potential pharmaceutical uses.

\* C. Kevin Boyce, 39, Stanford, Calif. Paleobotanist at Stanford University who looks at links between ancient plants and today's ecosystems.

\* Jeffrey Brenner, 44, Camden, N.J. The physician founded a health care delivery model that finds, tracks and serves the city's poorest and sickest residents.

\* Colin Camerer, 53, Pasadena, Calif. Behavioral economist at the California Institute of Technology whose pioneering research has challenged assumptions in traditional economic models.

\* Jeremy Denk, 43, New York City. Writer and concert pianist who combines his skills to help readers and listeners to better appreciate classical music.

\* Angela Duckworth, 43, Philadelphia. Research psychologist at the University of Pennsylvania helping to transform understanding of just what roles self-control and grit play in educational achievement.

\* Craig Fennie, 40, Ithaca, N.Y. Materials scientist at Cornell University has designed new materials with electrical, optical and magnetic properties needed for electronics and communication technology.

\* Robin Fleming, 57, Chestnut Hill, Mass. A medieval historian at Boston College who's written extensively on the lives of common people in Britain in the years after the fall of the Roman Empire.

\* Carl Haber, 54, Berkeley, Calif. Taking insights from his work on imaging subatomic particle tracks, the experimental physicist at Lawrence Berkeley National Laboratory developed new technologies to preserve rare, damaged and old sound recordings.

\* Vijay Iyer, 41, New York City. Jazz pianist, composer and bandleader and writer reconceptualizing the genre through compositions for his ensembles, as well as cross-disciplinary collaborations and scholarly writing.

\* Dina Katabi, 42, Cambridge, Mass. A computer scientist at the Massachusetts Institute of Technology who has worked at interfacing computer science and electrical engineering to improve the speed and security of data exchange.

\* Julie Livingston, 46, New Brunswick, N.J. Medical historian at Rutgers University interested in the care of chronically ill patients in Botswana who exposed the unlikelihood that technology will fix health issues in Africa or the rest of the world.

\* David Lobell, 34, Stanford, Calif. Agricultural ecologist at Stanford University who has investigated the impact of climate change on crop production and food security around the world.

\* Tarell McCraney, 32, Chicago. Playwright at Steppenwolf Theater Company who examines the diversity of African-American experiences.

\* Susan Murphy, 55, Ann Arbor, Mich. A statistician at the University of Michigan, she has translated

Alaska attorney is MacArthur 'genius' grant winner; Anchorage's Stock one of 24 recipients of \$625,000 each. Anchorage Daily News (Alaska) September 25, 2013 Wednesday

statistical theory into tools that can be used to evaluate and customize treatment regimens for people with chronic or relapsing disorders.

\* Sheila Nirenberg, New York City. Neuroscientist at Weill Cornell Medical College exploring the nervous system and creating new prosthetic devices and robots.

\* Alexei Ratmansky, 45, New York City. Choreographer and artist-in-residence at the American Ballet Theatre revitalizing classical ballet with interpretations of traditional works and original pieces.

\* Ana Maria Rey, 36, Boulder, Colo. Theoretical physicist at the University of Colorado working on how to control states of matter through conceptual research on ultra-cold atoms.

\* Karen Russell, 32, New York City. A fiction writer and author of the novel "Swamplandia" whose work blends fantastical elements with psychological realism.

\* Sara Seager, 42, Cambridge, Mass. Astrophysicist at the Massachusetts Institute of Technology creating a theoretical framework for determining the characteristics of planets outside our solar system.

\* Margaret Stock, 51, Anchorage **Immigration** attorney who founded a program that pairs volunteer attorneys around the country with military families in need of legal assistance with the deportation of loved ones and other **immigration** issues.

\* **Carrie** Mae **Weems**, 60, Syracuse, N.Y. Photographer and video artist who examines African-American identity, class and culture in the United States.

2013 'Genius Grant' winners

**LOAD-DATE:** September 26, 2013

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photo courtesy of the John D. and Catherine T. MacArthur Foundation  
Margaret Stock, an attorney at Cascadia Cross-Border Law, has opposed efforts to shut down immigration and deal punitively with immigrants.

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The Associated Press

September 25, 2013 Wednesday 04:10 AM GMT

## List of 2013 'Genius Grant' recipients

**SECTION:** DOMESTIC NEWS

**LENGTH:** 759 words

**DATELINE:** CHICAGO

The following 24 fellows will each receive \$625,000 over the next five years from the John D. and Catherine T. MacArthur Foundation:

Kyle Abraham, 36, New York City. Choreographer and dancer who explores the confluence of personal history and identity.

Donald Antrim, 55, New York City. Teaches writing at Columbia University and is being recognized for his fiction and nonfiction.

Phil Baran, 36, La Jolla, Calif. Organic chemist at Scripps Research Institute who invents ways to recreate natural products with potential pharmaceutical uses.

C. Kevin Boyce, 39, Stanford, Calif. Paleobotanist at Stanford University who looks at links between ancient plants and today's ecosystems.

Jeffrey Brenner, 44, Camden, N.J. The physician founded a health care delivery model that finds, tracks and serves the city's poorest and sickest residents.

Colin Camerer, 53, Pasadena, Calif. Behavioral economist at the California Institute of Technology whose pioneering research has challenged assumptions in traditional economic models.

Jeremy Denk, 43, New York City. Writer and concert pianist who combines his skills to help readers and listeners to better appreciate classical music.

Angela Duckworth, 43, Philadelphia. Research psychologist at the University of Pennsylvania helping to transform understanding of just what roles self-control and grit play in educational achievement.

Craig Fennie, 40, Ithaca, N.Y. Materials scientist at Cornell University has designed new materials with electrical, optical and magnetic properties needed for electronics and communication technology.

Robin Fleming, 57, Chestnut Hill, Mass. A medieval historian at Boston College who's written extensively on the lives of common people in Britain in the years after the fall of the Roman Empire.

Carl Haber, 54, Berkeley, Calif. Taking insights from his work on imaging subatomic particle tracks, the experimental physicist at Lawrence Berkeley National Laboratory developed new technologies to preserve rare, damaged and old sound recordings.

Vijay Iyer, 41, New York City. Jazz pianist, composer and bandleader and writer reconceptualizing the genre through compositions for his ensembles, as well as cross-disciplinary collaborations and scholarly writing.

Dina Katabi, 42, Cambridge, Mass. A computer scientist at the Massachusetts Institute of Technology who has worked at interfacing computer science and electrical engineering to improve the speed and security of data exchange.

Julie Livingston, 46, New Brunswick, N.J. Medical historian at Rutgers University interested in the care of chronically ill patients in Botswana who exposed the unlikelihood that technology will fix health issues in Africa or the rest of the world.

David Lobell, 34, Stanford, Calif. Agricultural ecologist at Stanford University who has investigated the impact of climate change on crop production and food security around the world.

Tarell McCraney, 32, Chicago. Playwright at Steppenwolf Theater Company who examines the diversity of African-American experiences.

Susan Murphy, 55, Ann Arbor, Mich. A statistician at the University of Michigan, she has translated statistical theory into tools that can be used to evaluate and customize treatment regimens for people with chronic or relapsing disorders.

Sheila Nirenberg, New York City. Neuroscientist at Weill Cornell Medical College exploring the nervous system and creating new prosthetic devices and robots.

Alexei Ratmansky, 45, New York City. Choreographer and artist-in-residence at the American Ballet Theatre revitalizing classical ballet with interpretations of traditional works and original pieces.

Ana Maria Rey, 36, Boulder, Colo. Theoretical physicist at the University of Colorado working on how to control states of matter through conceptual research on ultra-cold atoms.

Karen Russell, 32, New York City. A fiction writer and author of the novel "Swamplandia!" whose work blends fantastical elements with psychological realism.

Sara Seager, 42, Cambridge, Mass. Astrophysicist at the Massachusetts Institute of Technology creating a theoretical framework for determining the characteristics of planets outside our solar system.

Margaret Stock, 51, Anchorage, Alaska. **Immigration** attorney who founded a program that pairs volunteer attorneys around the country with military families in need of legal assistance with the deportation of loved ones and other **immigration** issues.

**Carrie** Mae **Weems**, 60, Syracuse, N.Y. Photographer and video artist who examines African-American identity, class and culture in the United States.

**LOAD-DATE:** September 26, 2013

**LANGUAGE:** ENGLISH

**PUBLICATION-TYPE:** Newswire

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Chicago Tribune

September 25, 2013 Wednesday  
Chicagoland Final Edition

## **A new class of MacArthur 'geniuses' \ \$625,000 grants go to winners with no strings attached**

**BYLINE:** By Howard Reich, Tribune critic

**SECTION:** ARTS + ENTERTAINMENT ; ZONE C; Pg. 1

**LENGTH:** 1798 words

A physician who has created a new model for providing health care to those who can least afford it.

A novelist who takes readers into the swampy backwaters of the Everglades.

An astrophysicist who searches for other planets -- and finds them.

These are among the 24 winners of MacArthur Fellowships, or "genius grants," each of whom will receive \$625,000 over a five-year period, with no strings attached (that's an increase from the \$500,000 amount of previous years).

The Chicago-based John D. and Catherine T. MacArthur Foundation has been presenting the fellowships since 1981, the winners nominated and selected in a secret process for which no one may apply.

This year's class features 13 men and 11 women, the winners ranging in age from 32 to 60.

Following is an annotated guide to the recipients. For more information, go to [macfound.org](http://macfound.org).

Kyle Abraham, 36, New York. As founder and artistic director of Kyle Abraham/Abram.in.Motion, choreographer-dancer Abraham creates works that explore social issues, expressing them via hip-hop, contemporary and modern dance vocabularies. Abraham's "Pavement" (2012), explores the implications of urban violence; "The Radio Show" (2010) reflects on the demise of a Pittsburgh radio station and its impact on its listeners.

Donald Antrim, 55, New York. An associate professor in the Writing Program at Columbia University, Antrim writes in the realms of fiction and nonfiction. "The Verificationist" (2000) imagines a gathering of psychoanalysts, as perceived by a protagonist losing his hold on reality. "The Hundred Brothers" (1998) contemplates a deteriorating family drama. And "The Afterlife: A Memoir" (2007), Antrim's first nonfiction work, gathers essays on the toll of his mother's alcoholism.

Phil Baran, 36, La Jolla, Calif. An organic chemist and professor at the Scripps Research Institute, Baran has created new methods for "synthesizing natural products en masse, offering solutions for the cost and supply problems in drug development," according to the MacArthur Foundation. For instance, he has developed a technique for synthesizing cortistatin A, which potentially could improve treatments for macular degeneration and cancer.

A new class of MacArthur 'geniuses' \ \$625,000 grants go to winners with no strings attached Chicago Tribune September 25, 2013 Wednesday

C. Kevin Boyce, 39, Stanford, Calif. Paleobotanist Boyce uses cutting-edge technology to interpret how plants have evolved at the cellular level. These studies have illuminated scientific understanding of how ecology changes as the planet heats up. Newly appointed to the faculty of Stanford University, Boyce previously taught at the University of Chicago.

Jeffrey Brenner, 44, Camden, N.J. As founder and executive director of the Camden Coalition of Healthcare Providers, Brenner -- a primary care physician -- has created innovative ways to provide health care for the sick and the poor. Brenner's techniques include creating Care Management Teams that work with patients in diminishing the need for emergency room visits and, therefore, reduce health care costs.

Colin Camerer, 53, Pasadena, Calif. How and why do people behave the way they do when it comes to making economic decisions? Camerer, a professor of behavioral economics at the California Institute of Technology, uses advanced technology, such as fMRI, to study brain activity of individuals interacting over economic issues. His studies have generated new, unconventional theories in the growing area of neuroeconomics.

Jeremy Denk, 43, New York. The rare concert pianist who's as eloquent with words as he is with tones, Denk has won critical accolades for his interpretations of the standard repertory and 20th-century works, and admiration for his writings in the New Yorker, the New Republic and elsewhere.

Angela Duckworth, 43, Philadelphia. An associate professor of psychology at the University of Pennsylvania, Duckworth studies predictors of success in education. Specifically, she has identified two factors: grit and self-control, as important determining characteristics of academic achievement. Her research offers potentially new ways of shaping education policy.

Craig Fennie, 40, Ithaca, N.Y. Fennie applies the techniques of theoretical physics and solid-state chemistry to identify new materials. Some of his studies, for instance, could lead to the creation of devices with vast memory storage and instruments that could alter the nature of electronics and communication technology.

Robin Fleming, 57, Chestnut Hill, Mass. A history professor at Boston College, Fleming has shed new light on British life during the fall of the Roman Empire and after. By studying surviving objects and physical remains, she has provided deeper understanding of the way the masses lived during medieval times. Her published work shows how people worked, prayed, fought and conducted commerce.

Carl Haber, 54, Berkeley, Calif. The earliest known sound recordings are decaying over time, but experimental physicist Haber has invented new means for recapturing precious aural documents. Recordings made on wax cylinders, lacquer discs and other historic technologies have been retrieved by Haber and colleagues; they use a noncontact technique that transforms visual data into a digital sound file. This method has retrieved the oldest known recording of a human voice, from 1860, and the sound of Alexander Graham Bell's voice.

Vijay Iyer, 41, New York. An innovative jazz soloist and thinker, Iyer has forged a singular style on the piano that is often colossal in scope and high in rhythmic tension. He also was one of the first major musicians to bring the sounds of his Indian heritage to bear on jazz improvisation and composition. And his work with veterans in a series of music/spoken-word recordings has broadened the scope and political impact of his work.

Dina Katabi, 42, Cambridge, Mass. Katabi, a professor at the Massachusetts Institute of Technology, and her collaborators have devised ways of wirelessly transmitting data faster, more safely and more securely. By working in the fields of computer science and electrical engineering, she has shown that Wi-Fi signals can be used to read the movement of a person's body, enabling a computer to receive instructions delivered by gesture rather than by keystroke.

Julie Livingston, 46, New Brunswick, N.J. A medical historian, Livingston documents and explains the way patients endure chronic illnesses in Botswana. She traces the suffering of cancer patients there and the methods that doctors and nurses invent on the spot to help them. Through these observations, Livingston, a professor at Rutgers University, shows the challenges of improving health and quality of life in Africa and



A new class of MacArthur 'geniuses' \ \$625,000 grants go to winners with no strings attached Chicago  
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elsewhere.

David Lobell, 34, Stanford, Calif. As an agricultural ecologist of diverse training, Lobell studies how climate change can affect the world's crops and food security. By applying knowledge of statistics, ecosystem modeling and land use, Lobell reveals how temperature and moisture affect crop yields and how climate change might affect the production of food. He also grapples with how to reduce dangers to the food supply posed by changes in the world's climate.

Tarell Alvin McCraney, 32, Chicago. The playwright, an ensemble member of Steppenwolf Theatre Company, brings African-American storytelling techniques to contemporary drama. His triptych, "The Brother/Sister Plays" (2009), applies West African Yoruban sensibilities to family narratives. McCraney also works to bring dramatic productions to disadvantaged audiences in Miami, his hometown.

Susan Murphy, 55, Ann Arbor, Mich. A professor of statistics at the University of Michigan, Murphy is creating new ways of evaluating the effectiveness of treatments for people with chronic disorders, such as depression and substance abuse. Murphy's methods enable researchers to determine which treatments are most effective over time for patients suffering from ADHD, alcoholism, HIV/AIDS and drug addiction, among others.

Sheila Nirenberg, age not provided, New York. By studying how the brain encodes and interprets visual information, Nirenberg -- a neuroscientist -- has been developing unusual, noninvasive ways to help repair damaged vision. For instance, she created a computerized eyeglass prosthetic that transmits visual data to the brain and has shown potential in experiments with mice. Diseases such as macular degeneration and retinitis pigmentosa, which affect millions around the world, stand to be addressed by Nirenberg's insights.

Alexei Ratmansky, 45, New York. As artist in residence at American Ballet Theatre, choreographer Ratmansky has re-imagined classical ballet with modern perspectives, as in works such as "The Nutcracker" and "The Firebird." His original pieces contemplate life in Stalin's Russia through music of Shostakovich and distinctive movement.

Ana Maria Rey, 36, Boulder, Colo. A theoretical physicist, Rey uses mathematical models to decode the way nature behaves. She does so by working in atomic, molecular, optical and condensed matter physics, in order to "facilitate progress in areas such as quantum simulation and quantum information and enable the preparation of large-scale entanglement between atoms," according to the MacArthur Foundation.

Karen Russell, 32, New York. Russell's fiction merges elements of fantasy with reality, much of her work set in the steamy Everglades of Florida, where she grew up. Her collection "St. Lucy's Home for Girls Raised by Wolves" (2006) explores the murky world of troubled adolescence; her novel "Swamplandia" (2011) develops that theme.

Sara Seager, 42, Cambridge, Mass. Is there life beyond Earth? Seager, an astrophysicist and planetary scientist, studies the possibilities and has made several breakthroughs. She deduced that an exoplanet -- a planet that orbits outside the solar system -- could be identified and studied by measuring its atmosphere during an eclipse. This led to the first notice of an exoplanet atmosphere by the Hubble Space Telescope.

Margaret Stock, 51, Anchorage, Alaska. An expert on laws regarding **immigration** and national security, Stock has developed programs that help the United States armed forces attract foreigners with valued skills, connect military families with volunteer attorneys and encourage naturalization ceremonies at basic training locations.

**Carrie Mae Weems**, 60, Syracuse, N.Y. **Weems'** photography and video installations address African-American life, partly through the prism of civil rights and racial justice. Works such as "Ain't Joking," (1987), "The Louisiana Project" (2004) and "Roaming" (2006) show the toll of various forms of **discrimination**, as well as human capacity to face them.

- - -

A new class of MacArthur 'geniuses' \ \$625,000 grants go to winners with no strings attached Chicago  
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Interviews with two winners -- jazz pianist Vijay Iyer and playwright Tarell Alvin McCraney. Pages 3-4

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More on MacArthurs \ ct13 0149 130925 N S 0000000000 00002607

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**GRAPHIC:** Photo: (Kyle Abraham)

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Photo: (Jeffrey Brenner)

Photo: (Colin Camerer)

Photo: (Jeremy Denk)

Photo: (Angela Duckworth)

Photo: (Craig Fennie)

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Photo: (Julie Livingston)

Photo: (Dina Katabi)

Photo: (Vijay Iyer)

Photo: (Carl Haber)

Photo: (David Lobell)

Photo: (Tarell Alvin McCraney)

Photo: (Susan Murphy)

Photo: (Sheila Nirenberg)

Photo: (Alexei Ratmansky)

Photo: (**Carrie** Mae **Weems**)

Photo: (Margaret Stock)

Photo: (Sara Seager)

Photo: (Karen Russell)

Photo: (Ana Maria Rey)

Photo: Chicago's \$625,000 man. Steppenwolf playwright Tarell McCraney among 24 winners of MacArthur Foundation fellowships. (News section, Page 1).\

Photo(s)

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The Huffington Post

September 25, 2013 Wednesday 5:06 AM EST

## MacArthur Fellows Announced For 2013: Here Are 24 Luminaries You Should Know This Year

**LENGTH:** 1236 words

Sep 25, 2013 (The Huffington Post:<http://www.huffingtonpost.com/> Delivered by Newstex)

What do a 60-year-old video artist, a 36-year-old atomic physicist, and a 53-year-old behavioral economist have in common? Not much, probably, except they've each been awarded the 2013 MacArthur Foundation[1] genius grant, a coveted accolade that earns them \$625,000 and a spot in cultural history.

**Carrie Mae Weems**, Ana Maria Rey and Colin Camerer are three of the 24 people in this year's class of MacArthur fellows, announced Wednesday. A total of 13 men and 11 women received the honor, working in fields that include organic chemistry, medieval history and ballet.

The MacArthur accolade, which has been around since 1978, is handed out annually to a select group of high-achieving individuals in disciplines ranging from science and medicine to literature and art. What was once a \$50,000 award has since morphed into a six-figure bounty. Past winners include writer Susan Sontag, choreographer Merce Cunningham and World Bank president Jim Yong Kim.

The 2013 MacArthur roster has its own fair share of big names, too, including *Swamplandia!* author Karen Russell and jazz pianist Vijay Iyer. Below, the 24 geniuses you should know this year:

1. Playwright Tarell McCraney, 32

An ensemble member of Chicago's Steppenwolf Theatre Co., McCraney is known for his triptych of works, "The Brother/Sister Plays (2009)," which focus on West African Yoruba cosmology, familial bonds and young love.

2. Writer Karen Russell, 32

A graduate of Columbia University's master of fine arts program, Russell was nominated for the 2012 Pulitzer Prize for Fiction for her debut novel, *Swamplandia!*.

3. Audio preservationist Carl Haber, 54

Haber is a senior scientist in the Physics Division of Lawrence Berkeley National Laboratory who specializes in the preservation of deteriorating sound recordings.

4. Research psychologist Angela Duckworth, 43

Duckworth is an associate professor in the Department of Psychology at the University of Pennsylvania who studies the way grit and self-control affect educational achievement.

5. Choreographer and dancer Kyle Abraham, 36

Abraham is the founder and artistic director of Kyle Abraham/Abraham.in.Motion. His dance works have focused on urban life in his native Pittsburgh, incorporating baroque opera, contemporary classical compositions, spoken word and rhythm and blues.

6. Writer Donald Antrim, 55

MacArthur Fellows Announced For 2013: Here Are 24 Luminaries You Should Know This Year The  
Huffington Post September 25, 2013 Wednesday 5:06 AM EST

An associate professor in Columbia University's writing program, Antrim is best known for his fiction, *The Verificationist* (2000) and *In The Hundred Brothers* (1998), as well as his first work of nonfiction, *The Afterlife: A Memoir* (2007).

7. **Immigration** lawyer Margaret Stock, 51

An attorney at Cascadia Cross Border Law in Anchorage, Alaska, Stock is recognized for her written scholarship and for contributions to policy debates that challenge American **immigration** legislation.

8. Artist **Carrie** Mae **Weems**, 60

**Weems** is a photographer and video artist who explores the legacy of African-American identity in contemporary American culture. Her most famous works include "Ain't Joking" (1987), "The Kitchen Table Series" (1990) and "Roaming" (2006).

9. Organic chemist Phil Baran, 36

Baran is a chemistry professor at Scripps Research Institute who works in pharmacology. He recently developed an affordable method for synthesizing cortistatin A, a steroidal alkaloid thought to be useful in treating macular degeneration and cancer.

10. Paleobotanist C. Kevin Boyce, 39

Boyce is an associate professor at Stanford University's Department of Geological and Environmental Sciences who is solving mysteries about the morphology of plants using modern technologies like X-ray microscopy and spectroscopy.

11. Primary care physician Jeffrey Brenner, 44

Brenner has been working on a health care delivery model for sick residents of Camden, N.J. -- one of the poorest cities in America -- based on a strategy of comprehensive preventive and primary care.

12. Behavioral economist Colin Camerer, 53

Most recently, Camerer has combined behavioral modeling with functional magnetic resonance imaging technologies, analyzing brain activity during economic interactions that prompt humans to guess how other individuals might behave.

13. Medieval historian Robin Fleming, 57

Fleming is a history professor at Boston College whose work *Britain after Rome: The Fall and Rise of the Middle Ages, c. 400-1070* (2010) documents how people traded, worshipped and commemorated their dead.

14. Pianist and writer Jeremy Denk, 43

Denk is a concert pianist and popular blogger who writes about his own classical music experiences in *The New Yorker*, *The New Republic* and his own blog, *Think Denk*.

15. Astrophysicist Sara Seager, 42

Seager is a professor of planetary science and physics at MIT. She focuses on the study of exoplanets as well as the creation of low-cost nano-satellites that are used to observe planetary transits.

16. Choreographer Alexei Ratmansk, 45

Ratmansk is an artist in residence at the American Ballet Theatre known for re-imagining ballet classics such as "The Nutcracker" and "The Firebird."

17. Atomic physicist Ana Maria Rey, 36

Rey conducts research on ultracold optical-lattice systems, helping to further the fields of quantum simulation and quantum information and explain the complex behaviors of the natural world using mathematical models.

18. Statistician Susan Murphy, 55

Murphy focuses on developing new methods that can be used to evaluate treatment for individuals coping

MacArthur Fellows Announced For 2013: Here Are 24 Luminaries You Should Know This Year The  
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with chronic or relapsing disorders like depression or substance abuse, such as her sequential multiple assignment randomized trial.

19. Agricultural ecologist David Lobell, 34

Lobell is an associate professor at Stanford's Department of Environmental Earth System Science who investigates the impact climate change has on crop production and food security around the world.

20. Neuroscientist Sheila Nirenberg

Nirenberg, whose age was unavailable, is an associate professor in the Department of Physiology and Biophysics at Weill Cornell Medical College who is developing an alternative procedure to restore sight after photoreceptor cell degeneration.

21. Jazz Pianist and composer Vijay Iyer, 41

Iyer is recognized for his rigorous investigation of musical genres from South Indian classical music to West African drumming, contemporary European composers and 20th century African-American piano legends.

22. Computer scientist Dina Katabi, 42

A professor in MIT's Department of Electrical Engineering and Computer Science, Katabi specializes in wireless data transmission, aiming to improve the speed, reliability, and security of data exchange.

23. Materials scientist Craig Fennie, 40

Fennie is an assistant professor at Cornell University's School of Applied and Engineering Physics who combines the tools of theoretical physics with chemistry to discover new materials with the necessary electrical, magnetic, and optical properties for new communications technologies.

24. Public health historian and anthropologist Julie Livingston, 46

A professor in Rutgers University's Department of History, Livingston uses archival research and ethnographic studies to investigate individuals with chronic illnesses and debilitating ailments in Botswana. Check out the list of 2012 MacArthur Fellows below[2].

[1]: <http://www.macfound.org/> [2]:

[http://www.huffingtonpost.com/2012/10/01/macarthur-genius-grant-2012\\_n\\_1930287.html](http://www.huffingtonpost.com/2012/10/01/macarthur-genius-grant-2012_n_1930287.html)

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The New Zealand Herald

September 25, 2013 Wednesday

## List of 2013 'Genius Grant' recipients

**SECTION:** NEWS; World

**LENGTH:** 771 words

CHICAGO (AP) The following 24 fellows will each receive \$625,000 over the next five years from the John D. and Catherine T. MacArthur Foundation:

Kyle Abraham, 36, New York City. Choreographer and dancer who explores the confluence of personal history and identity.

Donald Antrim, 55, New York City. Teaches writing at Columbia University and is being recognized for his fiction and nonfiction.

Phil Baran, 36, La Jolla, California. Organic chemist at Scripps Research Institute who invents ways to recreate natural products with potential pharmaceutical uses.

C. Kevin Boyce, 39, Stanford, California. Paleobotanist at Stanford University who looks at links between ancient plants and today's ecosystems.

Jeffrey Brenner, 44, Camden, New Jersey The physician founded a health care delivery model that finds, tracks and serves the city's poorest and sickest residents.

Colin Camerer, 53, Pasadena, California. Behavioral economist at the California Institute of Technology whose pioneering research has challenged assumptions in traditional economic models.

Jeremy Denk, 43, New York City. Writer and concert pianist who combines his skills to help readers and listeners to better appreciate classical music.

Angela Duckworth, 43, Philadelphia. Research psychologist at the University of Pennsylvania helping to transform understanding of just what roles self-control and grit play in educational achievement.

Craig Fennie, 40, Ithaca, New York. Materials scientist at Cornell University has designed new materials with electrical, optical and magnetic properties needed for electronics and communication technology.

Robin Fleming, 57, Chestnut Hill, Massachusetts. A medieval historian at Boston College who's written extensively on the lives of common people in Britain in the years after the fall of the Roman Empire.

Carl Haber, 54, Berkeley, California. Taking insights from his work on imaging subatomic particle tracks, the experimental physicist at Lawrence Berkeley National Laboratory developed new technologies to preserve rare, damaged and old sound recordings.

Vijay Iyer, 41, New York City. Jazz pianist, composer and bandleader and writer reconceptualizing the genre through compositions for his ensembles, as well as cross-disciplinary collaborations and scholarly writing.

Dina Katabi, 42, Cambridge, Massachusetts. A computer scientist at the Massachusetts Institute of Technology who has worked at interfacing computer science and electrical engineering to improve the speed and security of data exchange.

Julie Livingston, 46, New Brunswick, New Jersey. Medical historian at Rutgers University interested in the care of chronically ill patients in Botswana who exposed the unlikelihood that technology will fix health issues in Africa or the rest of the world.

David Lobell, 34, Stanford, California. Agricultural ecologist at Stanford University who has investigated the impact of climate change on crop production and food security around the world.

Tarell McCraney, 32, Chicago. Playwright at Steppenwolf Theater Company who examines the diversity of African-American experiences.

Susan Murphy, 55, Ann Arbor, Michigan. A statistician at the University of Michigan, she has translated statistical theory into tools that can be used to evaluate and customize treatment regimens for people with chronic or relapsing disorders.

Sheila Nirenberg, New York City. Neuroscientist at Weill Cornell Medical College exploring the nervous system and creating new prosthetic devices and robots.

Alexei Ratmanský, 45, New York City. Choreographer and artist-in-residence at the American Ballet Theatre revitalizing classical ballet with interpretations of traditional works and original pieces.

Ana Maria Rey, 36, Boulder, Colorado. Theoretical physicist at the University of Colorado working on how to control states of matter through conceptual research on ultra-cold atoms.

Karen Russell, 32, New York City. A fiction writer and author of the novel "Swamplandia" whose work blends fantastical elements with psychological realism.

Sara Seager, 42, Cambridge, Massachusetts. Astrophysicist at the Massachusetts Institute of Technology creating a theoretical framework for determining the characteristics of planets outside our solar system.

Margaret Stock, 51, Anchorage, Alaska. **Immigration** attorney who founded a program that pairs volunteer attorneys around the country with military families in need of legal assistance with the deportation of loved ones and other **immigration** issues.

**Carrie Mae Weems**, 60, Syracuse, New York. Photographer and video artist who examines African-American identity, class and culture in the United States.

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The Philadelphia Inquirer

September 25, 2013 Wednesday  
CITY-D Edition

## Three with local ties named MacArthur Fellows

**BYLINE:** By Rita Giordano; Inquirer Staff Writer**SECTION:** front\_page; P-com News for PC Home Page; Pg. A01**LENGTH:** 1086 words

One is a Camden doctor who is pioneering new ways to deliver health care to the inner city poor. Another is a University of Pennsylvania psychologist who identified strengths and traits that lead to educational achievement. And a third is a former Center City writer whose prose marries the fantastical to psychological realism.

Three people with local ties have been inducted into the storied MacArthur Fellows program, one of the nation's most prestigious accolades recognizing significant creativity and accomplishment.

The 24 winners being announced Wednesday include writers, scientists, researchers, practitioners of the arts, and more. Each will receive \$625,000 over five years. The "no strings" funding is intended to enable recipients to "exercise their own creative instincts for the benefit of human society," according to the John D. and Catherine T. MacArthur Foundation's website.

One local winner is Jeffrey Brenner, 44, a Camden primary care physician who turned to advocacy and organizing to create a health care delivery model designed to meet the medical and social service needs of some of Camden's most vulnerable residents.

Brenner said being named a fellow was "very surprising and humbling" and "a vote of confidence" for the efforts that are ongoing in Camden.

Through his own research, Brenner was able to establish that half of Camden's residents used emergency rooms each year, often for minor health problems, and that 13 percent of the patients were generating 80 percent of the costs. One patient alone racked up nearly \$5 million in charges over five years. Yet Brenner found he had to give up his own private practice because Medicaid reimbursements for primary care could not sustain it.

Brenner founded the Camden Coalition of Health Care Providers, a broad network of private practices, hospital staff, and social workers attempting to deliver strategic preventive and primary care.

Now a nationally known leader in health care, he said he is working with 10 other communities around the country to develop similar collaborative care delivery systems.

Brenner, who grew up in suburban South Jersey, lived in Camden for several years with his wife. They and their two children now live in West Philadelphia. Brenner is also medical director of Cooper University Hospital's Urban Health Institute. He is a graduate of Vassar College and the Robert Wood Johnson Medical



Three with local ties named MacArthur Fellows The Philadelphia Inquirer September 25, 2013 Wednesday

School at the University of Medicine and Dentistry of New Jersey.

A second local MacArthur fellow, Angela Duckworth, 43, a University of Pennsylvania associate professor of psychology, was recognized for her research that found grit - the ability to sustain interest in and effort toward longer-term goals - and self-control to be prime factors in predicting academic success.

"The overwhelming feeling is really gratitude," said Duckworth, both to the foundation and to the teachers and others who have helped and influenced her over the years. She heard about the fellowship about three weeks ago but had been barred from disclosing it. But she said she has been writing a lot of thank-you e-mails to people who will now understand why.

She hopes to use some of her funding to better communicate with teachers who want to use her project's research and to reach out to educators to learn more from their experiences.

Born in Philadelphia, Duckworth was raised in Cherry Hill, lived in Narberth, and now resides in Center City with her family, including two children. She is a graduate of Harvard College and the University of Oxford, and earned her doctorate at Penn. She joined the faculty in 2007. She has taught in the New York City and San Francisco public schools and at Mastery Charter School in Philadelphia.

The writer Karen Russell, 32, another fellow, whose novel *Swamplandia* was a best-seller and critical success, lived near the Philadelphia Museum of Art for some of 2012.

Reached by e-mail, Russell called the MacArthur "an incredible, incredible gift." Of the grant, she said, "Let's see if I can be a force for the good with this help."

Russell grew up in Florida and graduated from Northwestern University and Columbia University. She has taught at several colleges, including Bryn Mawr and Rutgers-Camden.

Julie Livingston, 46, public health historian and anthropologist with Rutgers University in New Brunswick, is also a fellowship recipient. She is a graduate of Tufts University and Boston University, and earned her doctorate from Emory University.

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Inquirer staff writer John Timpane contributed to this article. The MacArthur Winners

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Three with local ties named MacArthur Fellows The Philadelphia Inquirer September 25, 2013 Wednesday

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**Susan Murphy**, 55,

Ann Arbor, Mich. Statistician, University of Michigan, **Sheila Nirenberg**, New York City. Neuroscientist, Weill Cornell Medical College.

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The Philadelphia Inquirer

September 25, 2013 Wednesday  
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Three with local ties named MacArthur Fellows The Philadelphia Inquirer September 25, 2013 Wednesday

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Three with local ties named MacArthur Fellows The Philadelphia Inquirer September 25, 2013 Wednesday

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Susan Murphy, 55, Ann Arbor, Mich. Statistician, University of Michigan,

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- Associated Press

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# San Francisco Chronicle

The San Francisco Chronicle (California)

September 25, 2013 Wednesday  
FINAL Edition

## 3 scientists honored with MacArthurs; PHILANTHROPY

**BYLINE:** Kevin Fagan

**SECTION:** Main News; Pg. A9

**LENGTH:** 904 words

A Berkeley physicist who rescues ancient recordings through technology and two Stanford professors studying the effects of climate change are among 24 exceptional innovators from around the nation named Tuesday as this year's MacArthur Fellows.

The no-strings fellowships come with \$625,000 cash to be paid out over five years and to be used for whatever strikes the recipients' fancy.

For Carl Haber, a senior scientist at the Lawrence Berkeley National Laboratory, that fancy will be digging deeper into the kind of work he's done for the past decade, which led to the astonishing reproduction of the world's oldest known recording of a human voice - a man singing "Clair de Lune" from 1860.

Haber, 54, and his colleagues did the reproduction through a preservation method they created called IRENE - Image, Reconstruct, Erase Noise Etc. - and with the MacArthur grant he believes he can fine-tune the technique to go on a preservation binge unlike any known before.

The 1860 reproduction involved creating an intricate visual image of a French recording etched onto paper blackened with soot, and then "playing" the recording digitally. The same method was used to reproduce the only known sample of Alexander Graham Bell's voice, a recording on a wax-coated disc that captured him saying his name and "hear my voice" in his thick Scottish brogue.

"This grant is a big shot in the arm for our research," said Haber. "It will let us go into even more new directions, let us incorporate new measuring techniques, new parts, and look at other collections."

Haber, who lives in Berkeley and is married with two children, said the computerized pictures he and his team reproduce of wax cylinders and the like are "digital images of very, very high resolution - like, if your camera does 5 megapixels, this is in gigapixels."

They've done preservation work for the Library of Congress, among other agencies, reproducing sound from objects considered hopeless, such as broken records and decayed shellac discs.

3 scientists honored with MacArthurs; PHILANTHROPY The San Francisco Chronicle (California) September 25, 2013 Wednesday

The other two local MacArthur recipients are Stanford Professors C. Kevin Boyce, an environmental scientist, and David Lobell, an agricultural ecologist.

Boyce, 39, studies climate change and specializes in comparing extinct plant fossils with modern ecosystems to help determine what problems might arise in the future as conditions transform.

"I have no idea what I will do with the money, but I do know it will help me in my studies," said Boyce, who lives in Palo Alto with his wife and three children.

Lobell, 34, studies weather, agricultural practices, land use and natural resources to try to predict how climate change might affect worldwide crop production. His research projects span the globe, from Africa to Asia, and he hopes the MacArthur funding will free him up for more field work rather than grant-writing.

"It's definitely a cool award to win," said Lobell, who lives at Stanford. "That much I've concluded."

The John D. and Catherine T. MacArthur Foundation annually picks about two dozen fellows who demonstrate exceptional creativity in any of a wide range of disciplines from art to science, and could use the funding to expand their pursuits. Individuals cannot nominate themselves.

Other recipients this year include author Donald Antrim of Columbia University in New York, medieval historian Robin Fleming of Boston College, and immigration lawyer Margaret Stock of Alaska.

### Grant winners

- The following 24 fellows will each receive \$625,000 over the next five years from the John D. and Catherine T. MacArthur Foundation:
- **Kyle Abraham:** 36, New York. Choreographer and dancer.
- **Donald Antrim:** 55, New York. Teaches writing at Columbia University.
- **Phil Baran:** 36, La Jolla, San Diego County. Organic chemist at Scripps Research Institute.
- **C. Kevin Boyce:** 39, Palo Alto. Paleobotanist at Stanford University.
- **Jeffrey Brenner:** 44, Camden, N.J. Physician who founded a health care delivery model.
- **Colin Camerer:** 53, Pasadena. Behavioral economist at the California Institute of Technology.
- **Jeremy Denk:** 43, New York. Writer and concert pianist.
- **Angela Duckworth:** 43, Philadelphia. Research psychologist, University of Pennsylvania.
- **Craig Fennie:** 40, Ithaca, N.Y. Materials scientist at Cornell University.
- **Robin Fleming:** 57, Chestnut Hill, Mass. Medieval historian at Boston College.
- **Carl Haber:** 54, Berkeley. Experimental physicist at Lawrence Berkeley National Laboratory.
- **Vijay Iyer:** 41, New York. Jazz pianist, composer, bandleader and writer.
- **Dina Katabi:** 42, Cambridge, Mass. Computer scientist at the Massachusetts Institute of Technology.
- **Julie Livingston:** 46, New Brunswick, N.J. Medical historian at Rutgers University.
- **David Lobell:** 34, Agricultural ecologist at Stanford University.
- **Tarell McCraney:** 32, Chicago. Playwright at Steppenwolf Theater Company.
- **Susan Murphy:** 55, Ann Arbor, Mich. Statistician at the University of Michigan.
- **Sheila Nirenberg:** New York. Neuroscientist at Weill Cornell Medical College.
- **Alexei Ratmansky:** 45, New York. Choreographer and artist-in-residence at the American Ballet Theatre.
- **Ana Maria Rey:** 36, Boulder, Colo. Theoretical physicist at the University of Colorado.
- **Karen Russell:** 32, New York. Fiction writer and author of the novel "Swamplandia."
- **Sara Seager:** 42, Cambridge, Mass. Astrophysicist at the Massachusetts Institute of Technology.
- **Margaret Stock:** 51, Anchorage, Alaska. **Immigration** attorney.
- **Carrie Mae Weems:** 60, Syracuse, N.Y. Photographer and video artist.
- *Associated Press*

3 scientists honored with MacArthurs; PHILANTHROPY The San Francisco Chronicle (California) September 25, 2013 Wednesday

**LOAD-DATE:** September 25, 2013

**LANGUAGE:** ENGLISH

**GRAPHIC:** Carl Haber, an experimental physicist affiliated with Lawrence Berkeley National Laboratory, studies early sound recordings. John D. and Catherine T. MacArthur Foundation photos  
C. Kevin Boyce, paleobotanist at Stanford University. John D. and Catherine T. MacArthur Foundation photos  
David Lobell, agricultural ecologist at Stanford. John D. and Catherine T. MacArthur Foundation photos

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The Sentinel-Tribune (Bowling Green, Ohio)

September 25, 2013 Wednesday

**SECTION:** COUNTY -- **CREATOR:** JAN LARSON -- **PUBLICATION DATE:** 9/25/13 -- **PUBLICATION NAME:** BG SENTINEL-TRIBUNE -- **PUB ZONE:** BGST -- **SLUG LINE:** GRANTS JUMP; Pg. 16

**LENGTH:** 422 words

(Continued from 15)

composer and bandleader and writer reconceptualizing the genre through compositions for his ensembles, as well as cross-

disciplinary collaborations and scholarly writing.

- Dina Katabi, 42, Cambridge, Mass. A computer scientist at the Massachusetts Institute of Technology who has worked at interfacing computer science and electrical engineering to improve the speed and security of data exchange.

- Julie Livingston, 46, New Brunswick, N.J. Medical historian at Rutgers University interested in the care of chronically ill patients in Botswana who exposed the unlikelihood that technology will fix health issues in Africa or the rest of the world.

- David Lobell, 34, Stanford, Calif. Agricultural ecologist at Stanford University who has investigated the impact of climate change on crop production and food security around the world.

- Tarell McCraney, 32, Chicago. Playwright at Steppenwolf Theater Company who examines the diversity of African-American experiences.

- Susan Murphy, 55, Ann Arbor, Mich. A statistician at the University of Michigan, she has translated statistical theory into tools that can be used to evaluate and customize treatment regimens for people with chronic or relapsing disorders.

- Sheila Nirenberg, New York City. Neuroscientist at Weill Cornell Medical College exploring the nervous system and creating new prosthetic devices and robots.

- Alexei Ratmansky, 45, New York City. Choreographer and artist-in-residence at the American Ballet Theatre revitalizing classical ballet with interpretations of traditional works and original pieces.

- Ana Maria Rey, 36, Boulder, Colo. Theoretical physicist at the University of Colorado working on how to control states of matter through conceptual research on ultra-cold atoms.

- Karen Russell, 32, New York City. A fiction writer and author of the novel "Swamplandia!" whose work blends fantastical elements with psychological realism.

- Sara Seager, 42, Cambridge, Mass. Astrophysicist at the Massachusetts Institute of Technology creating a theoretical framework for determining the characteristics of planets outside our solar system.

- Margaret Stock, 51, Anchorage, Alaska. **Immigration** attorney who founded a program that pairs volunteer

attorneys around the country with military families in need of legal assistance with the deportation of loved ones and other **immigration** issues.

- **Carrie Mae Weems**, 60, Syracuse, N.Y. Photographer and video artist who examines African-American identity, class and culture in the United States.

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**PUBLICATION-TYPE:** Newspaper

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September 25, 2013 Wednesday 2:44 PM EST

## Recipients of MacArthur genius grants announced

**LENGTH:** 261 words**DATELINE:** CHICAGO, Sept. 25

The MacArthur Fellows Program named the 2013 grant recipients from around the United States Wednesday in fields ranging from dance to law.

The fellowships, popularly known as MacArthur genius grants, are given to scholars and artists. This year's class of 11 women and 13 men will receive stipends of \$625,000 payable over the next five years with no requirements on how they use the money and no duty to report on their activities.

"This year's class of MacArthur Fellows is an extraordinary group of individuals who collectively reflect the breadth and depth of American creativity," said Cecilia Conrad, the program's vice president.

The 2013 fellows range in age from Karen Russell, a 32-year-old writer in New York, to 60-year-old **Carrie Weems**, a photographer and video artist in Syracuse, N.Y. While many of the fellows live in the New York City area they include Margaret Stock, a lawyer in Anchorage, Alaska, involved with **immigration** policy, and Jeffrey Brenner, a primary care physician in Camden, N.J.

Kyle Abraham, 36, a dancer and founder of Kyle Abraham/Abraham In Motion in New York, told The New York Times that three years ago he was receiving food stamps.

"It was a shock," he said of the grant. "I was laughing about it; I was crying about it, it was so overwhelming. I've been trying to figure out how to pay off my student loans to this day."

The program was created by the John D. and Catherine T. MacArthur Foundation. John D. MacArthur, who died in 1978, made a fortune in the insurance business in Illinois and in investments in real estate in Florida.

**LOAD-DATE:** September 26, 2013**LANGUAGE:** ENGLISH**PUBLICATION-TYPE:** Newswire

Recipients of MacArthur genius grants announced UPI September 25, 2013 Wednesday 2:44 PM EST

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Associated Press Online

September 25, 2013 Wednesday 4:10 AM GMT

## List of 2013 'Genius Grant' recipients

**SECTION:** DOMESTIC NEWS

**LENGTH:** 759 words

**DATELINE:** CHICAGO

The following 24 fellows will each receive \$625,000 over the next five years from the John D. and Catherine T. MacArthur Foundation:

Kyle Abraham, 36, New York City. Choreographer and dancer who explores the confluence of personal history and identity.

Donald Antrim, 55, New York City. Teaches writing at Columbia University and is being recognized for his fiction and nonfiction.

Phil Baran, 36, La Jolla, Calif. Organic chemist at Scripps Research Institute who invents ways to recreate natural products with potential pharmaceutical uses.

C. Kevin Boyce, 39, Stanford, Calif. Paleobotanist at Stanford University who looks at links between ancient plants and today's ecosystems.

Jeffrey Brenner, 44, Camden, N.J. The physician founded a health care delivery model that finds, tracks and serves the city's poorest and sickest residents.

Colin Camerer, 53, Pasadena, Calif. Behavioral economist at the California Institute of Technology whose pioneering research has challenged assumptions in traditional economic models.

Jeremy Denk, 43, New York City. Writer and concert pianist who combines his skills to help readers and listeners to better appreciate classical music.

Angela Duckworth, 43, Philadelphia. Research psychologist at the University of Pennsylvania helping to transform understanding of just what roles self-control and grit play in educational achievement.

Craig Fennie, 40, Ithaca, N.Y. Materials scientist at Cornell University has designed new materials with electrical, optical and magnetic properties needed for electronics and communication technology.

Robin Fleming, 57, Chestnut Hill, Mass. A medieval historian at Boston College who's written extensively on the lives of common people in Britain in the years after the fall of the Roman Empire.

Carl Haber, 54, Berkeley, Calif. Taking insights from his work on imaging subatomic particle tracks, the experimental physicist at Lawrence Berkeley National Laboratory developed new technologies to preserve rare, damaged and old sound recordings.

Vijay Iyer, 41, New York City. Jazz pianist, composer and bandleader and writer reconceptualizing the genre through compositions for his ensembles, as well as cross-disciplinary collaborations and scholarly writing.

Dina Katabi, 42, Cambridge, Mass. A computer scientist at the Massachusetts Institute of Technology who has worked at interfacing computer science and electrical engineering to improve the speed and security of data exchange.

Julie Livingston, 46, New Brunswick, N.J. Medical historian at Rutgers University interested in the care of chronically ill patients in Botswana who exposed the unlikelihood that technology will fix health issues in Africa or the rest of the world.

David Lobell, 34, Stanford, Calif. Agricultural ecologist at Stanford University who has investigated the impact of climate change on crop production and food security around the world.

Tarell McCraney, 32, Chicago. Playwright at Steppenwolf Theater Company who examines the diversity of African-American experiences.

Susan Murphy, 55, Ann Arbor, Mich. A statistician at the University of Michigan, she has translated statistical theory into tools that can be used to evaluate and customize treatment regimens for people with chronic or relapsing disorders.

Sheila Nirenberg, New York City. Neuroscientist at Weill Cornell Medical College exploring the nervous system and creating new prosthetic devices and robots.

Alexei Ratmansky, 45, New York City. Choreographer and artist-in-residence at the American Ballet Theatre revitalizing classical ballet with interpretations of traditional works and original pieces.

Ana Maria Rey, 36, Boulder, Colo. Theoretical physicist at the University of Colorado working on how to control states of matter through conceptual research on ultra-cold atoms.

Karen Russell, 32, New York City. A fiction writer and author of the novel "Swamplandia!" whose work blends fantastical elements with psychological realism.

Sara Seager, 42, Cambridge, Mass. Astrophysicist at the Massachusetts Institute of Technology creating a theoretical framework for determining the characteristics of planets outside our solar system.

Margaret Stock, 51, Anchorage, Alaska. **Immigration** attorney who founded a program that pairs volunteer attorneys around the country with military families in need of legal assistance with the deportation of loved ones and other **immigration** issues.

**Carrie** Mae **Weems**, 60, Syracuse, N.Y. Photographer and video artist who examines African-American identity, class and culture in the United States.

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The Associated Press State &amp; Local Wire

September 25, 2013 Wednesday 4:10 AM GMT

## List of 2013 'Genius Grant' recipients

**SECTION:** STATE AND REGIONAL**LENGTH:** 759 words**DATELINE:** CHICAGO

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C. Kevin Boyce, 39, Stanford, Calif. Paleobotanist at Stanford University who looks at links between ancient plants and today's ecosystems.

Jeffrey Brenner, 44, Camden, N.J. The physician founded a health care delivery model that finds, tracks and serves the city's poorest and sickest residents.

Colin Camerer, 53, Pasadena, Calif. Behavioral economist at the California Institute of Technology whose pioneering research has challenged assumptions in traditional economic models.

Jeremy Denk, 43, New York City. Writer and concert pianist who combines his skills to help readers and listeners to better appreciate classical music.

Angela Duckworth, 43, Philadelphia. Research psychologist at the University of Pennsylvania helping to transform understanding of just what roles self-control and grit play in educational achievement.

Craig Fennie, 40, Ithaca, N.Y. Materials scientist at Cornell University has designed new materials with electrical, optical and magnetic properties needed for electronics and communication technology.

Robin Fleming, 57, Chestnut Hill, Mass. A medieval historian at Boston College who's written extensively on the lives of common people in Britain in the years after the fall of the Roman Empire.

Carl Haber, 54, Berkeley, Calif. Taking insights from his work on imaging subatomic particle tracks, the experimental physicist at Lawrence Berkeley National Laboratory developed new technologies to preserve rare, damaged and old sound recordings.

Vijay Iyer, 41, New York City. Jazz pianist, composer and bandleader and writer reconceptualizing the genre through compositions for his ensembles, as well as cross-disciplinary collaborations and scholarly writing.

Dina Katabi, 42, Cambridge, Mass. A computer scientist at the Massachusetts Institute of Technology who has worked at interfacing computer science and electrical engineering to improve the speed and security of data exchange.

Julie Livingston, 46, New Brunswick, N.J. Medical historian at Rutgers University interested in the care of chronically ill patients in Botswana who exposed the unlikelihood that technology will fix health issues in Africa or the rest of the world.

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**Carrie** Mae **Weems**, 60, Syracuse, N.Y. Photographer and video artist who examines African-American identity, class and culture in the United States.

**LOAD-DATE:** September 26, 2013

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The Wire

September 24, 2013 Tuesday

## Here's the List of This Year's MacArthur Genius Grant Recipients

**BYLINE:** Abby Ohlheiser

**LENGTH:** 1013 words

Twenty-four people received the MacArthur "Genius Grant" phone call this year, meaning they'll get a \$625,000, five-year grant. The award is famously a "no strings attached" situation, where recipients are more or less just expected to spend the money in order to fund their genius. As is somewhat characteristic of the foundation, this year's crop of geniuses are notably eclectic in interest. The fellows, the beneficiaries of an intriguing nomination and selection process, include a doctor who developed new ways to help Camden residents get health care, *Swamplandia* author Karen Russell, and playwrights, scientists, choreographers, writers, and economists.

Via the AP, the full list is: Kyle Abraham, 36, New York City. Choreographer and dancer who explores the confluence of personal history and identity. Donald Antrim, 55, New York City. Teaches writing at Columbia University and is being recognized for his fiction and nonfiction. Phil Baran, 36, La Jolla, Calif. Organic chemist at Scripps Research Institute who invents ways to recreate natural products with potential pharmaceutical uses. C. Kevin Boyce, 39, Stanford, Calif. Paleobotanist at Stanford University who looks at links between ancient plants and today's ecosystems. Jeffrey Brenner, 44, Camden, N.J. The physician founded a health care delivery model that finds, tracks and serves the city's poorest and sickest residents. Colin Camerer, 53, Pasadena, Calif. Behavioral economist at the California Institute of Technology whose pioneering research has challenged assumptions in traditional economic models. Jeremy Denk, 43, New York City. Writer and concert pianist who combines his skills to help readers and listeners to better appreciate classical music. @BrianKUSC many thanks brian! Overwhelmed. jeremydenk (@jeremydenk) September 25, 2013 Angela Duckworth, 43, Philadelphia. Research psychologist at the University of Pennsylvania helping to transform understanding of just what roles self-control and grit play in educational achievement. Craig Fennie, 40, Ithaca, N.Y. Materials scientist at Cornell University has designed new materials with electrical, optical and magnetic properties needed for electronics and communication technology. Robin Fleming, 57, Chestnut Hill, Mass. A medieval historian at Boston College who's written extensively on the lives of common people in Britain in the years after the fall of the Roman Empire. Carl Haber, 54, Berkeley, Calif. Taking insights from his work on imaging subatomic particle tracks, the experimental physicist at Lawrence Berkeley National Laboratory developed new technologies to preserve rare, damaged and old sound recordings. Vijay Iyer, 41, New York City. Jazz pianist, composer and bandleader and writer reconceptualizing the genre through compositions for his ensembles, as well as cross-disciplinary collaborations and scholarly writing. Iyer has already his excitement about the award: THANK YOU GUYS vijayiyer (@vijayiyer) September 25, 2013 Dina Katabi, 42, Cambridge, Mass. A computer scientist at the Massachusetts Institute of Technology who has worked at interfacing computer science and electrical engineering to improve the speed and security of data exchange. Julie Livingston, 46, New Brunswick, N.J. Medical historian at Rutgers University interested in the care of chronically ill patients in Botswana who exposed the unlikelihood that technology will fix health issues in Africa or the rest of the world. David Lobell, 34, Stanford, Calif. Agricultural ecologist at Stanford University who has investigated the impact of climate change on crop production and food security around the world. Tarell McCraney, 32, Chicago. Playwright at Steppenwolf Theater Company who examines the

Here's the List of This Year's MacArthur Genius Grant Recipients The Wire September 24, 2013 Tuesday

diversity of African-American experiences. Susan Murphy, 55, Ann Arbor, Mich. A statistician at the University of Michigan, she has translated statistical theory into tools that can be used to evaluate and customize treatment regimens for people with chronic or relapsing disorders. Sheila Nirenberg, New York City. Neuroscientist at Weill Cornell Medical College exploring the nervous system and creating new prosthetic devices and robots. Alexei Ratmansk, 45, New York City. Choreographer and artist-in-residence at the American Ballet Theatre revitalizing classical ballet with interpretations of traditional works and original pieces. Ana Maria Rey, 36, Boulder, Colo. Theoretical physicist at the University of Colorado working on how to control states of matter through conceptual research on ultra-cold atoms. Karen Russell, 32, New York City. A fiction writer and author of the novel "Swamplandia" whose work blends fantastical elements with psychological realism. Sara Seager, 42, Cambridge, Mass. Astrophysicist at the Massachusetts Institute of Technology creating a theoretical framework for determining the characteristics of planets outside our solar system. Margaret Stock, 51, Anchorage, Alaska. **Immigration** attorney who founded a program that pairs volunteer attorneys around the country with military families in need of legal assistance with the deportation of loved ones and other **immigration** issues. **Carrie Mae Weems**, 60, Syracuse, N.Y. Photographer and video artist who examines African-American identity, class and culture in the United States. The list was supposed to go live at 12:01 a.m. on Wednesday, but a few outlets published the full list ahead of the embargo. Though recipients this year are varied in their pursuits, the geographic makeup of the class of fellows is not. *The New York Times* notes that a third of the list hails from New York City and only three of the grant recipients are not from the East or West Coast. That makeup doesn't exactly buck a trend: many of last year's recipients similarly hailed from the coasts. Unlike two of the 2012 recipients, however, none of this year's winners reside outside the United States.

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The Huffington Post

September 20, 2013 Friday 9:52 PM EST

## **Stalled in the Mirror Stage: Why the Jack Goldstein and Gretchen Bender Shows Leave Us Seeing Largely the Retro In Their Retrospectives**

**LENGTH:** 4660 words

Sep 20, 2013 (The Huffington Post:<http://www.huffingtonpost.com/> Delivered by Newstex)

Jack Goldstein x 10,000, the first American retrospective of Pictures artist Jack Goldstein (1945 - 2003) was held this summer at The Jewish Museum in New York, from May 10 - September 29, 2013. See more at The Jewish Museum website[1]. Gretchen Bender: Tracking the Thrill, presented key multichannel video installations and single-channel video screenings by Gretchen Bender (1951-2004) from August 27 - October 5, 2013. See more at The Kitchen website[2].

The confluence in New York this summer of two exhibitions by Pictures Artists, Jack Goldstein at The Jewish Museum and Gretchen Bender at The Kitchen, supplied the more theoretically-minded art cognoscenti an art historical quandary to ponder. Does the neglect of Goldstein and Bender as artists over the last two-to-three decades tell us something more comprehensive about the Pictures Generation as whole? Did the Pictures Artists, perhaps, by virtue of serving as a reflexive bridge between the art world and the media mainstream, only serve to open the doors of late 20th-century art to a more protean generation of artists to come after them? With their eyes and lenses focused emphatically on appropriation, did they render themselves obsolete by counting themselves ideologically out of the renaissance in non-reflexive picture making about the world at large that ensues to this day?

The question is more than academic. With the Goldstein and Bender shows (along with last year's MoMA Cindy Sherman retrospective) following on the heels of the Metropolitan Museum's 2009 exhibition, The Pictures Generation, 1974-1984, the 2013 installations attempt to posthumously reassess the careers of two of the Pictures Artists who had largely gone neglected over the past two decades. On the one hand the shows supply a focus lost in the Met's show, largely because the inclusion was too-generously inclusive. Comprised of thirty-one artists--John Baldessari, Ericka Beckman, Dara Birnbaum, Barbara Bloom, Eric Bogosian, Glenn Branca, Troy Brauntuch, James Casebere, Sarah Charlesworth, Rhys Chatham, Charles Clough, Nancy Dwyer, Jack Goldstein, Barbara Kruger, Louise Lawler, Thomas Lawson, Sherrie Levine, Robert Longo, Allan McCollum, Paul McMahon, MICA-TV (Carole Ann Klonarides Michael Owen), Matt Mullican, Richard Prince, David Salle, Cindy Sherman, Laurie Simmons, Michael Smith, James Welling, and Michael Zwack--the Met's associate curator of photography, Douglas Eklund, oversaturated the potency of the original movement by including artists who veered either to much toward making actual content art or keeping to more formal concerns.

Barbara Kruger's explicitly politicized commentary and appropriations, Eric Bogosian's and Michael Smith's performance art, and MICA-TV's docu-videos, all discursively sojourned well outside the boundaries set down by the more reflexive and apolitical content of most the original Pictures Artists, while Glenn Branca's minimalist guitar ensembles and compositions and Charles Clough's paintings harken more to a blending of formalist structures with expressionist outbursts, than to pictorial evocations.

Stalled in the Mirror Stage: Why the Jack Goldstein and Gretchen Bender Shows Leave Us Seeing Largely the Retro In Their Retrospectives The Huffington Post September 20, 2013 Friday 9:52 PM EST

If Gretchen Bender was left out of the Met's show, it is no doubt because she came late to the movement and died prematurely in 2004--though she better fit the Pictures bill both structurally and ideologically than numerous other artists included in the Met's show. Her work also has had a more pervasive audience when considering the music videos she produced for her then-partner and director, Robert Longo. Her absence from the Met show was an oversight that The Kitchen's Tim Griffin and Lumi Tan can be seen to correct with the help of organizing curator Philip Vanderhyden.

Goldstein, on the other hand, though long recognized as among the first of the Pictures Artists, had retired from art making and lost currency in the 1980s art market after a series of highly stylized but commercially evocative airbrushed paintings made by a team of assistants failed to impact on art audiences. The appraisal of Goldstein's career was only made worse when drugs and the taking of his own life, also in 2003, negated any headway the artist made in trying to revive his career. But things have brightened somewhat for Goldstein's legacy since the Met's show, especially after The Jewish Museum's director, Claudia Gould, and Assistant curator Joanna Montoya came to the rescue in providing anchorage for a show of Goldstein's most impressive work put together by guest curator Philipp Kaiser. Gould was, after all, an intern at New York's Artist Space in the early 1980s--the alternative art center that had birthed and nurtured the Pictures movement with a 1977 exhibition that was accompanied by the seminal catalogue essay defining the movement as written by critic Douglas Crimp.

The Goldstein and Bender shows, both in terms of their strengths and their weaknesses, remain of interest chiefly because the two artists, like the majority of true Pictures Artists, partook in a Janus-faced bridging of the formalist century of the past with the contextually diverse art world that would become their future--our present. The show's weaknesses can only in part be explained by the small body of signature work that survives them. Their work also invites scrutiny because both largely derive their ideas and processes from more significantly visionary, protean and, most importantly, iconic artists. Sadly, as both Goldstein and Bender approached death, each showed signs that s/he might have gone on to contribute significantly to the digital mix we came to call New Media art that just began to find its stride with a generation half the age of Pictures Artists. The most damning blow to their legacies, however, is the sad fact that neither artist left us a large enough body of historically documented work to fortify their achievements as artists who added significantly to the analysis of the pictorial codification that the media disseminates to reshape cultural and political thinking. While their art, like most of the Pictures Artists, was tautologically focused inward on the processes of picture making, a younger generation came to make art telling us more relevant, and often more insidiously dangerous, things about the way that corporate and institutional media was reshaping the world.

Ultimately the Goldstein and Bender shows prompt us to ask whether in retrospect the Pictures Artists were really no more than a means to an end that would have come with or without them. That end being the art world's shedding of its centuries-old successions of linearly dialectical, but contesting, movements, with each successive generation attempting to supplant the last. The Pictures Artists seem to have hastened the art world's reinvention, though they had little to do with what it became by the 1990s--a nomadically and globally diverse panoply of new and old media set on redefining art not along opposing lines of content and form, history and the avant-garde, but with infinitely capacious and multifaceted contextualization of the full range of difference that coincides without any one movement, media, or issue claiming dominance of the art markets and discourse.

In their way, the Picture Artists inhabited a rarefied terrarium. While most the world held pictures to be so plentiful as to be not worth more than momentary regard, and while the affluent elites put historically celebrated pictures--mostly painted, but increasingly photographic--economically out of reach of the average consumer, the Western avant-garde of the Conceptualist 1970s had shunned conventional picture making in drawing and painting, while relegating picture-making to documentation, a role secondary to the structures, processes, and artistic intentions conceived by artists using photography, film and video.

We shouldn't forget that except for the theories of psychoanalysis (largely Freudian and Jungian) and iconography (deriving from Panofsky), the larger discussion of pictorial art circulating in the 20th century, even relatively after the introduction of Pop Art, was void of articulated principles regarding the economic and political codings invested in pictorialism and figuration--at least compared to hyper-developed formalist and structuralist principles that were advanced between 1900 and 1970. As a result, much of the early criticism that greeted Pop Art in the 1960s hailed the movement--not for its critical distancing from traditional picture making in favor of augmenting an emerging perspective on rampant consumerism cued by media

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conditioning--as we do today. Instead, Pop Art was initially celebrated for what was perceived as its welcome revival of a school of figuration reflecting the social environment that at last would deliver Western civilization from a half-century of domineering abstraction.

It is little wonder that when critic Douglas Crimp collected a retinue of artists who made pictures not to tell us something about the world outside of picture making, but to reflect the cultural processes and codifications invested in all picture making itself, he described not just the 1970s generation that both reacted to and retained some measure of the Modernist proclivity for tautological endgames--of making art reflecting its own media and cognitive processes--he also discreetly reaffirmed a relatively new appraisal of the Pop Artists as critics of consumerism and the media. Whether we regard Pictures as either a critical or a marketable restraint operative on artistic practice in 1977, Crimp and the Pictures Artists he represents were not ready to discuss the revival of picture making as being equivalent with the revival of content as the motive and end for picture making.

It helped that Pictures Art appeared just as critics were eager to put to use the semiotics theory being retrieved by academics from the decades-earlier publications of Ferdinand de Saussure and Charles Sanders Peirce, along with the more recent structuralism of Roland Barthes, the media analysis of Marshall McLuhan, and ultimately the Deconstruction theories of Jacques Derrida and Paul de Man--all grafted onto the politicized theories of The Frankfurt School, particularly the critics Walter Benjamin, Theodor Adorno, and Herbert Marcuse.

From their leads, Crimp and the critics admiring him, premised Pictures theory on structuralist, poststructuralist, and critical strategies that the Pop Artists only, yet brilliantly, intuited. But the Pictures artists not only had the advantage of being privy to what came to be collectively called Postmodernist theories to hone their own pictorial reflexes. They owed their artistic strategies to the reductive and repetitive visual schemes of Andy Warhol, Robert Rauschenberg, and James Rosenquist; the formal principles of the Minimalist artists Carl Andre and Donald Judd; the cinematic reflexivity of Jean-Luc Godard, Michelangelo Antonioni, Alain Resnais, Ingmar Bergman and Rainer Werner Fassbinder; the Structuralist avant-garde filmmakers, Michael Snow, Hollis Frampton, Paul Sharits, Yoko Ono and Yvonne Rainer; and the video explorations of Nam June Paik, Shigeo Kubota, Woody and Steina Vasulka (the latter being the husband and wife artists who founded The Kitchen). These are the historically lauded visionaries whose contributions defined the formal vocabularies specific to the new media images favored by the Pictures artists, especially those of computer-generated film and video. If the Pictures Artists don't loom as large in art history as this earlier generation, it is because they derive so much, both formally and ideologically, from them.

Keeping this collective debt in mind, the coincidence of the Goldstein and Bender shows, and the curators' attempts to revitalize the work of two artists who have in recent years gone neglected, prompts us to ask whether the Pictures Artists as a whole are to be historically valued more for the pathway they pried opened through the formidable wall of Modernist formalism that had for decades closed off the art world to artists who worked in figurative and pictorial modes, than they are to be esteemed for what their work on its own has to say to us today. The question becomes increasingly relative as we consider--with the sustained popularity of Cindy Sherman notwithstanding--how much more acclaim and sustained market value has been heaped on subsequent generations of image makers who have proven themselves to be more protean as artists aesthetically, conceptually and politically.

With Goldstein and Bender in particular, we might also want to consider how much the Pictures Artists do no more than reflect more brilliantly original contributions made by artists working a decade and more before them--artists who our esteem for accounts in part for why Goldstein and Bender have been neglected. When we see the work by both these artists standing alone, rather than as part of a movement, we realize both how much they make variations on prior artist's work while leading us to the dead end of 20th-century visual theory that relies on tautological practices, systems, iconographic codes and valuations of materials. In other words, the Pictures Artists compose the last generation of artists to feel the urgent need to concern themselves with making art that reflected back on how art functions, rather than on what the art says about the world apart from it. They are also the generation whose work can be seen as providing the bridge to the renaissance of content and pictorialism that has flourished in the globally expansive art markets of these first decades of the new century.

This reopening of contemporary art to pictorial conventions after a century-and-a-half of anti-pictorial formalist experimentation was entirely inadvertent. At least the Pictures artists I knew personally in the late

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1970s and early 1980s never talked about their work as if they saw themselves positioned at a semiotic dead end--of being the final possible outcome of the formalist movements that overtook all the arts since Cubism in painting and sculpture, Surrealist and Structuralist photography, film and video, the Existentialist absurd in the dramatic and narrative arts, and finally the outgrowth of Conceptualism from Dada. But the Pictures Artists were well aware that they had inherited a revitalized interest in the human body from Performance Art. They also understood that the science of semiotics and its utilization by advertising, television and cinema was yielding a mine of information about how pictures propagated and perpetuated social and cultural codes. And when the art of the body meets with the science of cultural codification, the most natural product is a pictorial art that reflects the way that social and cultural codes are conveyed by pictures. It is only some thirty years after the Pictures Artists that we can state with confidence that the formalist process of reflecting the means and resources of art making has been exhausted, however much the most precognitive Pictures Artists sensed it.

But once the Pictures Artists provided the stratagem to reintroduce pictures as an art that mimicked the way that society at large used pictures to condition its cultural and moral codes, the gates of the kingdom had been breached and the hordes of artists eager to paint and photograph and film freely without formalist or conceptualist restraints and tautologies moved in, the original agenda set for the Pictures Artists became obsolete. It's no surprise that the artists who survive this obsolescence are women--Cindy Sherman, Sarah Charlesworth, Sherrie Levine, Barbara Kruger, Laurie Simmons, Dara Birnbaum--all of whom have become associated with a feminist mimicry or analysis of the codes disseminated by conventional art and media responsible for the disparity of power among women. But aside from this feminist offshoot, Pictures Art became a virtual dead end coinciding with the end of the century of formalist self-reflection and the beginning of the new century of media recontextualization.

What do I mean by media recontextualization? Art history tells us that aesthetic and theoretical cul de sacs have a way of sprouting artistic offshoots that go unappreciated until they one day grow into regenerative movements that come to dominate the day. At the end of the 20th century, in the art we called Postmodernist, we taught ourselves of Modernism's exhaustion--which means we saw Formalism, Surrealism, Expressionism, Realism and other earlier movements all revived by artists, but for the ironic twists that told us that artists weren't really reviving these outmoded movements, but saying goodbye to them by loading their iconic forms with ironic contents that were anything but formalist. Think of the seemingly abstract paintings made by Peter Halley, Philip Taaffe and Pat Steir, who respectively made flat parallelograms, vibrant op-art, and expressionist pours. Their art on first glance appears evocative of the formalist art of earlier generations, but in fact represented cultural representations of prison cells (Halley), Islamic decoration (Taaffe), and Chinese waterfalls (Steir).

By 2000, the ironic impulse had become unnecessary. Direct and conventional representationalism had become widespread, rendering the tautological exercises of the Pictures Artists obsolete. In fact, the analysis of cultural codes that the Pictures Artists inherited from conceptual art was taken up by a new generation who wielded them ever more potently as theoretical and political instruments of **dissent**. Cultural codes are handled with exceedingly more finesse and with sharper implications in the photography of Andres Serrano, Shirin Neshat, Lorna Simpson, **Carrie Mae Weems**, Sharon Lockhart, Bruce Yonemoto, Wolfgang Tillmans, Collier Schorr, Nan Goldin and Catherine Opie. The same can be said about the film and video of Bill Viola, Christian Marclay, Matthew Barney, Yael Bartana, Diana Thater, Haroun Farocki, Doug Aikin, Rodney Graham. In Painting culturally-codified picture making was revitalized with greater accomplishment by Gerhard Richter, Eric Fischl, John Currin, Jenny Saville, Lisa Yuskavage, Shazi Sikander, Dexter Dalwood. And in digital animation the Pictures legacy imbues the virtual worlds of Mariko Mori, Thomas Demand, Claudia Hart, Kurt Hentschler, and Matthew Weinstein. Some of this work retains the reflection of its media that grows from twentieth-century movements, but much does not.

It is against the backdrop formed by these younger artists that we now review the Pictures generation. And the backdrop isn't always kind to them. The Goldstein and Bender shows convey this. But not only because so much art today eclipses theirs. Unlike the more narrative strain of art that grew out of performance art through the innovations of Yvonne Rainer, Joan Jonas, Laurie Anderson, and a host of younger artists after them, the Pictures artists didn't have the luxury of investigating the infinite pathways of content through which the narrative impulse can permutate. In other words, the Pictures artists could grow neither outwardly to the world nor inwardly to subjectivity, so saddled were they by the metacritique that was the fashion of the day.

To grow inwardly or outwardly means that the Pictures artists would have had to resort to conventions and contents well beyond the critique and emulation of media. They could only appropriate and recontextualize

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pictures referencing pictures and the performance of making pictures, not simply make pictures of the world outside this process. To do more meant that they either became conventional painters, photographers, advertisers or scientists. Some of the Pictures artists--Charlesworth, Sherman, Levine and Prince especially--made brilliant variations of essentially one theme, though their capacities for convention within such theoretical confines had as much to do with their proclivity for aestheticism as with pointing viewers to the cultural codes that discreetly, if not unconsciously, inform and condition whole populations to the modes of behavior culturally prescribed and proscribed from above.

Jack Goldstein, in film, audio art, and outsourced painting, and Gretchen Bender in single-channel video and multi-channel installation art, stopped short of taking Pictures to their reductivist conclusion by making branding the object of their analyses. But neither were the first to chart out the structures they use to isolate and extrapolate brands. Goldstein is heavily indebted to Warhol, Ono, Snow, Frampton and Sharits--structural filmmakers who "foregrounded the medium" of film by making the frame, the filmstrip, the projection and its light, and the passage of time the subjects of their art. Goldstein uses the same formal strategies, but not to place stress on the pictorial signage projected, not the medium projecting.

Bender's video, including the tiered installations some writers have mistook to be her innovation, are equally indebted to the electronic brood of structuralists: to Nam June Paik, Shigeo Kubota, Woody and Steina Vasulka, Ira Schneider and Frank Gillette, Joan Jonas, Gary Hill and Dara Birnbaum. Similarly, the work of Kit Fitzgerald and John Sanborn, and a myriad of music video directors and editors inform Bender's single channel works.

But Bender's installations *Wild Dead* (1984) and *Total Recall* (1987) achieve a structural and temporal coherence despite their deployment of such stratagems as network and institutional dismantling and image barrage. If they seem dated, it is in part because video has extreme media limitations in terms of its hardware presentation, and in part because of Bender's recourse to reductivist and repetitive imagery. For this viewer, walking into *The Kitchen* this week recalled the 1990 Whitney Museum exhibition, "Image World: Art and Media Culture," composed as it was of the video barrage made by some 65 artists and groups. It was one of the shows that had neglected Bender while supporting the careers of less elegant artists. I raise this not to belittle Bender, but to summarize the difficulty she and other video artists who entered the medium in the mid 1980s faced, a time when the structuralist, poststructuralist and deconstructive critiques of mainstream media and the circularity of media imagery passing between the artworld and popular culture all seemed to have been exhausted.

There is also the all-too-close alignment of Bender with commercial music videos that keeps her from being appreciated, especially as these younger audiences were acclimated to MTV as infants. Bender may have promoted her work as dismantling genre cliches, but she ends up appearing to relish the cliches more than deconstructing them, while relying heavily on the anarchist associations of punk and post punk music and dwelling too lovingly on the performances of musicians to take the measures necessary by the late 1990s to transcend musical and network conventions. Of course, by the late 1980s, the jargon of deconstruction theory was choking, rather than supporting, the practices of artists. The trouble with popular waves of theory is that when audiences reach the saturation point of the theory in question, the jargon associated with it, along with the artistic echoing of such jargon, seems to spoil overnight.

As for partaking in appropriation, neither Goldstein nor Bender can rise to the level of celebrity theft that distinguishes Sherrie Levine and Richard Prince, largely and ironically because the thefts they engineer aren't nearly as complete. Levine and Prince disappear in their appropriations as completely as a gifted actor disappears in a role. In allowing their sources--the artists or brands appropriated--to stand in for them, they ultimately become co-identified with their sources. The audacity of such a gesture is comparable to the audacity of Duchamp introducing readymades and Warhol introducing the branding of supermarket items as the iconography of his paintings and sculptures. By contrast, Goldstein's resemblance to Warhol and Bender's to Paik flatten their contributions from above. At the same time their restraint in appropriating from commercial sources by imposing their own personal styles onto the image-brands they steal from, erodes their contributions from below. Goldstein's and Bender's restraint in appropriating sources is the equivalent of deadly hesitation in a gunfight. Levine and Prince don't hesitate, and their shots are dead on.

This doesn't mean that Goldstein and Bender haven't carved out evocative niches for themselves in their handling of commercial branding. Nor that they are uninteresting. There is much room for their best art because as spectacle the work resonates. The expansion of the art world that many audiences long for requires that we lend our time not just to the canon of artists who make art history. Art history, after all, is buttressed by the variations of less iconic artists who reinforce audience interest to the new. In this case, the



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great majority of Pictures Artists who have gone neglected in recent decades seem to reinforce, while the artists whose careers are most memorable--Sherman, Salle, Charlesworth, Kruger, Levine and Prince--have sustained both market and academic interest.

Both Goldstein and Bender may yet profit with increased exposure on the internet. Goldstein is already a presence on youtube, and garnering a new following there. Bender's best work, at least as indexed by the two large multi-channeled works shown at The Kitchen, will require permanent installations, the kind that Paik's Information Superhighway enjoys at the Smithsonian Museum in Washington to keep audiences, and art historical discourse, coming back to her.

MICA-TV's Carol Ann Klonarides can be found on Youtube lamenting that the "revolution" begun by avant-garde media artists grew into an global mega-corporate facility of theft that inflict a multitude of little private deaths on digital art. But, really, what could anyone expect when opening the doors to artistic death through theft, if not being overrun by amateur copies of copies of copies? Did any of the Pictures Artists really expect to keep image appropriation within artistic restraints? If they did, which I doubt, they would have been fools. We need only remember Pierre-Joseph Proudhon's proclamation that all property is theft. From the day that property hypothetically spread with the neolithic tribes that set up the first villages, theft came with it. As did art making. As did pictures.

The theft of Crimp was his proprietary claim to a theory of picture making that belongs to everyone. Any artist who makes pictures has to grapple with the self-consciousness of making pictures, however intuitively the process is worked out. The Pictures Artists thusly did no more than to again make picture making fashionable in the world of avant-garde art, while highlighting the extent to which image theft can be justified. But what is truly significant about the Pictures Artists is that they demonstrated to the art world, at a time when it was forgotten, how when one opens a door wide enough, the horde will fall in, take over, steal, until that horde will have to give way to the next horde, and then the next, and so on, as it should be.

Pictures Art is dead. Long live Pictures Art.

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[1]: <http://www.thejewishmuseum.org/exhibitions/jack-goldstein#sthash.2t0FkrqX.dpuf> [2]:

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Call & Post (All Ohio)

September 18, 2013 - September 24, 2013  
All-Ohio edition

## **Carrie Mae Weems: Three Decades of Photography and Video**

**SECTION:** Pg. 5 Vol. 97 No. 38

**LENGTH:** 645 words

### **ABSTRACT**

After the 30th, the exhibition travels to the Cantor Center for the Visual Arts, Stanford University and the Solomon R. Guggenheim Museum, New York City.

### **FULL TEXT**

The Cleveland Museum of Art's presentation, "**Carrie Mae Weems**: Three Decades of Photography and Video," an exhibition showcasing nearly 125 examples of the artist's intellectually-challenging and aesthetically-compelling work, will continue showing through Sept. 29. The exhibit is housed in the museum's Kelvin and Eleanor Smith Foundation Exhibition Gallery and Mark Schwartz and Bettina Katz Photography Gallery. After the 30th, the exhibition travels to the Cantor Center for the Visual Arts, Stanford University and the Solomon R. Guggenheim Museum, New York City. Previously, the exhibition was on view at the organizing museum, the Frist Center for the Visual Arts, Nashville and the Portland Art Museum, Oregon.

All the major themes that have engaged **Weems** are represented in the exhibition. Selections from the late 1970s through 1990 explore the construction of identity, especially as it relates to race, **sex** and class, as seen in Family Pictures and Stories and the renowned Kitchen Table Series. "From Here I Saw What Happened and I Cried" (1995-96) and "May Days Long Forgotten" (2002) respond to historical situations that have impacted African American identity, as well as that of other disempowered peoples. Photographs that focus on the role of place in **Weems's** examination of the underlying causes and effects of racism, slavery and imperialism include images from the Sea Islands Series, Slave Coast, Africa and Dreaming in **Cuba**. A notion of universality is present throughout: while African-Americans are typically her primary subjects, **Weems** wants "people of color to stand for the human multitudes" and for her art to resonate with audiences of all races.

Visitors have the opportunity to see photographs, installations, audio pieces and video selected from six museums, several private collections and the artist's own holdings. The exhibition offers a survey of **Weems's** thirty-year exploration studying the universal human journey, in which she often focuses on relationships pertaining to race, gender and class.

Comprehensive in scope, "**Carrie Mae Weems**: Three Decades of Photography and Video" traces the evolution of **Weems's** career from her early documentary and autobiographical photographic series to the more conceptual and philosophically complex works that have placed her in the forefront of contemporary art. "Experiencing **Weems's** art in person can be a powerful transformative experience," said Dr. Barbara Tannenbaum, curator of photography. "Her work is strong yet subtle, lyrical and beautiful even when analyzing and critiquing sordid moments from the past. Using history as a cautionary tale, **Weems's** skillfully woven narratives awaken in the viewer the understanding and empathy that are keys to creating a better

Carrie Mae Weems: Three Decades of Photography and Video Call & Post (All Ohio) September 18, 2013 - September 24, 2013

future."

"**Carrie Mae Weems**: Three Decades of Photography and Video" is organized by the First Center for the Visual Arts, Nashville, Tennessee. This exhibition is supported in part by grants from The Andy Warhol Foundation for the Visual Arts and the National Endowment for the Arts.

Over the past thirty years, **Weems** has explored issues of race, gender, and class in thought-provoking photographic and video works, with an overarching commitment to better understanding the present by closely examining history and identity. "**Carrie Mae Weems**: Three Decades of Photography and Video" is on view through September 29. \$15/\$ 10 CMA members.

For more information call 888-CMA-0033 or visit [www.ClevelandArt.org](http://www.ClevelandArt.org).

#### **SIDEBAR**

'Missing Link (Happiness)," from The Louisiana Project, 2003.

Photo from **Carrie Mae Weems**' "Kitchen Table Series (1990).

"A Broad and Expansive Sky -Ancient Rome," from Roaming, 2006. (All photos courtesy of the Cleveland Museum of Art)

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US Fed News

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## UNIVERSITY MUSEUM OF CONTEMPORARY ART EXHIBITION LOOKS AT DU BOIS THROUGH PRISM OF ART AND SCHOLARSHIP

**LENGTH:** 401 words

AMHERST, Mass., Sept. 12 -- The University of Massachusetts at Amherst issued the following press release:

The legacy of the late civil rights leader, writer and sociologist W.E.B. Du Bois is featured in a landmark exhibition that opened this week at the University Museum of Contemporary Art (UMCA).

"Du Bois in Our Time" focuses on the intersection of art and the major issues of our time, centered on the legacy of Du Bois and the causes he championed. UMCA has commissioned 10 internationally acclaimed American, Canadian, and West African artists, whose work is socially engaged and research-based, to offer an aesthetic contribution to a modern rethinking of Du Bois.

Participating artists are Radcliffe Bailey, Mary Evans, Brendan Fernandes, LaToya Ruby Frazier, Julie Mehretu, Ann Messner, Jefferson Pinder, Tim Rollins & KOS, Mickalene Thomas, and **Carrie Mae Weems**. These artists, who work in a variety of mediums and are at different stages in their careers, will **investigate** Du Bois' influence today using the vast campus-based W.E.B. Du Bois Archives for their research, along with the collaboration of five Du Bois scholars: James T. Campbell, Stanford University; David Glassberg, history department; Saidiya V. Hartman, Columbia University; Reiland Rabaka, University of Colorado; and William Strickland, Afro-American studies. The scholars will collaborate with the artists to support the artistic process through the generation of ideas, themes, and directions. The specially commissioned works of art for the exhibitions will have been created via a process where committed research, access to the online Du Bois Archive, along with collaboration and correspondence with Du Bois scholars inform an innovative approach to artistic expression.

A comprehensive schedule of educational events throughout the fall will be open to the public free of charge, including an international symposium on Sept. 28; a screening of the film that documents the project, produced by The American History Workshop Brooklyn; along with lectures, panel discussions, and gallery talks with scholars and artists.

The Nubuke Foundation and the Du Bois Centre, both in Accra, Ghana, will offer a distinct but related exhibition, "Du Bois in Our Time/Accra," premiering in March 2014. For any query with respect to this article or any other content requirement, please contact Editor at [htsyndication@hindustantimes.com](mailto:htsyndication@hindustantimes.com)

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OF ART AND SCHOLARSHIP US Fed News September 12, 2013 Thursday 8:58 PM EST

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The New York Times

September 8, 2013 Sunday  
Late Edition - Final

## Museums Depart From the Obvious

**BYLINE:** By HOLLAND COTTER

**SECTION:** Section AR; Column 0; Arts and Leisure Desk; THE NEW SEASON; Pg. 76

**LENGTH:** 1327 words

Coming after a ho-hum stretch in museums, the 2013-14 art season promises an unusually interesting mix of material from the distant past and art that engages with a politically fraught present. As the months go by, we should get a sense of what our art institutions can do when they depart, even a little, from the obvious.

The surprises start with what won't be there. Astonishingly, those box-office artists in residence Matisse and Picasso are on leave of absence, though their seats will be kept warm by familiar Modernist peers, with solo shows by Balthus at the Metropolitan Museum of Art (opening Sept. 25), Braque at the Museum of Fine Arts, Houston (Feb. 16); Léger at the Philadelphia Museum of Art (Oct. 14); Magritte at the Museum of Modern Art (Sept. 28); and Robert Motherwell (with early collages, his best work) at the Guggenheim Museum (Sept. 27).

Traveling much further back in time at the Met, I'm particularly looking forward to "Medieval Treasures From Hildesheim" (Sept. 17), which will bring together sacred objects associated with one of the great churches of Western Europe. If the result has anything like the impact of the museum's Basel cathedral treasury display of several years back, the show will be one of the stealth discoveries of the year.

"Heaven and Earth: Art of Byzantium from Greek Collections," at the National Gallery of Art in Washington, with bejeweled religious and secular work, should generate a comparable glow. As should "Yoga: The Art of Transformation," a visual overview of a spiritual discipline that grew from esoteric beginnings in ancient India to become an international phenomenon. The exhibition opens at the Arthur M. Sackler Gallery in Washington, on Oct. 19, and travels to Cleveland and San Francisco.

Other shows take internationalism as their theme. The Met's "Interwoven Globe: The Worldwide Textile Trade, 1500-1800," culled from the museum's deep closets, is one (Sept. 16). Another is "Kongo Across the Waters," which opens on Oct. 22 at the Harn Museum at the University of Florida, Gainesville, and draws on little-studied archaeological material to document the rise of the powerful Kongo kingdom in West Africa, its early contacts with Europe, and its far-reaching influence on the history of the African-Americans.

African-American history is a natural focus in a season that coincides with the half-century anniversary of the 1964 Civil Rights Act. The subject is front and center in "Witness: Art, Activism and Civil Rights" at the Brooklyn Museum (April 6 to Aug. 10). And it's implicit in "Tell It With Pride: the 54th Massachusetts Regiment and August Saint-Gaudens' Shaw Memorial" at the National Gallery of Art in Washington. This small show takes a close-up look at a sculptural homage to an ill-fated Union Army unit in the Civil War. Although the monument carries the name of the regiment's white leader, Robert Gould Shaw, the soldiers he led, and died with, were black (Sept. 15 to Jan. 20).

Reminders that the full achievement of civil rights -- pertaining to race, class and **sex** -- remains very much a work in progress comes through in exhibitions of contemporary art. The photographer **Carrie Mae Weems** makes this the propelling theme of an extraordinary retrospective, encompassing three decades of African-American life, that arrives at the Guggenheim on Jan. 24. In a very different way, Wangechi Mutu, a young artist born in East Africa, blends ethnicity, **sexuality** and colonialism in her fantastically inventive collages, seen at the Brooklyn Museum starting Oct. 11.

All these elements will certainly figure into "Ruffneck Constructivists," a group show about the complications and perversities of "racial" thinking, which is being organized by the artist Kara Walker for the Institute of Contemporary Art in Philadelphia (Feb. 12) and should have particular resonance in the wake of the death of Trayvon Martin and its aftermath. And politics is, inevitably, soaked into the fabric of the two-part "Radical Presence: Black Performance in Contemporary Art." Part 1 was scheduled to open at at Grey Art Gallery, at New York University, on Tuesday, running through Dec. 7, while Part 2, at The Studio Museum in Harlem, will open on Nov. 14, when it will overlap with the run of Performa 13, New York City's performance art biennial (Nov. 1 to 24).

Performa itself, in its fifth edition this fall, would do well to take a lesson from another concurrent show, this one opening at the Whitney Museum of American Art on Oct. 31. Titled "Rituals of Rented Island: Object Theater, Loft Performance, and the New Psychodrama -- Manhattan 1970-1980," it promises to revisit an era in New York when performance art was still a daringly ephemeral, market-challenging medium, not the big-ticket, deluxe, staged and restaged thing it has become.

The art world's current backward-glancing mood is well served by documentary flashbacks far and near. An especially intriguing example, "JFK November 22, 1963: A Bystander's View of History," assembled for the 50th anniversary of John F. Kennedy's assassination, opens at the International Center of Photography on Oct. 4, while "After Effects: Photographs from Super Storm Sandy," at the Museum of the City of New York, brings back the realities of environmental turbulence from just last year (Nov. 20).

And I anticipate with pleasure the chance to spend time with artists who have, in one way or other made history, past and present, the subject of their work. This is certainly the case with Art Spiegelman, who dared to tackle the Holocaust in the form of a graphic novel and whose long-awaited retrospective opens at the Jewish Museum on Nov. 8.

The veteran American conceptualist Mel Chin has been making socially engaged, ethically-driven work about environmental catastrophe since the 1970s, effectively forecasting history as it unfolded. And the young French filmmaker Camille Henrot, winner of the Silver Lion award for most promising newcomer at this year's Venice Biennale, is doing something now. Both artists will have shows at the New Orleans Museum of Art, with Ms. Henrot's opening on Oct. 11, Mr. Chin's on Feb. 21.

It will be good to revisit the art of Mike Kelley, irrepressible chronicler of the underbelly of American pop culture, in a career overview traveling from Europe to MoMA PS1, Oct. 13 to Feb. 2. And I'm eager to become fully acquainted with the work of two South American figures who have had scant exposure here. The Bronx Museum of the Arts offers a substantial view of the Brazilian artist Paulo Bruscky who, in the 1960s, used mail art to tell the world about life under military dictatorship. The Museum of Fine Arts, Houston, will survey the equally potent art of resistance created by Antonio Berni in Argentina (Nov. 10).

Finally, Peter Schumann, who founded Bread and Puppet Theater on the streets of New York in the 1960s and has kept it alive on a farm in Vermont since, is, at last getting the showcase he deserves at the refurbished Queens Museum beginning Oct. 13.

Museums are odd places, mixed blessings. By categorizing objects, separating cultures, and simplifying history, they can truncate truth and flatten values. A show called "Take It or Leave It: Institution, Image, Ideology" at the Hammer Museum, University of California, Los Angeles, will critically consider this reality (Feb. 8). And another California show, this one at the Berkeley Art Museum and Pacific Film Archive, will, with luck, offer an alternative to it.

Organized by Lawrence Rinder and David Wilson, it will invite an interdisciplinary bunch of local makers and doers -- artists, performers, craftsmen, teachers -- to pool their talents and desires and create an exhibition organically, day by day, keeping the emphasis on process rather than on achievement, and leaving the definition of achievement loose in the air. The show is called "The Possible," which is my watchword for the season ahead.

**URL:** <http://www.nytimes.com/2013/09/08/arts/design/museums-depart-from-the-obvious.html>

**LOAD-DATE:** September 15, 2013

**LANGUAGE:** ENGLISH

**GRAPHIC:** PHOTOS: Clockwise from top, John F. Kennedy campaigning in 1960  
Art Spiegelman, self-portrait from "Maus," 1989. Arm Reliquary of Saint Bernward German (Hildesheim), about 1194  
Wangechi Mutu's "Riding Death in My Sleep," 2002. (PHOTOGRAPHS BY CORNELL CAPA/MAGNUM PHOTOS, VIA ICP  
ART SPIEGELMAN AND WYLIE AGENCY  
DOM-MUSEUM HILDESHEIM, ON LOAN FROM THE CHURCH OF ST. MAGDALEN, HILDESHEIM  
WANGECHI MUTU) (AR76)  
Top, Saint-Gaudens's Shaw Memorial, 1900, at the National Gallery of Art. Above, the Bread and Puppet Theater Museum in Glover, Vt. (PHOTOGRAPHS BY U.S. DEPARTMENT OF INTERIOR, NATIONAL PARK SERVICE, SAINT-GAUDENS NATIONAL HISTORIC SITE, CORNISH, N.H.  
ASSOCIATED PRESS) (AR96)

**PUBLICATION-TYPE:** Newspaper

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The Faculty Lounge

September 6, 2013 Friday 1:46 AM EST

## Latest on Universities and Slavery

**BYLINE:** Alfred Brophy

**LENGTH:** 798 words

Sep 06, 2013 (The Faculty Lounge:<http://www.thefacultylounge.org> Delivered by Newstex)  
Loyola Law School Professor Yxta Maya Murray[1]'s article "From Here I Saw What Happened and I Cried: **Carrie Mae Weems**' Challenge to the Harvard Archive[2]" has just appeared in volume 8 of Unbound: Harvard Journal of the Legal Left[3]. It tells the really interesting story of a **dispute** between the artist **Carrie Mae Weems** and Harvard's Peabody museum over the use of photographs that Louis Agassiz took of enslaved people that he hoped would support the theory of poly-genesis that he embraced (along, I might note with Alabama's Josiah Nott[4]). The article explores Agassiz' purpose in collecting the pictures, their re-discovering in the 1970s at Harvard, and the controversy over their use. While I usually emphasize Harvard's contributions to the anti-slavery cause, this story reminds us again of the connections between Harvard and racial thought in the pre-Civil War era.

Cribbing a little from the article:

In the same year as the enactment of the 1850 Fugitive Slave Act[5], Agassiz toured South Carolina plantations and decided to defend his polygenesist position by resuming his collecting habit. But this time he would collect live people, not animals, bones, or plants. For this purpose he enlisted Dr. Robert Gibbes, a Morton acolyte, who led Agassiz on a tour of the plantations. On this expedition Agassiz selected Delia, Jack, Renty, Drana, and others for their supposedly instructive appearances. He ordered Gibbes to 'gather corroborative photographic evidence' of them, and then retreated to Harvard. Gibbes hired one J.T. Zealy to take nude pictures of them at Zealy's studio in the two attitudes that make up the series, being headshots and full body shots. The record of what happened to the pictures here dwindles. .... [T]he daguerreotypes fade from history until their discovery in the Peabody attic in 1976. ....

Agassiz would trigger .... [**Carrie Mae Weems**' show] From Here I Saw What Happened. **Weems** found much to comment on with photo-metrists like Galton. ... Inspired by Georges Cuvier's 1815 dissection of Sarah Baartman, the original, doomed Hottentot Venus, Galton conducted his own infamous study of yet another 'Venus.' He encountered this second goddess on his journeys, and measured her every square inch with a sextant. In 1859, when his cousin, Charles Darwin, had published The Origin of Species, Galton's enthusiasm for measuring racial attributes merged with a **conviction** in White supremacy he felt was assured by Darwin's work. Back in Europe, Galton expanded on his practice of measuring people he believed resided on the lower reaches of the Great Chain of Being. ...

The Getty Museum commissioned From Here I Saw What Happened and I Cried from **Weems**, asking her to react to its 1995 show Hidden Witness: African Americans in Early Photography. Hidden Witness displayed photographs of African Americans from the 1840s through the 1860s owned by the Getty itself as well as a Detroit collector named Jackie Napoleon Wilson. **Weems** assembled a presentation based on thirty prints, which she tinted red (signifying the outrages evidenced by the appropriated, violent images) and blue (signaling the confessional thoughts of the bookending Nubian observer) and emblazoned with her texts.



This sets up a question that Murray explores at the end of the article: does Harvard own these images?

Assuming that the copyright did belong to Agassiz, and that Agassiz or his heir transferred it to Harvard when his collection of 'accumulated specimens' was purchased for the University around 1858, or when Alexander Agassiz gave Agassiz properties to the University in 1935, the question next becomes whether the duration of the right extended until the 1990s. One problem is the lack of publication history. Moreover, Harvard counsel refuses to enlighten me about this record. If the images were published around 1850, the copyright would certainly have run out by the 1990s. However, if the daguerreotypes malingered in the obscurity of the Peabody's attic until their discovery in 1976, then Harvard could have claimed sole copyright in the images until well into the 2000s.

Read the whole article here[6]. Last year I blogged[7] about the excellent work being done on Harvard and Slavery.

[1]: <http://www.ils.edu/aboutus/facultyadministration/faculty/facultylistl-r/murrayyxtam/> [2]: <http://www.legalleft.org/wp-content/uploads/2013/09/Murray.pdf> [3]: <http://www.legalleft.org/> [4]: <http://blurblawg.typepad.com/files/universityslaves-1.pdf> [5]: [http://blurblawg.typepad.com/files/brophy\\_fsa.pdf](http://blurblawg.typepad.com/files/brophy_fsa.pdf) [6]: <http://www.legalleft.org/wp-content/uploads/2013/09/Murray.pdf> [7]: <http://www.thefacultylounge.org/2012/08/harvard-and-slavery-seeking-a-forgotten-history.html>

**LOAD-DATE:** September 05, 2013

**LANGUAGE:** English

**PUBLICATION-TYPE:** Web Blog

**JOURNAL-CODE:** FACL-119655

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US Fed News

September 3, 2013 Tuesday 10:39 AM EST

## GLOBAL PERSPECTIVES: PHOTOGRAPHY AS HISTORY, SOCIOLOGY, AND ART

**LENGTH:** 459 words

NEW YORK, Sept. 3 -- The City University of New York's Baruch College issued the following news release:

Baruch College presents the exhibition Global Perspectives: Photography as History, Sociology, and Art at the Mishkin Gallery from Friday, September 20 to October 18, 2013. An opening reception will take place on Thursday, September 19, from 6:00-8:00 p.m.

Global Perspectives: Photography as History, Sociology, and Art features a dramatic selection of photographs by 20 artists including Manuel Alvarez Bravo, Sarah Charlesworth, Walker Evans, Jerome Liebling, Leonard Sussman, and Andy Warhol. Presenting a global view, these photographers create intriguing images while they document aspects of history and sociology, or delve into issues of artistic concern.

Global Perspectives features photographs from as early as 1930 to as recently as 2009. The show reveals how photographs can function as history, sociology or art. The historical photographs showcase works depicting both the tragedy and dynamism of life across the globe. Seen here are works such as Walker Evans's portrait of an Alabama tenant farmer's wife during the Great Depression and Candice Sharsu's image of a child soldier in Sierra Leone.

Sociological images like Milt Hinton's Train Station, Atlanta, Georgia (1940), with the musicians standing in front of a "Colored Entrance" sign, are important reminders of **discrimination** in American history. Sociology is also fundamental to **Carrie Mae Weems**, whose Sea Islands Series figures prominently in this exhibition. The Sea Islands Series is at once a celebration of a group with African origins and a poignant record of cross-cultural transformation.

Since the nineteenth century, photographers have struggled to raise the medium to the same heights as painting and sculpture. In the twentieth century, artists such as Andy Warhol used photography to bring glamour to everyday life. His photographs are casual and spontaneous, forming a visual diary of Warhol's comings and goings.

Drawn from the collection of Baruch College, this exhibition features the work of photographers Manuel Alvarez Bravo, Marilyn Bridges, Sarah Charlesworth, Larry Clark, Lucien Clergue, Elliott Erwitt, Walker Evans, Andreas Feininger, Donna Ferrato, Larry Fink, Ralph Gibson, Milt Hinton, Jerome Liebling, Jill Mathis, Gilles Peress, Robert A. Schaefer, Jr., Candace Scharsu, Cindy Sherman, Neil Slavin, Andy Warhol, and **Carrie Mae Weems**.

Gallery Hours: Monday through Friday, noon to 5 p.m. and Thursday, noon to 7:00 p.m. The Mishkin Gallery, located at 135 E. 22nd Street at Lexington, is free and open to the public. For any query with respect to this article or any other content requirement, please contact Editor at [htsyndication@hindustantimes.com](mailto:htsyndication@hindustantimes.com)

**LOAD-DATE:** September 4, 2013

**LANGUAGE:** ENGLISH

**PUBLICATION-TYPE:** Newswire

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The Republican (Springfield, Massachusetts)

September 1, 2013 Sunday  
ALL EDITION

## Celebrating the life of W.E.B. Du Bois

**BYLINE:** CORI URBAN, STAFF

**SECTION:** LEISURE & LIFESTYLE; Pg. G01

**LENGTH:** 688 words

In the archives of the University of Massachusetts at Amherst are some 100,000 objects from American sociologist, historian, civil rights activist, Pan-Africanist, author and editor W.E.B. Du Bois.

By researching in the archives, a group of artists has produced a body of work that helps celebrate the life of the Great Barrington native who died 50 years ago in Accra, Ghana.

"Du Bois in Our Time" is the name of the project that brings world-renowned scholars and artists together in conversation to broaden the understanding of Du Bois' continued influence on issues such as social justice, women's rights, higher education, the arts, race and identity, environmentalism and political action.

A major modern art exhibition and symposium on campus is scheduled at the University Museum of Contemporary Art.

"It's important now in the 21st century to bring attention to W.E.B. Du Bois" and to give people an opportunity to explore his life through the eyes of contemporary art, said Loretta Yarlow, director of the University Museum of Contemporary Art.

The exhibit opens Sept. 10.

"Du Bois in Our Time" focuses on the intersection of art and the major issues of the time, centered on the legacy of Du Bois and the causes he championed.

The museum has commissioned 10 internationally acclaimed American, Canadian and West African artists, whose work is socially engaged and research-based, to offer an aesthetic contribution to a modern rethinking of Du Bois.

Participating artists are Radcliffe Bailey, Mary Evans, Brendan Fernandes, LaToya Ruby Frazier, Julie Mehretu, Ann Messner, Jefferson Pinder, Tim Rollins and KOS, Mickalene Thomas and **Carrie Mae Weems**.

These artists, who work in a variety of mediums including sculpture, drawing, video, painting and photography and are at different stages in their careers, **investigate** Du Bois' influence today using the W.E.B. Du Bois Archives at the university's W.E.B. Du Bois Library for their research, along with the collaboration of five Du Bois scholars: James T. Campbell, of Stanford University; David Glassberg, of the University of Massachusetts at Amherst; Saidiya V. Hartman, of Columbia University; Reiland Rabaka, of the University of Colorado; and William Strickland, of the University of Massachusetts at Amherst. These scholars collaborated with the artists to support the artistic process through the generation of ideas, themes

Celebrating the life of W.E.B. Du Bois The Republican (Springfield, Massachusetts) September 1, 2013  
Sunday

and directions.

The artists will attend an artist reception on Sept. 27 from 5 to 7:30 p.m. at the museum. The event will include an outdoor performance and remarks by state Sen. Stanley C. Rosenberg, D-Amherst.

The exhibit runs through Dec. 8.

A comprehensive schedule of educational events throughout the fall will be open to the public free of charge, including an international symposium on Sept. 28; a screening of the film which documents the project, produced by The American History Workshop Brooklyn; and lectures, panel discussions and gallery talks with scholars and artists.

W.E.B. Du Bois was born on Feb. 23, 1868, and in 1895 became the first African American to earn a doctorate from Harvard. He wrote extensively and was the best-known spokesperson for African American rights during the first half of the 20th century. He co-founded the National Association for the Advancement of Colored People in 1909.

Du Bois helped organize several Pan-African Congresses to free African colonies from European powers.

Yarlow noted that Du Bois coined the phrase "double consciousness," meaning that African Americans have a "double identity" because they are American and black.

"He fought to bring an understanding of what it means to be an American, to have social justice in this country," she said. "It's a never-ending issue in this country."

Calling him a "Mount Rushmore of an individual," Yarlow said his spirit of generosity helps carry the current project at the museum. "We're opening up a way of converging ideas and communication that W.E.B. Du Bois had always hoped for because a lot of times he was shut down and censored."

For more information about the exhibit and events, go to  
[www.thewebduboiscenter.com/w-e-b-du-bois-center/events](http://www.thewebduboiscenter.com/w-e-b-du-bois-center/events)

**LOAD-DATE:** October 2, 2013

**LANGUAGE:** ENGLISH

**PUBLICATION-TYPE:** Newspaper

**JOURNAL-CODE:** sun

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Plain Dealer (Cleveland, OH)

July 14, 2013 Sunday  
FINAL EDITION

## **A cleareyed view of race in America Cleveland museum presents a major exhibit of photographs on a challenging subject**

**BYLINE:** Steven Litt, Plain Dealer Art Critic

**SECTION:** SUNDAY ARTS; Pg. E1

**LENGTH:** 1088 words

### REVIEW

Cleveland Museum of Art

What: The exhibition "**Carrie** Mae **Weems**: Three Decades of Photography and Video."

When: Through Sunday, Sept. 29.

Where: 11150 East Blvd., Cleveland.

Admission: Free. Go to [clevelandart.org](http://clevelandart.org) or call 216-421-7340.

The Cleveland Museum of Art has seldom been a place to turn for major exhibitions on leading contemporary artists or for artworks that push hot buttons on topics such as race and politics.

Yet with its new retrospective show on **Carrie** Mae **Weems**, a leading African-American artist, the museum is doing both in a very big way.

The exhibition is enormously refreshing for an institution that has never felt entirely comfortable dealing with art of the present or with difficult subjects that might rattle its audience. That it feels able to share the **Weems** exhibition with its public is an important sign of institutional growth.

More than that, however, the show is a deeply engaging encounter with an artist whose mission is to challenge the exclusion and marginalization of racial minorities from the world of high art - and from the core narratives of Western history.

Born in 1953 in Portland, Ore., **Weems** earned a bachelor of fine arts degree at the California Institute of Arts, Valencia; and a master of fine arts degree at the University of California, San Diego. For the past three decades, she has enjoyed wide acclaim and has been collected by dozens of leading American art museums.

Organized by the Frist Center for the Visual Arts in Nashville, Tenn., the exhibition includes more than 125 photographs, videos and sound installations from the past 35 years.

A cleareyed view of race in America Cleveland museum presents a major exhibit of photographs on a challenging subject Plain Dealer (Cleveland, OH) July 14, 2013 Sunday

Handsomely installed in two large galleries in the museum's East Wing, the show examines **Weems'** trajectory as an abundantly gifted artist who tackles difficult themes with astonishing grace and intensity.

**Weems** deals with the civil rights movement; urban riots in the 1960s; busing; the diaspora of black Africans during the slave trade; the legacy of slavery in the American South; the **assassinations** of John F. Kennedy, the Rev. Dr. Martin Luther King Jr. and Malcolm X; and copious evidence of racism in Western culture, based on traditional depictions of black people.

The show is organized around roughly two dozen series, or projects, that **Weems** has created, beginning with "Family Pictures and Stories" (1978-84), a collection of photographs of the artist's large extended family at home and at work.

According to the exhibition's catalog, **Weems** intended the series as a retort to the famous 1965 report by then-Assistant Secretary of **Labor** (and later U.S. Sen.) Daniel Patrick Moynihan on the dissolution of the black family.

From there, the show moves into even more touchy territory.

The series "Ain't Jokin' " and "American Icons" from the late 1980s confront the viewer with cliched images of race, such as a young black woman holding a fried-chicken drumstick or a young black man holding a watermelon.

Two series on "Colored People" from the late 1980s and the late 2000s explore the themes of social hierarchy among African-Americans based on their degree of pigmentation.

In one of the most searing portions of the show, "From Here I Saw What Happened and I Cried" (1995-96), **Weems** combines historical photographs of black slaves -- some of whom display scars from numerous whippings -- with superimposed passages of text that flay racial stereotypes. The images are tinted red, which gives them a lurid air.

"You became a scientific profile" say the words that float across a photograph of a topless black woman seen in profile. "A negroid type" says a label superimposed on a photograph of an emaciated, elderly black man.

**Weems** relies principally on photography, but she often displays photographs in series or groups to create a compounded, cinematic effect of narrative and juxtaposition. She frequently embeds these groups of photographs in rich, multilayered installations that incorporate sound, video and written narrative.

The artist also weaves herself into her work by staging photographs in which she appears like a ghost or a wandering muse of history.

In numerous images, she poses in long, flowing gowns, either black or white, amid places of historical significance such as the Jewish Ghetto in Rome or the front lawn of a white-columned plantation house in the American South.

She often has herself photographed from behind, so we don't see her face, only her back. The photographs are thus not in the least intended to be autobiographical travelogues; they are instead images of famous places being visited by the ghost of history and judgment.

The magic of **Weems'** work is that although her subjects often center on the black experience in American life, it's clear that her themes are universal. Hers is not a minority view of history. It's our story she's telling, our collective heritage, in all its glory and horror.

Yet even though **Weems'** work smolders with restrained outrage, she never flings her installations at her audience like an **accusation**. Her work is poised, restrained and classical in feeling. Her black-and-white photographs are often spare, lean, stripped of inessential details and composed in bold, geometric blocks of light and shadow.

A cleareyed view of race in America Cleveland museum presents a major exhibit of photographs on a challenging subject Plain Dealer (Cleveland, OH) July 14, 2013 Sunday

It's also abundantly apparent that **Weems** is thoroughly versed in art history and that her work is in part a dialogue with great art of the past. That's one reason why it looks completely natural on display amid an encyclopedic collection such as that of the Cleveland museum.

Two circular photographic compositions from the series "May Days Long Forgotten," from 2002, depict a trio of young black girls lounging in flower-print dresses on the grass in a garden. The work is a subtle sendup of Edouard Manet's scandalous mid-19th-century painting of a nude woman picnicking outdoors with a pair of well-dressed young swains.

Manet's work, in turn, was a paraphrase of a famous 16th-century painting by the Venetian Renaissance painter Giorgione.

**Weems**, in other words, is inserting blackness and femininity in a male artistic dialogue that goes back centuries. You can appreciate those references as an idea; but it's the calm and confident gazes of the girls in **Weems'** photographs that rivet you.

In a manner that is polite, firm and quietly insistent, the girls seem to say, We are the future, and we're here to stay.

They hold their place on a wall in a great American art museum with great assurance, which, as the **Weems** exhibition makes abundantly clear, is very true of the rest of the artist's work.

To reach Steven Litt: slitt@plaind.com, 216-999-4136

**LOAD-DATE:** July 16, 2013

**LANGUAGE:** ENGLISH

**GRAPHIC:** COPYRIGHT **CARRIE MAE WEEMS Carrie Mae Weems**, dressed in a flowing black gown, contemplates the sea and sky near Rome in a 2006 photograph made during a fellowship at the American Academy in Rome. COPYRIGHT **CARRIE MAE WEEMS Carrie Mae Weems'** 1980 photograph "Mother With Children, from Boardwalk, Santa Monica" dates from a period in which the artist **investigated** black American families in a straightforward, documentary manner. COPYRIGHT **CARRIE MAE WEEMS Carrie Mae Weems'** photograph of herself in a swallowtail coat with a zebra mask is part of a 2003 series intended to be read as a parody of phoniness in government and society. COPYRIGHT **CARRIE MAE WEEMS** A still from the **Carrie Mae Weems** video "Afro-Chic," from 2009, captures a model who struts a runway sporting an exaggerated Afro in the style of 1960s revolutionary Angela Davis. COPYRIGHT **CARRIE MAE WEEMS** In a 2002 image entitled "Listening for the Sounds of Revolution," **Carrie Mae Weems** leans from a balcony in **Cuba**.

**PUBLICATION-TYPE:** Newspaper

**JOURNAL-CODE:** cpd

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Art City

June 28, 2013 Friday 9:12 PM EST

## **BLOG: Art City: '30 Americans' at the Milwaukee Art Museum**

**BYLINE:** Mary Louise Schumacher

**LENGTH:** 2277 words

Jun 28, 2013 (Art City:<http://www.jsonline.com/> Delivered by Newstex)

June 28--[http://media.jsonline.com/images/28007169\\_30\\_america.jpg](http://media.jsonline.com/images/28007169_30_america.jpg)

[[http://media.jsonline.com/images/28007169\\_30\\_america.jpg](http://media.jsonline.com/images/28007169_30_america.jpg)]When Don and Mera Rubell first opened the "30 Americans" exhibit more than five years ago at their Miami museum, Barack Obama had been elected the first black commander-in-chief just a month before.

At the time, Mera wondered aloud whether one of the signature works in the show might lose some of its immediacy because of this cathartic breakthrough. Would it be a "pre Obama" work in a "post Obama" world, she asked.

Today, that giant neon sign by Glenn Ligon flashes the word "America" at the entrance of that same show at the Milwaukee Art Museum. Inside, some of the most important African American artists working in the last three decades have work on view.

[http://media.jsonline.com/images/28007169\\_30\\_installview.jpg](http://media.jsonline.com/images/28007169_30_installview.jpg)

[[http://media.jsonline.com/images/28007169\\_30\\_installview.jpg](http://media.jsonline.com/images/28007169_30_installview.jpg)]Ligon's work flickers like an old bar sign that needs replacing. Its front is painted in an impenetrable black, blotting light from a dead-ahead view and letting it bleed hot white out the back. When he made the piece in 2008, Ligon had been reading the first chapter of Dickens' "A Tale of Two Cities" and its string of oppositional phrases -- "It was the worst of times. It was the best of times," among them.

His theatrical piece is a symbol of the bright promise of democracy and a certain fading of its powers, too. These years later, here in Milwaukee, one of the most racially and economically segregated cities in the nation, it has lost none of its electricity.

With beauty and at times breathtaking bluntness, the artists in "30 Americans" reclaim, repurpose and rename history to interrogate truths about the black experience in America, to explore issues of identity, gender, sexuality and the persistent globalization of cultural stereotypes, among other things.

[http://media.jsonline.com/images/28007169\\_30\\_superman.jpg](http://media.jsonline.com/images/28007169_30_superman.jpg)

[[http://media.jsonline.com/images/28007169\\_30\\_superman.jpg](http://media.jsonline.com/images/28007169_30_superman.jpg)]The Rubells, an art-world power couple who own the art and organized the show, have gathered works marked by incredible material presence and a striking accessibility.

Though many of the artists in this show mine the history of art, most bypass the specialized, coded languages of the art world. From the Nike swoosh to an Al Green LP cover, from a Superman costume to a Tupac Shakur T-shirt, from child-sized Ku Klux Klan hoods to a noose hanging from the museum ceiling, few will miss the references here. These artists use direct, familiar language that gives all of us a way in.

[http://media.jsonline.com/images/28007169\\_30\\_priceless.jpg](http://media.jsonline.com/images/28007169_30_priceless.jpg)

[[http://media.jsonline.com/images/28007169\\_30\\_priceless.jpg](http://media.jsonline.com/images/28007169_30_priceless.jpg)]Consider for instance Hank Willis Thomas' piece "Priceless," an appropriation of the well-known MasterCard campaign. In it he uses a photograph taken at the funeral of his own cousin, who was slain in a robbery. Thomas tags this deeply personal photo with the

impersonal and ubiquitous language of advertising: Three-piece suit: \$250. 9mm pistol: \$79. Bullet: 60 cents. Picking the perfect casket for your son: Priceless.

For me, this piece is about the ways we flip the dial or turn the newspaper page and ignore the cycle of violence in the same way that we tune out the barrage of advertising around us. It is about the sheer volume of stories like Thomas' cousin and the grief that so rarely surfaces in the parade of superficial reports. The work also implicates consumer culture more broadly and raises questions about the connection between our lust for things and cycles of violence. It is also, quite simply, about the value of a single human life.

[http://media.jsonline.com/images/28007169\\_30\\_shinique.jpg](http://media.jsonline.com/images/28007169_30_shinique.jpg)

[[http://media.jsonline.com/images/28007169\\_30\\_shinique.jpg](http://media.jsonline.com/images/28007169_30_shinique.jpg)]A sculpture by Shinique Smith, one of the more abstract works in the show, is also a poetic requiem. It is a bundle of discarded black clothes, tightly bound up, hung from the ceiling and lit dramatically from below. This ball of old shirts, bags and scarves, a tight compression of things that seems like it could spring apart, is resonant with the idea of bondage. Look carefully and you will see the faces of dead artists, including a memorial Tupac tee, tucked into the mix.

Smith was inspired by an article about the shipment of massive bales of American clothes to impoverished African countries, one of the ways culture is exported and a reversal of the slave trade routes. The work is also about our wasteful sensibilities, the ways we toss off the things and celebrities we're bored with.

[http://media.jsonline.com/images/28007169\\_30\\_diva.jpg](http://media.jsonline.com/images/28007169_30_diva.jpg)

[[http://media.jsonline.com/images/28007169\\_30\\_diva.jpg](http://media.jsonline.com/images/28007169_30_diva.jpg)]When I think about the work of Iona Rozeal Brown I am somehow reminded of the ways digital images get zipped up, compressed and slung around the globe only to be opened on the other end with a loss of resolution. In the '90s, Brown became fascinated by Japanese girls who were emulating American hip-hop culture to the point of darkening their skin. These kids obviously didn't understand that being a dark person on this planet could be hard, she once said in an interview. This fascination and repulsion resulted in a series of Afro-Asiatic allegories, fantastical Diva-Geisha hybrids and mash-ups of Japanese ukiyo-e prints, voguing and graffiti, among other things.

[http://media.jsonline.com/images/28007169\\_30\\_walker.jpg](http://media.jsonline.com/images/28007169_30_walker.jpg)

[[http://media.jsonline.com/images/28007169\\_30\\_walker.jpg](http://media.jsonline.com/images/28007169_30_walker.jpg)]The stark, graphic simplicity of Kara Walker's work in the show, a wall-spanning tableaux of cut black paper, is a harsh reminder of slavery, racism and sexism in the American South during the Civil War era. In "Camptown Ladies," named after a Stephen Foster song made popular by blackfaced minstrels in the 19th century, nightmarish images of strange animals, human bodies and abstract appendages converge and congeal in confusing and surreal scenes. Some of the horror gets locked away in these reduced, cartoon-like cutouts, tempting us to piece together the unimaginable in our imaginations. No artist I can think of explores this level of iniquity, these grotesque stories of domination and degradation, as forthrightly and as well as Walker.

Also quite direct, **Carrie Mae Weems** rephotographs archival pictures of slaves. Taken to document ethnic difference, the original pictures treated these men and women, stripped of their clothes, as mere objects of study. By saturating her images in red tint and overlaying them with text, **Weems** turns the so-called objective eye of **investigator** back on the perpetrators and implicates us in the **investigation**. This reversal has the effect of restoring dignity to the sitters.

[http://media.jsonline.com/images/28007169\\_30\\_duckduck.jpg](http://media.jsonline.com/images/28007169_30_duckduck.jpg)

[[http://media.jsonline.com/images/28007169\\_30\\_duckduck.jpg](http://media.jsonline.com/images/28007169_30_duckduck.jpg)]There is one particular corner in the show that, when rounded, will confront you with one of the more pointed works in the show. "Duck, Duck, Noose" by Gary Simmons is a ring of child-sized stools topped with little KKK hoods. A noose slung over a beam above drops into the center of the circle. Visceral memories of the sometimes cruel, childhood game of elimination surge forward and merge with mental images of lynchings. In reading the text panel, I am reminded that this dreadful part of our past lasted well into the postwar years, into my lifetime and the artist's.

Punctuating our passage through the whole of the show are Nick Cave's condoms of couture, his Soundsuits. These human-sized sheaths are crafted from old sweaters, upholstery, pot holders, embroidery, artificial hair and lots of sparkly, sequined fabrics from all over the world. One is crowned right down to the hips with a cage-like headdress covered in fake flowers the size of your head. Though they serve as sculptures in the show, the Alvin Ailey-trained Cave has created performances, some of them shaman-like, in which they're worn.

[http://media.jsonline.com/images/28007169\\_30.soundsuit\(1\).jpg](http://media.jsonline.com/images/28007169_30.soundsuit(1).jpg)

[[http://media.jsonline.com/images/28007169\\_30.soundsuit\(1\).jpg](http://media.jsonline.com/images/28007169_30.soundsuit(1).jpg)]After the Rodney King beating, Cave noticed the way the media defined King, outfitting him with an identity of their making. This inspired the idea of a head-to-toe protective suit, and he made his first one from twigs he gathered in a park. Cloaking more

than his face and frame, his suit blotted out his gender, race and class as well. And it rustled when it moved, giving the garments their name.

Critics have taken issue with "30 Americans" for having a thin curatorial premise, most notably Philip Kennicott

[<http://www.washingtoncitypaper.com/articles/41567/30-americans-at-the-corcoran-gallery-has-little-to-say>], the Washington Post's Pulitzer Prize-winning art critic and Jeffrey Cudlin at the Washington City Paper [<http://www.washingtoncitypaper.com/articles/41567/30-americans-at-the-corcoran-gallery-has-little-to-say>]. It's a valid point of view that I share to a degree. By including African American artists in the show while calling it "30 Americans," the Rubells draw a distinction between racial and national identity and point to the complexities of considering these things either in combination or separately.

Beyond that, no real historical argument is made. Still, while the show itself lacks that kind of argument, the individual works in the show do not. It shouldn't surprise us, really, that these art collectors would be expert at selecting great artists and great work and perhaps ill equipped to create a substantial thesis of their own.

[http://media.jsonline.com/images/28007169\\_30\\_rashid.jpg](http://media.jsonline.com/images/28007169_30_rashid.jpg)

[[http://media.jsonline.com/images/28007169\\_30\\_rashid.jpg](http://media.jsonline.com/images/28007169_30_rashid.jpg)] Then again, the museum world hasn't done that terribly often either. While there have been a number of notable monographic projects with artists such as Mark Bradford, Theaster Gates, Glenn Ligon, Shinique Smith, Rashid Johnson and Kara Walker, there have been few thematic shows. There are some, such as the exceptional "Now Dig This!" which looked at black artists in LA between 1960 and 1980, organized by the Hammer Museum.

In my interview with Hank Willis Thomas, who, with artist Kehinde Wiley, was involved in a conversation with the Rubells that lead to "30 Americans," he said he viewed this show as engaging in a dialogue the art world was largely shying away from. The Rubells bring a certain independence to it, said Thomas, whose career has been championed by the Rubells.

What this does for the rest of us is create a more open ended experience, one in which the onus is on us to do a bit of the work. My recommendation is to allow these very strong works of art to come into conversation with one another, to inform one another.

[http://media.jsonline.com/images/28007169\\_30\\_purvis.jpg](http://media.jsonline.com/images/28007169_30_purvis.jpg)

[[http://media.jsonline.com/images/28007169\\_30\\_purvis.jpg](http://media.jsonline.com/images/28007169_30_purvis.jpg)] We might, for example, consider the moving tondo by self-taught artist Purvis Young with its metropolis in tumult and churn and a ghost-like figure in freefall along with Mark Bradford's gorgeous abstraction, reminiscent of an aerial map of a city sprawling out frenetic, unruly lines. Both touch on issues of urban chaos. Or look at the way Wiley inserts contemporary black men into heroic paintings from the history of art or how Kalup Linzy inserts black drag queens into a hilarious re-imagining of a classic soap opera. In both cases, the artists are reoccupying a medium. Or consider Leonardo Drew's wall made from bales of cotton and Rodney McMillian's filthy living room carpet hung on the wall, both resembling 1960s Minimalism but also bearing distressing marks of realism.

Like the artists themselves, these works have more difference than commonality and are clearly worth considering in proximity. MAM's William Rudolph, curator of American and decorative arts, has done a nice job of grouping the works so that a cross pollination of ideas occurs.

[http://media.jsonline.com/images/28007169\\_30\\_bales.jpg](http://media.jsonline.com/images/28007169_30_bales.jpg)

[[http://media.jsonline.com/images/28007169\\_30\\_bales.jpg](http://media.jsonline.com/images/28007169_30_bales.jpg)] In truth, there are issues about this show to consider. Large group shows of this kind, which are organized around a particular demographic, can be problematic for a number of reasons, and shows organized and conceived of by the collectors who own the works raise questions about conflicts of interest as well. And then there are issues about the degree to which MAM is invested in the dialogue it is opening up. These are worthy issues for another day and another column.

Finally, let me ask you to consider the context for this show. A Post-It stuck to a wall by a museum visitor at one of several stations where comments can be left summed it up well. Across the top it read "Milwaukee." Beneath were the words "west" and "east" with a simple pencil line drawn down the center of the sticky note.

Divide. It is one of the things that defines Milwaukee, a community that doesn't always have the language to engage in dialogue around issues of race. For some here, it has been the worst of times for too long. This is the critical context in which "30 Americans" exists right now. It makes the show a momentous one.

"30 Americans" is on view through Sept. 8 at the Milwaukee Art Museum, 700 N. Art Museum Dr.

"Wisconsin 30," an exhibit of black artists from the state, and "Question Bridge" are companion shows.

Mary Louise Schumacher is the Journal Sentinel's art and architecture critic. Follow her on Twitter (@artcity) and Facebook ([www.facebook.com/artcity](http://www.facebook.com/artcity)). Email her at [mschumac@jrn.com](mailto:mschumac@jrn.com)

BLOG: Art City: '30 Americans' at the Milwaukee Art Museum Art City June 28, 2013 Friday 9:12 PM EST

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## The Columbus Dispatch

The Columbus Dispatch (Ohio)

May 19, 2013 Sunday

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**SECTION:** FEATURES - LIFE & ARTS -- 2013 SUMMER GUIDE; Pg. 19J

**LENGTH:** 2611 words

A sampling of popular summertime activities, compiled by Dispatch staff members:

#### THEME/WATER PARKS

##### GEAUGA LAKE'S WILDWATER KINGDOM

\* Description: The park includes a wet playground, a 100-foot-tall water slide, four inner-tube slides and a 1,100-foot-long lazy river.

\* Location: 1100 Squires Rd., Aurora (Portage County)

\* Open: operating hours vary May 25-27 and June 1-2, daily June 7 through Aug. 18, Aug. 24-25, Aug. 31-Sept. 2

\* Admission: \$31.99 for those 3 and older 48 inches or taller in bare feet, or \$15.99 for children 3 and older less than 48 inches tall in bare feet and senior citizens 62 and older, free for children 2 and younger

\* Parking: \$10

\* Where to buy tickets/information: at the park and online; 330-562-8303, [www.wildwaterfun.com](http://www.wildwaterfun.com)

##### PIONEER WATERLAND & DRY FUN PARK

\* Description: The park offers six-story water slides, a lazy inner-tube ride, paddleboats on a natural lake and a sportsland fun area.

\* Location: 10661 Kile Rd., Chardon (Geauga County)

\* Open: 10:30 a.m. to 7 p.m. weekdays, 10:30 a.m. to 8 p.m. weekends June 8 through Aug. 18, Aug. 24-25. Call to confirm schedule.

\* Admission: \$19.95, or free for children less than 40 inches tall; go-cart admission, \$13.95, includes all dry attractions; Grand Prix Go-Karts: \$4 a ride

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\* Parking: \$4

\* Least-busy day: Mondays

\* Where to buy tickets/information: at the park; 440-285-0909 to confirm operation in the event of inclement weather, [www.pioneerwaterland.com](http://www.pioneerwaterland.com)

## OUTDOOR MUSIC

### BLOSSOM MUSIC CENTER

\* Description: With a pavilion that seats 5,700 and a large lawn area that can seat 13,500 people, the venue allows visitors to picnic, enjoy tunes and stargaze.

\* Location: 1145 W. Steels Corners Rd., Cuyahoga Falls (Summit County)

\* Performances: May 31 (7 p.m.): Tim McGraw; June 1 (7 p.m.): Dave Matthews Band; June 20 (7 p.m.): Kenny Chesney; June 28 (7 p.m.): Rascal Flatts, the Band Perry; July 2 (7:30 p.m.): Kid Rock, Kool and the Gang, Uncle Kracker; July 16 (7 p.m.): Jonas Brothers; July 17 (7 p.m.): Train, the Script, Gavin DeGraw; July 18 (11 a.m.): Vans Warped Tour 2013; July 19 (7 p.m.): Toby Keith; July 22 (7:30 p.m.): Heart; July 31 (7 p.m.): Big Time Rush, Victoria Justice; Aug. 1 (7:30 p.m.): Blake Shelton; Aug. 6 (7:30 p.m.): John Mayer, Phillip Phillips; Aug. 7 (7 p.m.): America's Most Wanted Festival featuring Lil' Wayne; Aug. 10 (7 p.m.): Miranda Lambert; Aug. 26 (7 p.m.): Maroon 5, Kelly Clarkson; Sept. 12 (7 p.m.): Keith Urban

\* Parking: included with ticket; premium spots \$20 to \$30 in advance

\* Tickets/information: \$20 to \$125 at Ticketmaster outlets (1-800-745-3000) or at [www.ticketmaster.com](http://www.ticketmaster.com); 330-920-8040, 330-916-6068 or [www.blossommusic.com](http://www.blossommusic.com)

### CAIN PARK

\* Description: The park boasts an intimate outdoor covered theater (Alma) and an outdoor covered amphitheater (Evans).

\* Location: Between Lee and S. Taylor roads (bordered by Superior Road and Hyde Park Avenue), Cleveland Heights (Cuyahoga County)

\* Performances: June 20 (8 p.m.): Gaelic Storm; June 21 (7 p.m.): Black Violin; June 22 (8 p.m.): Susan Werner; June 26 (7:30 p.m.): Happy Together Tour featuring the Turtles, Chuck Negron, Gary Puckett; June 28 (8 p.m.): Amy Grant; June 29 (8 p.m.): Peter Dinklage; June 30 (8 p.m.): Sharon Jones and the Dap-Kings; July 18 (8 p.m.): Solas; July 19 (8 p.m.): Ian Anderson; July 20 (8 p.m.): Dancing Wheels; July 27 (7 p.m.): Neil Jacobs; July 31 (8 p.m.): "Weird Al" Yankovic; Aug. 7 (7:30 p.m.): an Evening with Yes; Aug. 8 (8 p.m.): Kris Kristofferson; Aug. 10 (8 p.m.): an Evening with Michael Stanley and the Resonators; Aug. 14 (8 p.m.): Big Bad Voodoo Daddy; Aug. 15 (8 p.m.): Livingston Taylor; Aug. 16 (8 p.m.): the Official Blues Brothers Revue; Aug. 17 (8 p.m.): the Doo Wops; Aug. 18 (8 p.m.): Michael McDonald

\* Parking: area streets and lots

\* Tickets/information: \$8 to \$79.50; 216-371-3000, [www.cainpark.com](http://www.cainpark.com)

### CANTON BLUES FESTIVAL

\* Description: The two-day event draws 12,000 to 15,000 people annually.

\* Location: Downtown Canton (Market Avenue North between 3rd and 4th streets, Stark County)

\* Performances: June 7: Blues Jam, Mahajibee Blues, Lauren Mitchell Band, Devon Allman and Honeytribe, Malina Moye; June 8: Blues in Schools Program performance, the Brighter Side, Sonny Moorman Band,

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Midlife Chryslers, Shane Dwight

\* Parking: free

\* Tickets/information: free; one- and two-day VIP passes \$45 to \$75; 1-800-533-4302, [www.cantonbluesfest.com](http://www.cantonbluesfest.com)

JACOBS PAVILION AT NAUTICA

\* Description: A 5,000-seat outdoor amphitheater, formerly Nautica Pavilion, is located along the Cuyahoga River.

\* Location: 2014 Sycamore St., the Flats, near downtown Cleveland (Cuyahoga County)

\* Performances: May 25 (9:15 p.m.) Rick Springfield; May 26 (9 p.m.): Buddy Guy; May 27 (6 p.m.): Bret Michaels; June 4 (8 p.m.): Kendrick Lamar; June 13 (7 p.m.): Alice Cooper, Marilyn Manson; June 22 (8 p.m.): Peter Frampton; June 25 (7 p.m.): LL Cool J, Ice Cube, Public Enemy; July 7 (6:30 p.m.): O.A.R.; July 9 (8 p.m.): fun., Tegan and Sara; July 23 (8 p.m.): Steely Dan; July 24 (8 p.m.): Chicago; July 30 (7:30 p.m.): Imagine Dragons; Aug. 3 (7 p.m.): Daughtry, 3 Doors Down; Aug. 5 (8 p.m.): the Killers

\* Parking: various lots

\* Tickets/information: \$26 to \$99.50 at Ticketmaster outlets (1-800-745-3000) or [www.ticketmaster.com](http://www.ticketmaster.com); 440-247-2722, [www.livenation.com](http://www.livenation.com)

MUSEUMS

CLEVELAND MUSEUM OF ART

\* Description: Known for its extensive collections of pre-Columbian, medieval European, Asian and Indian art.

\* Location: 11150 East Blvd., Cleveland (Cuyahoga County)

\* Open: 10 a.m. to 5 p.m. Tuesday, Thursday, Saturday and Sunday, 10 a.m. to 9 p.m. Wednesday and Friday

\* Admission: free; a fee charged for some special exhibits

\* Parking: in the attached garage, \$6 to \$12; \$5 after 5 p.m.

\* Special exhibits: "The Last Days of Pompeii: Decadence, Apocalypse, Resurrection," **investigates** the modern obsession of Pompeii as an inspiration of art (through July 7, admission fee charged); "Tantra in Buddhist Art," explores 20 tantric works' relationship to enlightenment (through Sept. 15); "**Carrie Wae Weems**: Three Decades of Photography and Video," three-part exhibit of works and photos addressing issues of race, gender and class (June 30 to Sept. 29); "Ai Weiwei: Circle of Animals/Zodiac Heads," includes 12 bronze sculptures representing Chinese zodiac animals (July 27 to Jan. 26).

\* Information: 216-421-7350, 1-888-CMA-0033, [www.cleve-landart.org](http://www.cleve-landart.org)

GREAT LAKES SCIENCE CENTER

\* Description: The center features hundreds of hands-on exhibits, science shows and educational programs.

\* Location: 601 Erieside Ave., Cleveland (Cuyahoga County)

\* Open: 10 a.m. to 5 p.m. daily

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\* Admission: \$14, or \$13 for senior citizens 60 and older and students with valid ID, \$12 for children 2 to 12; additional cost for the OMNIMAX theater, the Steamship William G. Mather

\* Parking: \$7 in attached garage with a validated ticket

\* Special exhibits: "Titanic: The Artifact Exhibition," 225 recovered artifacts, room re-creations and personal stories from the sunken ship (June 1 to Jan. 5, extra admission fee).

\* Information: 216-694-2000, [www.greatscience.com](http://www.greatscience.com)

#### PRO FOOTBALL HALL OF FAME

\* Description: The museum honors the players and history of professional football.

\* Location: 2121 George Halas Dr. N.W., Canton (Stark County)

\* Open: 9 a.m. to 8 p.m. daily, Memorial Day through Labor Day; till 5 p.m. year-round

\* Admission: \$22, or \$18 for senior citizens 62 and older, \$16 for children 6 to 12, free for children 5 and younger

\* Parking: free

\* Special exhibits: Enshrinement Ceremony for 2013 inductees will take place at 7 p.m. Aug. 3 at Fawcett Stadium, Canton. The ceremony will also commemorate the Hall of Fame's 50th anniversary.

\* Information: 330-456-8207, [www.profootballhof.com](http://www.profootballhof.com)

#### ROCK AND ROLL HALL OF FAME AND MUSEUM

\* Description: The 150,000-square-foot museum features interactive exhibits, costume displays and artifacts.

\* Location: 1100 Rock and Roll Blvd., corner of E. 9th Street and Erieside Avenue, Cleveland (Cuyahoga County)

\* Open: 10 a.m. to 5:30 p.m. daily, until 9 p.m. Wednesdays and Saturdays from Memorial Day through Labor Day

\* Admission: \$22, or \$17 for senior citizens 65 and older and those with military with I.D., \$13 for children 9 to 12, free for children 8 and younger

\* Parking: nearby lots, garages and on-street meters

\* Special exhibits: "Rolling Stones: 50 Years of Satisfaction," collection of never-before-seen personal items, films and texts (May 24 to March)

\* Information: 216-781-ROCK, 1-800-493-ROLL, [www.rockhall.com](http://www.rockhall.com)

#### SPORTING EVENTS

##### Baseball

#### CLEVELAND INDIANS

\* Description: An influx of young talent has invigorated a franchise that had fallen hard from its heights of the 1990s.

\* Location: Progressive Field, 2401 Ontario St., Cleveland (Cuyahoga County)



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\* Home games: May 19-20 vs. Mariners; May 21-22 vs. Tigers; May 29-30 vs. Reds; May 31-June 2: vs. Rays; June 14-16 vs. Nationals; June 17-19 vs. Royals; June 21-23 vs. Twins; July 5-8 vs. Tigers; July 9-11 vs. Blue Jays; July 12-14 vs. Royals; July 26-28 vs. Rangers; July 29-Aug. 1 vs. White Sox; Aug. 5-8 vs. Tigers; Aug. 9-11 vs. Angels; Aug. 23-25 vs. Twins; Sept. 2-4 vs. Orioles

\* Admission: \$10 to \$79, free for children 3 and younger if sitting on an adult's lap

\* Parking: nearby lots

\* Tickets/information: available through Ticketmaster, 1-866-48-TRIBE, team shop locations, at the park or online; 216-420-4200, [www.indians.mlb.com](http://www.indians.mlb.com)

#### AKRON AEROS

\* Description: The Cleveland Indians' Class AA affiliate is a member of the Eastern League.

\* Location: Canal Park, 300 S. Main St., Akron (Summit County)

\* Home games: May 19 vs. Erie; May 20-23 vs. Bowie; May 28-31 vs. Harrisburg; June 4-6 vs. New Hampshire; June 18-20 vs. Trenton; June 21-23 vs. New Britton; June 24-26 vs. Harrisburg; June 27-30 vs. Altoona; July 11-14 vs. Altoona; July 15-17 vs. Erie; July 25-28 vs. Richmond; Aug. 6-8 vs. New Britain; Aug. 16-18 vs. Reading; Aug. 22-25 vs. Binghamton; Aug. 26-29 vs. Erie

\* Admission: \$5 to \$9, or \$8 for senior citizens and children younger than 12; free for children 3 and younger

\* Parking: nearby lots

\* Tickets/information: 330-253-5153; 330-253-5151, 1-800-972-3767, [www.akronaeros.com](http://www.akronaeros.com)

#### LAKE COUNTY CAPTAINS

\* Description: The minor-league team is a Class A affiliate of the Cleveland Indians.

\* Location: Classic Park, 35300 Vine St., Eastlake (Lake County)

\* Home games: May 19-20 vs. Fort Wayne; May 25-27 vs. West Michigan; May 28-30 vs. Bowling Green; June 8-10 vs. Bowling Green; June 14-16 vs. Great Lakes; June 26-28 vs. Great Lakes; June 29-July 1 vs. Fort Wayne; July 2-3 vs. Lansing; July 6-8 vs. West Michigan; July 17-19 vs. Cedar Rapids; July 20-22 vs. Quad Cities; Aug. 1-2 vs. Fort Wayne; Aug. 3-6 vs. Great Lakes; Aug. 10-12 vs. Bowling Green; Aug. 14-16 vs. South Bend; Aug. 21-23 vs. Dayton; Aug. 28-30 vs. Lansing

\* Admission: \$10

\* Parking: \$5 gold lots at stadium, private lots off Curtis Boulevard

\* Tickets/information: 440-954-9467; 440-975-8085, [www.captainsbaseball.com](http://www.captainsbaseball.com)

#### LAKE ERIE CRUSHERS

\* Description: The Crushers are members of the independent Frontier League.

\* Location: All Pro Freight Stadium, 2009 Baseball Blvd., Avon (Lorain County)

\* Home games: May 19 vs. Gateway; May 28-30 vs. Florence; May 31-June 2 vs. Joliet; June 11-13 vs. Evansville; June 18-20 vs. Normal; June 25-27 vs. Frontier; July 2-4 vs. Windy City; July 5-7 vs. Rockford; July 12-14 vs. Frontier; July 22-24 vs. Southern Illinois; July 25-27 vs. River City; July 31-Aug. 2 vs. Washington; Aug. 3-5 vs. Traverse City; Aug. 13-15 vs. Washington; Aug. 16-18 vs. Frontier; Aug. 23-25 vs. Schaumburg; Aug. 30-Sept. 1 vs. Frontier; Sept. 3-5 vs. Traverse City

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- \* Admission: \$6 to \$14, \$18 club level
- \* Parking: \$3 stadium parking
- \* Tickets/information: 440-934-3636 or at stadium ticket office; [www.lakeeriecrushers.com](http://www.lakeeriecrushers.com)

#### MAHONING VALLEY SCRAPPERS

- \* Description: A minor-league team affiliated with the Cleveland Indians.
- \* Location: Eastwood Field, 111 Eastwood Mall Blvd., Niles (Trumbull County)
- \* Home games: June 17-19 vs. Jamestown; June 23-25 vs. Auburn; June 26-27 vs. State College; July 4-6 vs. Williamsport; July 10-12 vs. Tri-City; July 13-15 vs. Vermont; July 23-25 vs. State College; July 26-27 vs. Batavia; July 28-29 vs. Williamsport; Aug. 6-8 vs. Lowell; Aug. 9-11 vs. Hudson Valley; Aug. 20-22 vs. Jamestown; Aug. 23-25 vs. Batavia; Aug. 29-30 vs. Auburn
- \* Admission: \$7 to \$11; \$1 Thursday nights
- \* Parking: \$3, on-site
- \* Tickets/information: 330-505-0000; 330-505-0000, [www.mvscrappers.com](http://www.mvscrappers.com)

#### Golf

#### WORLD GOLF CHAMPIONSHIPS BRIDGESTONE INVITATIONAL

- \* Description: The South Course at Firestone Country Club is a meticulously groomed test for some of the best golfers in the world.
- \* Location: Firestone Country Club, 452 E. Warner Rd., Akron (Summit County)
- \* Dates: July 31-Aug. 4
- \* Admission: \$85 to \$275 (tournament); \$35 to \$48 (daily); \$20 to \$25 (Wednesday practice round); free for youths 18 and younger accompanied by an adult
- \* Parking: \$5
- \* Tickets/information: available by calling Ticketmaster (1-888-401-8000), or online; 330-644-2299, [www.worldgolfchampionships.com](http://www.worldgolfchampionships.com)

#### Pro football

#### CLEVELAND BROWNS

- \* Description: Since returning to the NFL in 1999, Ohio's senior NFL member has been in the playoffs only once.
- \* Location: FirstEnergy Stadium, 100 Alfred Lerner Way, Cleveland (Cuyahoga County)
- \* Preseason home games: Aug. 8 vs. St. Louis Rams; Aug. 15 vs. Detroit Lions
- \* Admission: starting at \$35
- \* Parking: lots within walking distance of the stadium
- \* Tickets/information: 440-824-3434, through Ticketmaster, 1-800-745-3000, or online; 440-891-5000,

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[www.clevelandbrowns.com](http://www.clevelandbrowns.com)

Harness racing

## NORTHFIELD PARK

\* Description: One of America's premier tracks features year-round, live harness racing.

\* Location: 10705 Northfield Rd., Northfield (Summit County)

\* Season: Mondays, Tuesdays, Wednesdays, and Fridays (post times 6:30 p.m.) through June 7 and then returning to that schedule on Aug. 5; Mondays, Tuesdays, Fridays and Saturdays June 10 through July 27; simulcasting daily

\* Admission: free admission and parking

\* Information: 330-467-4101, [www.northfieldpark.com](http://www.northfieldpark.com)

Horse racing

## THISTLEDOWN

\* Description: The track offers live thoroughbred racing from May to mid-November as well as simulcast racing.

\* Location: 21501 Emery Rd., North Randall (Cuyahoga County)

\* Season: Sundays, Wednesdays, Fridays, and Saturdays (post time 12:55 p.m.) through Nov. 17; simulcasting daily

\* Admission: free

\* Information: 216-662-8600, [www.thistledown.com](http://www.thistledown.com)

## ZOOS

### AKRON ZOO

\* Description: The accredited world-conservation zoo boasts 50 acres and more than 700 animals.

\* Location: 500 Edgewood Ave., Akron (Summit County)

\* Big attractions: Grizzly Ridge, opening July 20, will house six animal species, highlighted by grizzly bears. Animals never before seen at the zoo will also roam the exhibit, such as red wolves and coyotes, and a walk-in aviary with native Ohio birds will be included.

\* Open: 10 a.m. to 5 p.m. daily through October

\* Admission: \$10, or \$8.50 for senior citizens 62 and older, \$7 for children 2 to 14, free for children younger than 2

\* Parking: \$2

\* Information: 330-375-2550, [www.akronzoo.org](http://www.akronzoo.org)

### CLEVELAND METROPARKS ZOO

\* Description: The 180-acre zoo has nearly 3,000 animals -- many in natural settings.

SUMMER IN THE STATE / Part 2; NORTHEASTERN OHIO ATTRACTIONS; The Columbus Dispatch  
(Ohio) May 19, 2013 Sunday

\* Location: 3900 Wildlife Way, Cleveland (Cuyahoga County)

\* Big attractions: Dinosaurs will return to the zoo this summer with 15 species, brought to life through animatronics. Admission to the exhibit, which runs through Sept. 15, is \$3.50 per person, or \$2 for zoo members, free for children younger than 2.

\* Open: 10 a.m. to 5 p.m. daily and until 7 p.m. Saturdays, Sundays and holidays Memorial Day through Labor Day

\* Admission: \$12.25, or \$8.25 for children 2 to 11, free for children younger than 2

\* Information: 216-661-6500, [www.clemetzoo.com](http://www.clemetzoo.com)

**LOAD-DATE:** May 19, 2013

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photo

(1) Invision At Blossom Music Center: Tim McGraw (2) At Blossom Music Center: Big Time Rush (3) NEW YORK TIMES NEWS SERVICE At Cain Park: "Weird Al" Yankovic (4) Invision At Jacobs Pavilion: Buddy Guy (5) CLEVELAND MUSEUM OF ART The "Ai Weiwei: Circle of Animals/Zodiac Heads" exhibit will begin July 27 at the Cleveland Museum of Art. (6) AP FILE PHOTO Keegan Bradley celebrates making a par putt on the 18th hole to win the 2012 Bridgestone Invitational. (7) There are ample opportunities to take in a Cleveland Indians home game. (8) CLEVELAND METROPARKS ZOO An Amur tiger, one of the many splendid creatures at the Cleveland MetroParks Zoo.

**PUBLICATION-TYPE:** Newspaper

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## LIBRARY JOURNAL

Library Journal Reviews

May 1, 2013

### Hold It Against Me: Difficulty and Emotion in Contemporary Art

**BYLINE:** Toro Castano

**SECTION:** REVIEWS; Arts and Humanities; Pg. 77 Vol. 138 No. 8

**LENGTH:** 220 words

Though not its sole focus, the culture wars of the 1980s and 1990s inform every aspect of this book. The artwork of Ron Athey, Aliza Shvarts, Thomas Eakins, James Luna, **Carrie Mae Weems**, and David Wojnarowicz has been labeled **controversial** and even obscene because of the artists' treatment of subjects like **abortion**, loss, death, AIDS, **homosexual** desire, and racism. Doyle (English, Univ. of California, Riverside;

*Sex Objects: Art and the Dialectics of Desire*) proposes using the term "difficult" to examine the unsettling emotional components of these artworks. Doyle also examines the art establishment's historical difficulty and resistance to the "sticky world of feelings and politics," observing its cynical turn and the subsequently chilling effect on the art world's ability to address troubling works that center on the sociopolitical, race, gender, and sexuality. This treatise argues that emotion makes artworks harder, more interesting, more difficult, and yet ultimately more rewarding for their complexity. **VERDICT** Though aimed at scholars of performance and visual culture, this densely complex book will reward tenacious readers interested in understanding some of the most moving (and difficult) contemporary art of our time.--**Toro Castaño, Roski Sch. of Fine Arts, Univ. of Southern California, Los Angeles**

**LOAD-DATE:** May 2, 2013

**LANGUAGE:** ENGLISH

**DOCUMENT-TYPE:** Review

**PUBLICATION-TYPE:** Magazine

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North Country This Week (Potsdam, New York)

May 1, 2013

## CALENDAR

**SECTION:** CALENDAR; Pg. 8

**LENGTH:** 5219 words

### MOVIES

Through May 2 PAIN AND GAIN, R, Potsdam Roxy, 6:50 & 9:30 p.m.; Canton American, 6:50 & 9:30 p.m.; Massena Movieplex, 6:50 & 9:30 p.m. OBLIVION, PG-13, Potsdam Roxy, 6:50 & 9:30 p.m.; Canton American, 6:50 & 9:30 p.m.; Massena Movieplex, 6:50 & 9:30 p.m. SCARY MOVIE 5, PG-13, Potsdam Roxy, 7 & 9 p.m.; Canton American, 7 & 9 p.m.; Massena Movieplex, 7 & 9 p.m. 42, PG-13, Potsdam Roxy, 7 & 9:30 p.m.; Canton Roxy, 6:50 & 9:30 p.m.; Massena Movieplex, 6:50 & 9:30 p.m. THE CROODS, PG, Potsdam Roxy, 7 p.m.; Canton American, 7 p.m.; Massena Movieplex, 7:05 & 9:10 p.m. EVIL DEAD, R, Potsdam Roxy, 9 p.m.; Canton American, 9 p.m.; Massena Movieplex, 7 p.m. THE BIG WEDDING, R, Massena Movieplex, 7 & 9:10 p.m. OLYMPUS HAS FALLEN, R, Massena Movieplex, 9 p.m. OZ: THE GREAT & POWERFUL, PG, Massena Movieplex in 2D, 6:45 p.m. JURASSIC PARK, PG-13, Massena Movieplex in 3D, 9:20 p.m. Beginning May 3 IRON MAN 3, PG-13, Potsdam Roxy in 3D, 6:30 & 9:10 p.m., Sat.

& Sun. 12:30, 3 p.m., extra showing May 2, 9:30 p.m.; Potsdam Roxy in 2D, 6:45 & 9:30 p.m., Sat. & Sun. 12:30 & 3 p.m., extra showing May 2, 9 p.m.; Canton American in 2D, 6:45 & 9:30 p.m., Sat. & Sun. 12:30 & 3 p.m., extra showing May 2, 9 p.m.; Canton American in 2D, 6:45 & 9:30 p.m., Sat. & Sun. 12:20 & 2:45 p.m., extra showing May 2, 9:30 p.m.; Massena Movieplex, 6:30 & 9:10 p.m., Sat. & Sun. 12:30 & 3 p.m., extra showing May 2, 9 p.m.; Massena Movieplex in 2D, 6:45 & 9:30 p.m., Sat. & Sun. 12:20 & 3:10 p.m., extra showing May 2, 9:30 p.m. PAIN AND GAIN, R, Potsdam Roxy, 6:50 & 9:30 p.m., Sat. & Sun. 12:30 & 3 p.m.; Canton American, 6:50 & 9:30 p.m., Sat. & Sun. 12:30 & 3 p.m.; Massena Movieplex, 6:50 & 9:30 p.m., Sat. & Sun. 12:30 & 3 p.m. 42, PG-13, Potsdam Roxy, 7 & 9:30 p.m., Sat. & Sun. 12:30 & 3 p.m.; Canton American, 6:50 & 9:30 p.m., Sat. & Sun. 12:30 & 3 p.m.; Massena Movieplex, 6:50 & 9:30 p.m., Sat. & Sun. 12:30 & 3 p.m. OBLIVION, PG-13, Potsdam Roxy, 6:50 & 9:30 p.m., Sat. & Sun. 12:30 & 3 p.m.; Canton American, 6:50 & 9:30 p.m., Sat. & Sun. 12:30 & 3 p.m.; Massena Movieplex, 6:50 & 9:30 p.m., Sat. & Sun. 12:30 & 3 p.m. WAIT, WAIT DON'T TELL ME: LIVE, Potsdam Roxy, Thurs. 8 p.m. THE BIG WEDDING, R, Massena Movieplex, 7 & 9:10 p.m., Sat. & Sun. 12:30 & 3 p.m. SCARY MOVIE 5, PG-13, Massena Movieplex, 7 & 9 p.m., Sat. & Sun. 12:45 & 3 p.m. THE CROODS, PG, Massena Movieplex, 7 p.m., Sat. & Sun. 12:45 p.m. OLYMPUS HAS FALLEN, R, Massena Movieplex, 9 p.m., Sat. & Sun. 3 p.m. IRON MAN 3, R, shows first, OZ: THE GREAT AND POWERFUL, PG, shows second, Rt. 56 Drive In, 2 miles South of Massena on Rt. 56, starts at dusk, approximately 8:30 p.m., Fri., Sat. & Sun.

### 1 WEDNESDAY

Live Entertainment PARKVIEW, BLACKBIRD CAFÉ, 107 Main St., Canton; open stage; 7 to 9 p.m.; local musicians with three song sets.

## CALENDAR North Country This Week (Potsdam, New York) May 1, 2013

AMVETS POST 11, 4348 Rt. 11, DeKalb Jct., acoustic "Jam Session"; Wednesdays 7 to 9 p.m.; Dan Cole to host; bring acoustic instrument.

THE CACTUS GRILL, Raymond St., Potsdam, Pub Quiz with local quiz host and questions by Geeks Who Drink; free, prizes awarded; 7-9 p.m. Concerts POTSDAM HIGH SCHOOL SPRING CONCERT, 7:30 p.m.; school auditorium; orchestra, band, concert choir, string ensemble, treble choir.

Community Events SUNY POTSDAM FESTIVAL OF THE ARTS, "Ruined" by Lynn Nottage, 10 a.m., Dunn Dance Theater; Rehearsal, Chamber Orchestra, 10 a.m. to 12:30 p.m., Hosmer Hall; Ryan Vine "Metaphot and the Act of Discovery," noon to 1 p.m., Fireside Lounge; drawing demonstration, Steven Assael, 2 to 5 p.m., Knowles MPR; AAK Drama Club, 3 to 6 p.m., Black Box Theater; Q & A Maestro Christof Perick, 3 to 4 p.m., Wakefield Hall; lecture Steven Assael, 6 to 7 p.m., Kellas 103; rehearsal, Crane Chorus and Crane Symphony Orchestra, 7 to 10 p.m., Hosmer Hall; exhibit Festival of Light, 7 to 10 p.m., academic quad; "Ruined" by Lynn Nottage, 7:30 to 9:30 p.m., Dunn Dance Theater; comedy show, David Mann, 10 to 11:30 p.m., Black Box Theater; info: [www.potsdam.edu/artsfestival](http://www.potsdam.edu/artsfestival).

'WE REMEMBER THEM ' SERVICE, Canton-Potsdam Hospital; second floor conference rooms A and B, 50 Leroy St.; p.m.; remember lost family, friends; RSVP: Lyndsay Macagg at 261-5413. DISTRACTED DRIVER TALK, Jacy Good, victim of distracted driver to talk; Edwards-Knox Central School, 10 a.m.; Potsdam Central School, 1:30 p.m.; info: Mary Davison at 379-2306.

'JUDAISM, JEWISH EXPERIENCE AND THE ENVIRONMENTAL CRISIS,' St. Lawrence University, Herring-Cole Hall; Roger S. Gottlieb, professor at Worcester Polytechnic Institute; 7:30 p.m.; dessert reception; info: [www.stlawu.edu/news/rogersgottlieb.html](http://www.stlawu.edu/news/rogersgottlieb.html).

CHICKEN AND BISCUIT DINNER, West Stockholm Fire Department Ladies Auxiliary; 4 p.m.; chicken, biscuits, potatoes, vegetables, dessert; \$8.50 adults, \$4.50 kids age five to 12, free kids under five; take out picked up by 5:30 p.m.; reserve dinner: 265-7550.

Recreation/Sports COLLEGE BASEBALL, Utica at SUNY Canton, 2 p.m. HIGH SCHOOL BASEBALL, Norwood Norfolk at Potsdam, 3:45 p.m.; Parishville Hopkinton at Brushton Moira, Chateaugay at St. Lawrence Central, 4 p.m.; Salmon River at Saranac, Massena at Carthage, Gouverneur at O.F.A., Edwards Knox at Clifton Fine, Lisbon at Hammond, Heuvelton at Harrisville, Hermon DeKalb at Morristown, Tupper Lake at Madrid Waddington, 4:30 p.m. HIGH SCHOOL BOY'S LACROSSE, St. Lawrence Central at Massena, Colton Pierrepont at Potsdam, Saranac Lake at Salmon River, 4:30 p.m.; Canton at O.F.A., 6 p.m. HIGH SCHOOL SOFTBALL, Parishville Hopkinton at Brushton Moira, Chateaugay at St. Lawrence, 4 p.m.; O.F.A. at Gouverneur, Colton Pierrepont at Norwood Norfolk, Tupper Lake at Madrid Waddington, Edwards Knox at Clifton Fine, Lisbon at Hammond, Heuvelton at Harrisville, Hermon DeKalb at Morristown, 4:30 p.m.

## 2 THURSDAY

Live Entertainment PARKVIEW, BLACKBIRD CAFÉ, 107 Main St., Canton; SLU student Erik Sievert; mix of covers, originals; acoustic guitar, piano tunes; 6 to 8 p.m. AMVETS POST #11, 4348 Rt. 11, DeKalb Jct., jam sessions, singers, musicians; 7 to 9 p.m. SPICY IGUANA, 21 Miner St., Canton, DJ Ferchi playing Latin music, 7 p.m. -midnight.

DEKALB JUNCTION AMVETS POST 11, 4348 Rt. 11. Jam session 7-9 p.m., open to all musicians. Info: 347-3099.

VFW POST 2936, 525 Caroline St., Ogdensburg, 393-1260, open mic night, 7 p.m. THE COACH TAVERN, 3 Main St., Norfolk, DJ, 9 p.m. -1 a.m. Community Events SUNY POTSDAM FESTIVAL OF THE ARTS, masterclass Christine Goerke, 10 a.m. to noon, Wakefield Recital Hall; rehearsal, Chamber Orchestra, 2 to 4 p.m., Hosmer Hall; Robert Foreman, "Why I Write (Nonfiction)," 3:30 to 4:30 p.m., Fireside Lounge; "Ruined" by Lynn Nottage, 4 to 6 p.m., Dunn Dance Theater; Gary Galo, Crane Chorus in 20th Century, 4 to 5:15 p.m., Wakefield Hall; "Lady Grey," 5 to 6:30 p.m., Black Box Theater; Martin Espada, reading selection of poems from "The Trouble Ball" and "Alabanza anthology," 6 to 8 p.m., Kellas 105; rehearsal, Benjamin Britten's War Requiem, 7 to 10 p.m.; Hosmer Hall; New York Times Art Critic, Roberta Smith, 7:30 to 9:30

## CALENDAR North Country This Week (Potsdam, New York) May 1, 2013

p.m., Knowles MPR; info: [www.potsdam.edu/artsfestival](http://www.potsdam.edu/artsfestival).

'CONSTELLATIONS OF THE ZODIAC'; SUNY Potsdam Dept. of Geology; Professor Frank Revetta; 4 p.m.; free; college's planetarium, Stowell Hall; info: Roberta Greene at 267-2286.

RUMMAGE SALE, United Methodist Church, 41 Court St., Canton; 4 p.m. to 7 p.m.; proceeds to benefit women, children.

SPRING RUMMAGE SALE, Trinity Episcopal Church, Maple St., Potsdam; 8 a.m. to 4 p.m.; \$3 bag sale, bake sale.

NORTHERN NOTES CHORUS, music therapist Tracy Wanamaker; St. Lawrence County Arts Council; teens, adults with special needs who enjoy performing for others; \$75 for 10 classes; second floor, downtown Snell Hall, 41 Elm St., Potsdam; register: council at 265-6860 or visit [www.slcartscouncil.org](http://www.slcartscouncil.org).

"LITTLE BAKER'S" CAMP, Cornell Cooperative Extension learning farm; 10 a.m. to noon; ages two to give; help parents prepare healthy snack, explore active play options; \$10 per child per class; register: 379-9192.

COLTON HISTORICAL SOCIETY MEETING, spring meeting; 7 p.m.; Colton Museum; plans for new summer exhibit; oral history project, events.

TRIVIA NIGHT, to benefit Waddington's Bassmaster Elite Series St. Lawrence River Showdown; register 6:30 p.m.; teams: up to four for \$80; prizes, raffles, 50/50; Historic Town Hall, 38 Main St., Waddington; info: Claire at 600-0670.

SPRING RUMMAGE SALE, First Presbyterian Church, 42 Elm St., Potsdam; 9 a.m. to 6 p.m.; clothing, kitchen ware, books, collectibles, toys, crafts, appliances and baby items; \$3 bag sale; snack bar.

PLANT SEMINAR AND PERENNIAL EXCHANGE, Coakley Carpet One Ace Hardware, Outer W. Main Street, Canton; 6:30 p.m.; Ray Bowdish to instruct; info: Coakley at 386-8161.

MORLEY LIBRARY ASSOCIATION MEETING, 6 p.m.; new members welcome; info: 379-9863 or [morleylibassoc@gmail.com](mailto:morleylibassoc@gmail.com) FREE SKIN CANCER SCREENING, 2 to 4 p.m. at all Claxton-Hepburn clinic locations; appointments: 1-888-908-2462.

Recreation/Sports HIGH SCHOOL BASEBALL, Salmon River at O.F.A., Canton at Potsdam, Franklin Academy at Massena, 4:30 p.m. HIGH SCHOOL BOY'S LACROSSE, Salmon River at Colton Pierrepont, 4:30 p.m. HIGH SCHOOL GIRL'S LACROSSE, O.F.A. at Canton, Potsdam at Heuvelton, Salmon River at Saranac Lake, 4:30 p.m.; Northwood Prep at Massena, 5 p.m. HIGH SCHOOL SOFTBALL, Canton at Potsdam, 4 p.m.; Massena at Franklin, 4:30 p.m.

### 3 FRIDAY

Live Entertainment AMVETS POST #11, 4348 Rt. 11, DeKalb Jct. 8 to midnight; karaoke with Larry. PARKVIEW, BLACKBIRD CAF É, 107 Main St., Canton; A Fine Line; jazz; 6 to 8 p.m.; Bill Vitek, piano; Dan Gagliardi, upright bass; Mike Magilligan, drums.

DEKALB JUNCTION AMVETS POST 11, 4348 Rt. 11. Karaoke with Larry, 8 p.m.-midnight.

GRAN-VIEW RESTAURANT, Rt. 37, Ogdensburg, The Ramsey Duo, Joe & Ken Ramsey, guitar & piano, 7-10 p.m. BLACK LAKE TAVERN, 4448 County Rt. 6, Ogdensburg, WD-40 Plus (with Wanda & Dianna), 5-8 p.m. THE OLE SMOKEHOUSE, 3512 CR Rt. 14, Madrid, Lacey Stoddard, 8-11 p.m. WAYSIDE TAVERN, Russell. Guest DJ 9 p.m.-2 a.m. T&T'S FAMIGLIA RESTAURANT & BAR, 20 Water St., Massena, DJ, Live Music 10 p.m. -1:30 a.m. FRIAR TUCK'S, 4 Main St., Massena, DJ Reyel, 9 p.m. -2 a.m. MASSENA AMERICAN LEGION, E. Orvis St. Longshot, country, 7 p.m. RUSTY WHEEL, 32 Willow St., Massena, karaoke, 9:30 p.m.-1:30 a.m. THE COACH TAVERN, 3 Main St., Norfolk, DJ, 9 p.m. -1 a.m. HOTEL NADEAU, 43 Andrews St., Massena, DJ



## CALENDAR North Country This Week (Potsdam, New York) May 1, 2013

Concerts 'NOON IN THE CHAPEL,' 12:15 p.m.; Gunnison Memorial Chapel, St. Lawrence University; info: [www.stlawu.edu/news/noonorganapril13.html](http://www.stlawu.edu/news/noonorganapril13.html).

Community Events SUNY POTSDAM FESTIVAL OF THE ARTS, The American Boychoir, 1 to 2 p.m., Hosmer Hall; Laura van den Berg, "Imagination in Fiction: Building a World," 2 to 3 p.m., Knowles MPR; lecture, Vicki Stroeher, Marshall University, 3 to 4:30 p.m., Wakefield Hall; Laura van den Berg to read from "Isle of Youth," Robert Foreman from "We are all Dealers in Used Furniture," book signings, 4 to 5:30 p.m., Knowles MPR; Afterschool Arts Camp, 4:30 to 5:30 p.m., Black Box Theater; "Ruined" by Lynn Nottage, 5 to 7 p.m., Dunn Dance Theater; "A Story Within a Story." **Carrie Mai Weems**, Gregory Wanamaker, Guy Thorne, Kimberly Bouchard, 7:30 p.m., Snell Theater; Benjamin Britten's War Requiem, 7:30 to 10 p.m., Hosmer Hall; Senior Choreography Concert, **9 to 11** p.m., Satterlee Hall; info: [www.potsdam.edu/artsfestival](http://www.potsdam.edu/artsfestival). 'AMERICA'S FUNNIEST HYPNOTIST,' Steve Taubman; at Norwood-Norfolk school auditorium; 7 p.m.; \$10; to benefit all-night party committee.

MEN'S RETREAT, Mandaville Camp & Retreat Center, Hopkinton; Former BCM International president Robert Evans to speak on "Becoming A Man Of Prayer;" bible teaching, group prayer sessions, outdoor recreational activity; teens welcome; registration 5 p.m.; \$35 includes meals, overnight accommodations; info: [www.campmandaville.org](http://www.campmandaville.org), [director@campmandaville.org](mailto:director@campmandaville.org) or 328-4581.

BALLROOM DANCING CLASS, Todd Moe; for beginners; St. Lawrence County Arts Council, room 230 of downtown Snell Hall, 41 Elm St., Potsdam; 6:30 to 7:30 p.m.; \$20; wear soft soled shoes; register: council at 265-6860 or [slcartscouncil.org](http://slcartscouncil.org).

MOM PROM, 8 to 11 p.m.; Best Western, Canton; dancing, door prizes, raffles; raffles for "theme" baskets, opportunity to be crowned 2013 Mom Prom Queen; cash bar, music; proceeds to benefit Women Of Grace Widows' Fund; tickets: \$20 from Blackbird Caf é, 107 Main St.; info: Tiffany Zook at 714-2152, [jesbergert@rocketmail.com](mailto:jesbergert@rocketmail.com).

CUSTOMER APPRECIATION DAY, Nature's Storehouse, 21 Main St., Canton; 9 a.m. to 6 p.m.; samples, specials, prize drawings; info: 386-3740.

SPRING RUMMAGE SALE, Trinity Episcopal Church, Maple St., Potsdam; 9 a.m. to 3 p.m.; \$3 bag sale, bake sale.

RUMMAGE SALE, United Methodist Church, 41 Court St., Canton; 9 a.m. to 2 p.m.; bag sale, 11 a.m.; proceeds to benefit women, children.

ANNUAL SPRING RUMMAGE, First Presbyterian Church, Heuvelton; 1 to 5 p.m. 'THE WILD, WILD WEST,' ART EXHIBIT OPENING RECEPTION, featuring paintings by former Madrid-Waddington art teacher Sandra Hildreth; Adirondack Artists' Guild, 52 Main St., Saranac Lake; 5 to 7 p.m. SPRING RUMMAGE SALE, First Presbyterian Church, 42 Elm St., Potsdam; 9 a.m. to 6 p.m.; clothing, kitchen ware, books, collectibles, toys, crafts, appliances and baby items; \$3 bag sale; snack bar.

WIC CANTON, main office, 3 Remington Ave., 8 a.m. to 4 p.m.

Recreation/Sports HIGH SCHOOL BASEBALL, Clifton Fine at Hammond, 4 p.m.; Edwards Knox at Morristown, Harrisville at Lisbon, Hermon DeKalb at Heuvelton, St. Lawrence at Tupper Lake, Norwood Norfolk at Chateaugay, 4:30 p.m. HIGH SCHOOL BOY'S LACROSSE, Massena at O.F.A., Saranac Lake at St. Lawrence Central, 4:30 p.m.; Potsdam at Canton, 6:30 p.m. HIGH SCHOOL GIRL'S LACROSSE, Potsdam at Canton, 4:30 p.m.; Heuvelton at Northwood Prep, 5 p.m. HIGH SCHOOL SOFTBALL, Clifton Fine at Hammond, 4 p.m.; Salmon River at O.F.A., Potsdam at Madrid Waddington, St. Lawrence at Tupper Lake, Norwood Norfolk at Chateaugay, Brushton Moira at Colton Pierrepont, Clifton Fine CANTON CANOE WEEKEND BEGINS WITH RUSHTON TOUR starting from Pyrites at 4 p.m.; registration beforehand; ends at Willow Island, downtown Canton. Canoe and kayak vents continue Saturday and Sunday. Info: [www.slvpaddlers.org](http://www.slvpaddlers.org). Hammond, Harrisville at Lisbon, Hermon DeKalb at Heuvelton, 4:30 p.m. TRYOUTS FOR GIRLS TIER II U-14 HOCKEY TEAM BASED IN CANTON, at St. Lawrence Centre Mall rink, Massena, 7:45 to 9:15 p.m. Girls born 1999, 2000, 2001 eligible. \$20 tryout fee. Register: Kari Tremper,

## CALENDAR North Country This Week (Potsdam, New York) May 1, 2013

kellen105@yahoo.com

## 4 SATURDAY

Live Entertainment AMVETS POST #11, 4348 Rt. 11, DeKalb Jct.; Charleton Bros.; 9 p.m. to 1 a.m. GRAN-VIEW RESTAURANT, Rt. 37, Ogdensburg, Joe Ramsey on piano, 7-10 p.m. WAYSIDE TAVERN, Russell. Guest DJ 9 p.m.-2 a.m. RUSTY WHEEL, 32 Willow St., Massena, karaoke, 9:30 p.m.-1:30 a.m. HOTEL NADEAU, 43 Andrews St., Massena, DJ FRIAR TUCKS, 4 Main St., DJ Kasanova MOM'S SCHOOLHOUSE, 809 County Route 34, Potsdam; Sing Along with Mom, 5 p.m. Community Events SUNY POTSDAM FESTIVAL OF THE ARTS, Student dance clubs, noon, college theater, Satterlee Hall; "A Story Within a Story," **Carrie Mae Weems**, Gregory Wanamaker, 3 p.m., Snell Theater; senior choreography concert, 5 to 7 p.m., college theater, Satterlee Hall; lecture, Vicki Stroeher, Marshall University, 6:30 to 7 p.m., Wakefield Hall; Benjamin Britten concert, War Requiem; maestro Christof Perick, Crane Chrous, Crane Symphony, Orchestra with American Boychoir, soloists 7:30 to 9:30 p.m., Hosmer Hall, free tickets: 267-2277, [www.cpspotsdam.org](http://www.cpspotsdam.org); info: [www.potsdam.edu/artsfestival](http://www.potsdam.edu/artsfestival). SPRING RUMMAGE SALE, Trinity Episcopal Church, Maple St., Potsdam; 9 a.m. to noon; \$3 bag sale, bake sale.

GARAGE SALE, PLANT SALE, Potsdam Lions, Clarkson Garden Club; 9 a.m. to noon; A.A. Kingston middle school cafeteria, Lawrence Avenue; household items, toys, sports equipment, furniture; vendor tables; perennials.

'MUSEUM WITHOUT WALLS,' Clarkson University Bookstore; Robotics, grades 5-8, 12:30 to 3:30 p.m.; cost is \$10 per child; pre-register: Center for Lifelong Education and Recreation, SUNY Potsdam; 267-2167.

PREVIEW OF NEW LODGE AT HIGLEY FLOW STATE PARK, Colton, 9 a.m. to noon. Cleaning up hiking trails around campground in preparation for camping season. Bring your own gloves; any necessary tools provided. Register: <http://ptny.org/ilovemypark/register.shtml>. AZURE MT. TRAIL WORK, CLEANUP DAY, Laurentian Chapter of the Adirondack Mountain Club; clean up in morning, time at the top; lunch in Deer Valley Trails; leader: Mike McLean at 262-2564 or [mpmclean@twcny.rr.com](mailto:mpmclean@twcny.rr.com)

SWE-KAT-SI CHAPTER OF DAUGHTERS OF AMERICAN REVOLUTION MEETING, home of Betty Mauk; noon; 'Family Quilts,' directions: Sally Hartman at 347-2465. 'ACCIO BOOKS,' SUNY Potsdam Harry Potter Alliance; at Potsdam Public Library; afternoon of stories, activities for elementary students; noon to 4 p.m. ALL YOU CAN EAT BULLHEAD DINNER, Racquette Valley Fish and Game Club, 233 Coldbrook Drive, South Colton; 2 p.m.; \$10.50 adults, \$10 seniors, \$6 kids under 12, free for kids under five; beverages. PHOTOGRAPHY CLASS, Suzan McDermott to instruct; St. Lawrence County Arts Council; 10 a.m. to noon; basics of digital cameras; \$20; bring camera, manual; register: by May 1, council at 265-6860 or [arts@slcartscouncil.org](mailto:arts@slcartscouncil.org)

CATTLE AUCTION, St. Lawrence County Holstein Club; noon; Gouverneur fair grounds; calves, yearlings, bred heifers; holsteins, ayrshire, brown swiss, jerseys; info: David King, sale chairman, at 212-0032.

WOOD CARVING WORKSHOP, Friends of the Robert Moses State Park Nature Center; 1 to 4 p.m.; Ron Riley to teach introductory lesson on carving wooden chickadees; meet at 19 Robinson Bay Rd.; register: 705-5022 or [ncrebirth@yahoo.com](mailto:ncrebirth@yahoo.com)

FREE COMIC BOOK DAY AT TIM'S COMIC & GAME, 6 Main St., Potsdam, 10 a.m. to 5 p.m. Those in costume can win a \$100 in-store shopping spree. Posters, bound comic collections MOTHER'S DAY VENDOR SHOW, Norfolk Firemen's Auxiliary; 10 a.m. to 4 p.m.; Fire Station 1, Furnace Street; refreshments, drawings, raffles; Tupperware, It Works, Mary Kay, Pampered Chef, Rada, Creative Memories, Thirty-One, Origami Owl Jewellery, Simple Said, Princess House, G2BBQ.

ANNUAL SPRING RUMMAGE SALE, First Presbyterian Church, Heuvelton; 9 a.m. to noon; \$2 bag sale; bake sale.

BOTTLE DRIVE, Madrid-Waddington class of 2013 parent booster club; 9 a.m. to noon; Madrid and Waddington town barns. HOPKINTON-FORT JACKSON CEMETERY ASSOCIATION MEETING, 7 p.m.;

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Congregational Church, Hopkinton; new volunteers needed; info: 261-9659.

SPRING RUMMAGE SALE, First Presbyterian Church, 42 Elm St., Potsdam; 9 a.m. to noon; clothing, kitchen ware, books, collectibles, toys, crafts, appliances and baby items; \$3 bag sale; snack bar.

Recreation/Sports COLLEGE BASEBALL, Clarkson at St. Lawrence, 1 p.m.; Clarkson at St. Lawrence, 3:30 p.m. HIGH SCHOOL BASEBALL, St. Regis Falls at Madrid Waddington, 11 a.m. HIGH SCHOOL BOY'S LACROSSE, Massena at Potsdam, 1 p.m. HIGH SCHOOL GIRL'S LACROSSE, O.F.A. at Saranac Lake, 11 a.m. CANTON CANOE WEEKEND: morning Rushton Recreational Race, afternoon pro and amateur races for canoes and kayaks with awards in assorted divisions; start and finish at Taylor Park, Miner Street Road. Info: [www.slvpaddlers.org](http://www.slvpaddlers.org). NORWOOD-NORFOLK YOUTH BASEBALL, Mariners v. Braves, 9 a.m.; Mets v. Athletics, noon; Braves v. Yankees; Lavigne Field, County Route 47, Norfolk; info: 528-7022 or [www.facebook.com/NNYBI](http://www.facebook.com/NNYBI). SPRING IN THE FOREST WALK, Indian Creek Nature Center, Rensselaer Falls; botanist Anne Johnson; east entrance; 9:30 to noon; stroll through wildflower loop, into wetlands.

SPECIAL OLYMPICS NEW YORK - NORTH COUNTRY REGION ANNUAL SPRING GAMES, SUNY Canton. Opening Ceremonies 9:45 a.m. in Roos House, with track, field and basketball competitions immediately following. Info: Beth, 244-8758. ST. LAWRENCE RIVER WALLEYE ASSOCIATION'S OPENING DAY DERBY, 6 a.m. to 2 p.m. at the boat launch at Whitaker Park, Waddington. \$50 per two-person team with optional \$20 per team for "big fish" contest. New format, new boundaries. Awards at 3 p.m. Rules, info: [www.stlawrenceriverwalleyeassociation.com](http://www.stlawrenceriverwalleyeassociation.com) or call Mike at 384-3450.

'STRUT YOUR MUTT' 5K WALK, Potsdam Humane Society; registration 9:30 a.m., walk 10 a.m.; proceeds benefit Cooper, beagle being treated for heartworm; craft/flea market at Sandstone Arena, 9 a.m. to 3 p.m.; tables for \$10; reserve tables: humane society at 265-3199.

TRYOUTS FOR GIRLS TIER II U-14 HOCKEY TEAM BASED IN CANTON, at St. Lawrence Centre Mall rink, Massena, 8:15-9:45 p.m. Girls born 1999, 2000, 2001 eligible. \$20 tryout fee. Register: Kari Tremper, [kellen105@yahoo.com](mailto:kellen105@yahoo.com)

STEPS FOR SAVANA 5K WALK/RUN, Savana O'Shea born with partial trisomy 9; registration 8:30 a.m., race 10 a.m.; Remington Recreational Trail; \$25; proceeds benefit Golisano Children's Hospital and Steps for Savana Memorial Fund.

'MIND, BODY, SOUL - COME ALIVE!' FRIENDS OF ROBERT MOSES STATE PARK, "Maypole Dance"; noon to 2 p.m.; info: Friends at 705-5022 or [ncrebirth@yahoo.com](mailto:ncrebirth@yahoo.com)

## 5 SUNDAY

Live Entertainment RIVERVIEW BAR AND RESTAURANT, 928 Rt. 11 C, Brasher Falls, "Kickin Back" 4 to 8 p.m. Concerts WEST AFRICAN DRUM AND DANCE ENSEMBLE, SUNY Potsdam's Crane School; free; 7:30 p.m.; Snell Music Theater; traditional West African music; Ghanaian lead drummer Martin Kwaku Kwaakye Obeng.

NORTH WINDS WOODWIND QUINTET, 20th anniversary concert; 2 p.m.; United Methodist church, 41 Court St.; Bizet and Washburn to "Riding Old Paint," "A Frog Went A-Courtin'"; Corinne Duda, clarinet; Wendy Winndery, clarinet; Denise Koser, bassoon; Brenda Curley, flute; Patricia Mustakangus, French horn; donations accepted to benefit Canton United Methodist Church Bell Choir; refreshments. Community Events SUNY POTSDAM FESTIVAL OF THE ARTS, senior choreography concert, 2 to 4 p.m., college theater, Satterlee Hall; Color in Motion, 7:30 to 8:30 p.m., Dunn Dance Theater, more info: [www.potsdam.edu/artsfestival](http://www.potsdam.edu/artsfestival).

FREE WILL CHICKEN, BISCUIT SUPPER, noon to 2 p.m.; Dailey Ridge Presbyterian Church, 411 Elliott Rd., Potsdam; donations accepted; chicken, biscuits, mixed vegetables, coleslaw, desserts.

DEKALB UNION CEMETERY ASSOCIATION ANNUAL MEETING, 2 p.m.; Sunrise Valley Apartments.

## CALENDAR North Country This Week (Potsdam, New York) May 1, 2013

SWAP MEET, Madrid Community Building; 8 a.m. to 2 p.m.; raffle drawing at 12:30 p.m.; vendors sign up: Gena Gale at 268-0078 or Randy Merrick 386-4125.

NORTHERN NEW YORK VOLUNTEER FIREMEN'S ASSOCIATION AND AUXILIARY MEET, 2 p.m., Norfolk Fire Station No. 1. Committees will meet throughout the morning on the Northern Convention. FREE KIDNEY SCREENING CLINIC, Massena Memorial Hospital; 9 a.m. to noon; at dialysis center; comprehensive risk appraisal, blood pressure, blood and urine testing; meeting with clinician Khurram Mumtaz to discuss results; info: Massena Memorial Hospital Dialysis Center at 705-0101.

CHICKEN BARBEQUE, Crary Mills Tri Town Community Center; noon; half chicken, salt potatoes, baked beans, macaroni salad, dessert; \$9 full meal; \$5 half chicken; free kids under five; 50/50 drawing; proceeds benefit community center; info: Pat at 854-4171.

LAWRENCEVILLE FIRE DEPARTMENT AND AUXILIARY BREAKFAST, 7:30 a.m.-noon at the fire hall, County Rt. 54; adults \$7, seniors \$6, under 12 \$4, free under age five; ham, sausage, home fries, eggs, pancakes with maple syrup, biscuits with sausage gravy, fruit, toast, beverages; takeouts available. Everyone is welcome.

ORTHODOX CHRISTIAN SERVICES, at 10 a.m. in the Fireside Lounge in SUNY Potsdam's Barrington Student Union. Parking is available in lots 20 and 25 without a sticker.

CANTON UNITED METHODIST CHURCH YOUTH GROUP, meets first and third Sunday; 3 to 5 p.m.; grades 7 to 12; talk, food, games; info: Rev. Michael Terrell at 386-4500 or [www.CantonUMC.weebly.com](http://www.CantonUMC.weebly.com).

Recreation/Sports COLLEGE BASEBALL, St. Lawrence at Clarkson, noon.

CANTON CANOE WEEKEND: morning pro and amateur races, afternoon Rushton Relay team races for canoes and kayaks, all with awards in assorted divisions; start and finish at Taylor Park, Miner Street Road. Info: [www.slvpaddlers.org](http://www.slvpaddlers.org).

ZUMBA PARA LOS NINOS CINCO DE MAYO, Potsdam high school gym; 3 to 5 p.m.; registration 2 p.m.; proceeds to benefit Dick Murphy/Dalton Guyette Memorial Youth Project, state Association for Health, P.E., Recreation and Dance; \$20 adults, \$12 kids; info: Amy Murphy at [amurphy2244@gmail.com](mailto:amurphy2244@gmail.com) or 265-8734.

## 6 MONDAY

Community Events POTSDAM COMMUNITY BAND READING, 7 p.m., Potsdam high school; followed by social hour; any adult who plays band instrument, high school students with recommendation, permission; info: [www.potsdamband.org](http://www.potsdamband.org), [PotsdamCommunityBand@gmail.com](mailto:PotsdamCommunityBand@gmail.com), Ron Berry at 265-2883.

'AGRICULTURAL ADVENTURES,' Cornell Cooperative Extension, ages 3 to 5; learn- ing farm; 10 a.m. to noon; \$5 per child; registration due Wednesday beforehand; register: Amy at 379-9192; Polly Piglet and Friends; Learn about what pigs eat, feed them and watch them play.

'THE BLACK AND WHITE TRUTH ABOUT RACISM: WILL WE EVER LIVE IN A COLORBLIND WORLD?,' Lifetree Caf é, Scotch Presbyterian Church, Chipman; 7 p.m.; filmed interview with Daryl Davis, black man who infiltrated Ku Klux Klan; snacks, beverages; info: Craig Cable at 970-292-4697 or [ccable@group.com](mailto:ccable@group.com)

NATIONAL ACTIVE AND RETIRED FEDERAL EMPLOYEES ASSOCIATION MEETING, noon; Lobster House, Norwood; retired/current federal employees, spouses, survivors; RSVP: 764-5507 or 393-1711; info: [www.narfe.org](http://www.narfe.org).

ANNUAL MEETING, E. J. Noble Guild of Canton-Potsdam Hospital; 7 p.m.; Betty J. Evans room at E. J. Noble building, Canton; refreshments; guest speaker Lisa Francey-Towle, "Anti-Aging Effects of Good Posture."

ITALIAN DINNER, Parishville Fire Department Ladies' Auxiliary; Parishville Firemen's Hall; 4:30 to 6 p.m.;

## CALENDAR North Country This Week (Potsdam, New York) May 1, 2013

spaghetti, lasagna, meatballs, sausage, Italian bread, salad, desserts; \$7 adults, \$6 seniors, kids age six to 12; free kids under five, seniors over 90.

CAREERS IN HORTICULTURE PRESENTATION, 4-H Shoots and Roots Horticulture Club of St. Lawrence County; 7 p.m.; Cornell Cooperative Extension, St. Hwy 68; guest speaker Mark Bridgen, professor/director at Cornell University; info: extension at 379-9192.

SOUTH COLTON CEMETERY ASSOCIATION MEETING, Colton Town Hall, 10 a.m.

Recreation/Sports HIGH SCHOOL BASEBALL, Norwood Norfolk at St. Regis, 4 p.m.; O.F.A. at Salmon River, Hermon DeKalb at Clifton Fine, Parishville Hopkinton at St. Lawrence, Chateaugay at Tupper Lake, 4:30 p.m. HIGH SCHOOL BOY'S LACROSSE, Salmon River at Canton, St. Lawrence at O.F.A., Colton Pierrepont at Saranac Lake, 4:30 p.m. HIGH SCHOOL GIRL'S LACROSSE, Saranac Lake at Salmon River, 4:30 p.m.; Northwood Prep at Potsdam, 5 p.m. HIGH SCHOOL SOFTBALL, Canton at Massena, Northwood Prep at St. Regis Falls, 4 p.m.; O.F.A. at Salmon River, Edwards Knox at Potsdam, Parishville Hopkinton at St. Lawrence, Madrid Waddington at Colton Pierrepont, Chateaugay at Tupper Lake, Hermon DeKalb at Clifton Fine, 4:30 p.m. NORWOOD-NORFOLK YOUTH BASEBALL, Mets v. Mariners, 6 p.m.; Lavigne Field, County Route 47, Norfolk; info: 528-7022 or [www.facebook.com/NNYBI](http://www.facebook.com/NNYBI).

## 7 TUESDAY

Live Entertainment MCDUFF'S, 59 Market St., Potsdam. Tuesday Trivia Night 7-9 p.m. Community Events SPECIAL ARTS FOR SPECIAL NEEDS, music therapist Tracy Wanamaker; St. Lawrence County Arts Council; singing, dancing, playing instruments, creating, painting; adults with disabilities, autism; 10:30 a.m. to noon; \$90 for 8 classes; second floor, Snell Hall, 41 Elm St., Potsdam; register: council at 265-6860 or visit [www.slcartscouncil.org](http://www.slcartscouncil.org).

POTSDAM CHAMBER OF COMMERCE SPRING LUNCHEON, noon; Potsdam Town and Country Club, St. Hwy 56; Business of the Year; local businesses celebrate anniversaries; wraps, sandwiches, pasta primavera, tossed salad, fruit salad, drinks, birthday cake; silent auction; \$15; RSVP: by May 1 to 274-9000.

QUAD TOWN SENIOR CITIZENS CLUB DINNER, BUSINESS MEETING, LBSH dining room, Brasher Falls; covered dish dinner 6 p.m.; meeting, 7 p.m.; dish to pass, table service.

SPECIAL ARTS AFTER-SCHOOL PROGRAM, music therapist Tracy Wanamaker; St. Lawrence County Arts Council; singing, movement, dancing, playing instruments, creating, painting; ages 11 to 20 with special needs; 3:30 to 5 p.m.; \$90 for 8 classes; second floor, downtown Snell Hall, 41 Elm St., Potsdam; register: council at 265-6860 or visit [www.slcartscouncil.org](http://www.slcartscouncil.org).

BAG SALE, Wagners' Whistle Stop Thrift Shop, 11 W. Main St., Norfolk; \$4; 10 a.m. to 2 p.m. ONENESS BLESSING CIRCLE, 6 to 7:15 p.m.; Unitarian Universalist Church, 3 1/2 Main St., Canton; ancient chakra meditation, oneness blessings; RSVP: Debra at 244-3082.

POTSDAM LIONS MEETING, Canoe Place Inn, Hannawa Falls; 5:30 p.m.; Potsdam Police Chief Kevin Bates to guest speak. IMMUNIZATION CLINIC, St. Lawrence County Public Health Department; parent, legal guardian or adult with written permission must be present; DtaP, Tdap, Gardasil, IPV, Measles, Mumps, Rubella, Hib, Pediatric Hep B, Rotavirus, Hep A, Varivax; bring records; must be two months old; appointments: 386-2325; Canton Human Services Center, 80 St. Hwy. 310, suite 2, room 224.

WIC BRASHER FALLS, Knights of Columbus Hall, 138 County Route 50, 9 a.m. to 2:15 p.m.

Recreation/Sports HIGH SCHOOL BASEBALL, Harrisville at Clifton Fine, Hammond at Edwards Knox, Lisbon at Hermon DeKalb, Heuvelton at Morristown, Tupper Lake at St. Lawrence, 4:30 p.m. HIGH SCHOOL BOY'S LACROSSE, Salmon River at Potsdam, 4:30 p.m. HIGH SCHOOL GIRL'S LACROSSE, Heuvelton at Salmon River, Saranac Lake at Northwood Prep, 4:30 p.m.; Massena at O.F.A., 7 p.m. HIGH SCHOOL SOFTBALL, Franklin Academy at Gouverneur, Tupper Lake at St. Lawrence, Harrisville at Clifton Fine, Hammond at Edwards Knox, Lisbon at Hermon DeKalb, Heuvelton at Morristown, 4:30 p.m.

## CALENDAR North Country This Week (Potsdam, New York) May 1, 2013

NORWOOD-NORFOLK YOUTH BASEBALL, Yankees v. Athletics; 6 p.m.; Lavigne Field, County Route 47, Norfolk; info: 528-7022 or [www.facebook.com/NNYBI](http://www.facebook.com/NNYBI).

## 8 WEDNESDAY

Live Entertainment AMVETS POST #11, 4348 Rt. 11, DeKalb Jct., acoustic music jam with Dan Cole; 7 to 9 p.m. AMVETS POST 11, 4348 Rt. 11, DeKalb Jct., acoustic "Jam Session"; Wednesdays 7 to 9 p.m.; Dan Cole to host; bring acoustic instrument.

THE CACTUS GRILL, Raymond St., Potsdam, Pub Quiz with local quiz host and questions by Geeks Who Drink; free, prizes awarded; 7-9 p.m. Community Events AUTHOR MATTHEW J. GLAVIN, to speak, sign books; Potsdam Public Library; noon and 7 p.m.; author of "Adirondack Treasure; The Bonaparte Legacy"; reservations: library at 265-7230.

BAG SALE, Wagners' Whistle Stop Thrift Shop, 11 W. Main St., Norfolk; \$4; 10 a.m. to 2 p.m.

TV POTSDAM AND CANTON TRANSITION GROUP, sponsors of Peak Moment TV programs on WCKN-tv, cable channel 30, Community Room of Potsdam Civic Center, 7 p.m.; more info: [pact.transitioninitiative.info](http://pact.transitioninitiative.info).

Recreation/Sports HIGH SCHOOL BASEBALL, Brushton Moira at St. Regis Falls, Salmon River at Franklin Academy, 4 p.m.; Harrisville at Immaculate Heart, Potsdam at Massena, Gouverneur at Canton, Madrid Waddington at Chateaugay, Norwood Norfolk at Parishville Hopkinton, 4:30 p.m. HIGH SCHOOL SOFTBALL, Madrid Waddington at Chateaugay, 4 p.m.; Potsdam at Massena, Salmon River at Franklin Academy, Gouverneur at Canton, St. Lawrence Central at Colton Pierrepont, Norwood Norfolk at Parishville Hopkinton, 4:30 p.m. NORWOOD-NORFOLK YOUTH BASEBALL, Athletics v. Braves; 6 p.m.; Lavigne Field, County Route 47, Norfolk; info: 528-7022 or [www.facebook.com/NNYBI](http://www.facebook.com/NNYBI).

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The Stranger

April 17, 2013 - April 23, 2013

## Unsilenced Film Stills

**BYLINE:** Langner, Erin

**SECTION:** ARTS; Pg. 23 Vol. 22 No. 33

**LENGTH:** 1296 words

### ABSTRACT

Quentin Tarantino's Django doesn't have much to say. "Django. The 'd' is silent," is the only notable line spoken by the title character of Django Unchained in the entire film. Tarantino notoriously crafts verbal icons through conversation-say "Royale with cheese" just the right way, almost 20 years after Pulp Fiction's release, and the distinctly American brand of naiveté exhumed by Vincent Vega still comes to mind. Despite the director's aim to create a black western hero through Django Unchained, German bounty hunter Dr. Schultz speaks the film's memorable words, including the pivotal "Sorry, I couldn't resist"; Django relies on wrought expressions and sunglassed glares, leaving the conversation to everyone around him.

[**Carrie Mae Weems**]'s more recent photographic series Slow Fade to Black (2010-11) reverses the method of The Kitchen Table Series, removing details instead of complicating them, to reveal a missing history. The artist obscures publicity photos of 14 famous African American female performers, most to the brink of unrecognizability, referencing their diminished presence in cultural memory over time. While initially it seemed contrived to envision a time when Billie Holiday and Nina Simone would be forgotten, the fading icons evoked a strange impulse I once had to purchase every commemorative magazine that came out when Michael Jackson died. Despite the fact that he was famous enough to crash the entire internet with his passing, I had an inexplicable feeling that he would eventually be forgotten. Standing before **Weems's** fading wall of fame, this concern didn't seem as far-fetched, given how easily Jackson's role in changing the way American popular culture regards black musicians was forgotten as soon as he went off the deep end in the '90s.

### FULL TEXT

Unsilenced Film Stills

The Images and Words of **Carrie Mae Weems**

Quentin Tarantino's Django doesn't have much to say. "Django. The 'd' is silent," is the only notable line spoken by the title character of Django Unchained in the entire film. Tarantino notoriously crafts verbal icons through conversation-say "Royale with cheese" just the right way, almost 20 years after Pulp Fiction's release, and the distinctly American brand of naiveté exhumed by Vincent Vega still comes to mind. Despite the director's aim to create a black western hero through Django Unchained, German bounty hunter Dr. Schultz speaks the film's memorable words, including the pivotal "Sorry, I couldn't resist"; Django relies on



wrought expressions and sunglassed glares, leaving the conversation to everyone around him.

Westerns are about stories, and while *Django Unchained* ambitiously uses its genre to tell Django's story, his incompleteness as a character means his potential as a memorable cinematic hero is never realized. The movie strongly conveys the idea of revenge while weakly absolving the absence of a black western antihero in movie history. Underrepresentation in works of art is never simple to address, but Django's underdeveloped personality highlights Tarantino's failure to fully **execute** the task he began. Photographer and video artist **Carrie Mae Weems** creates work much in the same vein of presenting the unrepresented. In contrast to Django, her retrospective of more than 200 works at the Portland Art Museum attests to the power of a story fully told.

Three Decades of Photography and Video is worth seeing, if only to experience **Weems's** two strongest photographic series-The Kitchen Table Series (1990) and From Here I Saw What Happened and I Cried (1995-96)- in full. Standing alone in their own galleries, these works naturally read like expanded books, splayed open and stretched into single threads around the walls, so we cannot look away. Kitchen Table Series in particular benefits from being seen as a complete series of 14 scenes, as opposed to one or two in isolation.

Inspired by "Visual Pleasure and Narrative Cinema," Laura Mulvey's 1975 essay on Hollywood's consistent objectification of women, **Weems's** square gelatin silver prints and her accompanying text panels present images of **Weems** at various points in a relationship. Each moment, despite its delicate stillness as a photograph, is also complicated enough to feel like a scene in a film. Merging inner monologues with cultural references that include familiar song lyrics, **racist** jokes, and childhood sayings, the story fluctuates between domestic challenges and strings of esoteric musings:

He wasn't working and she was, but ends meeting, ha! She felt like she was walking through a storm, like she was in a lonesome graveyard, like she had many rivers to cross, like making a way out of no way was her fate in life...

In the images, **Weems's** character portrays expressions of affection, agony, weariness, ecstasy, and directness, ending with the last word and a game of solitaire. Unlike Django, her motivations are those of a fully formed person-complicated by the history and relationships embedded within the things we say and do. As viewers, we have a physical seat at **Weems's** table through the camera's position. We observe from a strange vantage somewhere between the voyeur and the houseguest, immersed in densely layered details rather than a dramatic narrative. The stories of the kitchen table cover common ground but together construct an honest, flawed female lead who confronts us with her point of view, without hesitation.

**Weems's** more recent photographic series *Slow Fade to Black* (2010-11) reverses the method of The Kitchen Table Series, removing details instead of complicating them, to reveal a missing history. The artist obscures publicity photos of 14 famous African American female performers, most to the brink of unrecognizability, referencing their diminished presence in cultural memory over time. While initially it seemed contrived to envision a time when Billie Holiday and Nina Simone would be forgotten, the fading icons evoked a strange impulse I once had to purchase every commemorative magazine that came out when Michael Jackson died. Despite the fact that he was famous enough to crash the entire internet with his passing, I had an inexplicable feeling that he would eventually be forgotten. Standing before **Weems's** fading wall of fame, this concern didn't seem as far-fetched, given how easily Jackson's role in changing the way American popular culture regards black musicians was forgotten as soon as he went off the deep end in the '90s.



Slow Fade to Black's rosy, blurring forms project an air of sentimentality tempered by a solemnness, similar to the one that follows the Oscars' "In Memoriam" montage, which never fails to be genuinely sad and also never fails to overlook seemingly unforgettable stars outside the mainstream.

Slow Fade to Black visualizes the fickleness of a cultural memory that often sidesteps questions of race and class, creating an estranged history that is inaccurate and incomplete. **Carrie** Mae **Weems** creates objects with voices and stories so moving that they refuse to fade into silence; Django is most troubling because his silence parallels the way iconic people of color are so often left out of historical accounts and references, when the film's intention was to contribute a new icon to cultural consciousness. We are fortunate **Carrie** Mae **Weems** visualizes and recounts so much that has been left out, but it is up to the rest of us to continue her pursuit in a way that does not fade over time.

## SIDEBAR

**CARRIE MAE WEEMS** (DETAIL) Not content to be seen but not heard.

## REVIEW

**Carrie** Mae **Weems**: Three Decades of Photography and Video

Portland Art Museum

Through May 19

As viewers, we are somewhere between the voyeur and the houseguest.

THE PICTURES ON THE WALLS ARE ONLY AS BIG AS YOUR EYEBALLS And that book is a tiny biography of Tony Danza.

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Stranger, The

April 17, 2013 Wednesday

## Unsilenced Film Stills

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**SECTION:** Pg. 23 Vol 22 No. 33

**LENGTH:** 1295 words

**DATELINE:** Seattle

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Mae **Weems** visualizes and recounts so much that has been leftout, but it is up to the rest of us to continue her pursuit in a way that does not fade over time.

**CARRIE MAE WEEMS** (DETAIL) Not content to be seen but not heard.

REVIEW

**Carrie** Mae **Weems**: Three Decades of Photography and Video

Portland Art Museum

Through May 19

As viewers, we are somewhere between the voyeur and the houseguest.

THE PICTURES ON THE WALLS ARE ONLY AS BIG AS YOUR EYEBALLS And that book is a tiny biography of Tony Danza.

**LOAD-DATE:** January 26, 2016

**LANGUAGE:** ENGLISH

**ACC-NO:** 43314

**DOCUMENT-TYPE:** Review

**PUBLICATION-TYPE:** Magazine

**JOURNAL-CODE:** 43314

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Publisher's Weekly Review

April 15, 2013

## Nonfiction Reviews

**BYLINE:** Staff**SECTION:** REVIEWS; Nonfiction Vol. 260 No. 15**LENGTH:** 265 words

Writing for "the non-academic reader interested in contemporary art," Doyle examines the "difficult" work of artists on the fringe of the art world—mainly performance and photography by artists such as Ron Athey, Aliza Shvarts, **Carrie Mae Weems**, and David Wojnarowicz. These works, which tend to make audiences uncomfortable, address **controversial** issues of **sexuality**, race, disease, and death, and are often ignored or misunderstood by critics. Doyle (**Sex Objects**) defines these works as difficult on multiple levels because they complicate the "distinction between the figurative and the literal" and have a complex relationship to emotion. This includes not only representing the emotions of the artist (or lack thereof) and producing an emotional reaction within the audience, but also exploring the very nature of emotion and the relationship between artist and audience. Doyle blends scholarly critique with personal experience, producing a deep and broad analysis which is as much a critique of contemporary art criticism as contemporary art. Those not already well-versed in art criticism can still digest Doyle's analyses and reach their own conclusions, even though the works she discusses tend to slip away from hard and fast conclusions, which contributes to their inherent difficulty, but nevertheless makes the endeavor worthwhile. (Apr.)

**Release Date:** April 15, 2013**Product Name:** Hold It Against Me: Difficulty and Emotion in Contemporary Art**Product Publisher:** Duke University Press**Product Creator:** Jennifer Doyle**ISBN:** 978-0-8223-5313-3**LOAD-DATE:** April 18, 2013

**LANGUAGE:** ENGLISH

**PUBLICATION-TYPE:** Magazine

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The Tartan: Carnegie Mellon University

March 25, 2013 Monday

## Calendar

**SECTION:** PILLBOX; Pg. 1

**LENGTH:** 807 words

MONDAY3.25.13

Eduardo C. Corral lecture. 201 Wood St. 6 p.m.

Eduardo C. Corral, winner of the 2012 Yale Series of Younger Poets competition, will speak on Monday as part of Point Park University's Writers' Series. Monday's event will include reading from his first poetry book, *Slow Lightning*. The event is free and open to the public.

TUESDAY3.26.13

**Carrie Mae Weems** lecture. Kresge Theatre. 5 p.m.

Artist **Carrie Mae Weems** will give a lecture as part of the Carnegie Mellon School of Art Lecture Series.

**Weems** is known for exploring gender roles, racism, and **sexism** through a variety of media, from photographs to installations and videos. Some of her work is currently on display at the Mattress Factory as part of the Feminist and... exhibit. The lecture is free and open to the public.

Ian McEwan lecture. William Pitt Union Ballroom (Forbes Avenue at Bigelow Boulevard). 8:30 p.m.

Author of *Amsterdam*, *On Chesil Beach*, *Atonement*, and, most recently, *Sweet Tooth*, Ian McEwan will give a talk hosted by the Pittsburgh Contemporary Writers Series. The talk is free and open to the public.

WEDNESDAY3.27.13

Phosphorescent. Club Cafe. 8 p.m.

Lo-fi folk musician Phosphorescent will perform at Club Cafe as part of his 2013 Muchacho Tour. Special guests Strand of Oaks will also perform. More information and tickets are available at [clubcafelive.com](http://clubcafelive.com).

THURSDAY3.28.13

Aziz Ansari. Heinz Hall. 7 p.m.

Comedian Aziz Ansari, known for his role as Tom Haverford on the NBC comedy *Parks and Recreation*, will put on a show at Heinz Hall on Thursday. More information and tickets are available at [pittsburghsymphony.org](http://pittsburghsymphony.org).

Brillo Rock Show. brillobox. 9 p.m.

Brillo Rock Show will feature Pittsburgh folk rock band Rake, Columbus-based rock band SPD GVN, and Pittsburgh pop rock group The Lampshades. The show is for ages 21+ and costs \$5 at the door.

Mykki Blanco. 6119 Penn Ave. 10 p.m.

Pittsburgh music collective VIA and 92.1 WPTS present rapper Mykki Blanco, also known as the New York poet and performance artist Michael Quattlebaum. The show will open with performances by Stacian, Gel

Set, Shisa, Edgar Um, and Lauren G, with visuals by Kevin Ramser. The event is for ages 18+ and costs \$10 at the door.

#### FRIDAY 3.29.13

Basement Miracle: 2013 MFA Thesis Exhibition. Miller Gallery. 6 p.m.

Masters of Fine Arts candidates Scott Andrew, Felipe Castelblanco, Craig Fahner, Steve Gurysh, Luke Loeffler, Dan Wilcox, and Erin Womack present final work in their thesis exhibition. An opening reception will be held 6 - 8 p.m. on Friday. More information is available at [millergallery.cfa.cmu.edu](http://millergallery.cfa.cmu.edu).

#### SATURDAY 3.30.13

Grizzly Bear. Carnegie Music Hall. 8 p.m.

Brooklyn-based indie rock band Grizzly Bear will perform at Carnegie Music Hall with Owen Pallett in a concert presented by 91.3 WYEP. Tickets and more information are available at [wyep.org](http://wyep.org).

DETOUR presents Jacques Renault. 6119 Penn Ave. 10 p.m.

Disco, funk, and electronic DJ Jacques Renault will perform at 6119, in a show hosted by Pittsburgh music collective DETOUR. DETOUR resident DJs Gusto and Mirko (senior industrial design major Mirko Azis) will open for Renault. Pittsburgh visual artist Ben Tabas will provide the visuals for the evening. The event is for ages 18+ and costs \$7 at the door.

#### ONGOING

Power Pixels. Wood Street Galleries. Through April 7.

The Wood Street Galleries are hosting an exhibit by visual artist Miguel Chevalier that features two self-generative video installations. More information and gallery hours are available at [woodstreetgalleries.org](http://woodstreetgalleries.org).

CMU International Film Festival. McConomy Auditorium. Through April 13.

Sponsored by the Humanities Center, the Carnegie Mellon International Film Festival presents "Faces of Media." This year's festival features Pittsburgh premiere screenings of over a dozen award-winning films from all over the world. More information on the festival, including information about tickets and screenings, can be found at [cmu.edu/faces](http://cmu.edu/faces).

Regarding Warhol: Sixty Artists, Fifty Years. The Andy Warhol Museum. Through April 28.

The Andy Warhol Museum celebrates the 50th anniversary of Warhol's famous "Campbell's Soup Cans" with contemporary Warhol-inspired pieces and works by the pop art visionary himself. Admission to the museum is free for Carnegie Mellon students.

Feminist and... The Mattress Factory. Through May 26.

This exhibit features works by six female artists from around the world, aiming to show that feminism is a multivocal, multigenerational, and multicultural movement, not a single-issue set of political beliefs.

What We Collect: Recent Art Acquisitions, 2007-2012. Hunt Library, Fifth Floor. Through June 30.

The Hunt Institute for Botanical Documentation presents an exhibition of recent acquisitions to the art department, from the early 19th century to the present. More information on the exhibit is available at [huntbot.andrew.cmu.edu/HIBD](http://huntbot.andrew.cmu.edu/HIBD).

**LOAD-DATE:** January 20, 2015

**LANGUAGE:** ENGLISH

**PUBLICATION-TYPE:** Newspaper



Calendar The Tartan: Carnegie Mellon University March 25, 2013 Monday

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Pittsburgh City Paper (Pennsylvania)

March 20, 2013 - March 27, 2013

## WOMEN'S WORKS

**BYLINE:** Wasserman, Nadine

**SECTION:** ARTS; Pg. 48 Vol. 23 No. 12 ISSN: 1066-0062

**LENGTH:** 1109 words

### ABSTRACT

**Carrie** Mae **Weems** also samples words, through audio and video clips, in "Lincoln, Lonnie and Me - a Story in 5 Parts." In this video-based installation, life-sized spectral figures are projected using a "Pepper's Ghost" technique onto a red-velvet-draped proscenium. While the works by [Loraine Leeson], [Forouhar], [Moor] and **Weems** are all subtle to the point of obfuscation, Julia Cahill's "Breasts in the Press" is comparatively too obvious. Projected onto an outrageously well-endowed reproduction of the Venus de Milo are videos that explore **sexual** imagery in popular media. As the youngest artist in the exhibition, Cahill is genuinely earnest, but her piece exposes the flaws of the exhibition as a whole.

[Hilary Robinson] has set out to rectify what she sees as the faults of many recent "feminist" blockbuster exhibitions that consider "feminist art" as historic, or ignore multicultural or global feminism, or try to define it as a single category limited to a specific time, place, style and aesthetic. But while Robinson claims that the ellipses in her show title allow "openness, inclusion, and spilling over," her broad definition does little to tie these works together. The exhibition's diversity is hindered by the fact that there are only six works - all by female artists - from only three different countries.

### FULL TEXT

#### WOMEN'S WORKS

GIVEN THE misogynistic rhetoric of the most recent election cycle, it is clear that feminism still has a crucial role to play in American politics. Last November, women voted in record numbers, and more women than ever were elected to Congress. And while people in the United States debate women in combat, women's rights and gender equity are becoming a global conversation, especially in places where discussing sexual harassment and violence against women has previously been considered taboo.

Women's rights are inextricably linked to issues surrounding development, poverty, security, social justice and the environment. According to art historian Hilary Robinson, "feminism is a set of politics, dedicated to the analysis of gender and the liberation of all women in support of the improvement of all humankind. To be feminist is to be actively involved with a process of thinking and acting and engaging with the whole world." As curator of the exhibition *Feminist and ...*, at the Mattress Factory, Robinson - a former Carnegie Mellon University College of Fine Arts dean who recently returned to her native England - aims to demonstrate that feminism is "multi-vocal, multi-generational and multicultural." The exhibition presents new work, created during residencies this past summer, by six women from three different countries and of different generations.

Betsy Damon was active in the Women's Movement in the 1970s. Her "Water Rules - Life, Pittsburgh: Seeking Lost Rivers, Living Waters of Larimer" fills an entire room in the basement. It could be interpreted as Zen garden, rivulet, tide-pool or flood. In 1991, Damon founded Keepers of the Waters, an organization that focuses on water stewardship. For this project, Damon researched Pittsburgh's topography, its rivers, its water systems and its wastewater treatment. Her project includes Living Larimer, a model for gathering rainwater that will help prevent devastating floods in an economically struggling urban area.

Loraine Leeson's video installation "Active Energy: Pittsburgh" also focuses on the regeneration of the urban environment through sustainable practices. Several screens show members of the Geezers Club, a group of British retirees who have contributed their knowledge to intergenerational projects related to renewable-energy options for underserved communities. Paired with these images are interviews with older adults from Pittsburgh who are struggling with dementia. While the installation seems to be about giving voice to disenfranchised seniors, the connection between these two groups is not entirely evident.

Similarly obscure is Parastou Forouhar's "Written Room," where words in Persian script are written all over the walls, ceiling and floor, as well as on ping-pong balls strewn about. The piece is meant to comment on the exoticization of the "oriental," since the words are merely ornament for those who do not understand the language. But the words themselves are fragments, confounding any perceptible meaning even if one does understand the language. Ayanah Moor is also interested in muddling words through appropriation, revision, expansion and inversion. In her room-size installation "by and about," she uses words of and about the poet Nikki Giovanni, the singer Billie Holiday, the painter Mickalene Thomas and others in a rich wash of burgundy screen-printed on layered newspapers.

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In an abstract for her panel Feminism Meets the Big Exhibition: 2005 Onward, at February's College Art Association Conference, Robinson writes "this period is pivotal for feminist curating ... to welcome the next iterations of feminism in the art world." Unfortunately, her show is so poorly curated that it adds little to the conversation.

INFO@PGHCITYPAPER.COM

## SIDEBAR

FEMINIST AND ...

continues through May 26. Mattress Factory, 500 Sampsonia Way, North Side. 412-231-3169 or [www.mattress.org](http://www.mattress.org)

## SIDEBAR

ROBINSON HAS SET OUT TO RECTIFY THE PERCEIVED FAULTS OF MANY RECENT "FEMINIST" BLOCKBUSTER EXHIBITIONS.

**LOAD-DATE:** April 15, 2013

**LANGUAGE:** ENGLISH

**ACC-NO:** 59118

**GRAPHIC:** Photographs

**DOCUMENT-TYPE:** Arts Exhibits Review-Favorable

**PUBLICATION-TYPE:** Newspaper

**JOURNAL-CODE:** PBCP

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Pittsburgh City Paper

March 20, 2013 Wednesday

## WOMEN'S WORKS

**BYLINE:** Nadine Wasserman

**SECTION:** Pg. 48 Vol 23 No. 12 ISSN: 10660062

**LENGTH:** 1107 words

**DATELINE:** Pittsburgh, Pa.

### ABSTRACT

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Hartford Courant (Connecticut)

March 17, 2013 Sunday  
STATEWIDE EDITION

## **POP ART: IT'S MORE THAN WARHOL; MUSEUM EXHIBIT PUTS RARE SPOTLIGHT ON FEMALE POP ARTISTS; AT LYMAN ALLYN**

**BYLINE:** SUSAN DUNNE, [sdunne@courant.com](mailto:sdunne@courant.com)

**SECTION:** ARTS; Pg. G1

**LENGTH:** 803 words

A few years ago, sculptor Nancy Davidson started thinking about cowgirls, the embodiment of outlaw culture for girls growing up in the '50s and '60s.

"These were women who did outrageous things, who had powers beyond women who stayed at home and took care of the children," Davidson says.

At first, she wanted to do an homage. "But a tribute is not how my mind works. I couldn't get into it," she says. Davidson decided instead to have some fun.

Davidson's take on the cowgirl, "Let 'er Buck," is the standout piece in the fun new exhibit at Lyman Allyn Museum of Art in New London, "Pop Goes the Easel: Pop Art and its Progeny."

The inflatable, room-sized piece reduces the cowgirl to boots, chaps and two enormous flesh-colored globes that could be breasts, could be buttocks. "Let 'er Buck" hangs over a floor of sawdust, while ambient noise reminiscent of rodeos plays in the background.

"I wanted it to be overdone. Popular culture plays to the overly large, the in-your-face, the more more more," she says. "I think there's a humor that can be brought to that aspect of our culture that is both poignant and playful.

"Doing it with humor makes it a lot easier to make people think about things than shaking your finger at them or being confessional, like women did in the '70s."

Barbara Zabel curated the exhibit and made sure to include work by the greatest stars of Pop Art: Andy Warhol, Robert Rauschenberg, Roy Lichtenstein and Robert Indiana.

She also made sure the exhibit showcased artists whose work has been overshadowed in the 50 or so years since Pop Art made its first appearance. "Women of Pop have been marginalized," Zabel says. "The 1960s was such a macho decade. They did have some success in the '60s, but women are not the stars of Pop."

Zabel was delighted to give Davidson's absurd piece a gallery all its own, and to fill another gallery with the work of another neglected female Pop icon: Idelle Weber, whose pieces collectively are called "Mad Men and Wily Women." Weber's black, white and gray images of scores of identically suited businessmen, with a few



POP ART: IT'S MORE THAN WARHOL; MUSEUM EXHIBIT PUTS RARE SPOTLIGHT ON FEMALE POP ARTISTS; AT LYMAN ALLYN Hartford Courant (Connecticut) March 17, 2013 Sunday

women sprinkled in here and there, against an urban backdrop of window-heavy skyscrapers, are so similar to promotional images and opening credits for "Mad Men" that some have suggested she inspired that TV show's graphic imagery.

In addition to those works, Weber creates some glass cube art and some tongue-in-cheek headwear. "Aztec Headdress" and "Bishop's Mitre" use images of women's bodies, sparkly high heels and the Chrysler building.

Marjorie Strider, too, is given her due, with studies from two of her best-remembered works, "Girl with Radish" and "Green Triptych." Niki de Saint Phalle, Barbara Kruger and **Carrie Mae Weems** are represented in the show, as well as May Stevens. Stevens' "Big Daddy" paper-doll painting shows a misshapen middle-aged man -- with his head protruding neckless from his body -- with a bulldog sitting in his lap and with variety of "costumes" to choose from: Klansman, hangman, cop, butcher. "He's **racist**, he's fascist, he's sexist. Back then, we'd call him a pig," Zabel says.

Warhol's "Cow," and one of his Campbell's Soup cans, are on exhibit, as well as a goofy installation of the museum's own creation: 150 real Campbell's tomato soup cans, created in Warholesque colors by Target, stacked around the entrance to the exhibit. "We want people to pick them up and rearrange them," says Nancy Stula, director of the museum.

One intriguing element to the show could be called the "Lichtenstein corner": artworks by Lichtenstein, using his iconic Ben-Day dots, alongside several works by artists influenced by him, also using the dots, including "K'blam!" and "Playbill" by John "CRASH" Matos and "Power" and "Imperial Glory" by Shepard Fairey.

Fairey's iconic 2008 campaign poster for Barack Obama also is on exhibit in the hall, near Jim Dine's "Cobalt Teal Paint Brushes" and "Inverted Fireplug as Skyscraper" by Claes Oldenburg.

Some of the most intriguing works were created by Chinese artists. The Luo brothers do a variation on Andy Warhol's repetitive-image themes with garishly colorful depictions of Chairman Mao surrounded by sailor-suit-wearing cherubs. And Li Lihong contributes two installations: McDonald's' iconic arches, cast in porcelain, and spotted with iconographic scenes of Chinese babies, and a row of Absolut vodka bottles cast in porcelain and painted in a variety of traditional Chinese patterns.

"POP GOES THE EASEL: POP ART AND ITS PROGENY" will be at Lyman Allyn Museum, 625 Williams St., New London, until Aug. 10. Museum hours are

10 a.m. to 5 p.m. Tuesday to Saturday and 1 to 5 p.m. Sunday. Admission is \$10 for adults; \$7 for seniors and students older than 18; \$5 for students younger than 18; and free to members and children 12 and younger. Details: [www.lymanallyn.org](http://www.lymanallyn.org).

**LOAD-DATE:** March 16, 2013

**LANGUAGE:** ENGLISH

**GRAPHIC:** PHOTO 1: COLOR, MAJORIE STRIDER PHOTO 2: COLOR, LI LIHONG PHOTO 3: COLOR, NANCY DAVIDSON PHOTO 4: COLOR, IDELLE WEBER

PHOTO 1: "GIRL WITH RADISH" is among the works featured in "Pop Goes the Easel." PHOTO 2-4: CLOCKWISE FROM TOP LEFT: Li Lihong's McDonald's arches, spotted with scenes of Chinese babies; a piece from Idelle Weber's "Mad Men and Wily Women"; and Nancy Davidson's "Let 'er Buck."

**PUBLICATION-TYPE:** Newspaper

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Pittsburgh Post-Gazette

March 17, 2013 Sunday  
TWO STAR EDITION

## **TRANSFORMATIVE ART; TWO SHOWS AND A PERFORMANCE EVENT HIGHLIGHT HOW FEMINISM HAS LIFTED WOMEN UP**

**BYLINE:** Mary Thomas, Pittsburgh Post-Gazette

**SECTION:** ARTS & ENTERTAINMENT; Pg. E-1

**LENGTH:** 1533 words

A group of Rwandan women making baskets and an American performance artist baring her breasts to critique contemporary exploitation of women's bodies seem to have nothing in common. But they are kindred spirits in a subtle power struggle that is taking place in the cultural sphere.

Two local exhibitions focus on how women in various parts of the globe are taking charge of defining their gender and surrounding world. "Empowering Women: Artisan Cooperatives That Transform Communities" at Carnegie Museum of Natural History tells the stories of 10 such groups in Africa, Asia and the Americas that gain power through economic success. "Feminist And ..." at the Mattress Factory museum exhibits work by six women artists who challenge agents and patterns of power.

### **'EMPOWERING WOMEN'**

"The big story to be told about these women is what a difference they are making in their lives and in their families' lives," said Sandra Olsen of the Carnegie show. She is an anthropologist and director of the museum's Center for World Cultures.

In Swaziland, money from the sale of sisal baskets woven by more than 50 women in the Phez'kwemkhono Bomake-Ncheka Cooperative provides for their families and also for the village's many AIDS orphans. "There's a saying in our country that men don't make homesteads, women do," said cooperative founder and nurse Thembeni Mdluli.

The positive results aren't all monetary. As the women gain status, there is less rape in the community, Ms. Olsen said, and fewer child marriages. To avoid AIDS infection, old men would often take girls as young as 9 or 13 as wives, she said. "[The practice of] genital mutilation ensures she's a virgin."

Clean water, good nutrition, health care and a bus ticket to the city are among the things women's work may buy. Often the cooperatives pool money to provide members with the equivalent of social security, medical and retirement benefits.

In Bolivia, women of the indigenous nomadic Ayoreo community were forcibly relocated to permanent homes in an area without the bromeliad plants they traditionally harvested for fiber to weave into bags. A prominent Bolivian ethnobotanist helped them to develop a cultivar that they now plant and tend as a sustainable domestic crop. The 45 women of the Cheque Oitedie Cooperative earn more than 50 percent of the

## TRANSFORMATIVE ART; TWO SHOWS AND A PERFORMANCE EVENT HIGHLIGHT HOW FEMINISM HAS LIFTED WOMEN UP Pittsburgh Post-Gazette March 17, 2013 Sunday

community income and manage a collective bank account.

A story from Rwanda holds special meaning for Ms. Olsen. During the country's 1994 ethnic violence, Ephigenia Mukantabana lost 65 members of her family and withdrew from the outside world and the weaving she was so skilled at. Friends encouraged her, and when the murderer was put on trial, "she walked right into the courtroom and said, 'I forgive you,' to the man who had killed her family," Ms. Olsen said. "In that culture, if you forgive you can go on."

She has become friends with the imprisoned man's wife, who is also a member of the Gahaya Links Cooperative where they weave what are now called "Peace Baskets."

Fine examples of the cooperative products are displayed and many have been purchased by the museum for its permanent anthropology collection. Others are carried in the museum shop.

The exhibition originated at the Museum of International Folk Art in Santa Fe, N.M. It is the site of the annual Santa Fe International Folk Art Market, which claims to be the largest in the world and includes various cooperatives among its exhibitors.

### 'FEMINIST AND ...'

In comparison, the concerns of the artists of "Feminist And ..." could appear elitist, but look again. Their feminism is an outgrowth of a world view rather than a single issue, of a desire for individual and community equity that aligns them with the aspirations of women in cooperatives.

They're using a different language, that of contemporary fine art rather than of traditional craft. But their issues -- rape, patriarchy, sexism, racism and the exploitation of others for personal gain -- exist across cultures and time periods. The exhibition was guest curated by Hilary Robinson, now of Middlesex University, London, when she was on the faculty of Carnegie Mellon University.

The cooperative women would find common cause with Betsy Damon's "Water Rules -- Life Pittsburgh: Seeking Lost Rivers, Living Waters of Larimer." An early feminist, Ms. Damon has since the 1990s focused on the cause of clean water. Walking on stepping stones across a shallow pool in the Mattress Factory's stone-walled basement, the visitor reaches a parklet with benches and two videos. One is of Larimer residents reclaiming their neighborhood by planting community gardens; the other is a poetic work that vividly makes the connection between flowing water in the natural world and the substance that comprises a significant portion of the human body.

Lorraine Leeson gives voice to the elderly of both sexes in the six-screen video installation "Active Energy: Pittsburgh," alternating interviews with facts like: "Caregivers are often women," and "Women receive less care from spouses." Visitors are invited to record their experiences with Alzheimer's in an anteroom.

Initially, Parastou Forouhar's "Written Room" feels melodious, its floors and walls covered with flowing calligraphy that conjures bird song and breeze-stirred grasses. The writing is Farsi, but the Iranian-born German-based artist explains that the words are fragments, freeing them of the burden of meaning. An added read may be applied when one learns that her parents were brutally **murdered** in **Iran** for their political beliefs.

Ayanah Moor and **Carrie Mae Weems** invite the visitor to be more interior, completing their works with a personal reading. Ms. Moor screened excerpts from writings "by and about" black women, including poetry and commentary, onto pages of The New York Times in the gallery now hung floor to ceiling with the prints.

"My melanin is relevant ... I move on feeling ... Both wanting, both loving" are among the excerpts. The transitory nature of the material assigns both termination and possibility to the open-ended subject: Race? Relationships? Literature?

Ms. **Weems** evokes memory as a subjective object in her mesmerizing "Lincoln, Lonnie and Me -- A Story in 5 Parts." The 18-minute video projection on Mylar has an almost holographic quality. Fading in and out of fog

## TRANSFORMATIVE ART; TWO SHOWS AND A PERFORMANCE EVENT HIGHLIGHT HOW FEMINISM HAS LIFTED WOMEN UP Pittsburgh Post-Gazette March 17, 2013 Sunday

or softly falling snow in the void between red velvet curtains, images of black performers, a "mature" woman (Ms. **Weems**) struggling to zip a Playboy bunny suit, a reconstructed John Kennedy **assassination** and more tease meaning and the variables of memory -- collective, real, imagined, racial, inherited, inflicted.

Julia Cahill's cheeky "Breasts in the Press" is the perfect endpoint, deadly serious but with a heavy dose of humor that underscores how ludicrous our national obsession with bosoms is. A reproduction of the Venus de Milo has overly endowed breasts. Upon one is projected the young performance artist singing an altered version of the hip-hop group Black Eyed Peas' "Hump" with verses like "mammary glands are complex, they deserve respect." Upon the other are projected examples of breasts in the media -- "the press" -- and of Ms. Cahill, inking her own breasts and bending rhythmically to make prints on paper -- another "press." It's an inclusive strike that spans idealized feminine beauty and disturbing imagery, gleefully taking back control of the body.

### 'EMPOWERING WOMEN: ARTISAN COOPERATIVES THAT TRANSFORM COMMUNITIES'

\* Where: Carnegie Museum of Natural History, Oakland.

\* When: Through May 12.

\* Hours: 10 a.m. to 5 p.m. Tuesdays through Saturdays, noon to 5 p.m. Sundays, and until 8 p.m. Thursdays.

\* Admission: \$17.95; seniors \$14.95; students and children 3-18, \$11.95; members and children under 3, free. After 4 p.m. Thursdays free in March; then, \$10 adult/senior, \$5 student/child.

\* Event: Wednesday, 7 p.m. -- "What Are Museums For? The Guerrilla Girls," vintage feminism and irreverent humor, in multimedia performance with follow-up discussion led by Carnegie Museum of Art director Lynn Zelevansky. Carnegie Lecture Hall. Tickets, \$15, \$12 members, \$10 students, at 412-622-3288 or [www.cmoa.org](http://www.cmoa.org).

\* Event: April 13 -- 9 a.m. to 1 p.m., "Empowering Pittsburgh: Engendering Development Colloquium," local and regional advocates discuss how the Pittsburgh area stands on issues such as fair trade, sustainability and global social justice. Registration required at 412-622-3288. \$20, members \$7, includes museum admission. 1-5 p.m., "Community & Cooperative Fair," hands-on activities, performances and information tables. Free with museum admission, no registration required.

\* Information: [www.carnegiemnh.org](http://www.carnegiemnh.org).

### 'FEMINIST AND ...'

\* Where: Mattress Factory museum, 500 Sampsonia Way, North Side. Free parking, 505 Jacksonia St., North Side.

\* When: Through May 26.

\* Hours: 10 a.m. to 5 p.m. Tuesdays through Saturdays, 1 to 5 p.m. Sundays.

\* Admission: \$15; seniors and students, \$10; children under 6 and members free.

\* Event: April 18 -- 5:30 p.m., "SHARE: an evening of sharing food and ideas," and an opportunity to address some of the issues at play in "Feminist And ..." The evening is free; registration is required by April 8.

\* Information: 412-231-3169 or [www.mattress.org](http://www.mattress.org).

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TRANSFORMATIVE ART; TWO SHOWS AND A PERFORMANCE EVENT HIGHLIGHT HOW FEMINISM  
HAS LIFTED WOMEN UP Pittsburgh Post-Gazette March 17, 2013 Sunday

**NOTES:** Post-Gazette art critic Mary Thomas: mthomas@post-gazette.com or 412-263-1925. /

**GRAPHIC:** PHOTO: Aaron Kisner, courtesy of Vital Voices From "Empowering Women" at the Carnegie Museum of Natural History: Samburu residents of a women-only village in Umoja, Kenya, support themselves with handmade beaded items. \\

PHOTO: From the Mattress Factory exhibition "Feminist And ...": Betsy Damon's "Water Rules Life Pittsburgh: Seeking Lost Rivers, Living Waters of Larimer" (2012), including sand, water, rocks, burlap, concrete, topographical map, audio, video in the museum basement. \\

PHOTO: From the Mattress Factory exhibition "Feminist And ...": **Carrie** Mae **Weems'** video "Lincoln, Lonnie and Me: A Story in 5 Parts" (2012).\\

PHOTO: Judith Haden From "Empowering Women" at the Carnegie Museum of Natural History: Three generations of weavers attend a weekly Saturday Center for Traditional Textiles in Cusco meeting in Chahuaytire, Peru, in 2010.\\

PHOTO: This screen print on newspaper by Ayanah Moor is part of the Mattress Factory's "Feminist And..."

**PUBLICATION-TYPE:** Newspaper

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The Huffington Post

March 8, 2013 Friday 10:37 PM EST

## Women Looking at Men Loving: Eve Sussman, Kathryn Bigelow and the Women Writers of Mad Men

**LENGTH:** 4292 words

Mar 08, 2013 (The Huffington Post:<http://www.huffingtonpost.com/> Delivered by Newstex)

The is Part 7 of "XX Chromosomal: Women Artists Cross the Homosocial Divide". Links to the first six parts follow the article.

Women's homosocial[1] art is different than most feminist art made over the past forty to fifty years. It extends both beyond and beneath the terrain of feminism to articulate what we've come to call the homosocial divide--the great, if willful, breach separating men and male codes of behavior from women and female codes, especially those codes which inform, and reinforce homosocial communities and their cultural productions regardless of the sexual and biological contingencies defining the reality of the day. The work by these several women artists articulate nearly every fathomable aspect of women's desire and socialization, either as it has been codified and perpetuated by women, or historically legislated and imposed on women by men.

So comprehensive has been the art of women about women over the last half century that it seems astonishing that so little of their art essays the male homosociety--what occurs when men are alone with men, or boys with boys--the way that film director John Boorman films men among men in his 1972 film, *Deliverance*, or Terrence Malick in his 2011 film, *Tree of Life*. After all, there are numerous male artists and filmmakers who have made women's homosocieties the specialty of their masterpieces--Ingmar Bergman's film, *Cries and Whispers*; Yimou Zhang's film, *Raise the Red Lantern*; and all the women who populate the paintings of Alex Katz and the sculpture of Edgar Degas; even the formidable women body-builders who populate the photography of Martin Schoeller.

In the art world, Eve Sussman's 80-minute video-musical *The Rape of The Sabine Women* incorporates video, film, and dance to portray a kind of impressionistic, at time surreal, glimpse at the homosocial landscape as a field of sexual and gender conformity apportioning all life activities to one or the other side of the gender divide. With The Rufus Corporation to an original score by Jonathan Bepler, and with choreography by Claudie De Serpa Soares and costumes by Karen Young, Sussman cast hundreds of young men and women to act out the millennia-old homosocial rituals for men and women at the outset of the 1960s--the decade that in the West is the last to see the male homosociety go unchallenged in their domination of the codes of sex and gender.

Sussman's work is by no means analytic of the homosocial condition, but her semiotic intuition is precise in ferreting out the iconography of homosocial roles for men and women as they are driven to act out the millennia-old mating rituals each generation must revive--except the 1960s generation has begun to transform those ritual before our eyes. The history is too renowned to keep any mature individual from reading the signs onscreen. Men and women virtually circle each other with singular purpose while not being certain, even being confounded, about how to get what they need and want. They are confused because the old

homsocial codes informing how men should behave with women and how women should behave with men have become suddenly anachronistic. Sussman doesn't need to reference the introduction of The Pill and the other contraceptives discussed publicly in the 1960s to educate--and liberate--men and women's sexuality. It suffices that the open sexual curiosity and freedom we watch on the faces of the men and women onscreen, conjoined with their 1960s haute couture is signage enough of the first generation in history to know a sexual liberation that comes with greatly reduced risks of unwanted pregnancy.

History is also implied by Sussman's filming of the restlessly good looking and affluent creatures reminiscent of Alain Resnais's *Last Year at Marienbad*. But that film was made at the beginning of the sexual revolution, before people knew what such a revolution entailed and what would be its outcome. At the other end of history, Sussman's mimicry of *Last Year at Marienbad* only operates on the surface. For whereas the eroticism of *Marienbad* is perpetually stalled, or caught looping in the same unfulfilling chase, Sussman films what we now know is evolving into the new code of pre-feminist heterosexuality tensely racing to its destination of narcissistic gratification equal with that of men, and for the first time with women in the race both with and against men.

Sussman's sexual ritual begins as it always did, with homosocially-identified young men and women traveling in same-sex packs as they sniff out the haunts of the opposite sex. More evocative are the opposite but converging homosocial structures driving the scenes leading to the "rape." Sussman makes it difficult for us to turn away from the twin studies unfolding--those of brash young men and nubile young women moving on mutually exclusive tracks of compulsive enculturation and ritual. We know that in their combined sexual force and social alienation, both sides head toward the inevitable collision and aftermath of sexual domination that can be expected from the West's last unchallenged decade of male homosocialization. Outwardly, men continue to proscribe, to the point of vilifying, explicit homoeroticism found in their midst--though Sussman leaves homoeroticism undefined until the great orgy scene to come, and even then leaves it for the most part ambiguously rendered.

What Sussman does do in *Rape of the Sabine Women* is contrast the 1960s starkly with the ancient history of the Roman origins, a legendary time enveloped in the mists of cultural amnesia and articulated only with the legend of a womenless clan of Romans who invade the Sabine city to abscond with their women, and with whom they found and populate ancient Rome. The legend informs Sussman's scenes of restless young men walking among Greek and Roman classical sculptures or the high sculptural reliefs, such as the Pergamon Altar in Berlin. Other scenes are shot on in Athens and Hydra, all discretely hinting at the Bronze and Iron-Age origins of our current homosocial conformity to patriarchal gender authorities and codes reputedly founding the religions that would legislate sexuality from The Bronze Age to the present. It is because the codes legislating sexual and gender morality were established some three-to-four thousand years ago that my series, "XX Chromosomal," consistently refers back to the Bronze and Iron Ages. For that matter, by uncovering the codes imposed by men on women's homosocieties, the art of 21st-century feminism is chipping away at the remnants of the Bronze and Iron Ages.

But, of course, the legend of Rome's founding with the abduction of the Sabine Women was among the favorite classical subjects of the sixteenth- and seventeenth-century painters, the most famous being the two painted *Rape of the Sabine Women* (1636) by Nicholas Poussin at the Metropolitan Museum and the Louvre. Poussin had painted them not long after the elite male homosocial order had liberated itself far enough from the Roman Catholic Church to celebrate narratives from classical times. This new classical literacy enabled artists to reinforce the theater of male sexuality--the supreme example of which is Poussin's graphic depiction of rampant and public rape. However moralistic in intent, Poussin's masterpiece exposes the monstrous extremes to which male desire extends when unleashed in an orgy of violent rage. The equation of power that voids any truly erotic urge and supplants it with a simultaneously voyeuristic and active sexual sadism is nowhere better embodied in the history of Western art despite the statuesque gestures and poses of the subjects. Amid such a grotesque and inhuman theater of sexuality it seems no exaggeration to suggest that the public group rape is an obscene manifestation of repressed homosexual desire unleashed and still masked by heterosexual prowess. Hence, the sexual liberation that culminated in the 1960s begins for men with the renaissance, though women must wait another 600 years and more.

It's this delay in timing, and the sense in the 1960s that women were freed biologically, that accounts why

Sussman softens her depiction of the Sabine rape scene by converting it into an orgy within which women have exceedingly more to say over their contribution to the sexual free for all. It's clear that Sussman has more of an ironic interest in drawing parallels with the last great epoch of misogyny about to be set upon by feminism than in staging scenes of barbarism.

It is no coincidence that Sussman's making of *Rape* coincided with the making of the hit cable program, *Mad Men*, what is, if not television's first homosocially-conscious television program, certainly it's first homosocial parody of the way we were with a knowing sexual-political condescension and impetus to set the record straight (no pun intended). *Mad Men* shares much with *Rape of the Sabine Women* in terms of its re-enactment of the decade in which the old and new sexual orders collide--a decade also renown for its penchant for both high stylization and vivid liberation cultures. Even the show's promotions display a Sussman-like bifurcation of 1960s gender codes.

To watch either *Rape of the Sabine Women* or *Mad Men* is to remember (or to learn) just how dramatically feminism and gay activism chipped away at a male homosocial order that, after barely fifty years, seems to us today as draconian and feudalistic as arranged child marriages and mail-order brides. It seems only natural that *Mad Men* differs from other shows not only because it was made after the homosocial had become a key theme in academic American feminism, and more recently feminist and LGBT art. But the show is also remarkable for having a large percentage of women writers outnumbering male writers. The program may have been conceived by TV scribe Matt Weiner, but no doubt its homosocial resonance and feminist retrospection has to be equally credited to, what the *Wall Street Journal* hails as, the "Women Behind *Madmen*"--the seven women among the nine series writers in 2009: Noxon, Lisa Albert, Kater Gordon, Dahvi Waller, Robin Veith, Cathryn Humphris, Maria and Jacquemetton. It's hard to imagine the misogyny of men so overtly paraded on screen if women hadn't been instrumental in bringing the project up to feminist code.

And yet a dearth of homosocial film productions arguably accounts for why Kathryn Bigelow's film, *The Hurt Locker*, so resoundingly among the film critics and guild awards. Although the media has lauded *The Hurt Locker* affording audiences the most acute view of the Iraq War to date--some have even hyperventilated it as the best war film ever--the male homosocial register is so unacknowledged by the mainstream as to keep the public from appreciating Bigelow's greatest accomplishment in the film--her portrait of what may count as the last noble male homosocial preserve.

Although scripted by Mark Boal, a journalist who had been embedded in Iraq, Bigelow brings to the enterprise a perspective on men, masculinity, power, and desire that men themselves are less apt to recognize than women. In this respect Bigelow's observations on men aren't so remarkable for a woman to record as much as they have historically been outside the purview of women by male decree. Even women inside the military today might find access to such men as the U.S. Army's elite bomb squad unit restricted, if not by policy, certainly by the men who feel themselves to be observed by an "outsider" incapable of understanding their bond. (Wasn't this Ridley Scott's point in *G. I. Jane* in 1997?) The degree to which Bigelow's film is inferential-based on her own and other women's observations of men in tight-knit homosocieties at home, at play, and at work, even in extremely tense and dangerous moments--can only be speculated on. But the homosocial barrier has not only to be acknowledged when considering the degree of verisimilitude possible in observations on one homosociety by members of its opposite, if mirroring, image. The homosocial divide has to be crossed by a woman if she wishes to craft a narrative about men at war, even if she finds the curtain of male quarters closed to her.

But in being able to comprehend male deportment without being male is evidence that there is much more that men and women share than we've been raised to believe. It is why women see in men so many of the things men see in themselves and more--much of which Bigelow shows us on the screen--specifically the extremes to which men are driven by, if not testosterone, certainly the myth of testosterone. It is why women have championed Bigelow's film. And if Bigelow has managed to garner men's support where so many women haven't, it is because she portrays men as so many men love to be portrayed--or think they love to be portrayed. They may not see Bigelow's scrutiny as immediately as do women. To my mind, Bigelow manages to portray the fraternity of men with a subtle reflexivity that allows cinematic recognition, and subsequent, if more arcane, analysis of the male enclave of elite soldiers in combat without overtly judgmental commentary. But make no mistake. Bigelow is making judgments about men throughout her film:



judgments about their affections for other men and about their disaffection with women, however open ended her conclusions about both remain.

The scene in *The Hurt Locker* in which three of the soldiers from Bravo Company, the three who spend their day dismantling live explosive devices, then spend their nights together while drinking heavily, punching each other in the gut without holding back, wrestling one another until one knees the other in the groin--scenes like these tell us everything about the dangerous restraints that many heterosexual men believe they require before they can enjoy mutual affection. It is as if Bigelow were returning to her student film, *The Set-Up* (1978), in which two men fight each other as the semioticians Sylvère Lotringer and Marshall Blonsky "deconstruct the images in voice-over with its emphasis on men, masculinity, violence and power. On the soundtrack, love is nowhere mentioned among the priorities they should share.

What Bigelow captures in *The Hurt Locker* the extreme tension between the affection men have for one another and the stoic rearing that induces men to renounce their love for one another before the male homosocial megalith of feigned indifference--or until the indifference becomes no longer just feigned. From the first scene in which Bravo Company is deployed to dismantle a bomb in the center of a Baghdad street, Bigelow captures the bravado of the men who, despite the danger and mounting tension, behave as randily as if in a locker room. All brute and brawn, replete with penis jokes connoting who's biggest and best, horsing in the face of adversity is what passes for naked displays of affection breaking through the instilled loathing of affection men are conditioned by. Forget that their affection is just for want of brothers; Bigelow's men are supposed to have had the love of manliness knocked from them in childhood, yet here it is dripping out with their sweat.

Bigelow may be the first woman film director since Leni Riefenstahl to bring us significantly close to the male homosocial condition of having manly passion flattened into trivial occurrence. Glimpses of something inside Bigelow's men slips through the screen that we don't find issuing from her male peers--directors like Clint Eastwood, Steven Spielberg, Terrence Malick, or Oliver Stone. We see traces of the boys men were, boys who had their affections for one another distended by pack loyalty, supplanted by contact sports, transferred to toy guns, run over by video game rampage--all meant to sponge up the energy of male affection and convert it into a competition. In some all-male enclaves such disaffection is so complete as to be supplanted by all-out enmity, a conflict that keeps love at bay, not unlike the barrack scene where SFC William James and Sgt. J.T. Sanford "unwind" by punching one another full force square to the stomach, unleashing Sanford's hairspring aggression and a switchblade to James's throat. *The Hurt Locker* an extreme view of men under extreme circumstances, but Bigelow is doing no more than reminding us that grown men often show their affection for one another clumsily, not knowing what to say to one another in earnest, nor of what they should feel for one another.

It is a view that women see of young men in particular, boys really, who know so little about how to relax in each other's company without horsing around, throwing gum and spitting at one another, and of course wrestling, all because they've at an early age had what they feel for one another cut off from their consciousness. Is it any wonder that in particularly rough urban neighborhoods, six-year-old boys transform overnight from gentle, sensitive lambs who loved with complete trust into angry pack animals who smash windows throughout the neighborhood. By fourteen, gangs of boys graduate to sprees of random carnage; by eighteen they are incarcerated with hundreds of men as angry as themselves.

Bigelow has amply filmed this restless and criminal male in her earlier work, *The Loveless* (1982), *Blue Steel* (1989), *Point Break* (1991), and *Homicide: Life on the Street* (1996-99). But if *The Hurt Locker* a more compelling study of the tension between male love and disaffection, it is because we find ourselves not at odds with the distended libidos of unsocial men, but enthralled with the acts of bravery that socialized men are capable of producing for the assumed good of civilization. These are men we feel protected by--always the redeeming force of testosterone, to say nothing of the impetus for its hormonal and genetic evolution. It is the principle that enables Bigelow to frame the Iraqi military base as a microcosm of manliness, one in which, despite the unprecedented number of female American military combatants, is a place where women in the film are invisible and manly men run unfettered, with exhilaration roused by combat prowess drills, and fraternization encouraged with exaggerated crudeness in manners. Here a man can flourish in that atmosphere of off-color jokes he mythically relishes; where, like some hyena on the Serengeti plain we see on nature shows, he can heckle and whistle at the sight of a woman or an effeminate man. Reinforced by weaponry and fraternity, he can behave as recklessly as regulations allow, with his adolescence perpetuated

and pumped in the name of national security. By the time his company is called to secure a city street, detonate a bomb, or engage in a shootout, he is emboldened euphorically by his replication in several thousand men like himself, whereby he finds the freedom to unleash upon an enemy combatant all the circumvented rage he has stored up his entire life.

Bigelow may not dwell on death, but when we see it we know she is telling us that dead men may not know the men whose bullets or bombs kill them, but it may be safe to assume that they are men who feel the same thing for men as the men they kill and are killed by-being denied since they were age six of the male-male love they cherish. A fallen soldier and his killer are twins in that way, finding release in the orgy of conflict that men think they believe is for the safety of their nations, the perpetuation of their faith, for democracy, or some other ideal that is really but a sublimation of deeper passions. Bigelow is exemplary in showing us that men not only discover under duress of battle the extent to which they love their brothers, but that their love far exceeds any hate they could summon for the enemy. (More often soldiers claim to feel bewilderment about them). The ancient Spartans knew love eclipsed hate as a stimulus and sustaining force for battle. It is the reason they encouraged soldiers to take male lovers whom they would fight alongside (something we should be wary of the Pentagon considering in retiring Don't Ask, Don't Tell). But whether the imagery propelling men to fight is that of fighting alongside lovers or alongside brothers, the affection heightened by combat is both the cement between soldiers and the fuel that keeps men killing regardless of what overarching ideology is pronounced as rationalization of war.

Bigelow isn't the first director to show us how after combat, so many men-even those married and raising children-find themselves restless and remote once away from their brothers and alone with spouses, whether in public or at home. And why wouldn't they be? Even before combat they hunted and bowled and boxed and sprinted their affections out with men. How often is a wife or a daughter or a girlfriend or a sister brought to the game or the track or the stadium or the gym with them? Of course, the fraternity of men that Bigelow depicts has greater resonance than previous war films because her Bravo Company is deployed in Iraq. War films set in Europe, and even in Asia-regions where women have greater visual presence if not autonomy than in the Middle East-are by geo-cultural circumstance accented with scenes in which women provide recreation if not support. Bigelow, by contrast, amplifies the valence of male homosociety by abjuring scenes of the soldiers' women at home (think of Terrence Malick's lyrical imagery of women lovers at home in *The Thin Red Line* the stirring image of a mother sinking to her knees at the sight of military personnel outside her door in Steven Spielberg's *Saving Private Ryan*.) But for the fleeting glimpses of veiled Iraqi women on the street being escorted away from suspected bombs by American GIs or peering from dark windows above, *The Hurt Locker* almost devoid of imagery of women until the very end-and then in the processed cereal aisle of a cavernous supermarket.

Even at home, the brevity of scenes between Sgt. James and his wife are so remote and abrupt as to be unsatisfying from both the perspective of a man and a woman. With James returning within weeks (within minutes in real screen time) to another year of duty, Bigelow prompts speculation whether her soldiers are repressed homosexuals or simply that breed of heterosexual male who prefers starkly divided homosocial territories afforded by countries like Iraq, Egypt, Iran, Morocco, and Pakistan-cultures where women don't accompany men outside the home. In such places it is the men who line the bars and fill the tables and litter the parks. Married men can spend their nights and days entirely without the women they profess to love.

At the end of *The Hurt Locker*, Bigelow asks us to consider which is the greater love, the greater force, when intimacy between a man and a woman amounts to minutes and fraternity clocks in at eight, twelve, sixteen hours a day. And for 365 days a year-the duration of Sgt. James' renewed tour of Iraq announced in bold titles at the film's conclusion. In such an homosocial equation, global combat cannot but appear as the effect of a world that outlaws love among men but fails to wrest the primal flow of male homosocial attraction, whether it spills over into conclaves of felons and soldiers or stockbrokers and politicians.

--This series, in seven parts, has been written in tribute to Eve Kosofsky Sedgwick, Louise Bourgeois and Nancy Spero.

On International Women's Day two years ago, I published on Huffington Post Part 1 of "XX Chromosomal: Women Artists Cross the Homosocial Divide." This year on International Women's Day, I'm publishing Part 7, "Women Looking at Men Loving"--the final installment in the "XX Chromosomal" series. Here are the links to the first six. Part 1: Women's Hidden Homosocial Past, Shirin Neshat, Laila Essaydi, Deepa Mehta, Marina Abramovic, and Angela Ellsworth.[2] Part 2: Gender As Performance amp; Script, Yvonne Rainer, Sarah

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Charlesworth, Cindy Sherman, Lorna Simpson, Eve Kosofsky Sedgwick, Judith Butler.[3] Part 3: Women's Art of Renewal (Disseminating New Codes and Enculturations): **Carrie** Mae **Weems**, Vanessa Beecroft, Sharon Lockhart, Catherine Opie, and Lisa Yuskavage.[4] Part 4: From Victim to Victor, Women Turn the Representation of **Rape** Inside Out: Artemesia Gentileschi, Käthe Kollwitz, Frida Kahlo, Judy, Chicago, Suzanne Lacy, Ana Mendieta, Nan Goldin, Kiki Smith, Janine Antoni, Kara Walker, and Sue Williams[5]. Part 5: Did Men Invent Art to Become Women? Must Women Become Men to Make Great Art? (Leveling the Gender Divide) Sherrie Levine, Deborah Kass, Collier Schorr, and Jenny Saville[6]. Part 6: Women's Mythopoetic Art: Going Back to Start, Heroically. Marina Abramovic, Louise Bourgeois, Nancy Spero, Mariko Mori, Shahzia Sikander, and Claudia Hart.[7]

Read other posts by G. Roger Denson on Huffington Post in the archive[8].

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[1]: <http://en.wikipedia.org/wiki/Homosociality> [2]:

[http://www.huffingtonpost.com/g-roger-denson/xx-chromosomal-women-art\\_b\\_832867.html](http://www.huffingtonpost.com/g-roger-denson/xx-chromosomal-women-art_b_832867.html) [3]:

[http://www.huffingtonpost.com/g-roger-denson/yvonne-rainer-cindy-sherm\\_1\\_b\\_873652.html](http://www.huffingtonpost.com/g-roger-denson/yvonne-rainer-cindy-sherm_1_b_873652.html) [4]:

[http://www.huffingtonpost.com/g-roger-denson/relaying-feminine-codes-c\\_b\\_934177.html](http://www.huffingtonpost.com/g-roger-denson/relaying-feminine-codes-c_b_934177.html) [5]:

[http://www.huffingtonpost.com/g-roger-denson/facing-the-interior-and-t\\_b\\_1073672.html](http://www.huffingtonpost.com/g-roger-denson/facing-the-interior-and-t_b_1073672.html) [6]:

[http://www.huffingtonpost.com/g-roger-denson/did-men-invent-art-to-bec\\_b\\_1218788.html](http://www.huffingtonpost.com/g-roger-denson/did-men-invent-art-to-bec_b_1218788.html) [7]:

[http://www.huffingtonpost.com/g-roger-denson/womens-mythopoetic-art-go\\_b\\_1772277.html](http://www.huffingtonpost.com/g-roger-denson/womens-mythopoetic-art-go_b_1772277.html) [8]:

<http://www.huffingtonpost.com/searchS/?q=Roger+Denson> [9]:

<http://www.facebook.com/pages/G-Roger-Denson-Critic-Writer/172297236127402?v=wall> [10]:

<http://twitter.com/#!/GRogerDenson>

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The Oregonian (Portland Oregon)

March 1, 2013 Friday  
SUNRISE EDITION

## Photos chronicle racism, activism from inside out

**BYLINE:** JOHN MOTLEY, special to The Oregonian

**SECTION:** ARTS & ENTERTAINMENT

**LENGTH:** 668 words

Photos chronicle

racism, activism

from inside out

Absorbing the 20 bodies of work and more than 200 images in the retrospective "**Carrie** Mae **Weems**: Three Decades of Photography and Video," which opened in early February at the Portland Art Museum, is a richly rewarding experience.

**Weems**, along with artists such as Kerry James Marshall and Kara Walker, was among the boldest and most talented artists to address issues of African American identity in the 1980s and 1990s, but her career evidences an ever-deepening negotiation of those issues, moving from the intimate sphere of the family in her earliest works to the sweeping stage of history in her most recent.

Regardless of how she engages the African American experience, her work always possesses a moving emotional depth and personal connection that makes plain how the stakes of her art are much higher than formal or aesthetic concerns.

**Weems**, who was born in Portland in 1953, participated in street theater and dance as a youth. After receiving her first camera for her 21st birthday, she began to document her participation in political activism. These experiences were clearly formative for her as a photographer: As she began to create art, she never lost sight of the camera's capacity as a tool for social change.

Her earliest major body of work, "Family Pictures and Stories," 1978-1984, was conceived as a direct response to a report written by Assistant Secretary of **Labor** Daniel Patrick Moynihan in 1965, identifying a weak family structure --not racism --as the root problem preventing social advancement for African Americans. **Weems'** images in this series, which depict members of her family at work and at home in Portland, offer scenes of close-knit community, intimacy and support that stand in stark contrast to Moynihan's conclusions.

A decade later, **Weems'** focus shifted to how cultural representations perpetuate bigotry. "Ain't Jokin'," 1987-1988, translates **racist** stereotypes, jokes and phrases into visual terms, such as a black man cradling a watermelon or a black woman eating a piece of fried chicken. Captured in stark black and white, the ugliness of racism is abundantly visible in the tension between her youthful and innocent subjects and the

institutionalized hatred they've unfairly inherited.

"American Icons," 1988-1989, illustrates the insidious nature of racism, as the artist photographs interior scenes that are conspicuously void of human subjects, but not without traces of a prejudiced culture. Nestled among utensils and a cloven cantaloupe, for example, a salt and pepper shaker set caricaturing Mammy and Sambo masquerades as benign kitsch. **Weems** reminds viewers that, even in small ways, racism persists and is often hidden in plain sight.

In the past two decades, the scope of **Weems' investigation** has grown to encompass global geographies, from the "slave coast" of Western Ghana and Senegal to Cinecitta, the studio founded in Rome by Benito Mussolini in 1937 to produce propaganda for **fascist** Italy. This expansion has been accompanied by an engagement with history that is similarly physical, emphasizing our own active participation in preserving or, conversely, revising its narratives of power.

"Constructing Power," 2008, which **Weems** created with her students during an artist-in-residence stint at the Savannah College of Art and Design in Georgia, is a powerful illustration of our individual and collective agency in shaping history. Here, she photographed students re-creating iconic photographs and broadcast footage from the Civil Rights movement, including the **assassinations** of the Rev. Martin Luther King Jr., Malcolm X and President John F. Kennedy.

In the series **Weems** seems to urge the students to insert themselves --as both physical bodies and critical thinkers --into these momentous events not only to better understand them, but to carry that understanding into the future, so that history can escape its own repetitious fate.

John Motley is a Portland freelance writer; [motley.john@gmail.com](mailto:motley.john@gmail.com)

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The Oregonian (Portland Oregon)

March 1, 2013 Friday  
SUNRISE EDITION

## Words worth a thousand pictures

**BYLINE:** SARA HOTTMAN, The Oregonian

**SECTION:** ARTS & ENTERTAINMENT

**LENGTH:** 865 words

**SUMMARY:** Text and video help tell the stories behind Oregon native **Carrie Mae Weems'** photographs in a 30-year retrospective at the Portland Art Museum

Decades ago, **Carrie Mae Weems** demonstrated for civil rights along Southwest Park Avenue in front of the museum that now displays more than 200 pieces of her work.

**Weems**, a Portland native, later shook the international debate on race with her 1987-88 "Ain't Jokin' " series of portraits of African Americans. She printed text, captions to the portraits, so their meaning was clear: Stereotypes like, "Black man with a watermelon" and **dismissals** such as, "What are three things you can't give a black man?"

"There were demonstrations, people quit their jobs, students took over administrative offices, agents in customs refused to ship them," she recalled. "There's an amazing history with these works. There was a lot of resistance."

**Weems'** photographs and video are on display at the Portland Art Museum in a 30-year retrospective that opened Feb. 2 and continues through May 19. The Frist Center for Visual Arts organized the retrospective and first displayed it in Nashville. From Portland it will move on to the Cleveland Museum of Art and the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University. It will end up at the Guggenheim Museum in New York City.

The show touches on racial politics but doesn't become mired in them, the artist said.

"It would be a mistake to say my work is about race," **Weems** said at a preview of the show. "My work is about love, about compassion.

"There's an **investigation** of race, but it doesn't start or stop there. The black subject can stand in for something more than being black. A black family is a family. A black couple is a couple. These are stories about the human condition."

Interactive works

**Weems**, 59, is a tall woman with the assured steps of a dancer --her first line of study until she was given a camera at age 21. She speaks in a smooth voice with a slow cadence, her syllables as deliberate as her artwork.

Her work is layered, with text and video telling the story of her carefully constructed photographs.

**Weems** started using text in her work after a debate with a professor about the profundity of photos.

"I said a photograph is worth a thousand words," she recalled. "He said, 'Well, which thousand words specifically?'"

Since then her work has been interactive, with text drawing viewers to linger at pieces and then carrying them through a narrative, **Weems** said. She adds layers of her voice by combining the movement of video and engagement of words to the visual of her photographs.

"Visually, you'll never be bored. Ideologically, you'll always be challenged," said Julia Dolan, Portland Art Museum's curator of photography. "When you think of photography, you think of pictures on a wall. That is not the case in this exhibit."

#### International scope

The museum touts the show as a high point in its 100-year history of displaying photography. The retrospective includes **Weems'** early photos of her family, installations reflecting American society and travels through **Cuba**, Africa and Rome.

"There are seeds of ideas that become more nuanced as she progresses," Dolan said.

At the entrance of the exhibit are two pieces **Weems** made 20 years apart: "The colored people series" from 1989-90 and "Untitled (colored people grid)" from 2009-10. They're similar in visual effect --"reducing color down to little gumdrops," **Weems** said.

**Weems** is best known for "The Kitchen Table Series," photographs from 1990 that are punctuated by a narrative following a woman through the universal themes of independence, companionship, loss, friendship and motherhood. It was displayed at New York's Metropolitan Museum of Art in 1991.

It's one of the few complete series in the Portland Art Museum exhibit. Others feature a selection of five or 10 photographs from an original series of 50 or more. They span an emotional range from poignant to devastating to funny.

For instance, a series of four photographs, "Not Manet's Type," 1997, elicited laugh-out-loud responses at the preview with its text accompaniment about artists' preferences for women:

"It was clear, I was not Manet's type. Picasso --who had a way with women --only used me. And Duchamp never even considered me. But it could have been worse. Imagine my fate had de Kooning gotten hold of me."

Another series, "From Here I Saw What Happened and I Cried," 1995-96, shows historical photographs of black people in America, enlarged and tinted red with abusive words etched into the glass over the images, telling a heartbreaking history of abuses committed against African Americans.

"You become a scientific profile. A negroid type. An anthropological debate," the first set reads.

"I wanted to create a parallel between the history of photography, the history of how black people were represented in America, and the history of blacks in America," **Weems** said. "I'm most interested in taking a complex story and reducing it down to its bare minimum.

"I want to keep its poetry, its grace, its power. It's not just a documentary. I want to engage you, to move you."

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Pittsburgh Post-Gazette

January 15, 2013 Tuesday  
SOONER EDITION

## CMU LECTURE SERIES TO INCLUDE SCULPTOR, FILMMAKER, VIDEO ARTIST

**BYLINE:** Mary Thomas

**SECTION:** ARTS & ENTERTAINMENT; Pg. C-5

**LENGTH:** 863 words

The Carnegie Mellon University Spring 2013 School of Art Lecture Series starts Feb. 5. The illustrated talks, which are free and open to the public, begin at 5 p.m. in the Kresge Theater, College of Fine Arts, CMU. Information: [www.cmu.edu/art/lectures](http://www.cmu.edu/art/lectures) or 412-268-2409. Speakers are:

Feb. 5 -- Shana Moulton, a video and performance artist who has exhibited or performed at premier venues such as The New Museum, P.S.1, The Kitchen, Electronic Arts Intermix, The Andy Warhol Museum, The Palais De Tokyo in Paris and the Times Museum in Guangzhou. Her protagonist investigates everyday objects of her home, developing relationships with consumer products that are perhaps more than they are generally presumed to be. A California native, she earned her B.A. in art and anthropology from U Cal Berkeley and her M.F.A. from CMU.

Feb. 12 -- Charles Atlas, seminal filmmaker and video artist, maker of pioneering media/dance works, multi-channel video installations, documentaries and live electronic performances. Projects include recent solo shows at De Hallen Museum, Holland and The South London Gallery, "In Residence" at the 2012 Whitney Biennial, and "Ocean," a film of Merce Cunningham's epic dance at the Walker Art Center. His honors include three "Bessie" (New York Dance and Performance) Awards and the 2006 Foundation for Contemporary Art's biennial John Cage Award.

Feb. 19 -- Tehching Hsieh, Taiwanese native and performance artist who sustained two broken ankles during his first performance, "Jump Piece," in 1973. A sailor who left his ship in Philadelphia in 1974, he made his name in the art world with a series of "One Year Performances" during the 14 years that he was an illegal immigrant. He was granted amnesty in 1988. He has lectured and exhibited globally, including at Museum of Modern Art, the Guggenheim, the Liverpool Biennial, the Gwangju Biennial, and the Sao Paulo Biennial. He received the United States Artists award in 2008.

Feb. 26 -- Diana Al-Hadid, a sculptor and Brooklyn resident who was born in 1981 in Syria. Her work comprises commonplace materials and explores towers as a central theme, making associations with issues such as power, wealth, technological development, cultural difference and conflict. She earned her B.F.A. in sculpture and art history from Kent State University, an M.F.A. from Virginia Commonwealth University, and attended the Skowhegan School of Painting and Sculpture in 2007. Her two-person exhibition with Medardo Rosso will be shown during the 2013 Venice Biennale.

March 5, the 2013 Lepper Lecturer -- Otto Piene, a pioneering figure in multimedia- and technology-based art known for smoke and fire paintings and sky art. Born in Germany in 1928, he was drafted when he was

CMU LECTURE SERIES TO INCLUDE SCULPTOR, FILMMAKER, VIDEO ARTIST Pittsburgh Post-Gazette  
January 15, 2013 Tuesday

15 and spent part of World War II in a British POW camp. Postwar he studied art and philosophy, and co-founded the Dusseldorf-based Group Zero. He was a Massachusetts Institute of Technology professor, director of the MIT Center for Advanced Visual Studies until his 1994 retirement, and director of five International Sky Art Conferences. He continues painting with fire, as in the early Zero days.

March 26 -- **Carrie Mae Weems**, an African-American artist who has for a quarter century **investigated** gender, racism, **sexism**, class and family through a variety of media including text, fabric, audio, installation and video. Her new video, "Lincoln, Lonnie and Me -- A Story in 5 Parts," is on view at the Mattress Factory, North Side. A major retrospective, "**Carrie Mae Weems**: 3 Decades of Photography and Video," is at The Frist Center for Visual Arts in Nashville and will travel to the Cleveland Museum of Art and The Guggenheim among other venues. She is represented in collections including The Metropolitan Museum of Art, MoMA and The Williams College Museum of Art.

April 2 -- Pyuupiru, Tokyo-based performance and installation artist whose work has been commissioned by the Guggenheim Museum and exhibited at the Yokohama Triennial. The artist draws on personal experience to explore concepts such as life and death, men and women, one and other, and hurt and damage.

April 9, the 2013 Orville M. Winsand Lecturer -- Allan Sekula, a historian, critic and artist who uses photography to create exhibitions, books and films that are an ongoing critique of contemporary capitalism. His film, "The Forgotten Space" (co-directed with Noel Burch), on the seagoing global supply chain, won the Jury Prize at the 2010 Venice Film Festival. He has received Guggenheim Foundation and National Endowment for the Arts fellowships, and is on the faculty of the Program in Photography and Media at California Institute of the Arts. Co-presented with University of Pittsburgh Department of Art, Art History & Architecture.

Also at CMU

Feb. 7 -- 5 p.m. in McConomy Auditorium, University Student Center, "Interactive Art and Computational Design" by Golan Levin, associate professor of computation arts and director of the Frank-Ratchye STUDIO for Creative Inquiry. His areas of interest include gestural robotics, the tactical uses of digital fabrication, novel aesthetics of nonverbal interactivity and information visualization as a mode of arts practice.

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**LANGUAGE:** ENGLISH

**NOTES:** Mary Thomas, mthomas@post-gazette.com or 412-263-1925

**GRAPHIC:** PHOTO: Otto Piene, a pioneer of multimedia- and technology-based art, such as his "Lichtruum," will speak at CMU on March 5.

**PUBLICATION-TYPE:** Newspaper

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States News Service

January 14, 2013 Monday

## **PRESS RELEASE: CARNEGIE MELLON SCHOOL OF ART'S SPRING LECTURE SERIES FEATURES ARTISTIC PIONEERS AND EMERGING STARS ACROSS DISCIPLINES**

**BYLINE:** States News Service

**LENGTH:** 837 words

**DATELINE:** PITTSBURGH, PA

The following information was released by Carnegie Mellon University:

Carnegie Mellon University's School of Art's Spring 2013 Lecture Series features internationally acclaimed artists whose work spans a variety of approaches to performance, sculpture, video, film and photography.

Speakers are Shana Moulton, Charles Atlas, Tehching Hsieh, Diana Al-Hadid, Otto Peine, **Carrie Mae Weems**, Pyruupiru and Allan Sekula.

All lectures are free and open to the public at 5 p.m. Tuesdays at the Kresge Theater in the College of Fine Arts building. Changes to the schedule will be posted at [www.cmu.edu/art/lectures](http://www.cmu.edu/art/lectures). Questions about the series can be directed to 412.268.2409 or [laurengo@andrew.cmu.edu](mailto:laurengo@andrew.cmu.edu). The schedule and artist bios follow.

Feb. 5

Carnegie Mellon School of Art alumna Shana Moulton's (MFA 04) video and performance work presents evocative, oblique narratives that combine an unsettling, wry humor with a low-tech Pop sensibility. Navigating the enigmatic and possibly magical properties of her home decor, Moulton initiates relationships with objects and consumer products that are at once banal and uncanny. She is the recipient of many awards, including the highly sought-after 2013 Creative Capital Grant.

Feb. 12

Charles Atlas has been an active filmmaker and video artist since the 1970s and has produced pioneering media/dance work, multi-channel video installations, feature-length documentaries, and video art works for television and live electronic performances.

Feb. 19

The first distinguished Jeff Pan Lecturer is Tehching Hsieh, an artist whose physically and mentally demanding durational performances made him a regular name in the art scene from 1978-99 with his One Year Performance series. Intentionally retreating from the art world with his last two series, Hsieh set a tone of sustained invisibility through 2000 with his Thirteen Year Plan. Since re-emerging in the early 2000s, he has lectured and exhibited worldwide.

PRESS RELEASE: CARNEGIE MELLON SCHOOL OF ART'S SPRING LECTURE SERIES FEATURES ARTISTIC PIONEERS AND EMERGING STARS ACROSS DISCIPLINES States News Service January 14, 2013 Monday

Feb. 26

Syrian-born artist Diana Al-Hadid builds sculptures from crude materials such as plaster, Styrofoam, wax and cardboard taking towers as their central theme and drawing together a variety of associations of power, wealth, technological and urban development, progress and globalism. A young artist relatively new to the art world, she has received a USA Rockefeller Fellowship, several grants, and has an upcoming two-person exhibition with Medardo Rosso during the 2013 Venice Biennale.

March 5

The distinguished Lepper Lecturer is Otto Piene, a German artist who co-founded the Night Exhibitions in the 1950s and the resulting international Group Zero, which spread throughout the world, including New York City, and advanced light art, kinetic art and notably SKY ART. He became a professor at MIT and director of the MIT CAVS, where he co-founded the MIT MSVisS graduate program and directed five International SKY ART conferences.

March 26

**Carrie Mae Weems** has developed a complex body of work during the past 25 years that employs photographs, text, fabric, audio, digital images, installation and video that **investigates** family relationships, gender roles, the histories of racism, **sexism**, class and various political systems. Her major retrospective, **Carrie Mae Weems: Three Decades of Photography and Video**, currently is on view at The Frist Center for Visual Arts, Nashville, and will travel to the Portland Art Museum, Cleveland Museum of Art, Cantor Center for Visual Arts at Stanford University, and the Guggenheim Museum in New York. A new video, *Lincoln, Lonnie and MeA Story in 5 Parts*, also is on view at the Mattress Factory, Pittsburgh.

April 2

The second distinguished Jeff Pan Lecturer, Pyruupiru, is a Tokyo-based multimedia and performance artist who works in art direction, character and costume design, acting and writing. Her artwork is characterized by its process absorbing opposing concepts such as life and death, men and women, one and other and assimilating these ideas through her own personal experiences.

April 9

The Orville M. Winsand Lecturer, Allan Sekula, is an historian, critic, artist and professor in photography and media at California Institute of the Arts, who uses photography to create exhibitions, books and films that are an ongoing critique of contemporary capitalism. His film, *The Forgotten Space* (co-directed with Nol Burch), comments on containerization, invisible labor and the seagoing global supply chain, and won the Jury Prize at the 2010 Venice Film Festival. This talk is co-presented with the University of Pittsburgh Department of Art, Art History and Architecture.

This year's program is enriched by two related talks. CMU's School of Design Lecture Series, *Design the Future*, and the School of Architecture's [En]Coding Architecture Symposium present *Interactive Art, Computational Design, Critical Making* with CMU Professor of Electronic Media and Director of the Frank-Ratchye STUDIO for Creative Inquiry Golan Levin on Thursday, Feb. 7. The Guerilla Girls will be at the Carnegie Museum of Art on Wednesday, March 20.

###

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PRESS RELEASE: CARNEGIE MELLON SCHOOL OF ART'S SPRING LECTURE SERIES FEATURES  
ARTISTIC PIONEERS AND EMERGING STARS ACROSS DISCIPLINES States News Service January 14,  
2013 Monday

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The New York Times

January 4, 2013 Friday  
Late Edition - Final

## Lez Zeppelin at the Brooklyn Museum

**BYLINE:** By A. C. LEE

**SECTION:** Section C; Column 0; Movies, Performing Arts/Weekend Desk; WEEKEND MISER; Pg. 28

**LENGTH:** 423 words

Led Zeppelin has been enjoying quite the victory lap lately, being lauded at the 35th Kennedy Center Honors last month and releasing a concert film of its triumphant 2007 reunion in the fall.

Mastering the band's earthy yet elegant music remains a rite of passage for many aspiring rockers, and its enduring popularity surely has something to do with the sheer satisfaction afforded by playing its songs.

Further evidence of the band's esteem might be found in the variety and quality of its tribute acts, one of the more notable of which works in the Miser's own backyard: the critically praised, all-female act Lez Zeppelin.

This weekend, you can catch that group free at the Brooklyn Museum, which has rebooted its First Saturdays programming to encompass a mix of live music, dance performances, gallery talks, readings and other activities.

Saturday's program will also include a much anticipated performance by Himanshu Suri, half of the recently disbanded Brooklyn rap duo Das **Racist**. Also scheduled are a dance performance by Company Stefanie Batten Bland; talks with the artists Mickalene Thomas and **Carrie Mae Weems**; a discussion with the authors of the book "Occupying Wall Street"; and several interactive programs, including a hip-hop dance class.

This format is a departure for First Saturdays, which for many years were dedicated to dance parties. Although wildly successful, the parties presented too many logistical problems, prompting the shift to an approach that's more salon and less disco.

For young fogies like the Miser, that suits just fine.

(Saturday at 5 p.m.; 200 Eastern Parkway at Washington Avenue, Prospect Heights, Brooklyn; 718-638-5000; brooklynmuseum.org.)

## INDONESIAN DELIGHTS

The gamelan music practiced on the Indonesian islands of Java and Bali may be known and admired in the West partly because of its influence on composers like Erik Satie and Steve Reich. The wider spectrum of the archipelago's traditional art and culture is less known, however, and the dance ensemble Saung Budaya has been dedicated to addressing that deficit since its founding in 2005. The group has set itself the task of introducing and promoting the thousands of dance traditions to be found among Indonesia's hundreds of distinct ethnic groups.

Lez Zeppelin at the Brooklyn Museum The New York Times January 4, 2013 Friday

This Saturday the group will give a free performance at the David Rubenstein Atrium at Lincoln Center. The program, part of the Meet the Artist series, is geared to all ages.

(Saturday at 11 a.m., Broadway between 62nd and 63rd Streets, Manhattan; 212-875-5000, atrium.lincolncenter.org.)

**URL:** <http://www.nytimes.com/2013/01/04/nyregion/in-weekend-miser-lez-zeppelin-and-saung-budaya.html>

**LOAD-DATE:** January 4, 2013

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Afterimage

January 1, 2013

## **The best "set of politics" humankind has known thus far; EXHIBITION REVIEW; feminist themed art exhibitions**

**BYLINE:** Chase, Alisia

**SECTION:** Pg. 31(2) Vol. 40 No. 4 ISSN: 0300-7472

**LENGTH:** 1438 words

Feminist and ...

Mattress Factory

Pittsburgh

September 7, 2012-May 26, 2013

In her 2011 comic memoir, *How to be a Woman*, British critic and gleefully self-professed "strident feminist" Caitlin Moran offers female readers who have been made wary of the f-word an easy test to determine whether or not the term applies to them. First, she says, "Put your hand in your underpants" and then asks them to answer the following two questions: "a) Do you have a vagina? and b) Do you want to be in charge of it?" As to assessing the outcome, she continues, "If you said 'yes' to both, then congratulations! You're a feminist."

While her measure is intentionally crude, as well as exclusive of men, Moran's larger point is successfully made: At the beginning of the twenty-first century, there is no singular definition of a feminist and no singular definition of feminism. Most simply, Moran suggests a feminist believes in the radical idea that women should be able to control their own bodies and destinies. Feminist and ..., organized by Moran's compatriot, Hilary Robinson, proffers a similarly expansive definition, and her selection of six women artists lays to waste any monolithic ideas about what constitutes feminist art. As such, the show serves as a corrective to blockbuster feminist exhibitions of the last decade, which Robinson believes constrained what is--undeniably--a perpetually ongoing and continually evolving "set of processes in the wider world."

Robinson's curatorial statement stands as a potent reminder that feminism is neither a movement bound and limited by historical epoch, region, or media, nor is it a definitive style. Rather, as she states and the work illustrates, "feminism is a set of politics, dedicated to the analysis of gender and the liberation of all women in support of the improvement of all humankind. To be feminist is to be actively involved with a process of thinking and acting and engaging with the whole world." As the exhibition title insinuates, the artists vary with regard to race, place of origin, ethnicity, faith, and age (as well as myriad other aspects of their identities). They are all "feminist and ... something else"--but what they share is an earnest desire to improve humankind through art. The ellipsis allows one to fill in the remaining space as one wishes, creating, as Robinson says, "openness, inclusion, and spilling over."



The best "set of politics" humankind has known thus far; EXHIBITION REVIEW; feminist themed art exhibitions Afterimage January 1, 2013

"Spilling over" is the perfect phrase to describe Written Room (2012) by Parastou Forouhar. Here, Forouhar has filled an expansive white gallery--as well as hundreds of ping-pong balls that cover the floor--with exquisite Farsi calligraphy, those inky arabesques that Westerners tend to read as either decorative exotica or a threateningly impenetrable cipher scripted by terrorists. As visitors attempt to translate the meandering arcs, which are comprised of various "passages" conjoined by dramatic black lines, or get a purchase on the balls, which ricochet in every direction as one steps through the gallery, their inability to affix definitions to that which they only know superficially quickly becomes obvious. Even those who read Persian fluently eventually discover that Forouhar's boundless flourishes are nothing but incoherent fragments, and that she intentionally denies viewers all meaning. Yet her lyrical arrangements do what the abstract patterns of ancient Iranian tilework, infinitely unbinding, do best: allow one's mind to transcend earthly concerns and the didactic rhetoric so often associated with legible texts.

The constraints of hegemonic language and a feminist's desire for poetic subjectivity are also insinuated in Ayanah Moor's beautiful tribute to black female poets, writers, and musicians, *by and about* (2012). Using a wide range of brown, black, orange, and red inks to silkscreen phrases by and about African American women on half-pages of the New York Times, Moor makes artistically visible the wide range of skin tones of women otherwise defined and limited by the term "black." From a distance, the flat rectangles of color function as a remedial Pantone chart for the mainstream media, which still insists on describing people as either black or white; simultaneously, Moor's pigments obscure the supposedly factual newsprint that perpetuates divisive binary thinking. Thus, these printed broadsides whether they be emblazoned with hip-hop duo THEE Satisfaction's "My melanin is relevant/There's something to be had, or author and filmmaker Dream Hampton's "endless blackness for you my love"--effectively function as both paean and **protest**, and their only shortcoming is that they are not posted in a more public space.

[ILLUSTRATION OMITTED]

Lincoln, Lonnie, and Me A Story in 5 Parts (2012), by **Carrie Mae Weems**, is a haunting multi-segment video, set in a virtual proscenium with real red velvet ropes separating the audience from the projected "show." **Weems's** work utilizes the nineteenth-century illusionary technique known as "Pepper's ghost" and intertwines Civil Rights footage, a voiceover of the Gettysburg Address, and the comic perils of trying to be a Playboy Bunny, along with many other poignant apparitions, to remind us that history, like feminism, is always a complex mixture of the personal and the political. Despite the progress we believe we have made as a nation, **Weems** seems to suggest, the stereotypes produced by racism and **sexism** are ghosts that linger long after we believe they have died for good.

Both Loraine Leeson and Betsy Damon are invested in a feminism that is actively engaged in community, recognizing that the problems facing one region are most likely germane to others, and the truism that there is no point in thinking globally if you haven't acted locally. Leeson's *Active Energy: Pittsburgh* (2012), a six-screen video projection, addresses the oncoming impact upon the nation as the baby boom generation begins to age, and lays bare the very real issue that women are typically the familial caretakers, whether by choice or default. Leeson's videos alternate statistical information regarding dementia and Alzheimer's with the stories of seniors who have experienced the pain of these devastating afflictions, and their testimonies serve as a humane counterpart to the otherwise clinical facts. Just outside the gallery, Leeson has set up an information station with medical pamphlets and caregivers' guides, thoughtfully including a self-recording webcam where one can share tips on how to best care for aging loved ones. Equally participatory is Damon's interactive multimedia installation, *Water Rules--Life: Pittsburgh: Seeking Lost Rivers/Living Waters of Larimer* (2012), which asks viewers to imagine a "Pittsburgh with her waters revealed," a city made more verdant and vibrant as it remedies its aquatic resources, and, in turn, is nourished by them. The installation replicates a miniature river replete with stones to enable one's crossing, and at the far side, viewers are invited to share their thoughts regarding water and its life-sustaining properties. As an offshoot of her Keepers of the Water foundation, organizing and educating citizens is at the heart of Damon's project.

Indisputably the most "stridently feminist" work and this may seem surprising given she is the youngest artist of the six decades represented in the exhibition is by Julia Cahill. *Breasts in the Press* (2012), is a sardonic and politically cognizant take on the state of being a woman in an era of rampant plastic surgery and overt exploitation of female bodies, as well as a wise send-up of Yves Klein's misogynistic Anthropometrie prints

The best "set of politics" humankind has known thus far; EXHIBITION REVIEW; feminist themed art exhibitions Afterimage January 1, 2013

front 1960. At the center of Cahill's multimedia work is a massive plaster. Venus de Milo, whose breasts have been enlarged to porn-star proportions. On each of the statue's mammoth mammary glands, Cahill projects a video performance to the tune of the Black Eyed Peas' My Humps. Instead of the sexually suggestive lyrics exalting Fergie's "lovely lady lumps," Cahill upbraids a hypocritical culture that expects women to augment their chests but demands they pay a fine if said breasts are bared in public and puts double-Ds on the Little Mermaid, among other egregiously sexist acts. Cahill's reverberating refrain, "(I'm) wondering, how we're gonna make change, make change, make change" echoes the concerns of feminists throughout the ages, and like Robinson's entire exhibition, signals a vital future for what I believe is the best "set of politics" humankind has known thus far.

Above

Water Rules: Life (2012) by Betsy Damon

ALISIA CHASE is an associate professor art history at the College at Brockport, State University of New York.

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Detroit Free Press (Michigan)

December 20, 2012 Thursday

## Museums on the menu

**BYLINE:** By, Mark Stryker

**SECTION:** ENTERTAINMENT

**LENGTH:** 2646 words

Free Press Arts Writer

Attendance at museums spikes during the holiday season, and it's no secret why: With many folks on vacation and households full of families and friends, entertainment options are at a premium. Besides, you can't sit around eating 24 hours a day. (No arguments, please.)

As usual, metro Detroit museums are well-stocked with special exhibitions to take you through the New Year. From exquisite Fabergé eggs to contemporary photography to skyscrapers made of Legos, there are a lot of items on the menu. The options are particularly rich this year with the \$40-million Broad Museum of Art at Michigan State University now open, the renovated Detroit Historical Museum back on line and the newly incorporated Michigan Science Center preparing to open Wednesday.

Here's a summary of notable special exhibitions. Keep in mind that most museums also have permanent collections on view,

Detroit Institute of Arts

"Fabergé: The Rise and Fall"

Drawn almost exclusively from the standout Fabergé collection of the Virginia Museum of Fine Arts in Richmond, the 225 functional objects and high-end tchotchkes on display invite visitors to swoon over their meticulous perfection, surface beauty and jaw-dropping price tags. The showstoppers are the ridiculously bejeweled Easter eggs produced by the House of Fabergé at the turn of the 20th Century in pre-revolutionary Russia.

To the DIA's credit, the show doesn't shy away from broader political and cultural history and the straight line between the obscene conspicuous consumption on view and the Russian revolution. Curator Yao-Fen You has overseen a savvy installation placing Fabergé at the intersection of art, commerce, wealth, class and privilege. (Through Jan. 21)

• Also on view: "Picasso and Matisse: The DIA's Prints and Drawings" and "Motor City Muse: Detroit Photographs, Then and Now"

9 a.m.-4 p.m. Tue.-Thu., 9 a.m.-10 p.m. Fri., 10 a.m.-5 p.m. Sat.-Sun. Special holiday hours: 9 a.m.-7 p.m. Dec. 26-27, 10 a.m.-7 p.m. Dec. 29-30, 9 a.m.-4 p.m. Dec. 31. Closed Dec. 24, Christmas, New Year's Day. 5200 Woodward, Detroit. 313-833-7900. [www.dia.org](http://www.dia.org). Free admission for tri-county residents, DIA members and ages 5 and younger, \$4-\$8 others. Timed tickets for "Fabergé" exhibition, \$15, \$8 children.

Museum of  
Contemporary Art  
Detroit

"Vision in a Cornfield"

What would you call Day-Glo graffiti-covered cars that sing and dance amid dried cornstalks, the vehicles rigged with electronics that cause chassis to shake, hoods to flap, lights to blink and post-John Cage soundscapes to color the air? Weird, wacky and wonderful about covers it.

A collaboration of the Detroit black arts collective Ogun, proto-punkers Destroy All Monsters and Apetechnology, the show riffs on a shared mythology of Afrofuturism -- a philosophy of cosmic blackness that marries ancient Egypt, science fiction and magical realism. The ideas here are scattered and diffuse, but the feeling of ritual is strong and there's cool stuff to ponder. Also, Aaron Ibn Pori Pitts' spontaneous mixed-media collages, redolent of jazz and political revolutionaries, sing their own vibrant song. (Through Dec. 30)

- Also on view: "Anri Sala: Two Films"

11 a.m.-5 p.m. Wed. & Sat.-Sun., 11 a.m.-8 p.m. Thu.-Fri. (After Dec. 30 galleries closed until new shows open Feb. 1). 4454 Woodward, Detroit. 313-832-6622. [www.mocadetroit.org](http://www.mocadetroit.org). \$5 suggested admission on a pay-what-you-can sliding scale. Free for members, students and ages 11 and younger.

Detroit Historical Museum

It may look the same from the outside, but inside it is Detroit history as you've never experienced it. The Detroit Historical Museum reopened last month after a top-to-bottom \$12-million renovation. About 70% of the exhibitions are new. There's a sweeping journey through the cultural history of Detroit, a gallery of Detroit innovators and in-depth explorations of the city's diverse musical legacy, its role in the Underground Railroad and as the Arsenal of Democracy during World War II.

Hundreds of artifacts tell the stories of Detroit's contributions to business, culture, entertainment, sports and more, among them seats from Tiger Stadium in the 1940s, an 1894 automobile built by Charles Brady King, a Soupy Sales doll from the '50s, an electric piano played by Motown Funk Brother Earl Van Dyke and a police riot helmet from the '60s. Newly produced films and a cornucopia of interactive displays give visitors young and old new ways of engaging with history. (Ongoing)

9:30 a.m.-4 p.m. Tue.-Fri., 10 a.m.-5 p.m. Sat., noon-5 p.m. Sun. Closed Monday. Special holiday hours: 9:30 a.m.-5 p.m. Dec. 26-31 Closed Dec. 24, Christmas and New Year's Day. Regular hours resume Jan. 2. 5401 Woodward, Detroit. 313-833-1805. [www.detroithistorical.org](http://www.detroithistorical.org) . Free.

Eli and Edythe Broad Art Museum at Michigan State

University

Go for the building, stay for the art. The \$40-million Broad museum that opened at MSU last month is a stunner. Only the second project in the U.S. by cutting-edge architect Zaha Hadid, the sleek, zigzagging modernist building -- which replaces the former Kresge Art Museum -- transforms what had been a ho-hum university museum and collection into a center for contemporary art with global ambitions.

The two opening exhibitions organized by director Michael Rush set a high bar. "In Search of Time" meditates creatively on a Marcel Proust-inspired theme of time and memory as it strolls through 600 years of art history, drawing on works from the Broad's collections, including pieces by Andy Warhol, Damien Hirst, Anselm Kiefer, Joseph Beuys, Kara Walker and others. "Global Groove" explores current trends in video art.

The installations aren't always smooth, raising questions of how amenable Hadid's building will be to displaying art, but curators will need time to figure out the spaces. ("In Search of Time" through Feb. 10; "Global Groove through Feb. 24.)

11 a.m.-6 p.m. Tue.-Thu., noon-9 p.m. Fri., 10 a.m.-5 p.m. Sat.-Sun. Closed Dec. 24, Christmas and Dec. 31. East Circle Drive, near East Grand River and Farm Lane on northern border of Michigan State campus, East Lansing. 517-884-3900. [www.broadmuseum.msu.edu](http://www.broadmuseum.msu.edu). Free.

### The Henry Ford

#### Lego Architecture: "Towering Ambition"

"Lego," film critic Anthony Lane once said, "is the greatest toy in the world." He's right. Anyone who grew up with the small, molded plastic building blocks that were invented in Denmark in the 1930s has to see these massive, meticulously detailed Lego constructions replicating 13 landmark pieces of world architecture. And if you're new to Lego, don't blame me if you drop a fortune in the gift shop.

Created by Adam Reed Tucker, an architect from Chicago, the works include a nearly 18-foot model of the Burj Khalifa in Dubai, the world's tallest building, its spiral design rendered in 450,300 pieces. Also included are the Empire State Building, Frank Lloyd Wright's "Fallingwater," the Jin Mao Tower in Shanghai, a gaggle of familiar Chicago skyscrapers, Ford Field and more. I wouldn't call it art, and I wish there was more substantive talk about architecture, but the show still rocks. Plus, there's a final room in which the museum has provided Lego for kids to play with -- if they can push the adults out of the way. (Through Feb. 24)

Daily 9:30 a.m.-5 p.m. Closed Christmas. 20900 Oakwood, Dearborn. 800-835-5237. [www.thehenryford.org](http://www.thehenryford.org). \$17, \$15 seniors, \$12.50 ages 5-12, free ages 4 and younger and members.

### Charles H. Wright Museum of African American History

#### "Visions of Our 44th President"

Ambitiously conceived, this exhibition explores the meaning and metaphor of Barack Obama as America's first black president. Organized by guest curator Ashley Whitfield, the premise is fascinating: Forty-four artists across the country were given an identical colorless bust of Obama and the freedom to create whatever they wanted. The show is the Wright Museum's first that will travel to other museums and libraries -- a milestone.

Many of the pieces are exuberantly painted, hagiographic expressions of joy and pride, but the most valuable dig into issues of identity. Joyce Owens' layered paint and dotted lines suggest a mask, evoking W.E.B. Du Bois' ideas of double-consciousness. Tatyana Fazlalizadeh's "Is He Black Enough?" finds the president's facial tone gradually shifting from pitch black to lighter brown; the title conjures up **criticism Obama** has faced from some blacks while also referencing the pride or fear that the idea of blackness sparks in others.

The stand-out is **Carrie Mae Weems'** multilayered mixed-media piece. The viewer dons headphones to hear a narrator expressing views of **Obama** from across the political spectrum with Barber's "Adagio for Strings" in the background. A video stream manifests these literal projections onto the bust of **Obama** -- he's Lincoln, the Joker, Hitler, Alfred E. Neuman of Mad magazine, a minstrel in blackface. It's a powerful and provocative piece. (Through Aug. 4)

- Also on view: "Moving to His Own Beat -- Fela: The Man, the Movement, the Music" and "Pathways to Freedom in the Americas: Shared Experiences between Michigan and Mexico."

9 a.m.-5 p.m. Tue.-Sat., 1-5 p.m. Sun. 315 E. Warren, Detroit. 313-494-5800. [thewright.org](http://thewright.org). \$8, \$5 ages 62+ and 3-12, free ages 2 and younger. Closed Christmas and New Year's Day.

### University of Michigan Museum of Art

### "Benjamin West: General Wolfe and the Art of Empire"

Benjamin West's "The Death of General Wolfe," the most famous painting in 18th-Century England, stands at the center of this absorbing, accessible but also frustrating scholarly exhibition. West's large-scale painting, first shown in 1771 in London, depicts the battlefield death of British commander James Wolfe, a hero of the French and Indian War. The picture is saturated with mawkishness, moralism and heroism. But by depicting a fresh event in modern rather than classical dress and folding in portraits, the American-born West hit on an influential new template for historical painting.

It created a sensation, becoming an iconic projection of British imperial might. The 41 objects on display cogently document the dissemination of the image through prints and decorative objects, a parallel to the role modern mass media plays in codifying history into a populist narrative. West -- raised in Pennsylvania, trained in Europe and settled in London -- made six versions of the painting, including UMMA's.

But while curator Carole McNamara has lots of interesting stuff to say about Wolfe, the Battle of Quebec and the market for images of the fallen general, she has little to say about the artist at the core of the show, from his landmark celebrity to his artistic strengths and weaknesses or the details of his life, development and influence. (Through Jan. 13)

· Also on view: "Discovering 18th-Century British America: The William L. Clements Library Collection," "African Art and the Shape of Time," "Young-Hae Chang Heavy Industries."

10 a.m.-5 p.m. Tue.-Sat., noon-5 p.m. Sun. Closed Christmas and New Year's Day. 525 S. State, Ann Arbor. 734-764-0395. [www.umma.umich.edu](http://www.umma.umich.edu).

Arab American

National Museum

### "Little Syria, NY: An Immigrant Community's Life & Legacy"

Between 1899 and 1910, nearly 57,000 Syrian immigrants were admitted to the U.S. They arrived from what is modern-day Syria and Lebanon, settling in lower Manhattan along Washington Avenue in what became a thriving Little Syria, the progenitor of Arab-American communities across America. This rewarding traveling exhibition, organized locally by the Arab American National Museum, opens a window on this now almost-forgotten neighborhood -- its economic, social, religious (most residents were Christian) and cultural life.

What shines through is that the Syrian experience is the quintessential immigrant experience in America. They were eager to assimilate -- "ready-made Yankees" in the words of one scholar -- and they were remarkably entrepreneurial and successful. The show is heavy on reproduced photographs and the jumbled layout is confusing. But it's smartly annotated, even if short on artifacts. There's a rare letter from neighborhood resident Kahlil Gibran and a first edition of his influential book "The Prophet," textiles, recordings and aromatic samples of coffee and the spice-herb mixture za'atar. (Through April 21)

10 a.m.-6 p.m. Wed.-Sat., noon-5 p.m. Sun. Closed Christmas and New Year's Day. 13624 Michigan, Dearborn. 313-582-2266. [www.arabamericanmuseum.org](http://www.arabamericanmuseum.org). \$6, \$3 students, seniors and ages 6-12. Free ages 5 and younger.

Cranbrook Art Museum

### "From Here to There: Alec Soth's America"

The celebrated photographer Alec Soth has an eye for outsiders, small-town curiosities, working-class life and the offbeat and alienated figures that populate the American carnival. Organized by the Walker Art Center in Minneapolis, this midcareer survey features more than 100 pictures, organized in thematic series, that document his journeys across the country -- down the Mississippi, to Niagara Falls and more.

Mining the tradition of road photographers like Robert Frank and William Eggleston, Soth explores a searching-for-America aesthetic that he renders in scrupulously detailed, mostly large-scale photos. The atmosphere is frank and often melancholic.

Of special note is "Dispatch Michigan," a new body of black-and-white works created in tandem with writer Brad Zellar and students from the Cranbrook academy. The group traveled the breadth of the state, capturing high school athletes in the U.P., Tea Party members in Iosco County, a judge in Flint, a street musician, an Afghan housekeeper, etc. It's a diverse and impressive body of work, including a printed newspaper that meditates on themes of community, and it's a good example of the savvy kinds of collaboration that Cranbrook facilitates between leading artists and the next generation. (Through March 30)

· Also on view: "Soo Sunny Park: Vapor Slide"

10 a.m.-5 p.m. Tue.-Fri., 11 a.m.-5 p.m. Sat.-Sun. Closed Christmas Eve and Christmas, New Year's Eve and New Year's Day. 39221 Woodward, Bloomfield Hills. 877-462-7262. <http://www.cranbrookart.edu>. \$8, \$6 ages 65 and older, \$4, students, free ages 12 and younger and members.

More Details: Science shows

· After being closed for more than a year due to financial problems, the Michigan Science Center (formerly the Detroit Science Center) reopens Wednesday. In addition to the center's familiar exhibits and IMAX Theater, the traveling show "Bodies Human: Anatomy in Motion" will be on display. The show includes more than 100 real human bodies, organs and transparent body slices preserved through a polymer impregnation process that replaces fluids with reactive plastics.

Wednesday through Jan. 6: 9 a.m.-5 p.m. Mon.-Fri., 10 a.m.-6 p.m. Sat., noon-6 p.m. Sun. Closed New Year's Day. After Jan. 6 the center will be open weekends only until Jan. 30, when regular Wed.-Sun. hours begin. 313-577-8400. [www.michigan-science-center.org](http://www.michigan-science-center.org). \$12.95, \$9.95 children and seniors, free ages 1 and younger; \$5 first IMAX or planetarium show, \$3 second show. "Bodies Human" (includes general admission): \$20.95, \$17.95 children and seniors.

· The Cranbrook Institute of Science celebrates the holidays with special opportunities to view its new observatory, offering access to research-grade telescopes. Other holiday programs include the newly rebuilt wigwam and "Investigating Michigan Winters." Also on view: "Extreme Deep," an exploration of the ocean's mysteries, and the "Let It Snow" planetarium show.

10 a.m.-5 p.m. Tue.-Sat. and until 10 p.m. Fri., noon-4 p.m. Sun. 39221 N. Woodward, Bloomfield Hills. 248-645-3200. <http://science.cranbrook.edu> Special Observatory hours: 1-4 p.m. Wed. through Dec. 29 and 8:30-10 p.m. Dec. 28-29. \$12.50, \$9.50 seniors and ages 2-12. Admission is \$5.50-\$6.50 on Friday nights. Planetarium tickets and Live Bat Program tickets are \$5 per program, \$1 ages 1 and younger plus museum admission.

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Daily Record (Wooster, Ohio)

December 16, 2012 Sunday

## College art exhibition explores notions of African and African American beauty

**BYLINE:** JOHN FINN, By JOHN FINN

**SECTION:** A; Pg. A.8

**LENGTH:** 715 words

WOOSTER -- The College of Wooster Art Museum will present "Posing Beauty in African American Culture," a striking collection of color and black-and-white images that explore the contested ways in which African and African American beauty have been represented in historical and contemporary contexts. The exhibition, which opens Jan. 15 and continues through March 3, will feature a range of works, mostly photographs, which will be on display in both the Sussel Gallery and the Burton D. Morgan Gallery in Ebert Art Center, 1220 Beall Ave.

Presented in collaboration with Wooster's Center for Diversity and Global Engagement (CDGE) and the Office of the President, "Posing Beauty" explores contemporary understandings of beauty by framing the notion of aesthetics, race, class, and gender within art, popular culture, and political contexts, according to exhibition curator Deborah Willis. The images challenge romanticized notions of beauty in art by examining their portrayal in three thematic sections: "Constructing a Pose," "Body and Image," and "Modeling Beauty and Beauty Contests."

"Willis has for-ever changed the conversation about beauty in American life," wrote New York Times critic Jennifer Baszile in a 2009 review of Willis's book, *Posing Beauty: African American Images from the 1890s to the present* (which accompanies the exhibition). "After centuries of exclusion and segregation in which African American beauty existed on the margins of the culture, Willis offers readers a thoughtful and nuanced consideration of the relationship of beauty and power. She invites us to marvel at the glamour and elegance contained in the photographs, and in the process, instructs us on how to expand the definition of beauty within our national imagination."

Featured in the exhibition are approximately 85 works drawn from public and private collections. Some of the artists included in the exhibition are: Ifetayo Abdus-Salam, Eve Arnold, Jeanne Moutoussamy- Ashe, Thomas Askew, Anthony Barboza, Sheila Pree Bright, Renee Cox, Edward Curtis, Bruce Davidson, Mansita Diawara, Lola Flash, Lee Friedlander, Timothy Greenfield-Sanders, Charles "Teenie" Harris, Lyle Ashton Harris, Builder Levy, Philippe Levy-Stab, John W. Mosley, Robert McNeill, David Oggi Ogburn, Ken Ramsay, Bayete Ross Smith, Jamel Shabazz, Stephen Shames, Mickalene Thomas, Lewis Watts, **Carrie Mae Weems**, Carla Williams, Garry Winogrand, and Lauren Woods.

Willis is also the author of "**Obama**: The Historic Campaign in Photographs" and "Reflections in Black." She is a recipient of MacArthur, Guggenheim, and Fletcher Fellowships, and has curated numerous exhibitions. She is the chairwoman of the photography and imaging department at the Tisch School of the Arts and a university professor at New York University. The exhibition tour is organized by Curatorial Assistance Traveling Exhibitions, Pasadena, Calif.



College art exhibition explores notions of African and African American beauty Daily Record (Wooster, Ohio)  
December 16, 2012 Sunday

The opening reception for "Posing Beauty" will be Jan. 17 from 6:30-8 p.m., with a gallery talk (7 p.m.) by student exhibition researchers enrolled in the Fall 2012 Museum Studies course. There will also be a faculty/student roundtable presented by Charles Peterson (Africana studies), Leslie Wingard (English), Christa Craven (anthropology), and senior Isabelle Briggs, on Jan. 23 from 7- 8 p.m. Other events include a lunchtime gallery walk led by Kitty McManus Zurko, director of The College of Wooster Art Museum, along with student exhibition researchers, on Feb. 6 from noon to 1 p.m.; a curator talk with Willis on Feb. 11 from 7-8 p.m. in Room 223 of Ebert Art Center; and a Music in the Galleries event, featuring d.scott+string quartet, on Feb. 28 from 7-8 p.m. In addition, a student-generated digital project, titled "Students Speak to Beauty," and organized by the Center for Diversity and Global Engagement, will play on screens across campus in February. For additional CDGE associated events, visit <http://wooster.edu/offices/cdge>.

The College of Wooster Art Museum is open Tuesday through Friday from 10:30 a.m. to 4:30 p.m. and Saturday and Sunday from 1-5 p.m. All receptions, lectures, exhibitions, and performances are free and open to the public. Group and class tours are also available. For more information or to arrange a tour, please call 330-263-2388 or visit [wooster.edu/cwam](http://wooster.edu/cwam).

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Publisher's Weekly

December 10, 2012

## Notable African-American Titles: African-American Interest Books 2012-13

**BYLINE:** By Calvin Reid

**SECTION:** FEATURES; Pg. 18 Vol. 259 No. 50

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Fiction

*A Bit of Difference* by Sefi Atta (Interlink, Dec.). An unmarried Nigerian expatriate female, dissatisfied with her privileged life in contemporary London, returns to Nigeria for a family gathering only to begin examining her life ever more sharply.

*The Gospel According to Cane* by Courttia Newland (Akashic Books, Feb. 2013). The infant son of a young contemporary London mother is kidnapped. Despite a full investigation and a reward, he is never found. Years later, her marriage ended, the mother's long-lost son returns as a young man.

*Percival Everett* by Virgil Russell by Percival Everett (Graywolf, Feb. 2013). A story inside a story inside a story, Everett's latest metanarrative presents an old man, his son, and a novel that may or may not connect them across a gulf of misunderstanding.

*David* by Ray Robertson (Biblioasis, Jan.). Born a slave but raised a free man, David settles in the Canadian town of Chatham; the story and fictional town is inspired by the Elgin Settlement, a town that housed 75 free black families in the 1850s.

*The Cutting Season* by Attica Locke (Harper, Sept.). A contemporary murder tale is set in post-Katrina Louisiana on an antebellum plantation that seems to exist in both the past and the present. The book is the lead title for Dennis Lehane's new line of books at Harper.

*Sister Mine* by Nalo Hopkinson (Grand Central, Mar. 2013). Surgically separated from her twin sister at birth, Makeda is the nonmystical daughter of a magical family. But when her magical father disappears, Makeda must find her own magic and reconcile with her sister.

**Bachelor Unclaimed** by Brenda Jackson (Harlequin Kimani, Feb. 2013). A reporter and former politician, Ainsly St. James has a one-night stand with a sexy stranger, only to discover later that she has to cover a story about the same man and deal with a love she can't forget.

#### Nonfiction

**Color Blind: The Forgotten Team That Broke Baseball's Color Line** by Tom Dunkel (Atlantic Monthly, Apr. 2013). Long before Jackie Robinson, a virtually forgotten 1930s semipro baseball team in North Dakota-**featuring the inimitable Satchel Paige-integrated the pro game.**

**The Double V** by Rawn James Jr. (Bloomsbury, Jan. 2013). When President Harry Truman desegregated the U.S. military in 1948, it marked the culmination of 150 years of struggle. James looks at African-Americans in the military from Crispus Attucks to Commander-in-Chief Barack **Obama.**

**Carrie Mae Weems:** Three Decades of Photography and Video (Yale Univ., Oct.). The first major survey collects the acclaimed photographs and video work of **Weems.** The book accompanies an exhibition of her works traveling to Nashville; Portland, Ore.; Cleveland, Ohio; Palo Alto, Calif.; and New York City.

**Envisioning Emancipation: Black Americans and the End of Slavery** by Deborah Willis and Barbara Krauthamer (Temple Univ., Jan. 2013). Acclaimed photographic historian Willis teams with historian Krauthamer to collect 150 photographs from the 1850s to the New Deal that present a visual depiction of the impact of emancipation on black America.

**Purpose: An Immigrant's Story** by Wyclef Jean with Anthony Bozza (HarperCollins/It Books, Sept.). A memoir of the pop/hip-hop superstar that looks back on his birth in Haiti, his family's move to New York City, and the poverty and struggle that preceded his rise to stardom with the Fugees in 1996.

**Dave Bing: A Life of Challenge** by Drew Sharp (Human Kinetics, Nov.). A new biography takes the reader from the basketball courts of Washington, D.C., where Bing grew up, to Syracuse University, the National Basketball Association, and Detroit, where he capped an already inspirational life by being elected mayor.

**The Black Count: Glory, Revolution, Betrayal and the Real Count of Monte Cristo** by Tom Reiss (Crown, Sept.). An impressively researched biography of Alex Dumas, the father of the great French 19th-century writer Alexandre Dumas. Born to a French nobleman and his slave, Dumas was the first black French general and led the life of military heroism and swashbuckling grandeur portrayed in his son's novels.

#### Young Readers

**Hand in Hand: Ten Black Men Who Changed America** by Andrea Pinkney, illus. by Brian Pinkney (Disney/Jump at the Sun, Oct.). The stories of 10 men from slavery to the modern era whose lives influenced America.

**Lullaby (For a Black Mother)** by Langston Hughes, illus. by Sean Qualls (Harcourt Children's Books, Mar. 2013). Hughes's beloved poem in a picture book for the first time.

**Nelson Mandela** by Kadir Nelson (HarperCollins Children's Books, Jan. 2013). Recounts Mandela's struggle to transform his country into a place for all South Africans.

**I Have a Dream** by Martin Luther King Jr., illus. by Kadir Nelson (Random House/Schwartz & Wade, Oct.). An illustrated version of King's famous speech includes an audio CD.

**The Price of Freedom: How One Town Stood Up to Slavery** by Judith Bloom Fradin and Dennis Brindell Fradin, illus. by Eric Velasquez (Walker Books for Young Readers, Jan. 2013). An Ohio town attempts to protect a runaway slave.

**LOAD-DATE:** February 5, 2013

Notable African-American Titles: African-American Interest Books 2012-13 Publisher's Weekly December 10, 2012

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Afterimage

November 1, 2012

## BEARING RACE.

**BYLINE:** Conner, Jill

**SECTION:** Pg. 29(2) Vol. 40 No. 3 ISSN: 0300-7472

**LENGTH:** 1210 words

**Carrie Mae Weems:** Three Decades of Photography and Video

Frist Center for the Visual Arts

Nashville, Tennessee

September 21, 2012-January 13, 2013

**Carrie Mae Weems:** Three Decades of Photography and Video, currently on view at Frist Center in Nashville, Tennessee, is the first mid-career retrospective of an artist whose work confronts America's history of racial injustice!, which has been primarily documented through oral histories. **Weems** utilizes film and photography to capture the unseen past, using the natural duplicity inherent within the media as a metaphor for race relations and highlighting significant issues surrounding marginalization and social disenfranchisement.

The exhibition opens with Untitled (Colored People Grid) (2009-10), a grouping of forty-two panels, each measuring 10-inches square. Each panel consists of a framed paper colored gray, purple, yellow, green, or brown. Eleven anonymous portraits of African Americans are interlaced throughout this gridded spectrum, also tinted yellow, purple, brown, or green. Collectively, these images raise the sociopolitical issue of color and its significance as a means for defining race. This piece is installed upon a black marble wall that appears similar to the setting of its sister piece, which hangs in the marbled entrance of the United States Mission to the United Nations building in New York City.

**Weems** digs more deeply into the development of racial issues in the three bodies of work that follow. Family Pictures and Stories (1978-84), for example, documents the lived experiences of her family members, from a family reunion photo packed with relatives, to images of parents, grandparents, and siblings interacting with members of the younger generation. **Weems's** family first lived in Mississippi but moved to Portland, Oregon, where she was born, and themes of migration and association with a wandering identity seeking freedom have become dominant threads in the artist's more recent work.

[ILLUSTRATION OMITTED]

Ain't Jokin' (1987-88) uses urban vernacular in its title and features five portraits of different, anonymous subjects. Here, the artist utilized her camera to address racial stereotypes and racialized forms of speech. Mirror; Mirror portrays an African American woman turning away from another figure who looks at her from the other side of the broken glass. The capitalized text below the image reads: "Looking into the mirror, the

black woman asked, 'Mirror, Mirror on the wall, who's the finest of them all?' The Mirror says. 'Snow White, you black bitch, and don't you forget it!!!!' Another image, What are the three things you can't give a black person?, shows a man sitting on a porch wearing a blazer, white button-down shirt, and baseball cap. He gazes at the viewer, while the title of the image appears below as a caption in capitalized letters, conferring a prejudice upon an anonymous individual of African American descent. **Weems's** headline text disappears in American Icons (1988-89) where three untitled images capture the ways in which African Americans were portrayed in mainstream society as objects of conspicuous consumption. The caricature of a black man as a plastic letter holder appears as a desktop furnishing. Next is a small black couple as a porcelain pair of salt-and-pepper shakers set on a countertop. The last image features a pair of figurines on a living room side table, one with an Asian appearance and the other, a kneeling woman in dark stone. This series by **Weems** captures the ways in which the market both profits from and trivializes issues of race.

[ILLUSTRATION OMITTED]

The Kitchen Table Series (1990) features scenes from the private life of an African American woman, who is played by **Weems** herself: The corresponding text panels present a narrative that outlines personal experiences of both racial and gender differences. Together they portray the passion this woman shares with her male confidants and the pleasures of spending time with her children and best friends. References to Porgy and Bess appear throughout the adjoining text panels. One picture features this woman (**Weems**) standing over an empty kitchen table, gazing out at the viewer as the text reads: "She was working, making long money, becoming what he called 'bourgie,' he wasn't working and this was truly messing with his mind. He was starting to feel like a Black man wasn't supposed to have nothing, like some kind of **conspiracy** was being played out and he was the fall guy ..."

**Weems** transcends these social differences in Sea Islands Series (1991-92), which comprises photographs taken on her visit to the Gullah Islands, located off the coast of Georgia and South Carolina, combined with complementary wall-text narratives and ceramic plates bearing the title "Went Looking for Africa." The lifestyle of the residents of the Gullah region is considered the closest representation of West and Central African culture and society successfully sustained throughout the era of slavery in America. The artist's engagement with the past continues in Not Manet's Type (1997), wherein the artist juxtaposes the image of a black woman into art historical painting tableaux, revealing traditional European art as a Caucasian endeavor that made little room for artists of other racial backgrounds.

The artist wanders the world as an index of the margin in I? owning (2006) and Museum Series (2007 present), presenting herself from the back in a long black dress while either walking into sites of historic conflicts such as Mussolini's Rome, or to ancient architectural sites such as the Pyramid of Cestius, or standing in front of well-known art museums, from the Louvre to the Guggenheim Museum Bilbao and the Philadelphia Museum of Art. Despite all of these travels no one escapes the trauma of slavery. Her most effective piece, From Here I Saw What Happened and I Cried (1995-96), begins and ends with the image of a royal Mangbetu woman in Africa in profile, while thirty-one red-tinted reproductions arrayed between them document field slaves and house slaves, as well as African American entertainers, nurses, and butlers. A wrenching text threading all of them together appears in fragments across each image and begins thus:

From here I saw what happened

You became a scientific profile

A Negroid type

An anthropological debate

& a photographic subject.

**Weems** captures and culls the pathos of slavery, along with the despair that continues to resonate. With the passage of history, there is a shared concern about the preservation of these lived realities as a memory. When Curator Kathryn Delmez asked the artist about the concerns that drive her work, she responded simply, "my community." This exhibition demonstrates that **Weems** has been able to **strike** a balance with



activist art that is visually **arresting** while also subtle, profoundly connecting viewers to a larger, shared responsibility.'

NOTE

(1.) **Carrie Mac Weems** Three Decades of Photography and Video will travel to the Portland Art Museum in Oregon, the Cleveland Museum of Art in Ohio, and the Iris and B. Gerald Cantor Center for Visual Arts at Stanford University in 2013; In 2014 it will be exhibited at the Solomon R Guggenheim Museum in New York City.

JILL CONNER is an art critic based in Berkeley City.

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Nashville Scene (Tennessee)

October 18, 2012

## **Carrie Mae Weems' first major museum retrospective is a long-awaited tour de force; If Billie Holiday Could Take Pictures**

**BYLINE:** Veronica Kavass

**SECTION:** ARTS

**LENGTH:** 937 words

As you walk through the Frist exhibition **Carrie Mae Weems: Three Decades of Photography and Video**, consider the fact that this mid-career retrospective is quite overdue. When Jack Shainman Gallery in New York presented a room-sized survey of **Weems'** extensive body of work in 2008, New York Times critic Holland Cotter expressed confusion over the fact that **Weems** hadn't yet had a museum retrospective, and claimed that "no American photographer of the last quarter century had turned out a more probing, varied and moving body of work."

It was this comment that pushed Frist curator Katie Delmez, who had written her dissertation on **Weems'** "Sea Island Series," to track **Weems** down and propose that her first major retrospective develop out of Nashville. Four years later, here it is, including more than 200 works of art and an elegant catalog published by Yale University Press to accompany it. After The Frist, the exhibit will travel to various institutions around the nation, until its final stop at The Guggenheim in New York. Overdue? Perhaps. Worth the wait? As Robert Storr, one of the catalog contributors, described it, "This is the cycle of slow assimilation. It takes time for your best audience to get to you."

As a storyteller, **Weems** is sharply aware of her audience. It is impossible to be passive in the presence of her work. We are hers from the exhibition's beginning, when we hear her voice emanating from the corner of the gallery dedicated to her first major series, "Family Pictures and Stories." In response to the 1965 Moynihan Report, which **criticized** the "deterioration of the fabric of Negro society" as the weakest family structure within the country, **Weems** took candid pictures of her own family in Portland, Ore. It was not intended to paint a pretty picture, but rather, provide a real visual example of what Moynihan attempted to describe based on cold statistical research and a **racist** position. "Family Pictures" establishes the foundation for a series of other stories that take us all over the globe -- from a backyard, to the oldest city in the sub-Saharan, to Beacon, N.Y., to Rome.

Despite the international range of places in her work, she is most often associated with the "Kitchen Table Series," where the artist's distinct role as both protagonist and narrator is fully realized. Panels of text carry the photographs forward through a failed love story that takes place at a kitchen table under a bright overhead lamp. **Weems** is in each image, but the props in the room change to mark each shift in the relationship -- a poster of Malcolm X is replaced by a painting of flowers, liquor is traded out for water and then liquor again, a mother-daughter relationship unfolds, and a birdcage and a solitaire spread mark the end on a note of solitude. As I exited the room to be confronted with her video "Afro Chic," I felt like I had just read a short story by Chekhov. How is this artist able to take me from that experience to watching a video

Carrie Mae Weems' first major museum retrospective is a long-awaited tour de force; If Billie Holiday Could Take Pictures Nashville Scene (Tennessee) October 18, 2012

that addresses hairstyles as the semiotics of power?

We live in a society that occasionally refers to itself as post-racial. To this, I can only imagine **Weems** responding with the signature "ha" that you see throughout the textual component of her work. She is a documentary photographer who deconstructs histories to instruct new understandings. This exhibition is not intended to showcase what work by a "black female artist" looks like. It does, on the other hand, confront the expectation that she will be a mere subject within the framework of marginalization.

One of **Weems'** most crucial concerns as a photographer is to retrace forgotten or covered-up histories. Most evidently, we see it in her body of work "From Here I Saw What Happened and I Cried," where she was granted access to an archive of photographs that examined the African-American as subject matter. She chose a number of images -- some of which are probably already etched in the minds of viewers -- and enlarged them to a consistent size, tinted red and placed under glass. Over the glass she engraved text that traces what the subject has become in the history of photography: "You became a scientific profile," "A negroid type," "An anthropological debate," "Playmate to the patriarch." The series is bookended with the profile of a royal Mangbetu woman, tinted blue, cast as the one who is observing the fate of Africans when they were sold to slavery.

It is important to remember that she who can confront her pain is better able to enjoy her pleasure. There is a pervading sensuality that weaves throughout the works. We see it in **Weems'** ability to embody the places she visits, in her poetic language, her **manipulation** of the gaze, and the performer-oriented control over her own body. She purposely places herself in the position of becoming her viewers' eyes, and her work is concerned with taking full responsibility for that. A relationship develops between the artist and viewer, one where the artist asks questions (while knowing all the answers), leads you through a constant narrative, seduces you, nurtures your response -- and then just as you are settling into the somber orchestral piece Adagio for Strings, which pours out of speakers in two different works, she snaps you out of your trance. She stares at you through one of her self-portraits (in my case, "Winfredo, Laura, and Me" from the "Dreaming in **Cuba**" series), and asks, "You still with me?" Am I with you? Ha. There is nowhere else to be. The artist conquers you. **Weems** makes work that addresses the structure of power, and she becomes a reigning force in this role.

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**LOAD-DATE:** November 13, 2012

**LANGUAGE:** ENGLISH

**GRAPHIC:** "Winfredo, Laura, and Me"

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The Tennessee Tribune (Nashville)

October 4, 2012 - October 10, 2012

## The **Carrie Mae Weems** Photography Series at The Frist Center

**BYLINE:** Malone, Janice

**SECTION:** ENTERTAINMENT; Pg. 6A Vol. 23 No. 40 ISSN: 1067-5280

**LENGTH:** 1235 words

### ABSTRACT

The exhibit is organized chronologically and by various themes, opening with [**Carrie Mae Weems**]' earliest documentary photographic series, Family Pictures and Stories (1978-84), followed by the more politically overt Ain't Jokin' (1987-88) and American Icons (1988-89), in which she explores the perpetuation of African American stereotypes in mainstream culture. But it's her "Kitchen Table Series" (1990) that's helped career to really define her career. The collection of photographs, featuring Ms. **Weems** as the main subject, uses text and image to narrate the story of a modern black woman as she experiences love, loss, motherhood, despair, and, ultimately, self-reliance - all the while seated at her kitchen table. "I've always found myself to sometimes be a useful subject. . ." says **Weems** during her recent visit to The Frist Center for the local media preview. "The photographs tell various stories. It's just me being comfortable knowing that I if I need to shoot a photograph at 5AM in the morning I could actually do that without having to impose on anybody. So I became my own model for this collection. Featuring myself in these photographs allowed me to become this character of sorts. This allowed me to go into places that I wouldn't ordinarily go. She functions for me in certain dynamics that are real, positive and sometimes sticky situations."

### FULL TEXT

let us - entertain you

One of the must-see events in Nashville is the **Carrie Mae Weems**: Three Decades of Photography and Video. The exhibit is currently being presented at The Frist Center for the Visual Arts, until January 13, 2013. **Weems** is widely acclaimed as one of today's most eloquent and respected interpreters of the African American experience. The collection includes 225 photographs, installations, and videos selected from more than 15 museums and private collections, the exhibition - organized by Frist Center Curator Kathryn Delmez - offers an unprecedented and compelling survey of **Weems's** thirty-year involvement with issues of race, gender, and class. The Frist Center is also presenting an array of educational programs in conjunction with the exhibition, including lectures by noted scholars and the artist, as well as a multi-disciplinary series of gallery talks.

Comprehensive in scope, the exhibition traces the evolution of **Weems's** career from her early documentary and autobiographical photographic series to the more conceptual and philosophically complex works that have placed her in the forefront of contemporary art. Virtually all of the major themes that have engaged **Weems** are represented, including personal narrative, such as Family Pictures and Stories and the famous Kitchen Table Series; the legacy and locales of slavery, including Sea Islands Series, Jefferson Suite, Slave Coast, and Dreaming in **Cuba**; contemporary perceptions of African Americans, as in Colored People and Afro-Chic; and the universal struggle for equality dealt with in works like Ritual and Reunion.

The Carrie Mae Weems Photography Series at The Frist Center The Tennessee Tribune (Nashville) October 4, 2012 - October 10, 2012

## The Artist

**Weems** was born in 1953, in Portland, Oregon. In her late teens she left home to pursue a career in modern dance in California, where she became a political and social activist. During the late 1970s, **Weems** began to pursue her interest in photography, first as a means of political and personal documentation, then increasingly as a form of intellectual and aesthetic expression. A consummate master of her medium - she holds both a Bachelor's and Master's Degree in Fine Arts - she is also an avid student of history, political theory, literature, philosophy, and folklore, all of which she brings to bear in her work. While African Americans are her primary subject, Ms. **Weems** has stated that she wants people of color to stand for the human multitudes, and for her work to resonate with audiences of all races.

## Exhibition Overview

The exhibit is organized chronologically and by various themes, opening with **Weems'** earliest documentary photographic series, Family Pictures and Stories (1978-84), followed by the more politically overt Ain't Jokin' (1987-88) and American Icons (1988-89), in which she explores the perpetuation of African American stereotypes in mainstream culture. But it's her "Kitchen Table Series" (1990) that's helped career to really define her career. The collection of photographs, featuring Ms. **Weems** as the main subject, uses text and image to narrate the story of a modern black woman as she experiences love, loss, motherhood, despair, and, ultimately, self-reliance - all the while seated at her kitchen table. "I've always found myself to sometimes be a useful subject. . ." says **Weems** during her recent visit to The Frist Center for the local media preview. "The photographs tell various stories. It's just me being comfortable knowing that I if I need to shoot a photograph at 5AM in the morning I could actually do that without having to impose on anybody. So I became my own model for this collection. Featuring myself in these photographs allowed me to become this character of sorts. This allowed me to go into places that I wouldn't ordinarily go. She functions for me in certain dynamics that are real, positive and sometimes sticky situations."

Another early landmark in **Weems's** career is From Here I Saw What Happened and I Cried (1995-96), in which she uses photographs from pseudo-anthropological studies created in the past to justify racism and the exploitation of black Africans. The exhibition also features several photographic series in which **Weems** explores a particular locale that resonates in the history of slavery. The looming presence of the past is made even more immediate in a series using enlarged photographs printed on hanging muslin fabric banners. This artistic technique allows the visitor to literally - walk through history. Carrie Mae shares personal reflections on being an African American artist and artistic works involving sensitive, often painful subject of race. "It's a careful walk not to be too overwhelmed by it, so that you can maintain some kind of critical distance from it, even as you are involved in it. It's a careful walk between being the participant and being the observer. . .As an artist, it's complicated but that's the beauty of it. So it goes back to the question of being able to separate and understand and knowing that I'm also part of this, yet make something that transcends my own emotional anxieties around it. . . and create something that's more palpable, livable, understanding and reachable to the viewer who will hopefully take the journey... But the work isn't made just for me. It's made for everyone, as a source of conversation, discussions, artistic understanding."

Coming Up for Air (2003-04) is Ms. **Weems's** first major endeavor in the field of video. The series features dreamlike vignettes on human relationships between lovers (interracial and not), parents and children, and siblings. Carrie's most recent work in the exhibition is the photographic series Slow Fade to Black (2010), featuring publicity photos of famous African American female performers of the past - from Josephine Baker to Marion Anderson to Nina Simone. Each image is intentionally out of focus, suggesting their fading presence in our culture. After its run at The Frist Center, the exhibit will tour nationally to the Portland Art Museum, Oregon; the Cleveland Museum of Art; and the Solomon R. Guggenheim Museum, New York City.

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The Carrie Mae Weems Photography Series at The Frist Center The Tennessee Tribune (Nashville) October 4, 2012 - October 10, 2012

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Tennessee Tribune

October 4, 2012

## The **Carrie Mae Weems** Photography Series at The Frist Center

**BYLINE:** Janice Malone

**SECTION:** ENTERTAINMENT; Pg. 6A

**LENGTH:** 998 words

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**LOAD-DATE:** November 1, 2012

**LANGUAGE:** ENGLISH

**GRAPHIC:** (Above) **Carrie Mae Weems**. *Afro-Chic* (video still), 2010. DVD Courtesy of the artist and Jack Shainman Gallery, New York. 8 **Carrie Mae Weems** (right) **Carrie Mae Weems** in the lobby area of Frist Center photo by jmalone.

**PUBLICATION-TYPE:** Newspaper

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Tennessee Tribune, The

October 4, 2012 Thursday

## The **Carrie Mae Weems** Photography Series at The Frist Center

**BYLINE:** Janice Malone

**SECTION:** Pg. 6A Vol 23 No. 40 ISSN: 10675280

**LENGTH:** 1235 words

**DATELINE:** Nashville, Tenn.

### ABSTRACT

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### FULL TEXT

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One of the must-see events in Nashville is the **Carrie Mae Weems**: Three Decades of Photography and Video. The exhibit is currently being presented at The Frist Center for the Visual Arts, until January 13, 2013. **Weems** is widely acclaimed as one of today's most eloquent and respected interpreters of the African American experience. The collection includes 225 photographs, installations, and videos selected from more than 15 museums and private collections, the exhibition - organized by Frist Center Curator Kathryn Delmez - offers an unprecedented and compelling survey of **Weems's** thirty-year involvement with issues of race, gender, and class. The Frist Center is also presenting an array of educational programs in conjunction with the exhibition, including lectures by noted scholars and the artist, as well as a multi-disciplinary series of gallery talks.

Comprehensive in scope, the exhibition traces the evolution of **Weems's** career from her early documentary and autobiographical photographic series to the more conceptual and philosophically complex works that have placed her in the forefront of contemporary art. Virtually all of the major themes that have engaged **Weems** are represented, including personal narrative, such as Family Pictures and Stories and the famous Kitchen Table Series; the legacy and locales of slavery, including Sea Islands Series, Jefferson Suite, Slave

The Carrie Mae Weems Photography Series at The Frist Center Tennessee Tribune, The October 4, 2012  
Thursday

Coast, and Dreaming in **Cuba**; contemporary perceptions of African Americans, as in Colored People and Afro-Chic; and the universal struggle for equality dealt with in works like Ritual and Reunion.

#### The Artist

**Weems** was born in 1953, in Portland, Oregon. In her late teens she left home to pursue a career in modern dance in California, where she became a political and social activist. During the late 1970s, **Weems** began to pursue her interest in photography, first as a means of political and personal documentation, then increasingly as a form of intellectual and aesthetic expression. A consummate master of her medium - she holds both a Bachelor's and Master's Degree in Fine Arts - she is also an avid student of history, political theory, literature, philosophy, and folklore, all of which she brings to bear in her work. While African Americans are her primary subject, Ms. **Weems** has stated that she wants people of color to stand for the human multitudes, and for her work to resonate with audiences of all races.

#### Exhibition Overview

The exhibit is organized chronologically and by various themes, opening with **Weems'** earliest documentary photographic series, Family Pictures and Stories (1978-84), followed by the more politically overt Ain't Jokin' (1987-88) and American Icons (1988-89), in which she explores the perpetuation of African American stereotypes in mainstream culture. But it's her "Kitchen Table Series" (1990) that's helped career to really define her career. The collection of photographs, featuring Ms. **Weems** as the main subject, uses text and image to narrate the story of a modern black woman as she experiences love, loss, motherhood, despair, and, ultimately, self-reliance - all the while seated at her kitchen table. "I've always found myself to sometimes be a useful subject. . ." says **Weems** during her recent visit to The Frist Center for the local media preview. "The photographs tell various stories. It's just me being comfortable knowing that I if I need to shoot a photograph at 5AM in the morning I could actually do that without having to impose on anybody. So I became my own model for this collection. Featuring myself in these photographs allowed me to become this character of sorts. This allowed me to go into places that I wouldn't ordinarily go. She functions for me in certain dynamics that are real, positive and sometimes sticky situations."

Another early landmark in **Weems's** career is From Here I Saw What Happened and I Cried (1995-96), in which she uses photographs from pseudo-anthropological studies created in the past to justify racism and the exploitation of black Africans. The exhibition also features several photographic series in which **Weems** explores a particular locale that resonates in the history of slavery. The looming presence of the past is made even more immediate in a series using enlarged photographs printed on hanging muslin fabric banners. This artistic technique allows the visitor to literally - walk through history. Carrie Mae shares personal reflections on being an African American artist and artistic works involving sensitive, often painful subject of race. "It's a careful walk not to be too overwhelmed by it, so that you can maintain some kind of critical distance from it, even as you are involved in it. It's a careful walk between being the participant and being the observer. . .As an artist, it's complicated but that's the beauty of it. So it goes back to the question of being able to separate and understand and knowing that I'm also part of this, yet make something that transcends my own emotional anxieties around it. . . and create something that's more palpable, livable, understanding and reachable to the viewer who will hopefully take the journey... But the work isn't made just for me. It's made for everyone, as a source of conversation, discussions, artistic understanding."

Coming Up for Air (2003-04) is Ms. **Weems's** first major endeavor in the field of video. The series features dreamlike vignettes on human relationships between lovers (interracial and not), parents and children, and siblings. Carrie's most recent work in the exhibition is the photographic series Slow Fade to Black (2010), featuring publicity photos of famous African American female performers of the past - from Josephine Baker to Marion Anderson to Nina Simone. Each image is intentionally out of focus, suggesting their fading presence in our culture. After its run at The Frist Center, the exhibit will tour nationally to the Portland Art Museum, Oregon; the Cleveland Museum of Art; and the Solomon R. Guggenheim Museum, New York City.

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Artforum International

October 1, 2012

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"IAN WALLACE: AT THE INTERSECTION OF PAINTING AND PHOTOGRAPHY"

VANCOUVER ART GALLERY

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October 27, 2012--February 24, 2013

Curated by Daina Augaitis

SINCE THE 1980s, Vancouver's reputation in the international art world has been tied to the photographic practices of a relatively small group. Despite rejecting the name they were given ("the Vancouver School"), Rodney Graham, Ken Lum, Jeff Wall, and Ian Wallace have all promoted a rigorous commitment to understanding the art-historical and theoretical basis for photography's interrogation of art in general. Writing has been an integral part of this: To be a Vancouver artist has meant not only producing compelling images but simultaneously intervening in the discursive conditions of their dissemination.

Art in Vancouver wasn't always this way.

Before Photoconceptualism, British Columbian art was primarily occupied with assimilating modes of modernist European painting into the local context. The aesthetic imaginary of the region encouraged a romantic immersion in its epic landscapes and vast wildernesses--which required an equally epic suppression of the facts of colonial violence. Wallace and his colleagues countered the ideological complicity of prior generations by developing the category of the "defeatured landscape," replacing escapist fantasies with quotidian urban scenes, political subjects, and industrial techniques at the core of artistic practice.

It would be impossible to retrace this narrative without a thorough treatment of the work of Ian Wallace--himself both a primary author within and an analyst of this history. Initially trained as an art historian, and a longtime professor in the field, he has been influential through his teaching as much as

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through his art. Unsurprisingly, then, this hometown retrospective--with more than two hundred of his artworks from as early as 1958--has a hint of the pedagogical, too: Both the exhibition and the accompanying catalogue eschew conventional chronologies in order to foreground the key structuring models of Wallace's practice. "The Monochrome," "The Cinematic," "The Text," "The Street," "The Museum," and "The Studio" are discussed at length in catalogue essays that include Wallace's own writing and contributions from curator Daina Augaitis, as well as from Grant Arnold, Jeff Derksen, Diedrich Diederichsen, Stan Douglas, Jessica Morgan, Christine Poggi, Kathleen Ritter, and William Wood.

Along with almost all of his major works--including the hand-tinted photographic panels *La Melancholic de la rue*, 1973, and the 1993-95 "Clayoquot Protest" series of photolaminated canvases--the exhibition will include lesser-known pieces such as small, untitled collages from the late 1960s that reveal Wallace's fascination with poetic form. And as its subtitle, "At the Intersection of Painting and Photography," suggests, this show intends to disrupt the primary association of Wallace's work with photography, allowing the importance of painting, and its traditions, to come through. If Wallace is known for a certain hardheaded analytic rigor, this selection promises to shed light on how, as the artist himself frequently avows, he retains a utopian, even romantic attachment to the promise of art and its transformative potential.

--Gareth James

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"INVENTING ABSTRACTION, 1910-1925"

MUSEUM OF MODERN ART December 23, 2012--April 15, 2013 \* Curated by Leah Dickerman It's been one hundred years since Wassily Kandinsky, Kazimir Malevich, and Piet Mondrian abandoned the depiction of objects in the world. With due fanfare, the Museum of Modern Art will reexamine the beginnings of abstraction, at once marking the centennial of that watershed moment and inadvertently reminding us of the subsequent backlash, as "Inventing Abstraction, 1910-1925" will be--surprisingly--the first large-scale survey of its kind at MOMA (the very bastion of modernism) since Alfred Barr's "Cubism and Abstract Art" in 1936. Marshaling four hundred works, both canonical and obscure, and a catalogue with two dozen scholarly texts, the exhibition will bring us modernism as an open, sundry, thrilling affair: Abstraction developed over time, resonant with its era, and on an international scale; its media exceeded painting to include environments, film, photography, poetry, music, and dance. Following her rigorous Dada and Bauhaus exhibitions, Dickerman promises to deliver another one for history.

--Christine Mehring

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"TOKYO 1955-1970: A NEW AVANT-GARDE"

MUSEUM OF MODERN ART \* November 18, 2012-February 25, 2013 \* Curated by Doryun Chong With roughly three hundred works by some sixty artists, "Tokyo 1955-1970" presents an extensive roster of art produced in the capital of Japan during this key period. The exhibition and its catalogue (with essays by Chong, Michio Hayashi, Mika Yoshitake, and Miryam Sas) encompasses not only Gutai, Anti-Art, and Non-Art--movements that have been well known in the US for some time--but also aspects of postwar Japanese art hitherto less known in the Western Hemisphere, including the graphic realism of Hiroshi Nakamura and Tiger Tateishi and intermedia projects by the collective Jikken Kobo (Experimental

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Workshop) The heterogeneity of material in the show--ranging from painting, sculpture, photography, and film to performance, design, and architecture--demonstrates that the history of the avant-garde in Tokyo was not monolithic, but instead made up of multiple compelling narratives that paralleled other developments in radical art around the globe.

--Reiko Tomii

"WADE GUYTON OS"

WHITNEY MUSEUM OF AMERICAN ART \* October 4. 2012-January 13. 2013 \* Curated by Scott Rothkopf The "OS" in the title of Wade Guyton's Whitney show this fall stands for "operating system," and if Guyton's singular and inimitable practice--misusing print technology to make drawings and paintings that are sly, slick, and confounding--is less hegemonic than Windows, it is one that has earned him recognition as one of the most influential artists of his generation. This exhibition of approximately ninety works made between 1999 and today will include, in addition to the artist's iconic printed paintings and works on paper, sculptures (such as his mirrored, stainless-steel "U Sculptures," 2005-12, and the infamous deconstructed Marcel Breuer chairs) plus two new large-scale works conceived especially for the Breuer building. The show's catalogue will feature an interview with the artist by Donna De Salvo and an extended essay by Rothkopf, whose previous landmark authorship on Guyton's work makes him the ideal arbiter for this first midcareer survey.

--Rachel Kushner

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"RICHARD ARTSCHWAGER!"

WHITNEY MUSEUM OF AMERICAN ART \* October 25, 2012-February 3. 2013 \* Curated by Jennifer Gross Long the odd man out of post-1960s art histories, Richard Artschwager has, for nearly five decades, synthesized various strains of contemporary practice--from Minimalism to Pop to appropriation--into an idiosyncratic oeuvre all his own. While Donald Judd was fabricating boxes and shelves out of industrial materials, Artschwager clad similar forms in Formica; years before Allan McCollum cast his surrogates, Artschwager was constructing similarly generic tableaux. This retrospective--containing roughly 120 works from all periods of the artist's career and occasioning a catalogue with essays by the curator, Yale University Art Gallery's Jennifer Gross; Cathleen Chaffee; Ingrid Schaffner; and Adam D. Weinberg--should put into clear view an artistic contribution that often eludes attention. Artschwager's "blps," for example, are often installed in overlooked places; but once you see them--as may be said of his practice at large--everything else is thrown into strange relief. Travels to the Hammer Museum, Los Angeles, June 16-Sept. 1, 2013.

--Alex Kitnick

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NEW YORK

"FERDINAND HODLER: VIEW TO INFINITY"

NEUE GALERIE \* September 20, 2012-January 7, 2013 \* Curated by Jill Lloyd and Ulf Kuster \* The work of Ferdinand Hodler (1853-1918) embodies fin de siècle contradictions like that of few other painters. Fluidly mixing Symbolism, Art Nouveau, Expressionism, and naturalism, Hodler's style offered an international vocabulary that also revealed a deep attachment to his native Switzerland. His paintings illustrate the alienation of the individual under the modern collective order, with figures frozen in haunting landscapes and rigidly parallel groupings. This fall, the Neue Galerie will mount the largest

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Hodler retrospective ever assembled in this country, comprising eighty-five of his works--paintings and drawings made between 1889 and 1918--and augmented by photographs of the artist taken by Gertrud Dubi-Muller, furniture designed by Josef Hoffmann for Hodler's apartment, and a catalogue with essays by Ulf Myster and Jill Lloyd (the show's curators), Oskar Batschmann, Alessandra Comini, Sharon Hirsh, Paul Muller, and Peter Pfrunder. Travels to the Fondation Beyeler, Basel, Jan. 27-May 26, 2013.

--Andre Dombrowski

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"TONY CONRAD: DOING THE CITY, URBAN COMMUNITY INTERVENTIONS"

80WSE GALLERY, NEW YORK UNIVERSITY September 12-November 3 \* Curated by Michael Cohen \* Two poles that inform Tony Conrad's diverse oeuvre are the flicker and the drone. The former, via a seeming slowing down of the mechanics of film, interrupts the medium's illusion of continuity. The latter, conversely, represents a principle of differentiation, as it causes otherwise discrete sonic elements to meld together, producing a concrete psychoacoustic experience. This survey, the first in more than twenty years, shows how Conrad incorporated both of these techniques into public interventions and educational projects. The show includes episodes and artifacts from Conrad's early-1990s cable-access series Studio in the Streets, two musical performances, rarely seen films from the 1970s, and an installation of new works. A catalogue with essays by Branden W. Joseph, Andrew Lampert, Tabea Lurk, and Jay Sanders; a panel discussion with the artist; and an extensive program of film screenings at Anthology Film Archives will complement 80WSE's exhibition.

--John Miller

"FORE"

STUDIO MUSEUM IN HARLEM \* November 8, 2012-March 10, 2013 \* Curated by Lauren Haynes, Naima J. Keith, and Thomas J. Lax \* The latest installment of the Studio Museum's legendary "F" series (which brought us "Freestyle" [2001], "Frequency" [2005-2006], and "Flow" 120081) promises a wildly heterogeneous installation of works made during the past five years, highlighting twenty-nine emerging artists of African descent including Sadie Barnette, Jamal Cyrus, Noah Davis, Taisha Paggett, and Nate Young. As this exhibition series has been a veritable launchpad for numerous artists to date, "Fore"--taking as its title the heads-up alert to those in the path of a projectile--is sure to get the art world's attention. Fore can also be a designation of vanguardism, and in the tradition of the game-changing concept of "post-black" introduced by Thelma Golden in the context of "Frequency," this edition, curated by Lauren Haynes, Naima J. Keith, and Thomas J. Lax, will no doubt establish its own discursive terms, in the space of the show and in the attendant catalogue featuring an essay on each artist.

--Suzanne Hudson

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"BERNADETTE CORPORATION: 2000 WASTED YEARS"

ARTISTS SPACE September 9-December 16 \* Curated by Stefan Kalmar and Richard Birkett \* In the eighteen years since Bernadette Corporation emerged from New York's downtown fashion and art scenes, there have been moments when the collective has seemed the sharpest and most conceptually ambitious expression of its age. Artists Space is now producing a BC "retrospective" in typical restyled form, encompassing a new photo shoot along with relics from the group's early fashion line, cine-tracts like Get Rid of Yourself (2003), pages from the

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short-lived magazine Made in USA (2000-2001), and more recent forays into poetry and sculpture--all displayed within a total exhibition architecture conceived with set and production designer Gideon Ponte. No doubt the just-past of the '90s underground will seem very now, though BC's knack for late-capitalist tones and tremors should forestall both nostalgia and political kitsch. Travels to the Institute of Contemporary Arts, London, Mar. 21-June 16, 2013.

--Bennett Simpson

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WASHINGTON, DC

"PER KIRKEBY: PAINTINGS AND SCULPTURE"

PHILLIPS COLLECTION \* October 6. 2012-January 6, 2013 \* Curated by Dorothy Kosinski and Klaus Ottmann Though he is a superstar in his homeland of Denmark, Per Kirkeby is still a relative unknown in the United States. The Phillips Collection will attempt to remedy this situation, challenging though the task may be with an artist as prolific and adventurous as Kirkeby, who in the past forty-five years has moved from lush and brooding oil landscapes to fragile chalk-on-black-board drawings, from chunky bronzes that recall mined ore to short films. But curators Dorothy Kosinski and Klaus Ottmann have selected nearly forty key works dating from 1967 to 2009 that, along with the catalogue, featuring an essay by Ottmann and an interview with the artist by Kosinski, should help Kirkeby make a lasting impression. Travels to the Bowdoin College Museum of Art, Brunswick, ME, Mar. 26-June 30, 2013.

--Sarah K. Rich

CHICAGO

STEVE MCQUEEN

ART INSTITUTE OF CHICAGO \* October 21. 2012-January 6, 2013 \* Curated by James Rondeau \* An avowed formalist, Steve McQueen is also a child of Britain's brand of early-1990s identity politics, which were a heady merger of race and postcolonialist discourse. While his recent leap from gallery to Cineplex is nothing short of remarkable, his feature films (Hunger [2008] and Shame [2011]) bear the same resolute visual sensibility and commitment to sociopolitical subjects that have characterized McQueen's work from the beginning. For this survey, the artist-director has entered yet new territory with End Credits (part one), 2012--an almost eight-hour-long film showing each of the thousands of documents in Paul Robeson's FBI file; this will accompany fourteen other works made by McQueen since 1992, including films and videos, a light box, projected slides, and his 2007-2009 project Queen and Country (for which he designed stamps in tribute to Iraq-war casualties), all of which will be considered in the catalogue raisonné published in conjunction with the show. Travels to Schaulager, Munchenstein, Basel, Mar-July 7, 2013.

--Hanna Walker

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"GOSHKA MACUGA: EXHIBIT, A"

MUSEUM OF CONTEMPORARY ART \* December 15. 2012-March 31. 2013 \* Curated by Dieter Roelstraete \* Goshka Macuga's category-confounding strategies of playing artist-as-curator, unearthing an institution's history, and displaying otherwise concealed information reflect her upbringing in Communist Poland--a politics of exposure, she's said, directs her research-based practice. In 2011, Macuga installed Family--a remake of a censored Oscar Bony sculpture--in the spot in Warsaw's Zacheta National Gallery of Art where Maurizio Cattelan once exhib-



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ited his meteorite-struck pope. For *The Nature of the Beast*, 2009, Macuga set up a meeting space for political discussions in London's Whitechapel Gallery and furnished it with a tapestry of Picasso's *Guernica* that was not only shown at Whitechapel seventy years earlier but had been draped behind Colin Powell when he declared war on Iraq at the UN in 2003. Both projects, alongside a dozen others from the past ten years, are reprised in Macuga's first museum survey and further unpacked in a catalogue with essays by Dieter Roelstraete, Matthew Jesse Jackson, Adam Szymczyk, and Grant Watson.

--Martin Herbert

"RADICAL PRESENCE: BLACK PERFORMANCE IN CONTEMPORARY ART"

CONTEMPORARY ARTS MUSEUM HOUSTON \* November 17, 2012-February 15, 2013 \* Curated by Valerie Cassel Oliver \* Over the past decade, performance and its histories have become increasingly central to art-related discourses of various stripes, though few have afforded black practitioners a sustained critical engagement, let alone an officially sanctioned platform. This ambitious multimedia exhibition, an expansive survey devoted to black performance art, aims to do just that. Including roughly eighty works by an intergenerational roster of thirty-six participants--from grand masters like Benjamin Patterson to rising stars such as Xaviera Simmons--the show explores the ways in which artists of color have consistently engaged the performative field since the 1960s. The accompanying catalogue, which will feature contributions by CAMH senior curator Valerie Cassel Oliver, Yona Backer, Naomi Beckwith, Tavia Nyong'o, Clifford Owens, and Franklin Simians as well as a chronology of black performance art, promises to be both a useful resource and a landmark in its own right.

--Huey Copeland

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NASHVILLE

"**CARRIE MAE WEEMS: THREE DECADES OF PHOTOGRAPHY AND VIDEO**"

FRIST CENTER FOR THE VISUAL ARTS \* September 21, 2012-January 13, 2013 \* Curated by Katie Delmez The nationwide tensions surrounding the presidential election provide an appropriate backdrop for a retrospective devoted to **Carrie Mae Weems**, an artist who consistently challenges us to think about how we arrived at where we are now. In the lead-up to Barack **Obama's** first election, **Weems** made the series "Constructing History: A Requiem to Mark the Moment," 2008, revisiting political **assassinations** of the past century to recall the loss on which our history is built. This exhibition of two hundred works--thirty years' worth of photographs, text, and video--and the accompanying catalogue will bear out **Weems's** compassionate focus on politics, history, and subjectivity and, all told, are sure to stir our emotions. Travels to the Portland Art Museum, OR, Feb. 2, 2012-May 19, 2013; Cleveland Museum of Art, June 30-Sept. 29, 2013; Cantor Arts Center, Stanford University, CA, Oct. 16, 2013-Jan. 5, 2014; Solomon R. Guggenheim Museum, New York, Jan. 24-Apr. 23, 2014.

--LaToya Ruby Frazier

LOS ANGELES

"DESTROY THE PICTURE: PAINTING THE VOID, 1949-1962"

MUSEUM OF CONTEMPORARY ART October 6, 2012-January 14, 2013 \* Curated by Paul Schimmel \* Always gifted at brushing canonical histories against the grain, Paul Schimmel now gathers an international cross section of postwar abstraction that challenges the old modernist story of the "integrity" of the picture plane. The show's nearly one hundred works inventory multifarious as-

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saults whereby canvases were sliced, punctured, buried, bandaged, shackled, bound--and confronted with a gargantuan flamethrower. This grouping and the related catalogue will provide new ways of looking at major artists such as Jean Fautrier, Lucio Fontana, and Rauschenberg along with focused rediscoveries of underknowns including Alberto Burri, Gerard Deschamps, Manolo Millares, Salvatore Scarpitta, and Chiyu Uemae. Offering a prehistory to the recent Los Angeles art Schimmel has valiantly championed, the show may be a culmination of the curator's work at LA MOCA, but it also promises an argument for why this should not be his final project there. Travels to the Museum of Contemporary Art, Chicago, Feb. 16-June 2, 2013.

--George Baker

"KEN PRICE SCULPTURE: A RETROSPECTIVE"

LOS ANGELES COUNTY MUSEUM OF ART \* September 16, 2012-January 6, 2013 \* Curated by Stephanie Barron With his "Snail Cups," 1965-68; "Curios" (cabinets), 1972-78; and a quarry's worth of psychedelic philosopher's stones, the late Ken Price was the hairy potter our greed-driven times needed--one who conjured wonder from base materials. The wand that chose him was a paintbrush, and the canvas (or support) he championed--bowing to and freaking with influences and peers as various as Antoni Gaudi, Magritte, and John Altoon--was fired clay. Let's just hope, for an artist who so exuberantly shrugged off the quandary of craft versus art, that LACMA'S exhibition, including almost one hundred sculptures dating from 1959 until 2011 and a dozen late works on paper, isn't over-engineered by its guest designer, Frank O. Gehry. The catalogue essays, especially Dave Hickey's rhetorical glazing, should keep the gaze fixed on Price's funky magic despite the goings-on. Travels to the Dasher Sculpture Center, Dallas, Feb. 9-May 12, 2013; Metropolitan Museum of Art, New York, June 18-Sept. 22, 2013.

--Bruce Hainley

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"ZARINA: PAPER LIKE SKIN"

HAMMER MUSEUM September 30-December 30 Curated by Allegra Pesenti Since the early 1960s, Indian-born American artist Zarina Hashmi has developed a minimal artistic language that balances materiality with themes of home, displacement, and memory. Her first retrospective--long overdue--features approximately sixty pieces from the past five decades and includes prints, paper-pulp casts, and sculptures. While the influence of Zarina's studies of mathematics and architecture are evident across her oeuvre, rarely seen early relief prints such as *In the Woods 1*, 1971, manifest the importance and impression of nature in her practice, and recent works such as the obsidian-covered *Dark Night of the Soul*, 2011, suggest a subtle turn toward contemplative spirituality--aspects that are further explored in the exhibition's catalogue with essays by Allegra Pesenti, Aamir Mufti, and Sandhini Poddar. Travels to the Solomon R. Guggenheim Museum, New York, Jan. 25-Apr. 21, 2013; Art Institute of Chicago, June 27-Sept. 22, 2013.

--Beth Citron

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SAN FRANCISCO

"JAY DEFEIO: A RETROSPECTIVE"

SAN FRANCISCO MUSEUM OF MODERN ART \* November 3, 2012-February 3, 2013 \* Curated by Dana Miller \* In 1958, Bear ingenue jay DeFeo began work on a silvery mixed-media painting known as *The Rose*; it would consume her for the bet-

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ter part of eight years and eventually stand eleven feet tall, weighing nearly a ton. First made public by Bruce Conner--who filmed the object's defenestration from DeFeo's Fillmore Street studio in 1965--The Rose has long afforded a romantic mythologizing of DeFeo's biography, to the extent that her other paintings, drawings, wire sculptures, photographs, jewelry, and collages are still virtually unknown. This retrospective, organized by the Whitney Museum of American Art's Dana Miller, should help to correct that occlusion by bringing out more than 130 examples of DeFeo's production between 1951 and 1989, along with a catalogue containing essays by Miller, Michael Duncan, Corey Keller, Carol Mancusi-Ungaro, and Greil Marcus. Travels to the Whitney Museum of American Art, New York, Feb. 28-June 2, 2013.

--Suzanne Hudson

SAO PAULO

"ADRIANA VAREJAO: HISTORIES AT THE MARGINS"

MUSEU DE ARTE MODERNA DE SAO PAULO \* September 3-December 16 \* Curated by Adriano Pedrosa \* The first major survey of Adriana Varejao's career will encompass some forty works made between 1991 and the present, including a new large-scale polyptych. The modernist and the neo-Baroque, the wavering of boundaries and the fluidity of ostensibly categorical distinctions, the erotics of an alternate femininity, the history of colonialism from the perspective of the colonized, the backstory and continental drift of globalization: These are the themes that intertwine within Varejao's paintings and multimedia installations, a body of work that has made her one of the most intriguing and admired of her generation of Brazilian artists. Travels to the Museu de Arte Moderna do Rio de Janeiro, Jan. 16-Mar. 17, 2013.

--Carol Armstrong

LONDON

"MEL BOCHNER: IF THE COLOUR CHANGES"

WHITECHAPEL GALLERY \* October 12-December 30 \* Curated by Achim Borchardt-Hume, Joao Fernandes, and Ulrich Wilmes \* Over the past decade, critics and curators have rigorously reimagined Mel Bochner's oeuvre, while the artist himself has propelled his work forward with mordant wit and explosive energy. Trailblazing recent shows at the Art Institute of Chicago and the National Gallery in Washington have been matched by Bochner's increasingly topical twist on his nearly half-century-long engagement with language. (One recent thesaurus painting unspooled synonyms for that endangered species "master of the universe.") Now audiences across the pond will be treated to his first major career survey in the UK. A catalogue with contributions by the curators and noted Bochner scholars Briony Fer and Mark Godfrey promises to further advance this artist's historical stature and contemporary relevance. Travels to the Haus der Kunst, Munich, Mar. 1-June 16, 2013; Museu de Arte Contemporanea de Serralves, Porto, Portugal, July 12-Oct. 13, 2013.

-Scott Rothkopf

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"A BIGGER SPLASH: PAINTING AFTER PERFORMANCE"

TATE MODERN \* November 14, 2012-April 1, 2013 \* Curated by Catherine Wood with Fiontan Moran \* Taking its title from David Hackney's iconic 1967 painting of a California swimming pool, "A Bigger Splash" will attempt to map the expanded field of painting-as-performance since Jackson Pollock. The show's roster of more than forty artists working across a range of media casts a wide net both generationally and geographically, embracing, among others, Italian Situ-

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ationist Giuseppe Pinot-Gallizio, Gutai artist Kazuo Shiraga, Sovietera Slovenian collective IRWIN, and the New York-based Ei Arakawa. There's a risk that such a survey will wind up muddying rather than distilling the waters, but what is performance without risk?

--Paul Galvez

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LONDON

"BJARNE MELGAARD: A HOUSE TO DIE IN"

INSTITUTE OF CONTEMPORARY ARTS \* September 25-November 18 \* Curated by Matt Williams \* Psychopathic hackers, HIV bug chasers, murderers, and meth--the excesses of Bjarne Melgaard's terror-world only grow darker when one knows that the artist's engagement with these subjects never stops at skin-deep. Now the ripped, disturbingly tan Norwegian is working on A House to Die In, which, true to form, will actually be built. To design this bizarre Oslo studio/residence, Melgaard has been collaborating with Snohetta, of New York's World Trade Center Memorial Pavilion fame, and, from CAD renderings of mutable s/m chambers to maquettes of decomposing exterior walls, the ICA is strewn with their plans. But lest such relatively rational production leave you yearning for more, an onslaught of paintings by schizophrenic artists (with whom Melgaard has been sharing his studio) tests the venue's optical limits in true horror-vacui form.

--Caroline Busta

GATESHEAD, UK

"JIM SHAW: THE RINSE CYCLE"

BALTIC \* November 9, 2012-February 17, 2013 \* Curated by Laurence Sillars Known to plumb thrift store bins and his own dreams alike, Jim Shaw works with the aesthetic backdrops to the minds of his generation: sci-fi special effects, dorm-room psychedelia, comics, zombie movies, and cultish memorabilia. During the past decade, Shaw has been repurposing disused stage scenery for murals that mix iconographies of O-ism (his homegrown, phony religion) with those of political conspiracy. Masonic symbols and household appliances float, as if abducted, atop these found, generic landscapes. "The Rinse Cycle" will bring together about one hundred of the countless expertly rendered drawings, paintings, sculptures, and installations that Shaw has made since the mid-1980s, while attempting to wring out some explanation for it all via catalogue contributions by curator Laurence Siliars, Anne Carson, Darcey Steinke, John C. Welchman, and the artist in conversation with Tony Oursler. Expect less a cohesive narrative than a trail of paraphernalia and subliminal messages.

--Annie Ochmanek

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GRENOBLE, FRANCE

"AKRAM ZAATARI: THIS DAY AT TEN"

LE MAGASIN \* October 13, 2012-January 6, 2013 \* Curated by Yves Aupetitallot \* Akram Zaatari has made more than thirty videos since the mid-1990s, and "This Day at Ten" surveys a decade of his pioneering production, taking as its focal point one of the most complex works in the Lebanese artist's oeuvre, Al Yaoum (This Day), 2003. Defying categorization, the eighty-six-minute video demonstrates the range of interests that have long preoccupied Zaatari: the circulation of images related to conflicts in the Middle East, the meaning of archival materials, and the use of documentary and snapshot photography. Fanning out

Previews: three times a year Artforum looks ahead to the coming season. The following pages highlight thirty-six shows on view around the world between October and December; CalendarGE 1USA United States Artforum International October 1, 2012

from the exhibition's central cinema space, four later videos, including in This House, 2005, and Nature Morte, 2008, pick up and run with ideas introduced in Al Yaoum.

--Kaelen Wilson-Goldie

BOLZANO, ITALY

"THE NEW PUBLIC: FROM A NEW PUBLIC DIMENSION TO NEW USERS"

MUSEION \* September 15, 2012-January 13, 2013 \* Curated by Rein Wolfs \* Europe is currently being shaken by a socioeconomic crisis--one that is both the product of and the justification for privatization on a massive scale. The European public's reaction--or the almost complete lack thereof--suggests that their sense of the res publica has greatly diminished. Against this, curator Rein Wolfs posits the emergence of a "New Public," expressions of which he identifies in recent work by fourteen artists, including Juliette Blightman, Christian Jankowski, Erik van Lieshout, Helen Marten, Danh Vo, and the Dutch research studio Metahaven. With this hypothesis--fleshed out and contextualized in the accompanying catalogue by Federico Campagna, Maria Lind, and himself--Wolfs sets the stakes high, and the fact that the show is taking place in a publicly funded institution may help convey just how real those stakes are.

--Jakob Schillinger

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ZURICH

"RAGNAR KJARTANSSON: THE VISITORS"

MIGROS MUSEUM FÜR GEGENWARTS-KUNST \* September-October 28 \* Curated by Heike Munder \* For his first solo show in Switzerland, Icelandic artist Ragnar Kjartansson has staged The Visitors, 2012, a major video installation commissioned by the Migros Museum to inaugurate the institution's expanded space. No doubt this freshly renovated venue stands in striking contrast to the images of a disintegrating Rokeby Mansion, the former Astor family residence, built in 1815 in upstate New York, where the new work's footage was shot. Installed across nine screens, Kjartansson's piece is a meditation on love and loss, featuring the artist's friends performing a song (lyrics written by his recently divorced wife) within the grand home's eerily preserved, if weathered, interior spaces and across its expansive Hudson Valley grounds. An accompanying catalogue offers a full accounting of Kjartansson's music-related work.

--Johanne Nordby Werno

VIENNA

"XTRAVAGANZA: STAGING LEIGH BOWERY"

KUNSTHALLE WIEN \* October 1.9, 2012-February 3, 2013 \* Curated by Angela Stief \* Like Jesus, Leigh Bowery left this morbid world at age thirty-three. Hardly a saint, however, Bowery was a complicated man: muse to Lucian Freud, cobelligerent of Michael Clark and Charles Atlas, thorn to straight thinking everywhere. "Everyone wanted to know Leigh because he was trendy," said Bowery's wife, Nicola Bateman, "but we just went to Sainsbury's together." A gravid Bowery would often eject Bateman, naked and "bloody" and covered in sausage links, from a bespoke "womb" onstage. But it seems he actually was pregnant, birthing outre pictures, performances, and repartee with virile glee. Through a selection of works by, of, and related to Bowery, including contributions from a suitably eclectic group of participants--a list that ranges from Ron Athey to Cerith Wyn Evans to Annie Leibovitz--"XTRAVAGANZA" stages a fit-

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ting tribute to a man whose delightful, haphazard oeuvre was really about one thing: inspiration.

--David Velasco

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"COUNTER-PRODUCTION"

GENERALS FOUNDATION \* September 7-December 16 \* Curated by Diana Baldon, Ilse Later, and Luke Skrebowski Addressing how artists "participate in and confront contemporary conditions of global production and capital," this show ventures to frame the contradictions of contemporary art, perhaps even proposing its participants as a fifth column within the status quo. But the art on view here touches on much else besides: Goldin + Senneby's *The Discreet Charm*, 2011-12, stages a scale model of the Generali Foundation within a mock-corporate "theater of a magic construction of value," and Josephine Pryde's series "Adoption," 2009, implements the tropes of stock photography to create abject images of babies. The list of roughly twenty artists includes Mary Ellen Carroll, Ricardo Basbaum, and Henrik Olesen, as well as Seth Price and Josef Strau, whose writings on the show's ostensible subject--particularly Price's *Dispersion*, published as a PDF in 2003, and Strau's reflections on the "non-productive attitude" in 1980s Cologne--should be considered required reading.

--Alexander Scrimgeour

WOLFSBURG, GERMANY

"FRANK STELLA: THE RETROSPECTIVE, WORKS 1958-2012"

KUNSTMUSEUM WOLFSBURG \* September 8. 2012-January 20.2013 \* Curated by Markus Bruderlin and Holger Broeker \* Frank Stella has been producing art tirelessly for more than fifty years now, much of it huge, making it harder and harder for any museum to mount a full retrospective without bursting. (The last attempt was by the Reina Sofia in 1995.) This fact alone makes the exhibition at Wolfsburg worth seeing. Uniting some sixty paintings and reliefs with a generous sampling of works on paper and a handful of models, the show will allow us to grasp the seventy-six-year-old artist whole, to consider his varied inspirations (music, literature, architecture, tools, toys, and of course other paintings), and to question how well the now-familiar minimal-to-maximal narrative really fits this voracious, vital career. Of particular note: The great majority of works are drawn from European (rather than American) collections.

--Harry Cooper

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DUSSELDORF

"HENRY FLYNT: ACTIVITIES 1959--"

KUNSTVEREIN FÜR DIE RHEINLANDE UND WESTFALEN October 6, 2012--January 20, 2013 Curated by Hans-Jürgen Hafner \* Henry Flynt's efforts to demolish art and serious culture may have worked all too well: Perhaps no figure to emerge from the 1960s New York avant-garde is as elusive as the artist-musician-philosopher, who, after coining the term concept art in 1961, veered off on a trajectory so unique as to defy easy description. But awareness of Flynt's importance to art history and to experimental music just keeps growing, bolstered by the astonishing trove of recordings--from hillbilly and blues to

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noise music and ragas--he has released in recent years. Now, the first museum exhibition dedicated to the artist will attempt to chart his all-embracing "transdisciplinary project," with an overview of works ranging from his 1963 "Veramusement" lecture (delivered at Walter De Maria's loft) to new and restaged talks and performances presented on-site. A retrospective catalogue will appear in 2013. Travels to the ZKM | Center for Art and Media, Karlsruhe, Germany.

--Liz Kotz

FRANKFURT

"THOMAS SCHEIBITZ: ONE-TIME PAD"

MUSEUM FÜR MODERNE KUNST \* September 29, 2012-January 13, 2013 \* Curated by Susanne Gaensheimer and Eva Huttenlauch \* Since the mid-1990s, Thomas Scheibitz has been developing a distinctive visual language characterized by bright, uninflected planes of color, rigid geometric forms, and shallow pictorial space. While this aesthetic relates to nonobjective art, the imagery of Scheibitz's paintings and sculptures ultimately remains tied to referents in the world--abstracted by the artist through a series of formal estrangements. By exclusively featuring pieces derived from the human form, this major presentation of the artist's work not only highlights the latent, representational aspects of his particular visual idiom but also foregrounds his processes of transmutation. Bringing together 120 drawings and a selection of source material alongside fifty recent paintings and thirty sculptures, the exhibition fills the entirety of MMK's top floor, spilling over into the museum's ground-level central hall. An artist-designed catalogue, including texts by Isabelle Graw, Mark von Schlegell, and Beate Sontgen, will further focus the show's anthropomorphic lens.

--Jordan Kantor

[ILLUSTRATION OMITTED]

MUNICH

"ECM: A CULTURAL ARCHAEOLOGY"

HAUS DER KUNST \* November 23, 2012-February 10, 2013 \* Curated by Okwui Enwezor and Markus Müller In 1969, Manfred Eicher founded the Munich-based record label Edition of Contemporary Music, which has issued some of the most influential jazz, classical, and avant-garde recordings of the past four decades. For this show, Okwui Enwezor and Markus Müller dig through ECM's history to present a potent brew of recordings and archival materials from the likes of Don Cherry, Keith Jarrett, Jan Garbarek, Steve Reich, Meredith Monk, the Art Ensemble of Chicago, and Arvo Part. It's a sprawling roster, to name only a few, improbably held together by Eicher's production aesthetic: robust, blood-and-guts sounds, drifting in clouds of reverb and dispensed, always, in brutally austere packaging. Boasting a lineup of concerts and panel discussions, as well as a comprehensive catalogue, this show will offer far more than just a listening station--but indeed, that alone would be worth your time.

--Vijay Iyer

[ILLUSTRATION OMITTED]

AMSTERDAM

MIKE KELLEY

STEDELIJK MUSEUM \* December 15, 2012--April 1, 2013 \* Curated by Eva Meyer-Hermann with Ann Goldstein, the Kelley Studio, the Estate of Mike Kelley, and the Mike Kelley Foundation for the Arts Jack Goldstein once quipped that the

Previews: three times a year Artforum looks ahead to the coming season. The following pages highlight thirty-six shows on view around the world between October and December; CalendarGE 1USA United States Artforum International October 1, 2012

reason he left Metro Pictures was the low production value of Mike Kelley's work. But Goldstein could never have guessed the degree to which Kelley's powerful scale and polish would ultimately eclipse his own. If Kelley, early on, used shoddy materials to invoke a subordinate vernacular culture, his later embrace of high-tech fabrication effectively channeled the underside of our popular information economy--the reperformance of images, whether via sexting and online dating or in the scanning and viewing of a photograph's surface. In an age of digital reproduction, Kelley's oeuvre demands that we reappraise what it means to represent and what it means to recall, questions to be asked many times over in this first full career survey. Travels to the Centre Pompidou, Paris, May 2-Aug. 5, 2013; MOMA PSI, New York, Oct. 7, 2013- Jan. 5, 2014; Museum of Contemporary Art, Los Angeles, Mar.-June 2014.

--John Miller

MOSCOW

"JOSEPH BEUYS: APPEAL FOR AN ALTERNATIVE"

MUSEUM OF MODERN ART September 12-November 14 \* Curated by Eugene Blume.: The first major Joseph Beuys exhibition in Moscow proposes the artist's work as a site of inveterate turbulence, a hodgepodge of visceral didacticism, and calls for social transformation that serially engages the East within the West. In Beuys's art-life cosmology, Russia is the hulking Eurasian landmass of energy and potential, the great unknown variable in the equation of Western civilization. Bringing together literally--literally!--hundreds of works and ephemera, "Appeal for an Alternative" includes such seminal installations as The End of the Twentieth Century, I 1983-85, as well as graphic works, multiples, and video documentation of performances such as How to Explain Pictures to a Dead Hare, 1965, in which the artist will appear perfectly suited, as it were, for Moscow in 2012: Joseph Beuys's, rational shaman, enthusiast of the East, inventor of political magic.

--Matthew Jesse Jackson

SHANGHAI

"WU ZHI: GENG JIANYI, 1985-2008"

MINSHENG ART MUSEUM \* September 7-October 12 \* Part of an active and influential group of artists linked to the former Academy of Fine Arts in Hangzhou, fifty-year-old Geng Jianyi is responsible for one of the most consistent and profound oeuvres of the 1980s Chinese avant-garde. As his peers were experimenting with Pop, dada, and surrealist painting styles, Geng began showing concept-driven, text-and photo-based, and instructional works that posed stark questions about the human condition and about individual relationships to social institutions. His influence on his contemporaries and younger generations (as well as his distaste for the spotlight) makes this career survey--featuring nearly a hundred works produced over twenty-three years--an affair not to be missed.

--Pauline J. Yao

GWANGJU

9TH GWANGJU BIENNALE

BIENNALE HALL \* September 7-November 11 \* Curated by Nancy Adajania, Wassan al-Khudhairi, Mami Kataoka, Sunjung Kim, Carol Yinghua Lu, and Alia Swastika - Armed with an ample curatorial team and a bevy of "intersecting urgencies," the ninth edition of Asia's longest-running biennial seems designed to counteract the neat, singular vision of its predecessor. To that end, it is offering up "Roundtable"--a platform shaped by open collectivity and a multiplicity of



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voices engaged in democratic, nonhierarchical exchange. Here, six female curators (five from East or. South Asia, one from the Emirates) tender six curatorial themes ranging from "forms of collectivity" and "revisiting history" to "transient encounters" and "individual spirit." The sheer diversity of perspectives at play will militate against a cohesive outcome, but then, tidiness is rarely a plus for biennials.

--Pauline J. Yao

BRISBANE

7TH ASIA PACIFIC TRIENNIAL OF CONTEMPORARY ART

QUEENSLAND ART GALLERY | GALLERY OF MODERN ART (QAGOMA) \* December 8, 2012-April 14, 2013 Since its first bold steps in 1993, Australia's Asia Pacific Triennial has become a leading institutional showcase for the art and culture of the region--a designation that will only be reinforced by this seventh iteration, which will feature works by seventy-seven artists and groups from twenty-seven countries across a wide, and ever widening, "Asia Pacific." Poised to reverse the triennial's recent tendency toward curatorial centralization, the QAGOMA team will host a variety of special projects, including commissions from Papua New Guinea, Indonesia, and Vietnam, along with work by West Asian artists living as far afield as Turkey, Kazakhstan, and the Middle East. At this point, breadth is assured; aficionados will be looking for depth.

--David Teb

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The New York Times

September 16, 2012 Sunday  
Late Edition - Final

## Photographer and Subject Are One

**BYLINE:** By HILARIE M. SHEETS

**SECTION:** Section AR; Column 0; Arts and Leisure Desk; Pg. 19

**LENGTH:** 1348 words

WHEN **Carrie** Mae **Weems** was first teaching photography in the late 1980s at Hampshire College in Massachusetts, she was struck by the difference in how her male and female students presented themselves in pictures. "The women were always turning away from the camera, always in profile," said Ms. **Weems**, demonstrating by obscuring her face seductively with her graceful hands. "They never squared themselves. The boys were squaring themselves."

At night she would return to her studio to work on her own photographs that told a different story. She centered herself at the end of a kitchen table and composed vignettes about the life cycle of a romance, the camaraderie among female friends, the demands of motherhood and finally her solitude, all unfolding at the table under a harsh, expository overhanging light. These photographs in "Kitchen Table Series," completed in 1990, are accompanied by 14 panels recounting the path of a 38-year-old woman with a "bodacious manner, varied talents, hard laughter, multiple opinions," as a panel says, who resists classification and embraces complexity.

Using herself as a surrogate for all self-possessed women and controlling the narrative as both subject and photographer, Ms. **Weems** found her artistic voice. The series was shown widely, including at the Museum of Modern Art in "Pleasures and Terrors of Domestic Comfort" in 1991.

"I emerged in that incredible moment in the 1980s when all kinds of social questions about subjectivity and objectivity, about who was making, who was looking" were being asked, Ms. **Weems** said in a recent interview at the Jack Shainman Gallery in Chelsea, which represents her work. She, along with fellow African-American artists like Glenn Ligon, Lorna Simpson and Gary Simmons, began to receive more recognition than black artists had previously seen. "There was a real shift," she said.

The painter Mickalene Thomas was inspired to become an artist after seeing "Kitchen Table Series" at the Portland Art Museum in Oregon as a student in the early 1990s. "It was the first time I saw work by an African-American female artist that reflected myself and called upon a familiarity of family dynamics and **sex** and gender," Ms. Thomas said. Now 59, Ms. **Weems** is having her first comprehensive retrospective, which opens on Friday at the Frist Center for the Visual Arts in Nashville and includes some 225 photographs, videos and installations, from her earliest, never-before-published '70s documentary photographs influenced by Roy DeCarava and Henri Cartier-Bresson to brand-new pieces referring to works by Marcel Duchamp and Ana Mendieta, among other artists. It will travel to the Portland Art Museum in Oregon, where she grew up and is home to almost 400 members of her close-knit extended family, as well as to the Cleveland Museum of Art, the Cantor Center for Visual Arts at Stanford University and the Solomon R. Guggenheim Museum in New York.

"When you're talking about **Carrie Mae Weems**, you're going to talk about race and gender and classism," said Kathryn Delmez, curator of the exhibition. "But I really think it goes beyond that to her desire to insert all marginalized people into the historical record, as she says, to tell the stories that have been ignored or forgotten or erased. Through Carrie's lens she's looking at who's writing history, who has the power to influence other people's lives."

In her series "From Here I Saw What Happened and I Cried" (1995-96), for instance, she appropriated 19th-century daguerreotypes of slaves and presented them tinted blood red and etched with text like "An Anthropological Debate," "Some Said You Were the Spitting Image of Evil" and "You Became Playmate to the Patriarch."

"What can this black body project, and how will that projection be understood and received no matter how you attempt to shift it?" Ms. **Weems** asked. "It's laid with a certain kind of history that's almost insurmountable. I'm always attempting to push against it, to insist that there be another kind of read."

In person Ms. **Weems** has a regal bearing and easily forges moments of intimacy. Her strong physical presence and rich, melodic voice are central to her still photos and video pieces over the decades, in which she sees herself serving variously as alter ego, muse and witness to history. She studied movement at Anna Halprin's progressive Dancer's Workshop after moving to San Francisco at 17.

For her 20th birthday her boyfriend gave her a camera. "Suddenly this camera, this thing, allowed me to move around the world in a certain kind of way, with a certain kind of purpose," she said. In 1976 she moved to New York to study photography at the Studio Museum in Harlem and then returned west to earn a bachelor of fine arts degree at the California Institute of the Arts in 1981. She received a master of fine arts degree at the University of California, San Diego, in 1984.

During her schooling she started "Family Pictures and Stories," completed in 1984. Ms. **Weems**, who had her own daughter at 16, grouped candid black-and-white photographs of her sprawling middle-class family, in which she is one of seven children, with text and audio recordings about the members' lives, especially the older generation's experiences in Tennessee and Mississippi before moving to Oregon. Responding to the 1965 Moynihan Report that asserted that African-American communities were in shambles because of weak family structures, Ms. **Weems** put forward an authentic and unvarnished portrait of a strong African-American family as she knew it. It was the beginning of using herself as a stand-in for a larger subject and integrating word with image to approach different levels of storytelling.

In "Not Manet's Type" (1997) she used caustic humor to expose the invisibility of women, especially black women, in the canon of art history. In the text accompanying photographs of herself undressed in her bedroom, she recognizes that she would not have been the preferred type of model for Manet, Picasso or Duchamp. "But it could have been worse/Imagine my fate had de Kooning gotten hold of me," she wrote, before stating that she would take "a tip from Frida" Kahlo and become her own model and creator.

Ms. **Weems**, who moved to Syracuse in 1996 to live with her husband, Jeff Hoone, and maintains a studio in Brooklyn, said she saw the same set of questions about power playing out in the art world as in society at large. "I can spend an evening at most art functions in New York City and not see a single other person of color," she said. "Now. Today. That's shocking to me."

In her "Museum Series," which she started in 2007, she photographs citadels of art like the Louvre, the British Museum and the Philadelphia Museum of Art. She appears in front of each august edifice in a long, black dress with her back to the camera, a wistful, solemn presence that suggests both a longing for admission and a testament to exclusion. She has similarly materialized before grand antebellum architecture embedded with the history of slavery in the "Louisiana Project" (2003) and on ancient streets in Europe in her 2006 series "Roaming."

Photographed from behind in all these images, Ms. **Weems's** elegant, silhouetted figure doesn't immediately announce her race. "We can set that aside," she said. She said she saw herself "functioning as a guide in an architectural place that asks another set of questions about power and relationships that perhaps then we

can all then stand in front of. I am the first point of reference to the viewing. Then you come along with me, hopefully."

PHOTOS: **Carrie** Mae **Weems**, top left, and top in a photo from her "Kitchen Table Series"; other works by Ms. **Weems**, clockwise from above: a daguerreotype of a slave that she tinted and inscribed; "Family Reunion," from "Family Pictures and Stories"; and "A Distant View," from the "Louisiana Project."  
(PHOTOGRAPHS BY JERRY KINEBERG; **CARRIE** MAE **WEEMS**/ART INSTITUTE OF CHICAGO; **CARRIE** MAE **WEEMS**/MUSEUM OF MODERN ART; **CARRIE** MAE **WEEMS**/JACK SHAINMAN GALLERY)

URL: <http://www.nytimes.com/2012/09/16/arts/design/carrie-mae-weems-photographer-and-subject.html>

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Nashville Pride (Tennessee)

September 14, 2012

## Landmark Retrospective of **Carrie Mae Weems** opens at Frist

**BYLINE:** Cass Teague

**SECTION:** NEWS; Pg. 7

**LENGTH:** 583 words

The first major museum retrospective devoted to contemporary artist and photographer **Carrie Mae Weems**, widely acclaimed as one of today's most eloquent and respected interpreters of the African American experience, opens on Friday, September 21 at the Frist Center for the Visual Arts. The artist herself will give a keynote address entitled '**Carrie Mae Weems**: An Artist Reflects' at 11 am on Saturday, September 22.

Come join this internationally noted photographer she reflects on some of the major themes in her thoughtprovoking work, including an overarching commitment to promote justice as it relates to racism, **sexism**, and classism.

"My responsibility as an artist is to...make art, beautiful and powerful, that adds and reveals; to beautify the mess of a messy world, to heal the sick and feed the helpless; to shout bravely from the rooftops and storm barricaded doors and voice the specificity of our historical moment," said **Weems**. Some 207 photographs, installations, and videos, selected from more than fifteen museums and private collections, offer an unprecedented and compelling survey of **Weems's** 30-year involvement with issues of race, gender, and class. Comprehensive in scope, the exhibition traces the evolution of **Weems's** career from her early documentary and autobiographical photographic series to the more conceptual and philosophically complex works that have placed her in the forefront of contemporary art. Virtually all of the major themes that have engaged **Weems** are represented, including personal narrative, such as Family Pictures and Stories and the famous Kitchen Table Series; the legacy and locales of slavery, including Sea Islands Series, Jefferson Suite, Slave Coast, and Dreaming in **Cuba**; contemporary perceptions of African Americans, as in Colored People and Afro-Chic; and the universal struggle for equality dealt with in works like Ritual and Reunion.

"**Weems** has created some of the most nuanced and deeply humane photographs of our time," said Frist Center Curator Kathryn Delmez, curator of the exhibition. "It is with great pride that the Frist Center offers the American public this unprecedented opportunity to see the full range of **Weems'** extraordinary achievement to date."

**Weems** was born in 1953, in Portland, Oregon. In her late teens she left home to pursue a career in modern dance in California, where she became a political and social activist. During the late 1970s, **Weems** began to pursue her interest in photography, first as a means of political and personal documentation, then increasingly as a form of intellectual and aesthetic expression. A consummate master of her medium, she holds both a bachelor's and master's degree in Fine Arts. She is also an avid student of history, political theory, literature, philosophy, and folklore, all of which she brings to bear in her work. While African Americans are her primary subjects, **Weems** has stated that she wants people of color to stand for the human multitude and for her work to resonate with audiences of all races. Saturday, Sept. 22 11 am --Keynote Address: '**Carrie Mae Weems**: An Artist Reflects' Frist Center Auditorium, free.

Landmark Retrospective of Carrie Mae Weems opens at Frist Nashville Pride (Tennessee) September 14, 2012

Registration required. Call 615-744-3999 1-2:30 pm --Frist Center Auditorium Panel Discussion: '**Carrie Mae Weems**: Beyond Black and White' Free. Registration required. Call 615-744-3999.

3:30 pm --Ingram Gallery, Frist Center Gallery Performance: Kyle Abraham/Abraham.In.

Motion Gallery admission required.

Special programs for **Carrie Mae Weems** Exhibition

**LOAD-DATE:** November 13, 2012

**LANGUAGE:** ENGLISH

**GRAPHIC:** **Carrie Mae Weems** photo: Jerry Klineberg.

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States News Service

September 13, 2012 Thursday

## VANDERBILT SPONSORING EVENTS FOR OPENING OF **CARRIE MAE WEEMS** EXHIBITION AT FRIST

**BYLINE:** States News Service

**LENGTH:** 676 words

**DATELINE:** NASHVILLE, Tenn.

The following information was released by Vanderbilt University:

Vanderbilt University will host programming on campus and sponsor an event at the Frist Center for the Visual Arts in conjunction with the opening at the Frist of **Carrie Mae Weems**: Three Decades of Photography and Video, the first major museum retrospective devoted to the artist.

### **Carrie Mae Weems**

The work of **Weems**, a photographer widely acclaimed as one of today's most eloquent and respected interpreters of the African American experience, will be on view in the Frist Center's Ingram Gallery from Sept. 21 through Jan. 13, 2013. Organized by the Frist and curator Katie Delmez, the exhibition features more than 200 photographs, installations and videos selected from some 15 major museums and private collections, offering an unprecedented and compelling survey of **Weems'** 30-year exploration of issues surrounding race, gender and class.

On Friday, Sept. 21, from 11:30 a.m. to 12:30 p.m., Deborah Willis, chair of the Department of Photography and Imaging at New York University's Tisch School of the Arts, will discuss her book *Posing Beauty: African American Images From the 1890s to the Present* at Vanderbilt's Bishop Joseph Johnson Black Cultural Center. Willis is a contributor to the **Carrie Mae Weems**: Three Decades of Photography and Video exhibition catalog, and her upcoming book *Envisioning Emancipation* will be published in January 2013 by Temple University Press.

The lecture is free and open to the public and sponsored by African American and Diaspora Studies and the Bishop Joseph Johnson Black Cultural Center at Vanderbilt.

Robert Storr

Also on Friday from 1:10 to 2:30 p.m., art critic Robert Storr will discuss "The Work of **Carrie Mae Weems**" as part of the Goldberg Lecture in Art History series at Vanderbilt. Storr is curator and dean of the Yale School of Art and a contributor to the exhibition's catalog.

The free event will be held at the Bishop Joseph Johnson Black Cultural Center, with a reception to follow. It is being sponsored by the Department of History of Art and the Department of Art at Vanderbilt and the Frist Center.

VANDERBILT SPONSORING EVENTS FOR OPENING OF CARRIE MAE WEEMS EXHIBITION AT FRIST  
States News Service September 13, 2012 Thursday

On Friday evening beginning at 7:30 p.m., dancer-choreographer Kyle Abraham of Abraham.In.Motion will open the 2012-13 Great Performances at Vanderbilt series with a performance of Live! The Realest MC in Blair School of Music's Ingram Hall. Like **Weems**, Abraham often explores issues of gender, race, class and stereotypes in his work.

Live! The Realest MC draws on the timeless Pinocchio character and his plight to become a real boy. The piece **investigates** gender roles and societal perspectives in the quest for acceptance in the world of hip hop celebrity. For ticket information, visit the Great Performances website.

Deborah Willis

On Saturday, Sept. 22, at 11 a.m., **Weems** will deliver the exhibition's keynote address in "**Carrie Mae Weems: An Artist Reflects**" at the Frist Center Auditorium. "My responsibility as an artist is to " make art, beautiful and powerful, that adds and reveals; to beautify the mess of a messy world; to heal the sick and feed the helpless; to shout bravely from the rooftops and storm barricaded doors and voice the specificity of our historical moment," she said.

The event is a collaboration with StudioVU: The Department of Art Lecture Series at Vanderbilt. The lecture is free, but registration is required. Call (615) 744-3999 for details.

On Saturday from 1 to 2:30 p.m., a panel discussion, "**Carrie Mae Weems: Beyond Black and White**," will be held in the Frist Center Auditorium. Panelists include Franklin Sirmans, curator of contemporary art at the Los Angeles County Museum of Art; Robert Storr, dean of the Yale School of Art; and Deborah Willis, professor of photography and imaging at NYU's Tisch School of the Arts, all distinguished contributors to the catalog accompanying the exhibition. Katie Delmez, the Frist Center's curator, will serve as moderator.

The event is free, but registration is required. Call (615) 744-3999 for details.

For more information, visit the Frist Center's website.

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The Tartan: Carnegie Mellon University

September 10, 2012 Monday

## Feminist and... showcases multifaceted movement

**SECTION:** PILLBOX; Pg. 1

**LENGTH:** 887 words

"Feminism is not just about women and not just about identity politics. It's a way of thinking, and it affects everything."

Visitors to the Mattress Factory's latest exhibition, *Feminist and...*, will likely be surprised at its content. While all of the pieces are clearly based on an understanding of feminist ideals, they are not overtly about feminist issues. But as curator Hilary Robinson noted above, feminism is a way of thinking, not a set of beliefs. In fact, much of the "feminism" in the exhibit is actually what viewers bring with them when they walk through the door.

The exhibit, which is guest-curated by Robinson - a professor of art theory and **criticism** at Carnegie Mellon - features work by six female artists from around the world: Ayanah Moor, Julia Cahill, Parastou Forouhar, **Carrie Mae Weems**, Loraine Leeson, and Betsy Damon. Together, their work shows that feminism is not a single set of political beliefs; rather, it is as diverse as the art world itself: multivocal, multigenerational, and multicultural.

The idea for the exhibit came to Robinson three years ago after she saw a presentation by **Weems** responding to the election of President Barack **Obama**. "I thought, here is this woman who I know is a feminist, who has been informed by feminist thinking, responding to a historical moment," Robinson said.

The idea of women's responses to historic events - and how their experiences and cultures shape that response - was the basis for the exhibit. Indeed, each of the artists in the exhibit offers a unique perspective, reacting to what she sees as feminism in an individualized way.

The highlight of the exhibit is Forouhar's "Written Room," in which she covered the walls and floor of a room with Farsi script. Because the text is incomprehensible to those who can't read Farsi - the majority of Western viewers - it becomes pure ornament and viewers are forced to either accept that they cannot read it or project meaning onto it.

Surrounded by the patterns on all sides, viewers are completely immersed in the script and are likely to assume that it says something meaningful and exotic - when, in fact, the script is just a jumble of letters and syllables. "The whole point of it is that it's nonsense.... We can project meaning onto it, but really there's nothing there. But as Westerners, we really have no idea," Robinson explained.

In the room behind Forouhar's piece is **Weems'** "Lincoln, Lonnie and Me - A Story in 5 Parts," an 18-minute video projection project. The video is projected into the black space between bright red theater curtains, creating a ghostly effect. **Weems'** work **investigates** family relationships, gender roles, and the histories of racism, **sexism**, class, and other political systems. Through its video clips and voice-overs, her piece presents a strong call to action and reminds us that we cannot engage in thoughtful debate when we all have

Feminist and... showcases multifaceted movement The Tartan: Carnegie Mellon University September 10, 2012 Monday

strong preconceived notions of what is right. Through her piece, she encourages viewers to remember what women are fighting for now and what they have been fighting for throughout history.

The youngest of the six artists, Cahill presented the most obvious feminist piece in the exhibit. Cahill, who graduated from Carnegie Mellon with a Bachelor of Fine Arts in May, typically works with performance and video art to present her commentary on pop culture. For her piece for Feminist and..., "Breasts in the Press," Cahill rewrote the lyrics to "My Humps," a pop song by the Black Eyed Peas. "I like to look at songs that are sung by female pop stars that are often seen as empowering, but when you actually look at the song lyrics it's quite the opposite," she said.

Small videos of Cahill performing her reworded song are projected onto a large statue reminiscent of Venus de Milo - just with much larger breasts.

"I basically just gave her a boob job with plaster," Cahill said. Explaining her decision to exaggerate the sculpture's female form, she said, "What I really love to do with my work is get a message across through humor. And it's a challenge because I don't want to make it seem like I'm making fun of issues - it's a very fine line. I want people to laugh a little bit but realize that it's something very serious."

On the whole, the exhibit does an excellent job of representing a wide range of perspectives on feminism. While each of the pieces certainly has some feminist undertones, it's not intimidating to those unfamiliar with feminist theory. The pieces are not overtly about feminism or feminist issues, but the title of the exhibit invites viewers to interpret each of the pieces with their idea of feminism in mind.

While this abstraction makes the exhibit very accessible to a wide audience, it does leave something to be desired. Without paying very close attention or having background knowledge of the artists, it can be unclear what some of the pieces are trying to say. The descriptions provided in the gallery guide give some information, but they are hardly enough to understand the point of the exhibit.

In the end, though, the exhibit is not about what we typically think of as feminism, and leaving it open for interpretation is more realistic of the movement itself. As Robinson put it, "[Feminist and...] says that feminism is not something of the 1970s.... Feminism is important, and it is urgent."

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Philadelphia Tribune

July 27, 2012

## Academic pens expert work, 'Sites of Slavery'

**BYLINE:** Booker, Bobbi

**SECTION:** LIFESTYLES; Pg. 1B Vol. 128 No. 73

**LENGTH:** 722 words

### ABSTRACT

More than 40 years after the major victories of the Civil Rights Movement, African Americans have a vexed relation to the civic myth of the United States as the land of equal opportunity and justice for all. In "Sites of Slavery," [Tillet] examines how contemporary African-American artists and intellectuals - including Annette Gordon-Reed, Barbara Chase-Riboud, Bill T. Jones, **Carrie Mae Weems** and Kara Walker - turn to the subject of slavery in order to understand and challenge the ongoing exclusion of African Americans from the founding narratives of the United States. She explains how they reconstruct "sites of slavery" - contested figures, events, memories, locations and experiences related to chattel slavery - such as the **allegations** of a **sexual** relationship between Thomas Jefferson and Sally Hemings, the characters Uncle Tom and Topsy in Harriet Beecher Stowe's novel "Uncle Tom's Cabin," African-American tourism to slave forts in Ghana and Senegal and the legal challenges posed by reparations movements.

### FULL TEXT

Academic pens expert work, 'Sites of Slavery'

Salamishah Tillet is assistant professor of English and Africana Studies at the University of Pennsylvania. She is a regular contributor for the online magazine, TheRoot.com, and in 2006, Ebony named her one of America's top 30 Black leaders under 30. As a result of her 2010 Career Enhancement Fellowship from the Woodrow Wilson National Fellowship Foundation, Tillet was able to finish her debut book, "Sites of Slavery: Citizenship and Racial Democracy in Post-Civil Rights America" (Duke University Press, \$23.95).

More than 40 years after the major victories of the Civil Rights Movement, African Americans have a vexed relation to the civic myth of the United States as the land of equal opportunity and justice for all. In "Sites of Slavery," Tillet examines how contemporary African-American artists and intellectuals - including Annette Gordon-Reed, Barbara Chase-Riboud, Bill T. Jones, **Carrie Mae Weems** and Kara Walker - turn to the subject of slavery in order to understand and challenge the ongoing exclusion of African Americans from the founding narratives of the United States. She explains how they reconstruct "sites of slavery" - contested figures, events, memories, locations and experiences related to chattel slavery - such as the **allegations** of a **sexual** relationship between Thomas Jefferson and Sally Hemings, the characters Uncle Tom and Topsy in Harriet Beecher Stowe's novel "Uncle Tom's Cabin," African-American tourism to slave forts in Ghana and Senegal and the legal challenges posed by reparations movements. The book will "examine how post-civil rights, African-American artists, writers and intellectuals reimagine slavery both as a metaphor for post-civil rights citizenship and as a model for racial democracy, in their art and in their rhetoric," explained Tillet.

Tillet is currently working on two other projects: a co-edited book on musical responses to the deaths of

1960s civil rights leaders and a new book of her own on Nina Simone, the civil rights icon and musician. "This comes out of my desire to go back to the period of the Civil Rights Movement and look at how Black radical thought and AfricanAmerican artists, like Nina Simone, were using both their poetics and their politics to change the world," said Tillet.

"Sites of Slavery' is a meticulously researched, persuasively argued, beautifully written and intellectually daring study of contemporary narratives of slavery," said Valerie Smith, author of "Toni Morrison: Writing the Moral Imagination." "Through her dazzling readings of fiction, drama, dance, cinema, visual art, heritage tourism, reparations legal cases and critical race historiographies, Salamishah Tillet demonstrates how a range of African-American artists, writers and intellectuals respond to the contemporary 'crisis of citizenship' by foregrounding a 'democratic aesthetic' in their representations of slavery. This book will transform the way we think about the place of AfricanAmerican cultural production in relation to 'post-civil rights era' political discourse."

**SIDEBAR**

The cover of "Sites of Slavery: Citizenship and Racial Democracy in Post-Civil Rights America."

Bobbi Booker

Tribune Staff Writer

Contact staff writer Bobbi Booker at (215) 893-5749 or [bbooker@phillytrib.com](mailto:bbooker@phillytrib.com)

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Hartford Courant (Connecticut)

July 12, 2012 Thursday  
STATEWIDE EDITION

## FREE SCREENINGS

**SECTION:** CAL; Pg. 29

**LENGTH:** 397 words

The Affair of the Necklace -- Hilary Swank and Simon Baker star in this 2001 drama about an historical French scandal from the 1780s. Thursday, July 12 at 5 p.m. at Kent Memorial Library, 50 North Main St. in Suffield. R.

Butterfield 8 -- Elizabeth Taylor and Laurence Harvey star in this 1960 story of a **prostitute** who falls in love. Tuesday, July 17, at 7 p.m. at Windsor Public Library, 323 Broad St.

Compassion -- Documentary about art projects tackling difficult issues. It features William Kentridge, Doris Salcedo and **Carrie Mae Weems**. Friday, July 13, at 12:15 p.m., and Saturday, July 14, at 2 p.m. at William Benton Museum of Art on the campus of the University of Connecticut in Storrs.

Cool Hand Luke -- Paul Newman stars in this 1967 classic about a rebellion in a chain gang. Saturday, July 14, at 1:30 p.m. at Wethersfield Library, 515 Silas Deane Highway.

Exploring Antarctica -- Travelogue. Wednesday, July 18, at 2 p.m. at Cromwell Belden Public Library, 39 West St.

Jurassic Park -- Steven Spielberg directed this 1993 sci-fi fantasy about dinosaurs come to life. Saturday, July 14, at disk at the Norwichtown Green in Norwich. PG-13.

The King of Devil's Island -- Stellan Skarsgård stars in this 2011 drama based on a true story about the harsh conditions in a reform school in Norway. Norwegian and Swedish with subtitles. Tuesday, July 17, at 5:30 p.m. at New Haven Public Library, 133 Elm St.

Murder at the Vicarage -- Adaptation from 1986 of the Agatha Christie mystery novel about the mysterious death of a universally hated man. Monday, July 16, at 3 p.m. at Southington Library and Museum, 255 Main St.

Mystery of Edwin Drood -- Stuart Walker directed this 1935 adaptation of Charles Dickens' last novel. Saturday, July 14, at 2 p.m. at Yale Center for British Art, 1080 Chapel St. in New Haven.

Safe House -- Denzel Washington and Ryan Reynolds star in this 2011 crime drama about a CIA agent watching a fugitive. Friday, July 13 at 2 p.m. at Kent Memorial Library, 50 North Main St. in Suffield. R.

Vasermil -- Three teens look to football as a way out of a life of squalor. Hebrew with subtitles. Monday, July 16, at 7 p.m. at Farmington Library, 6 Monteith Drive.

The Women -- Joan Crawford and Rosalind Russell star in this 1939 all-female story about scheming women

FREE SCREENINGS Hartford Courant (Connecticut) July 12, 2012 Thursday

and their faithless husbands. Thursday, July 12, at 2 p.m. at Farmington Library, 6 Monteith Drive.

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**PUBLICATION-TYPE:** Newspaper

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Daily Press (Newport News, Virginia)

March 18, 2012 Sunday  
FINAL EDITION

## '30 AMERICANS' PROBES NEW BLACK ART

**BYLINE:** By MARK ST. JOHN ERICKSON Daily Press

**SECTION:** THE GOOD LIFE; At a Glance; Pg. G3

**LENGTH:** 740 words

Not long after walking into "30 Americans" at the Chrysler Museum of Art, you'll discover an exhibit that's wrapped in secrets.

All the artists showcased here are not only American but black. But that's just the beginning of a densely layered and revealing collection that starts by underscoring the impact of race - then batters away at that old paradigm of preconceptions and stereotypes with a group of independent talents intent on taking off in their own directions.

Some - like **Carrie Mae Weems** and Gary Simmons - mount powerful explorations of racism, employing such deeply charged images as archival photographs of slaves and the recreated nooses and hoods of the Ku **Klux** Klan to tap into an emotional well of past injustice and persecution.

Others - like Mark Bradford, David Hammons and Nick Cave - investigate the potential of such high-art strategies as abstraction, performance art, conceptualism and assemblage in ways that are largely color blind if sometimes tinted by their backgrounds.

Then there is the large group of artists who embrace such themes as family, sex and home with images that - despite their concentration on African-American faces and figures - are disarmingly evocative and universal.

"What you see here is a collection of work so diverse that race is only part of what's going on," Chrysler curator Amy Brandt says.

"You can't really put them all into nice, neat pigeon holes."

Drawn from the Rubell Family Collection in Miami, "30 Americans" is the Chrysler's first major exhibition of African-American art in a decade - and the first to focus exclusively on works by contemporary black artists in more than 20 years.

It's also a watershed show in terms of its size, boasting nearly 80 works - including several pieces from the Chrysler's own collection - that spill out from the main changing gallery to the smaller exhibit space next door, then jump up to still more galleries on the second floor.

More than 30 years pass over the course of the show, beginning with such influential elder statesmen as Barkley Hendricks - whose striking late 1970s portraits blend classical tradition and Pop Art with seldom-seen African-American subjects - and Robert Colescott - whose wildly satirical takes on racial

'30 AMERICANS' PROBES NEW BLACK ART Daily Press (Newport News, Virginia) March 18, 2012 Sunday

stereotypes in the 1980s get still more edge from his vibrantly Expressionist brush.

Just as prominent in this seminal group is **Weems**, who uses riveting archival photographs of slaves as the foundation for a wincing examination of racism in her 1995 series "From Here I Saw What Happened and I Cried."

Then there's Jean-Michel Basquiat, the self-taught New York graffiti artist who became an icon of urban Expressionism in the 1980s.

"This collection talks across the generations," Brandt says, "and you'll see a lot of influences between these figures and the younger artists."

Among the most socially outspoken of the later talents is Hank Willis Thomas, whose satirical reworking of well-known sports advertising images in "Branded Head" and "Basketball and Chain" deliver provocative messages about the role of mass culture in promoting false values.

In "Priceless," he parodies a widely broadcast credit card ad, swapping out its original up-beat message about acquiring consumer goods with a far darker and more searing scene showing the graveside grief of his family after a thug used an \$80 pistol and 60-cent bullet to slay a young relative over a \$400 gold chain.

"These were the real costs associated with the funeral," Brandt says.

Equally striking in a much different way are the monumental paintings of Kehinde Wiley, who borrows from classical baroque paintings to create eye-grabbing backgrounds and compositions for his own contemporary self-portraits.

Iona Rozeal Brown transforms the 19th-century tradition of erotic Japanese art in a similarly personal fashion, while Mickalene Thomas revamps the sexually charged 19th-century "odalisque" portraits of Ingres and Manet by splicing them with black "power girl" pin-ups from the 1970s.

Her "Baby I Am Ready Now" is nothing if not an exuberantly colored, physically provocative image.

Erickson can be reached at [merickson@dailypress.com](mailto:merickson@dailypress.com) and 757-247-4783. Find him at [dailypress.com/entertainment/arts](http://dailypress.com/entertainment/arts) and [Facebook.com/dpentertainment](https://www.facebook.com/dpentertainment)

WANT TO GO?

"30 Americans"

Where: Chrysler Museum of Art, 245 W. Olney Road, Norfolk

When: Through July 15

Cost: Free

Info: 757-664-6200; [www.chrysler.org](http://www.chrysler.org)

Online: Go to [dailypress.com/30americans](http://dailypress.com/30americans) to see works from the show.

**LOAD-DATE:** March 18, 2012

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**GRAPHIC:** Photos (color) Courtesy of the Rubell Family Collection

"Baby I Am Ready Now," 2007, by Mickalene Thomas, is one of nearly 80 works on view at the Chrysler Museum of Art in "30 Americans." "Branded Head," 2003, by Hank Willis Thomas "Untitled (after Kikugawa Eizan's 'Furyu nana komachi' [The Modern Seven Komashi])," 2007, by Iona Rozeal Brown



'30 AMERICANS' PROBES NEW BLACK ART Daily Press (Newport News, Virginia) March 18, 2012 Sunday

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November 10, 2011 Thursday 8:11 PM EST

## D.C. community calendar, Nov. 10 to 17, 2011 D.C. community calendar, Nov. 10 to 17, 2011

**SECTION:** Metro; Pg. T23

**LENGTH:** 3916 words

Thursday, Nov. 10

**Civil War "colored troops" history program**, for ages 4-18, National Park Service rangers lead an educational program about black troops in the Civil War. 10 a.m.-2 p.m., African American Civil War Memorial, 10th and U streets NW. Free, reservations requested. Call Jen Epstein, 202-438-9584.

**"Essential Zoning Code Fixes,"** EPA policy analyst Kevin Nelson discusses ways that local governments can use codes to achieve "smart growth" objectives. 12:30 p.m., National Building Museum, 401 F St. NW. Free, registration required. 202-272-2448.

**Early 20th-century art lecture**, Kristina Wilson discusses her book "The Modern Eye: Stieglitz, MoMA and the Art of the Exhibition, 1925-1934." 4 p.m., Smithsonian American Art Museum, McEvoy Auditorium, Eighth and F streets NW. Free. 202-633-1000.

**"Bon Bon Ole" puppet show**, pastries are the stars of the show. 6 p.m., Kennedy Center, Millennium Stage, 2700 F St. NW. Free. 202-467-4600.

**Charles Sumner School Museum 25th anniversary**, keynote speakers and performances by D.C. public school students to rededicate it as an official museum, archives and repository for artifacts documenting the history of public education in Washington; followed by a reception. 6 p.m., Sumner School Museum, 1201 17th St. NW. Free, reservations requested. 202-730-1420 or kimberly.springle@dc.gov

**"'Our Kind of Movie': The Films of Andy Warhol,"** critic Douglas Crimp reads from his book, in conjunction with the exhibit "Directions: Empire." 7 p.m., Hirshhorn Museum and Sculpture Garden, Lerner Room, Seventh Street and Independence Avenue SW. Free. 202-633-1000.

**"Beertown,"** Dog & Pony DC performs the story of a town that unearths its time capsule every five years. 7:30 p.m. Wednesdays- Saturdays, through Dec. 10, Capitol Hill Arts Workshop, 545 Seventh St. SE. \$10-\$25. 202-547-6839 or [www.dogandponydc.com](http://www.dogandponydc.com).

**"Wilder Sins,"** Washington Stage Guild performs Thornton Wilder play and readings. 7:30 p.m. Thursdays, 8 p.m. Fridays, 2:30 and 8 p.m. Saturdays, 2:30 p.m. Sundays, through Nov. 27, no performance Thanksgiving

D.C. community calendar, Nov. 10 to 17, 2011 D.C. community calendar, Nov. 10 to 17, 2011  
 Washingtonpost.com November 10, 2011 Thursday 8:11 PM EST

Day, Mount Vernon Place United Methodist Church, 900 Massachusetts Ave. NW. \$20-\$50, discounts for seniors and students. 240-582-0050 or [www.stageguild.org](http://www.stageguild.org).

**"The Deep Blue Sea,"** a Mask and Bauble and Nomadic Theatre production of a Terence Rattigan play about a woman who leaves her wealthy husband for an alcoholic pilot. 8 p.m. Thursday-Saturday, 4 p.m. Sunday, 8 p.m. Nov. 16-19, Georgetown University, Davis Performing Arts Center, Devine Studio Theatre, 37th and O streets NW. \$10. 202-687-2787.

Friday, Nov. 11 **"African American Veterans Remembered, Honored,"** pre-ceremony music by the U.S. Army Band; keynote address by Lt. Gen. Julius W. Becton Jr., wreath-laying and taps. 9 a.m., National World War II Memorial, 17th Street and Constitution Avenue NW. Free. 202-737-0404.

**Storytelling at the Vietnam Women's Memorial,** 9 a.m.-noon and 2-4 p.m., Vietnam Women's Memorial, Constitution Avenue and Henry Bacon Drive NW. Free. 202-619-7222.

**Veterans Day wreath-laying,** 9 a.m., National World War II Memorial, 17th Street and Constitution Avenue NW. Free. 202-737-0404.

**"All the Days and Nights,"** Doug DuBois performs a reading from his monograph and discusses "My Last Day at Seventeen," his project about coming of age in Ireland. Noon, Corcoran Gallery of Art, 500 17th St. NW. Free. 202-639-1700.

**"J Edgar,"** Clint Eastwood's profile of FBI director J. Edgar Hoover, starring Leonardo DiCaprio, Judi Dench and Naomi Watts. Call theater for showtimes, Avalon Theatre, 5612 Connecticut Ave. NW. \$11; students, \$9; seniors, \$8.25; 12 and younger, \$8. 202-966-6000.

**Friday Morning Music Club recital,** works by Mozart, Debussy and Bloch. Noon, Calvary Baptist Church, 755 Eighth St. NW. Free. 202-333-2075.

**Pipe organ concert,** Lawrence P. Schreiber performs his works and those by J.S. Bach, Dietrich Buxtehude, Robert Schumann and Leo Sowerby. 12:15 p.m., National City Christian Church, 5 Thomas Cir. NW. Free, donations welcome. 202-797-0103.

**Veterans Day at the U.S. Navy Memorial,** a wreath-laying at the Lone Sailor Statue. 1 p.m., U.S. Navy Memorial Heritage Center, Burke Theater, 701 Pennsylvania Ave. NW. Free. 202-737-2300.

**"At Rome Around Jovian Moons,"** by violist Erika Eckert and composer Paul Rudy. 1:15 p.m., Georgetown University, McNeir Hall, 37th and O streets NW. Free. 202-687-2787.

**"Pennsylvania Avenue's Untold Stories,"** a National Park Service ranger discusses the history of Pennsylvania Avenue. 2 p.m., Freedom Plaza, Pennsylvania Avenue, between 12th and 14th streets NW. Free. Call Titus Early, 202-606-8691.

**D.C. World War Memorial talk,** led by a National Park Service ranger. 2, 4, 6 and 8 p.m. Friday, 6 p.m. Sunday, National World War II Memorial, 17th Street and Constitution Avenue NW. Call Don Stanko, 240-375-4857.

**Philosophy lecture,** Tulane University professor Richard Velkley discusses "Political Philosophy and the Ontological Question." 2 p.m., Catholic University, Aquinas Hall Auditorium, 620 Michigan Ave. NE. Free. 202-319-5259 or [cua-philosophy@cua.edu](mailto:cua-philosophy@cua.edu)

**Warren G. Harding presidency,** a National Park Service ranger discusses the scandal-filled administration of the 29th president. 2 p.m., Franklin Delano Roosevelt Memorial, Ohio Drive NW. Free. Call Matthew Furman, 240-882-8290.

**"The Air War Over Europe,"** a National Park Service ranger discusses the missions that helped to bring the war to a close and the men who flew them. 6-7 p.m., National World War II Memorial, 17th Street and

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Constitution Avenue NW. Free. Call John McCaskill, 202-271-7859.

**Eric Felten Jazz Orchestra**, big-band music of the swing era. 6 p.m., Kennedy Center, Millennium Stage, 2700 F St. NW. Free. 202-467-4600.

**"Tango Practica,"** for tango dancers of all ages and experience levels. 7-9:30 p.m., Capitol Hill Arts Workshop, 545 Seventh St. SE. Free. 202-547-6839 or [www.chaw.org](http://www.chaw.org).

**Georgetown University Dance Company concert**, hip-hop, classical ballet and more. 8 p.m. Friday-Saturday, Georgetown University, Davis Performing Arts Center, Gonda Theatre, 37th and O streets NW. \$10; seniors and students, \$8. 202-687-2787.

**Stephen Sondheim's "Assassins,"** St. Mark's Players perform the musical about people who attempted to assassinate various U.S. presidents. 8 p.m. Fridays-Saturdays, 4 p.m. Sundays, through Nov. 19, St. Mark's Episcopal Church, 118 Third St. SE. \$20. 202-546-9670 or [www.stmarksplayers.org](http://www.stmarksplayers.org).

**Tribute to jazz performer Billy Taylor**, by pianists Toshiko Akiyoshi, Geri Allen and Danilo Perez, trumpeter Terence Blanchard, vocalist Carmen Lundy, Taylor Trio members Chip Jackson and Winard Harper, Howard University's jazz vocal group, Afro Blue, and others. 8 p.m., Kennedy Center, Eisenhower Theater, 2700 F St. NW. \$24. 202-467-4600. Saturday, Nov. 12

**"Chit-Chat" run at the Mall**, a National Park Service ranger leads a three-mile run, with stops to discuss notable presidential campaigns and slogans. Take water. 8-9 a.m., Washington Monument, meet at the Lodge, 15th Street and Constitution Avenue NW. Free. Call ranger Susan Martin, 202-437-1888.

**"Get Into the Spin With Spencer 'Spinny' Johnson,"** the Harlem Globetrotter basketball star engages children in tricks that teach lessons about confidence, goal-setting and self-respect. 9:30 and 11 a.m., National Theatre, 1321 Pennsylvania Ave. NW. Free ticket, one per person, distributed 30 minutes before each show. 202-783-3372.

**"Appreciating Textiles,"** take your favorite textile for collector and dealer David Zahirpour to show and discuss. 10:30 a.m., Textile Museum, 2320 S St. NW. Free. 202-667-0441, Ext. 64.

**Civil War Georgetown house and walking tours**, a staff member leads a tour of the mansion and discusses its wartime conversion to a boardinghouse for Union officers and their families, 10:30 a.m.; docents lead walks through the neighborhood with stops to view graves and other sites associated with spies, a Union hospital and military leaders' residences. 12:30 p.m., Tudor Place, 1644 31st St. NW. \$15; \$10, house only. 202-965-0400 or [novembercivilwartour.eventbrite.com/](http://novembercivilwartour.eventbrite.com/).

**Bird walk and talk**, Debra Talbott leads a stroll through the Bird House and discusses birds. 11 a.m.-2 p.m., National Zoo, 3001 Connecticut Ave. NW. Free. 202-633-4470.

**Lego League Day**, look at student-designed robots and try your hand at an innovative Lego creation; with music and demonstrations. 11:30 a.m.-5 p.m., Smithsonian American Art Museum, Kogod Courtyard, Eighth and F streets NW. Free. 202-633-1000.

**Guided bike ride**, about three hours, led by a National Park Service ranger, with stops to discuss the city's history since the War of 1812. Take a bike and water. Helmet required. 1-4 p.m., Thomas Jefferson Memorial, 900 Ohio Dr. SW. Free. Call Richard Ayad, 202-438-3456.

**Hand dancing instruction**, 6 p.m., Kennedy Center, Millennium Stage, 2700 F St. NW. Free. 202-467-4600.

**Photographer talk**, **Carrie Mae Weems** discusses themes of racial and **sexual** identity in her art. 7 p.m., Corcoran Gallery of Art, 500 17th St. NW. Free, registration encouraged. 202-639-1770.

**"Please Take a Number,"** Nia Orms performs the parts of seven ethnically diverse characters waiting in a welfare office. 7:30 p.m., Kennedy Center, Family Theater, 2700 F St. NW. \$37. 202-467-4600.

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**Classical music recital**, pianists Sheng Yuan Kuan and Chih-Long Hu, countertenor Peter Lee, flutist Pao Chieh Tseng, percussionist Candy Chiu and violinists Keng-Yuen Tseng and Yu-Chia Hsiao perform works by Brahms, Gounod, Tosti, Donizetti, Piazzolla, Ravel, Sousa and Moszkowski. 7:30 p.m., Kennedy Center, Terrace Theater, 2700 F St. NW. \$30; \$45. 202-467-4600.

**Georgetown U Phantoms**, part of the D.C. A Cappella Festival. 7:30 p.m., Georgetown University, Gaston Hall, Healy Building, 37th and O streets NW. \$10. 202-687-2787.

**"Snap Judgement" Live!**, Glynn Washington hosts the Oakland, Calif.-produced weekly radio show featuring storytelling performed by eight readers accompanied by the program's house band, the Snap Judgment Playaz. 8 p.m., Sidney Harman Hall, 610 F St. NW. \$20; \$30. 202-547-1122 or [www.shakespearetheatre.org/tickets/index.aspx](http://www.shakespearetheatre.org/tickets/index.aspx).

Sunday, Nov. 13 **"Building a Story with Author Isabel Hill,"** for children 7 and older and an adult, Hill helps visitors create a book by teaching the basics of sketching and storytelling. 10:30 a.m.-noon; Hill reads from her book, "Building Stories," 1 and 3 p.m., National Building Museum, 401 F St. NW. Story workshop, \$20 per child; book reading, free. 202-272-2448.

**"Belle: The Amazing, Astonishingly Magical Journey of an Artfully Painted Lady,"** for age 9 and older, meet author Mary Lee Corlett and illustrator Phyllis Saroff and learn how they were inspired to create a children's book based on a painting from the collection. 11:30 a.m., National Gallery of Art, East Building Concourse, Small Auditorium, Fourth Street and Constitution Avenue NW. Free. 202-789-3030.

**Smithsonian art and coffee event**, artist Andy Holtin discusses the Luce Center artworks that inspire his own work; free coffee or tea. 1:30-3:30 p.m., Smithsonian American Art Museum, F Street Lobby, Eighth and F streets NW. Free. 202-633-1000.

**"What the Old Post Office Tower Saw,"** a National Park Service ranger tells stories relating to the 1899 building's background. 2-3 p.m., Old Post Office Pavilion, 1100 Pennsylvania Ave. NW. Free. Call Julia Clebsch, 202-606-8691.

**"Bach to the Future With Alexander Wu,"** pianist Alexander A. Wu performs works by J.S. Bach, Brubeck, Debussy and Gershwin. 3 p.m., Smithsonian American Art Museum, McEvoy Auditorium, Eighth and F streets NW. Free tickets distributed at 2:30 p.m. in the G Street Lobby. 202-633-1000.

**Choral Arts Society of Washington concert**, Norman Scribner conducts the chorus and orchestra in a performance of works by Stravinsky, Lauridsen, Leonard Bernstein and Prokofiev. 4 p.m., Kennedy Center, Concert Hall, 2700 F St. NW. \$15-\$65. 202-785-9727 or 202-467-4600.

**Jazz violinist Tony Ballog**, concert. 6 p.m., Kennedy Center, Millennium Stage, 2700 F St. NW. Free. 202-467-4600.

**Violin and piano recital**, Alexander Markov and Heiki Doerr perform works by J.S. Bach, Gershwin, Mozart, Paganini and Tartini; latecomers not admitted. 6:30 p.m., National Gallery of Art, West Building Garden Court, 600 Constitution Ave. NW. Free. 202-842-6941.

Monday, Nov. 14

**U.S. Army Blues jazz concert**, jump blues. 6 p.m., Kennedy Center, Millennium Stage, 2700 F St. NW. Free. 202-467-4600.

**"World on a Wire,"** a screening of Part 1 of Rainer Werner Fassbinder's restored 1973 film adaptation of Daniel F. Galouye's 1964 novel "Simulacron-3," about a world where one is able to make "projections" of people using a computer, leading to the uncertainty of whether someone is a projection, in German with English subtitles. 6:30 p.m., Goethe-Institut, 812 Seventh St. NW. \$7; seniors and students, \$4. 202-289-1200.

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**Marilyn Monroe Film Series**, performance of "The Misfits" (1961), John Huston's film adaptation of an Arthur Miller story about a free-spirited woman, co-starring Clark Gable, Montgomery Clift, Eli Wallach and Thelma Ritter. 6:30 p.m., National Theatre, 1321 Pennsylvania Ave. NW. Free tickets distributed 30 minutes before each show. 202-783-3372.

**"The Future of Health Care in D.C.,"** members of the mayor's Health Reform Implementation Committee discuss how health-care reform will affect residents. 6:30-8:30 p.m., University of the District of Columbia, Health and Natural Science Building 44, Room A03, 4200 Connecticut Ave. NW (use Van Ness Street entrance). Free. 202-442-8992

**"Tell Jemmeh: Ancient Cultures on the Negev,"** Israeli archaeologist David Ben-Shlomo discusses the archaeological site's findings that continue to surface about the place on the ancient border of Canaan and Egypt in the northwestern Negev area of Israel. 6:45 p.m., S. Dillon Ripley Center, 1100 Jefferson Dr. SW. \$40. 202-633-3030.

**Deanwood Library chess night**, led by Roman Santillan, all ages and experience levels welcome. 7-8:45 p.m. Mondays and Wednesdays, Deanwood Library, 1350 49th St. NE. Free. 202-698-1175.

**Classical violin and piano recital**, music professor and pianist Ivo Kaltchev and Bulgarian violinist Lilia Donkova perform works by Prokofiev, Ravel, Ernest Chausson and Georgii Cherkov. 7:30 p.m., Catholic University, Ward Recital Hall, 620 Michigan Ave. NE. Free. 202-319-5416.

Tuesday, Nov. 15

**"The Man Who Sailed Away,"** Steve Johnson of the Tlingit tribe tells the story of three Alaskan tribal hunters whose canoe was swept away 2,800 miles to the tropical islands of the Pacific and back. 10:15 and 11:30 a.m. Tuesday-Wednesday, National Museum of the American Indian, Rasmuson Theater, Fourth Street and Independence Avenue SW. \$8; ages 2-16, \$6; 1 and younger, \$3. 202-633-8700 or [www.discoverytheater.org](http://www.discoverytheater.org).

**Friday Morning Music Club recital**, works by Domenico Garielli, J.S. Bach and Johann Nepomuk Hummel. Noon, Dumbarton House, 2715 Q St. NW. Free. 202-333-2075.

**Classical piano recital**, Gerardo Fernandez of the Levine School of Music performs. 12:10 p.m., Church of the Epiphany, 1317 G St. NW. Suggested donation, \$5. 202-347-2635, Ext. 18.

**Firecracker Jazz Band**, Dixieland and early New Orleans jazz. 6 p.m., Kennedy Center, Millennium Stage, 2700 F St. NW. Free. 202-467-4600.

**"Lafayette: America's Foreign Founding Father,"** a National Park Service ranger discusses one of George Washington's most trusted generals, the Marquis de Lafayette. 6 p.m., Thomas Jefferson Memorial, 900 Ohio Dr. SW. Free. Call Matthew Hornberger, 202-359-7080.

**"Thomas Jefferson's Personal Guide to a Moral Life,"** Harry Rubenstein, Barbara Clark Smith and Janice Stagnitto Ellis, of the National Museum of American History, discuss the preservation of Jefferson's bible, on view at the museum through May 28; Bill Barker, an actor who portrays Jefferson at Colonial Williamsburg, presents a program on Jefferson's thoughts about religion. 6:45 p.m., location given at the time of registration. \$30. 202-633-3030.

**"A Connecticut Yankee in King Arthur's Court,"** Billy Wilder's 1949 film adaptation of a Mark Twain story, starring Bing Crosby, Rhonda Fleming, Joan Fontaine and Cedric Hardwicke, filmed in Canada's Jasper National Park. 7 p.m., Smithsonian American Art Museum, Kogod Courtyard, Eighth and F streets NW. Free. 202-633-1000.

**"Under Control,"** Volker Sattel's 2010 film about facilities related to the nuclear industry in Germany and Austria. 7 p.m., Hirshhorn Museum, Ring Auditorium, Seventh and Independence SW. Free. 202-633-1000.

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**"What's in Your Genes?,"** Tania Katan performs her humorous look at health, survival and other stories relating to the gay community and how to keep a sense of humor. 7 p.m., D.C. Jewish Community Center, 1529 16th St. NW. \$18; seniors and age 24 and younger, \$12. 202-777-3253.

**Cathedral interfaith concert,** music from the Hindu, Jewish, Mormon, Protestant and Sikh traditions performed by a combined choir. 7:30 p.m., Washington National Cathedral, Wisconsin and Massachusetts avenues NW. \$15 and \$30; plus \$4 ticket handling fee. 202-537-2228 or tickets.cathedral.org.

Wednesday, Nov. 16 **Craft talk,** curator Nicholas Bell discusses Mark Lindquist's "Akikonomu," a cherry and polychrome sculpture. Noon, Renwick Gallery, 17th Street and Pennsylvania Avenue NW. Free. 202-633-1000.

**Botanic Garden lunchtime tour,** museum volunteers lead a tour of plants. Noon, U.S. Botanic Garden, 100 Maryland Ave. SW. Free. 202-225-8333.

**Brain science author talk,** Cathy Davidson discusses her book "Now You See It: How the Brain Science of Attention Will Transform the Way We Live, Work and Learn." Noon, National Archives, Constitution Avenue and Ninth Street NW. Free. 202-357-5000.

**Piano and organ recital,** Alexandre Dossin and Stephen Ackert perform works by Liszt, latecomers not admitted. 12:30 p.m., National Gallery of Art, West Building Garden Court, 600 Constitution Ave. NW. Free. 202-842-6941.

**"Women of the Vietnam Veterans Memorial,"** a National Park Service ranger discusses Maya Lin, the woman who designed the memorial, and the women who served in the military during the war. 6 p.m., Vietnam Veterans Memorial, Constitution Avenue and Henry Bacon Drive NW. Free. Call Kathy Kagle, 202-438-5377.

**Ghost Train Orchestra,** music of 1920s Chicago and Harlem. 6 p.m., Kennedy Center, Millennium Stage, 2700 F St. NW. Free. 202-467-4600.

**Printmaking techniques discussion,** by artists Linn Meyers, Michael Platt, Lou Stovall and Andrea Way, whose works appear in the exhibit "Multiplicity." 6 p.m., Smithsonian American Art Museum, McEvoy Auditorium, Eighth and F streets NW. Free. 202-633-1000.

**"Forces of Nature" art reception,** for a collection of nature-inspired jewelry and small sculptural pieces by 13 Australian artists. Reception, 6:30-8:30 p.m. Wednesday; exhibit continues, 10 a.m.-2 p.m. weekdays or by appointment, through Feb. 10, Embassy of Australia, 1601 Massachusetts Ave. NW. Free; reservations and photo ID required. 202-797-3294 or cultural.relationsus@dfat.gov.au

**"A Grand Tour of the Solar System,"** planetary geologist Jim Zimbelman discusses the worlds beyond Earth and what has been learned about other planets, moons, asteroids and comets. 6:45 p.m., S. Dillon Ripley Center, 1100 Jefferson Dr. SW. \$30. 202-633-3030.

**Paul Greenhalgh discusses world's fairs,** the former Corcoran Gallery of Art president discusses his book "Fair World: A History of World's Fairs and Expositions From London to Shanghai 1851-2010," with a reception. 7 p.m., Corcoran Gallery of Art, 500 17th St. NW. Free; reservations suggested. 202-639-1770.

**Georgetown University Concert Choir,** with pianist Jennifer Jackson. 7:30 p.m., Georgetown University, Davis Performing Arts Center, Gonda Theatre, 37th and O streets NW. \$5. 202-687-2787.

**Country music concert,** Clint Black, Patty Loveless, Tim Nichols and Bob DiPiero perform. 8 p.m., Library of Congress, Jefferson Building, 10 First St. SE. Free tickets available by phone, with a \$2.80 service charge per ticket. 202-397-7328 or 202-707-5502.

Thursday, Nov. 17

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**"First Children: Antics in the White House,"** presidential historian Doug Wead discusses how Quentin Roosevelt pasted spitballs on the Andrew Jackson portrait and other antics described in his book "All the Presidents' Children: Triumph and Tragedy in the Lives of America's First Families ." Noon, Renwick Gallery, 17th Street and Pennsylvania Avenue NW. Free. 202-633-1000.

**"The Underground Railroad and the Railroading of a Maryland Freeman,"** National Archives staff member Rick Blondo discusses the plight of Samuel Green, a free African American convicted and imprisoned in 1857 for possessing a copy of Harriet Beecher Stowe's "Uncle Tom's Cabin." Noon, National Archives, Washington Room, Constitution Avenue and Ninth Street NW. Free. 202-357-5000.

**"Nixon and the Courts: Reforming the Judiciary,"** former White House Counsel Fred Fielding moderates a discussion examining President Richard Nixon's judicial appointments and the legacy of his decisions. 1 p.m., National Archives, McGowan Theater, Constitution Avenue and Ninth Street NW. Free. 202-357-5000.

**"An Evening for Elephants,"** zoo experts, keepers, veterinarians, reproductive scientists and volunteers discuss a wide range of subjects, including giving an elephant a checkup, conducting an artificial insemination and more; with "pink elephant" cocktails, beer, wine and appetizers, proceeds to support Asian elephant care. 6:30-9 p.m., National Zoo, 3001 Connecticut Ave. NW. \$20. 202-633-4470.

**"The Future of Health Care in D.C.,"** members of the mayor's Health Reform Implementation Committee discuss how health-care reform will affect residents. 6:30-8:30 p.m., Reeves Center, 2000 14th St., NW. Free. 202-442-8992.

**"The Return of the Mummies!,"** after a presentation about Egyptian cosmology and religion, biological anthropologist David Hunt discusses what scientific studies reveal about mummies. 6:45 p.m., location given at the time of registration. \$30. 202-633-3030.

**"The Language of Infinity,"** drama students perform the Rachel K. Barclay play about a family with a secret. 7:30 p.m. Nov. 17-18, 2 and 7:30 p.m. Nov. 19, 2 p.m. Nov. 20, Catholic University, Hartke Theatre, 3801 Harewood Rd. NE. \$15; seniors, \$8. 202-319-4000.

**Beijing Dance Company concert,** Zhang Jianmin's "House of the Flying Daggers," "The Butterfly Lovers" and Chen Weiya's "Emperor Qin's Soldiers." 7:30 p.m., Kennedy Center, Terrace Theater, 2700 F St. NW. \$58. 202-467-4600.

**"Greek" play,** for adults, Scena Theatre performs Steven Berkoff's bawdy British twist on "Oedipus Rex." 8 p.m. Thursdays-Saturdays, 3 p.m. Sundays, through Nov. 27, 3 p.m. Nov. 26, no performance Nov. 24, H Street Playhouse, 1365 H St. NE. \$27-\$40. 703-683-2824 or [www.scenatheater.org](http://www.scenatheater.org).

- Compiled by Gerri Marmer

TO SUBMIT AN EVENT

**E-mail:** [districtlocaliving@washpost.com](mailto:districtlocaliving@washpost.com) (to the attention of Gerri Marmer) **Mail:** Community Events, District Local Living, The Washington Post, 1150 15th St. NW, Washington, D.C., 20071.

**Details:** Announcements are accepted on a space-available basis from public and nonprofit organizations only and must be received at least 14 days before the Thursday publication date. Include event name, dates, times, exact address, prices and a publishable contact phone number.

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## **D.C. community calendar, Nov. 10 to 17, 2011 D.C. community calendar, Nov. 10 to 17, 2011**

**SECTION:** METRO; Pg. T23

**LENGTH:** 3850 words

### **Thursday, Nov. 10**

Civil War "colored troops" history program, for ages 4-18, National Park Service rangers lead an educational program about black troops in the Civil War. 10 a.m.-2 p.m., African American Civil War Memorial, 10th and U streets NW. Free, reservations requested. Call Jen Epstein, 202-438-9584.

"Essential Zoning Code Fixes," EPA policy analyst Kevin Nelson discusses ways that local governments can use codes to achieve "smart growth" objectives. 12:30 p.m., National Building Museum, 401 F St. NW. Free, registration required. 202-272-2448.

Early 20th-century art lecture, Kristina Wilson discusses her book "The Modern Eye: Stieglitz, MoMA and the Art of the Exhibition, 1925-1934." 4 p.m., Smithsonian American Art Museum, McEvoy Auditorium, Eighth and F streets NW. Free. 202-633-1000.

"Bon Bon Ole" puppet show, pastries are the stars of the show. 6 p.m., Kennedy Center, Millennium Stage, 2700 F St. NW. Free. 202-467-4600.

Charles Sumner School Museum 25th anniversary, keynote speakers and performances by D.C. public school students to rededicate it as an official museum, archives and repository for artifacts documenting the history of public education in Washington; followed by a reception. 6 p.m., Sumner School Museum, 1201 17th St. NW. Free, reservations requested. 202-730-1420 or kimberly.springle@dc.gov

"'Our Kind of Movie': The Films of Andy Warhol," critic Douglas Crimp reads from his book, in conjunction with the exhibit "Directions: Empire." 7 p.m., Hirshhorn Museum and Sculpture Garden, Lerner Room, Seventh Street and Independence Avenue SW. Free. 202-633-1000.

"Beertown," Dog & Pony DC performs the story of a town that unearths its time capsule every five years. 7:30 p.m. Wednesdays- Saturdays, through Dec. 10, Capitol Hill Arts Workshop, 545 Seventh St. SE. \$10-\$25. 202-547-6839 or [www.dogandponydc.com](http://www.dogandponydc.com).

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"Wilder Sins," Washington Stage Guild performs Thornton Wilder play and readings. 7:30 p.m. Thursdays, 8 p.m. Fridays, 2:30 and 8 p.m. Saturdays, 2:30 p.m. Sundays, through Nov. 27, no performance Thanksgiving Day, Mount Vernon Place United Methodist Church, 900 Massachusetts Ave. NW. \$20-\$50, discounts for seniors and students. 240-582-0050 or [www.stageguild.org](http://www.stageguild.org).

"The Deep Blue Sea," a Mask and Bauble and Nomadic Theatre production of a Terence Rattigan play about a woman who leaves her wealthy husband for an alcoholic pilot. 8 p.m. Thursday-Saturday, 4 p.m. Sunday, 8 p.m. Nov. 16-19, Georgetown University, Davis Performing Arts Center, Devine Studio Theatre, 37th and O streets NW. \$10. 202-687-2787.

### **Friday, Nov. 11**

"African American Veterans Remembered, Honored," pre-ceremony music by the U.S. Army Band; keynote address by Lt. Gen. Julius W. Becton Jr., wreath-laying and taps. 9 a.m., National World War II Memorial, 17th Street and Constitution Avenue NW. Free. 202-737-0404.

Storytelling at the Vietnam Women's Memorial, 9 a.m.-noon and 2-4 p.m., Vietnam Women's Memorial, Constitution Avenue and Henry Bacon Drive NW. Free. 202-619-7222.

Veterans Day wreath-laying, 9 a.m., National World War II Memorial, 17th Street and Constitution Avenue NW. Free. 202-737-0404.

"All the Days and Nights," Doug DuBois performs a reading from his monograph and discusses "My Last Day at Seventeen," his project about coming of age in Ireland. Noon, Corcoran Gallery of Art, 500 17th St. NW. Free. 202-639-1700.

"J Edgar," Clint Eastwood's profile of FBI director J. Edgar Hoover, starring Leonardo DiCaprio, Judi Dench and Naomi Watts. Call theater for showtimes, Avalon Theatre, 5612 Connecticut Ave. NW. \$11; students, \$9; seniors, \$8.25; 12 and younger, \$8. 202-966-6000.

Friday Morning Music Club recital, works by Mozart, Debussy and Bloch. Noon, Calvary Baptist Church, 755 Eighth St. NW. Free. 202-333-2075.

Pipe organ concert, Lawrence P. Schreiber performs his works and those by J.S. Bach, Dietrich Buxtehude, Robert Schumann and Leo Sowerby. 12:15 p.m., National City Christian Church, 5 Thomas Cir. NW. Free, donations welcome. 202-797-0103.

Veterans Day at the U.S. Navy Memorial, a wreath-laying at the Lone Sailor Statue. 1 p.m., U.S. Navy Memorial Heritage Center, Burke Theater, 701 Pennsylvania Ave. NW. Free. 202-737-2300.

"At Rome Around Jovian Moons," by violist Erika Eckert and composer Paul Rudy. 1:15 p.m., Georgetown University, McNeir Hall, 37th and O streets NW. Free. 202-687-2787.

"Pennsylvania Avenue's Untold Stories," a National Park Service ranger discusses the history of Pennsylvania Avenue. 2 p.m., Freedom Plaza, Pennsylvania Avenue, between 12th and 14th streets NW. Free. Call Titus Early, 202-606-8691.

D.C. World War Memorial talk, led by a National Park Service ranger. 2, 4, 6 and 8 p.m. Friday, 6 p.m. Sunday, National World War II Memorial, 17th Street and Constitution Avenue NW. Call Don Stanko, 240-375-4857.

Philosophy lecture, Tulane University professor Richard Velkley discusses "Political Philosophy and the Ontological Question." 2 p.m., Catholic University, Aquinas Hall Auditorium, 620 Michigan Ave. NE. Free. 202-319-5259 or [cua-philosophy@cua.edu](mailto:cua-philosophy@cua.edu)

Warren G. Harding presidency, a National Park Service ranger discusses the scandal-filled administration of the 29th president. 2 p.m., Franklin Delano Roosevelt Memorial, Ohio Drive NW. Free. Call Matthew Furman,

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240-882-8290.

"The Air War Over Europe," a National Park Service ranger discusses the missions that helped to bring the war to a close and the men who flew them. 6-7 p.m., National World War II Memorial, 17th Street and Constitution Avenue NW. Free. Call John McCaskill, 202-271-7859.

Eric Felten Jazz Orchestra, big-band music of the swing era. 6 p.m., Kennedy Center, Millennium Stage, 2700 F St. NW. Free. 202-467-4600.

"Tango Practica," for tango dancers of all ages and experience levels. 7-9:30 p.m., Capitol Hill Arts Workshop, 545 Seventh St. SE. Free. 202-547-6839 or [www.chaw.org](http://www.chaw.org).

Georgetown University Dance Company concert, hip-hop, classical ballet and more. 8 p.m. Friday-Saturday, Georgetown University, Davis Performing Arts Center, Gonda Theatre, 37th and O streets NW. \$10; seniors and students, \$8. 202-687-2787.

Stephen Sondheim's "Assassins," St. Mark's Players perform the musical about people who attempted to assassinate various U.S. presidents. 8 p.m. Fridays-Saturdays, 4 p.m. Sundays, through Nov. 19, St. Mark's Episcopal Church, 118 Third St. SE. \$20. 202-546-9670 or [www.stmarksplayers.org](http://www.stmarksplayers.org).

Tribute to jazz performer Billy Taylor, by pianists Toshiko Akiyoshi, Geri Allen and Danilo Perez, trumpeter Terence Blanchard, vocalist Carmen Lundy, Taylor Trio members Chip Jackson and Winard Harper, Howard University's jazz vocal group, Afro Blue, and others. 8 p.m., Kennedy Center, Eisenhower Theater, 2700 F St. NW. \$24. 202-467-4600.

## **Saturday, Nov. 12**

"Chit-Chat" run at the Mall, a National Park Service ranger leads a three-mile run, with stops to discuss notable presidential campaigns and slogans. Take water. 8-9 a.m., Washington Monument, meet at the Lodge, 15th Street and Constitution Avenue NW. Free. Call ranger Susan Martin, 202-437-1888.

"Get Into the Spin With Spencer 'Spinny' Johnson," the Harlem Globetrotter basketball star engages children in tricks that teach lessons about confidence, goal-setting and self-respect. 9:30 and 11 a.m., National Theatre, 1321 Pennsylvania Ave. NW. Free ticket, one per person, distributed 30 minutes before each show. 202-783-3372.

"Appreciating Textiles," take your favorite textile for collector and dealer David Zahirpour to show and discuss. 10:30 a.m., Textile Museum, 2320 S St. NW. Free. 202-667-0441, Ext. 64.

Civil War Georgetown house and walking tours, a staff member leads a tour of the mansion and discusses its wartime conversion to a boardinghouse for Union officers and their families, 10:30 a.m.; docents lead walks through the neighborhood with stops to view graves and other sites associated with spies, a Union hospital and military leaders' residences. 12:30 p.m., Tudor Place, 1644 31st St. NW. \$15; \$10, house only. 202-965-0400 or [novembercivilwartour.eventbrite.com/](http://novembercivilwartour.eventbrite.com/).

Bird walk and talk, Debra Talbott leads a stroll through the Bird House and discusses birds. 11 a.m.-2 p.m., National Zoo, 3001 Connecticut Ave. NW. Free. 202-633-4470.

Lego League Day, look at student-designed robots and try your hand at an innovative Lego creation; with music and demonstrations. 11:30 a.m.-5 p.m., Smithsonian American Art Museum, Kogod Courtyard, Eighth and F streets NW. Free. 202-633-1000.

Guided bike ride, about three hours, led by a National Park Service ranger, with stops to discuss the city's history since the War of 1812. Take a bike and water. Helmet required. 1-4 p.m., Thomas Jefferson Memorial, 900 Ohio Dr. SW. Free. Call Richard Ayad, 202-438-3456.

Hand dancing instruction, 6 p.m., Kennedy Center, Millennium Stage, 2700 F St. NW. Free. 202-467-4600.

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### **Sunday, Nov. 13**

"Building a Story with Author Isabel Hill," for children 7 and older and an adult, Hill helps visitors create a book by teaching the basics of sketching and storytelling. 10:30 a.m.-noon; Hill reads from her book, "Building Stories," 1 and 3 p.m., National Building Museum, 401 F St. NW. Story workshop, \$20 per child; book reading, free. 202-272-2448.

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"Bach to the Future With Alexander Wu," pianist Alexander A. Wu performs works by J.S. Bach, Brubeck, Debussy and Gershwin. 3 p.m., Smithsonian American Art Museum, McEvoy Auditorium, Eighth and F streets NW. Free tickets distributed at 2:30 p.m. in the G Street Lobby. 202-633-1000.

Choral Arts Society of Washington concert, Norman Scribner conducts the chorus and orchestra in a performance of works by Stravinsky, Lauridsen, Leonard Bernstein and Prokofiev. 4 p.m., Kennedy Center, Concert Hall, 2700 F St. NW. \$15-\$65. 202-785-9727 or 202-467-4600.

Jazz violinist Tony Ballog, concert. 6 p.m., Kennedy Center, Millennium Stage, 2700 F St. NW. Free. 202-467-4600.

Violin and piano recital, Alexander Markov and Heiki Doerr perform works by J.S. Bach, Gershwin, Mozart, Paganini and Tartini; latecomers not admitted. 6:30 p.m., National Gallery of Art, West Building Garden Court, 600 Constitution Ave. NW. Free. 202-842-6941.

### **Monday, Nov. 14**

U.S. Army Blues jazz concert, jump blues. 6 p.m., Kennedy Center, Millennium Stage, 2700 F St. NW. Free.

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202-467-4600.

"World on a Wire," a screening of Part 1 of Rainer Werner Fassbinder's restored 1973 film adaptation of Daniel F. Galouye's 1964 novel "Simulacron-3," about a world where one is able to make "projections" of people using a computer, leading to the uncertainty of whether someone is a projection, in German with English subtitles. 6:30 p.m., Goethe-Institut, 812 Seventh St. NW. \$7; seniors and students, \$4. 202-289-1200.

Marilyn Monroe Film Series, performance of "The Misfits" (1961), John Huston's film adaptation of an Arthur Miller story about a free-spirited woman, co-starring Clark Gable, Montgomery Clift, Eli Wallach and Thelma Ritter. 6:30 p.m., National Theatre, 1321 Pennsylvania Ave. NW. Free tickets distributed 30 minutes before each show. 202-783-3372.

"The Future of Health Care in D.C.," members of the mayor's Health Reform Implementation Committee discuss how health-care reform will affect residents. 6:30-8:30 p.m., University of the District of Columbia, Health and Natural Science Building 44, Room A03, 4200 Connecticut Ave. NW (use Van Ness Street entrance). Free. 202-442-8992

"Tell Jemmeh: Ancient Cultures on the Negev," Israeli archaeologist David Ben-Shlomo discusses the archaeological site's findings that continue to surface about the place on the ancient border of Canaan and Egypt in the northwestern Negev area of Israel. 6:45 p.m., S. Dillon Ripley Center, 1100 Jefferson Dr. SW. \$40. 202-633-3030.

Deanwood Library chess night, led by Roman Santillan, all ages and experience levels welcome. 7-8:45 p.m. Mondays and Wednesdays, Deanwood Library, 1350 49th St. NE. Free. 202-698-1175.

Classical violin and piano recital, music professor and pianist Ivo Kaltchev and Bulgarian violinist Lilia Donkova perform works by Prokofiev, Ravel, Ernest Chausson and Georgii Cherkov. 7:30 p.m., Catholic University, Ward Recital Hall, 620 Michigan Ave. NE. Free. 202-319-5416.

## **Tuesday, Nov. 15**

"The Man Who Sailed Away," Steve Johnson of the Tlingit tribe tells the story of three Alaskan tribal hunters whose canoe was swept away 2,800 miles to the tropical islands of the Pacific and back. 10:15 and 11:30 a.m. Tuesday-Wednesday, National Museum of the American Indian, Rasmuson Theater, Fourth Street and Independence Avenue SW. \$8; ages 2-16, \$6; 1 and younger, \$3. 202-633-8700 or [www.discoverytheater.org](http://www.discoverytheater.org).

Friday Morning Music Club recital, works by Domenico Garielli, J.S. Bach and Johann Nepomuk Hummel. Noon, Dumbarton House, 2715 Q St. NW. Free. 202-333-2075.

Classical piano recital, Gerardo Fernandez of the Levine School of Music performs. 12:10 p.m., Church of the Epiphany, 1317 G St. NW. Suggested donation, \$5. 202-347-2635, Ext. 18.

Firecracker Jazz Band, Dixieland and early New Orleans jazz. 6 p.m., Kennedy Center, Millennium Stage, 2700 F St. NW. Free. 202-467-4600.

"Lafayette: America's Foreign Founding Father," a National Park Service ranger discusses one of George Washington's most trusted generals, the Marquis de Lafayette. 6 p.m., Thomas Jefferson Memorial, 900 Ohio Dr. SW. Free. Call Matthew Hornberger, 202-359-7080.

"Thomas Jefferson's Personal Guide to a Moral Life," Harry Rubenstein, Barbara Clark Smith and Janice Stagnitto Ellis, of the National Museum of American History, discuss the preservation of Jefferson's bible, on view at the museum through May 28; Bill Barker, an actor who portrays Jefferson at Colonial Williamsburg, presents a program on Jefferson's thoughts about religion. 6:45 p.m., location given at the time of registration. \$30. 202-633-3030.

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"A Connecticut Yankee in King Arthur's Court," Billy Wilder's 1949 film adaptation of a Mark Twain story, starring Bing Crosby, Rhonda Fleming, Joan Fontaine and Cedric Hardwicke, filmed in Canada's Jasper National Park. 7 p.m., Smithsonian American Art Museum, Kogod Courtyard, Eighth and F streets NW. Free. 202-633-1000.

"Under Control," Volker Sattel's 2010 film about facilities related to the nuclear industry in Germany and Austria. 7 p.m., Hirshhorn Museum, Ring Auditorium, Seventh and Independence SW. Free. 202-633-1000.

"What's in Your Genes?," Tania Katan performs her humorous look at health, survival and other stories relating to the gay community and how to keep a sense of humor. 7 p.m., D.C. Jewish Community Center, 1529 16th St. NW. \$18; seniors and age 24 and younger, \$12. 202-777-3253.

Cathedral interfaith concert, music from the Hindu, Jewish, Mormon, Protestant and Sikh traditions performed by a combined choir. 7:30 p.m., Washington National Cathedral, Wisconsin and Massachusetts avenues NW. \$15 and \$30; plus \$4 ticket handling fee. 202-537-2228 or tickets.cathedral.org.

### **Wednesday, Nov. 16**

Craft talk, curator Nicholas Bell discusses Mark Lindquist's "Akikonomu," a cherry and polychrome sculpture. Noon, Renwick Gallery, 17th Street and Pennsylvania Avenue NW. Free. 202-633-1000.

Botanic Garden lunchtime tour, museum volunteers lead a tour of plants. Noon, U.S. Botanic Garden, 100 Maryland Ave. SW. Free. 202-225-8333.

Brain science author talk, Cathy Davidson discusses her book "Now You See It: How the Brain Science of Attention Will Transform the Way We Live, Work and Learn." Noon, National Archives, Constitution Avenue and Ninth Street NW. Free. 202-357-5000.

Piano and organ recital, Alexandre Dossin and Stephen Ackert perform works by Liszt, latecomers not admitted. 12:30 p.m., National Gallery of Art, West Building Garden Court, 600 Constitution Ave. NW. Free. 202-842-6941.

"Women of the Vietnam Veterans Memorial," a National Park Service ranger discusses Maya Lin, the woman who designed the memorial, and the women who served in the military during the war. 6 p.m., Vietnam Veterans Memorial, Constitution Avenue and Henry Bacon Drive NW. Free. Call Kathy Kagle, 202-438-5377.

Ghost Train Orchestra, music of 1920s Chicago and Harlem. 6 p.m., Kennedy Center, Millennium Stage, 2700 F St. NW. Free. 202-467-4600.

Printmaking techniques discussion, by artists Linn Meyers, Michael Platt, Lou Stovall and Andrea Way, whose works appear in the exhibit "Multiplicity." 6 p.m., Smithsonian American Art Museum, McEvoy Auditorium, Eighth and F streets NW. Free. 202-633-1000.

"Forces of Nature" art reception, for a collection of nature-inspired jewelry and small sculptural pieces by 13 Australian artists. Reception, 6:30-8:30 p.m. Wednesday; exhibit continues, 10 a.m.-2 p.m. weekdays or by appointment, through Feb. 10, Embassy of Australia, 1601 Massachusetts Ave. NW. Free; reservations and photo ID required. 202-797-3294 or cultural.relationsus@dfat.gov.au

"A Grand Tour of the Solar System," planetary geologist Jim Zimbelman discusses the worlds beyond Earth and what has been learned about other planets, moons, asteroids and comets. 6:45 p.m., S. Dillon Ripley Center, 1100 Jefferson Dr. SW. \$30. 202-633-3030.

Paul Greenhalgh discusses world's fairs, the former Corcoran Gallery of Art president discusses his book "Fair World: A History of World's Fairs and Expositions From London to Shanghai 1851-2010," with a reception. 7 p.m., Corcoran Gallery of Art, 500 17th St. NW. Free; reservations suggested. 202-639-1770.

Georgetown University Concert Choir, with pianist Jennifer Jackson. 7:30 p.m., Georgetown University,

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Davis Performing Arts Center, Gonda Theatre, 37th and O streets NW. \$5. 202-687-2787.

Country music concert, Clint Black, Patty Loveless, Tim Nichols and Bob DiPiero perform. 8 p.m., Library of Congress, Jefferson Building, 10 First St. SE. Free tickets available by phone, with a \$2.80 service charge per ticket. 202-397-7328 or 202-707-5502.

### Thursday, Nov. 17

"First Children: Antics in the White House," presidential historian Doug Wead discusses how Quentin Roosevelt pasted spitballs on the Andrew Jackson portrait and other antics described in his book "All the Presidents' Children: Triumph and Tragedy in the Lives of America's First Families ." Noon, Renwick Gallery, 17th Street and Pennsylvania Avenue NW. Free. 202-633-1000.

"The Underground Railroad and the Railroading of a Maryland Freeman," National Archives staff member Rick Blondo discusses the plight of Samuel Green, a free African American convicted and imprisoned in 1857 for possessing a copy of Harriet Beecher Stowe's "Uncle Tom's Cabin." Noon, National Archives, Washington Room, Constitution Avenue and Ninth Street NW. Free. 202-357-5000.

"Nixon and the Courts: Reforming the Judiciary," former White House Counsel Fred Fielding moderates a discussion examining President Richard Nixon's judicial appointments and the legacy of his decisions. 1 p.m., National Archives, McGowan Theater, Constitution Avenue and Ninth Street NW. Free. 202-357-5000.

"An Evening for Elephants," zoo experts, keepers, veterinarians, reproductive scientists and volunteers discuss a wide range of subjects, including giving an elephant a checkup, conducting an artificial insemination and more; with "pink elephant" cocktails, beer, wine and appetizers, proceeds to support Asian elephant care. 6:30-9 p.m., National Zoo, 3001 Connecticut Ave. NW. \$20. 202-633-4470.

"The Future of Health Care in D.C.," members of the mayor's Health Reform Implementation Committee discuss how health-care reform will affect residents. 6:30-8:30 p.m., Reeves Center, 2000 14th St., NW. Free. 202-442-8992.

"The Return of the Mummies!," after a presentation about Egyptian cosmology and religion, biological anthropologist David Hunt discusses what scientific studies reveal about mummies. 6:45 p.m., location given at the time of registration. \$30. 202-633-3030.

"The Language of Infinity," drama students perform the Rachel K. Barclay play about a family with a secret. 7:30 p.m. Nov. 17-18, 2 and 7:30 p.m. Nov. 19, 2 p.m. Nov. 20, Catholic University, Hartke Theatre, 3801 Harewood Rd. NE. \$15; seniors, \$8. 202-319-4000.

Beijing Dance Company concert, Zhang Jianmin's "House of the Flying Daggers," "The Butterfly Lovers" and Chen Weiya's "Emperor Qin's Soldiers." 7:30 p.m., Kennedy Center, Terrace Theater, 2700 F St. NW. \$58. 202-467-4600.

"Greek" play, for adults, Scena Theatre performs Steven Berkoff's bawdy British twist on "Oedipus Rex." 8 p.m. Thursdays-Saturdays, 3 p.m. Sundays, through Nov. 27, 3 p.m. Nov. 26, no performance Nov. 24, H Street Playhouse, 1365 H St. NE. \$27-\$40. 703-683-2824 or [www.scenatheater.org](http://www.scenatheater.org).

- Compiled by Gerri Marmer

### TO SUBMIT AN EVENT

E-mail: [districtlocalliving@washpost.com](mailto:districtlocalliving@washpost.com) (to the attention of Gerri Marmer) Mail: Community Events, District Local Living, The Washington Post, 1150 15th St. NW, Washington, D.C., 20071.

Details: Announcements are accepted on a space-available basis from public and nonprofit organizations only and must be received at least 14 days before the Thursday publication date. Include event name, dates, times, exact address, prices and a publishable contact phone number.



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The Boston Globe

October 23, 2011 Sunday

## **At certain hours in New York, the price is right; Every day, some museums offer times when admission is free**

**BYLINE:** By Laura Collins-Hughes, Globe Staff

**SECTION:** LIVING ARTS; Pg. 15

**LENGTH:** 884 words

NEW YORK - The e-mail from a friend popped into my inbox at 6:25 p.m. on a Friday. "Meeting Matt at the Morgan to see a to-do list exhibit," he wrote. Then I realized the clever reason for the timing of their visit: Every Friday, from 7 to 9 p.m., admission at the Morgan Library & Museum is free.

On Friday evenings in New York, this is not uncommon; a half-dozen or so other well-known museums in town also offer special deals then. What vaults the Morgan into an elite class, bargain-wise, is that these are not the only hours during the week when the public can wander its galleries without having to pay. But in this, too, it has company. Several notable Manhattan museums are free all the time; others waive admission one full day a week.

In fact, it's perfectly possible to visit one or more museums each day here without paying a cent - and it doesn't require an enormous amount of planning. Of course, it does help if you consider crisscrossing the city to be an adventure, not a chore. If you'd rather stick to Museum Mile, expect to part with some cash.

### **SATURDAY**

But not if you go to the Jewish Museum on a Saturday. Free all day, it's just up Fifth Avenue from the Solomon R. Guggenheim Museum (admission \$18), the Metropolitan Museum of Art (suggested admission \$25), and the Frick Collection (admission \$18), among others. A museum of art and Jewish culture housed in a converted mansion, it has two floors of galleries showing pieces from the permanent collection and another two featuring special exhibitions. The children's and interactive exhibitions are closed on Saturdays, as are the shop and cafe. But if you need to add some museum shopping and cafe-going to your day, you can always take a stroll down the avenue.

### **SUNDAY**

One block east of the famed Apollo Theater and one block west of former President Bill Clinton's office is the Studio Museum in Harlem. It's so serious about offering free admission on Sundays that the information is emblazoned, huge, on its front windows. Inside, the staff is welcoming, and so is the vibe of this elegant, multilevel space, where the work of young artists shares the galleries with a permanent collection that includes pieces by Romare Bearden, Dawoud Bey, Jacob Lawrence, James VanDerZee, and **Carrie Mae Weems**.

### **MONDAY**

At certain hours in New York, the price is right; Every day, some museums offer times when admission is free The Boston Globe October 23, 2011 Sunday

Way downtown, across the street from Battery Park, is an outpost of the Smithsonian Institution: the National Museum of the American Indian. That you're in a federal building is unmistakable; portraits of President **Obama** and Vice President Joseph Biden greet you at the entrance, just before the metal detector. Upstairs, the permanent exhibition, "Infinity of Nations," is an extensive array of art and artifacts, from ancient to contemporary. A hand-sewn figure by Rosalie Paniyak, from 1987, is especially suited to the Lower Manhattan location. Titled "My Love, Lady Liberty," it's a 2 1/2-foot-tall Statue of Liberty made of sea lion and seal. The flame that shoots from her torch is fur.

## TUESDAY

Fresh from a near-death experience, the American Folk Art Museum is no longer the midtown neighbor to the Museum of Modern Art. Having downsized, it's now headquartered in its former branch near Lincoln Center, a space small enough that trying to get from one gallery to another during one of the free evening concerts can be a little awkward: The musicians are blocking the way. On the walls through December are quilts from the museum's renowned collection, and seeing them doesn't cost a thing.

## WEDNESDAY

The Sony Wonder Technology Lab, which bills itself as an "interactive technology and entertainment museum," is funded and operated by Sony Corporation of America. That makes it the odd one out in this lineup. Its four floors of hands-on experiences - aimed at all ages, but particularly the 8-to-14 crowd - let visitors try robots, virtual surgery, music mixing, motion-capture dance booths, and assembling a movie trailer.

## THURSDAY

The Fashion Institute of Technology is part of the State University of New York system, which explains the not-so-subtle government-owned feel of the Museum at FIT - not the exhibitions but the physical plant. On view through Jan. 7 is a show starkly at odds with those surroundings: the clothing of fashion collector Daphne Guinness, including shoes that look like they could have come from "A Clockwork Orange," if "A Clockwork Orange" had gone the couture route.

## FRIDAY

The beginning of the weekend is a bonanza of opportunity for free museum-going. One option is the Bronx Museum of the Arts, which offers free admission all day. But it is relatively small and out of the way - unless you're catching a game at nearby Yankee Stadium - so it's a good idea to check the exhibition schedule before going. Later in the day, the Morgan Library & Museum offers a vastly different experience: an institution built on financier John Pierpont Morgan's collection of art, books, manuscripts, and ancient artifacts, including a voluminous array of ancient Near Eastern cylinder seals. His 1906 library, designed by Charles McKim, is the sort of grand but intimate space that elicits from the public a reflexive, awed silence. Visitors enter through an airy 2006 addition by Renzo Piano, which also houses temporary exhibitions.

Laura Collins-Hughes can be reached at [lcollins-hughes@globe.com](mailto:lcollins-hughes@globe.com)

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The Boston Globe

October 8, 2011 Saturday

## Designing the exhibit's game plan; Football coach guest curates art show at Williams College

**BYLINE:** By Cate McQuaid, Globe Correspondent

**SECTION:** G; Living Arts; Pg. 4

**LENGTH:** 936 words

WILLIAMSTOWN - Williams College head football coach Aaron Kelton doesn't have much experience with art, aside from the occasional museum visit. So what was he doing, giving a gallery tour of a show he organized at the Williams College Museum of Art?

"I truly think of athletics and football as an art," said Kelton, who steered his team to an undefeated season last year. "That was my connection."

In late September, Kelton walked through "A View From the Coach's Seat," his exhibit of works from the museum's collection. The show hadn't opened yet, and it was still in the process of being installed. A ladder stood next to a Philip Guston painting. An open toolbox lay on the floor. Labels not yet rubbed on the wall were taped up. The exhibit opens on Oct. 8.

The coach stepped up to Claes Oldenburg's "Icebag - Scale B," a ridiculously oversized sculpture of a yellow ice pack. He grinned. "This is one of my favorites," he said. "The big ice pack. Common in all of athletics."

Kelton, dressed in a navy blue windbreaker and polo shirt, is the picture of an athletic coach. He's friendly but firm, and, even when curating an art exhibit, he seems to constantly be thinking in terms of motivation, learning, and character building.

"Being a coach is my classroom," Kelton said. "I'm not just teaching [players] about football. I'm talking about life, and what it takes to be better people."

"A View From the Coach's Seat" is the fourth and final installment in the Williams College Museum's "Gallery of Crossed Destinies" project. Community members were invited to organize each of the exhibits. It's a rare move for a museum to hand a gallery over to someone who has no experience. Previous curators were local florist Chad Therrien, a history class from Mt. Greylock Regional High School, and Williamstown Theatre Festival artistic director Jenny Gersten. Each began with the same 25 objects and selected and organized according to their own whims.

"The meaning changes as the storyteller changes," said Cynthia Way, the museum's director of education and visitor experience. The project's title borrows from Italo Calvino's novel, "The Castle of Crossed Destinies," in which characters can only communicate with tarot cards.

"They were different messages depending on how the cards were laid out," Way said. "It's the same with

Designing the exhibit's game plan; Football coach guest curates art show at Williams College The Boston Globe October 8, 2011 Saturday

art."

Gersten took her cue from "Head of a Devotee," an Indian sandstone sculpture roughly 1,000 years old. The head tilts back, mouth wide open as if in song or screaming, eyebrows raised, Adam's apple prominent. The piece prompted the theater director to give each work of art a voice. She asked playwright friends to write text.

Kelton liked "Head of a Devotee" as well. He captions it with an Arnold Palmer quote: "Concentration comes out of a combination of confidence and hunger."

The coach grew up an athlete/scholar, a Roxbury boy whom Metco sent to Wellesley High School. He attended Springfield College, then worked his way into the coaching ranks at Boston College and MIT, and went on to become defensive coordinator at Columbia University before he came to Williams as head coach last year.

He brings the coaching paradigms that he works and lives by to his exhibit. Themes are printed on each wall, such as "Motivation/Determination" and "Desire/Success." Alongside every artwork, he has affixed a quote. Next to Guston's 1978 painting "Game" are the words of Michael Jordan, "I have failed over and over again. That's why I succeed."

The painting features a field of red written over with concentric circles spinning on cylindrical plinths, painted in that artist's familiar cartoony hand. Above them, a triangular block lies on its side along the horizon line.

"To me, it looks like what we do in terms of game planning," Kelton said. "We use circles and squares and triangles to diagram a play. Here we have all these players. . ." he pointed at the triangle. "And then there's the one who is a standout."

That's where Jordan comes in. "The abstract part is the triangle amidst all the circles, meaning you're a different person," Kelton said. "He's the one at the top."

Nearby hangs Carrie Mae Weems's photo "Weems and Buffalo Jump (from 'The Hampton Project')" (2000). Weems often tangles with racism and sexism in her art. In the image, she looks at a photo taken by another politicized artist, the late David Wojnarowicz, who dealt with issues of AIDS and sexuality in his work. Wojnarowicz's photo, reportedly taken of a museum diorama, depicts buffalos jumping one after the next off a cliff. Text on the image reads "From a great height I saw you falling, black and Indian alike, and for you I played a sorrow song."

To some, it's an image explosive with fraught histories of oppression. But Kelton responded to the picture, not its background.

"To me, it's not dark," Kelton said. "To me, dark is being extra conservative. This is about taking a risk."

He looks at this piece through a coach's eyes. The jumping buffalos grab him.

"Sometimes you have to be a leader," he said, thoughtfully regarding the picture. "Sometimes you've got to take that leap of faith, to call that play you're not feeling great about."

Kelton has enjoyed his curatorial work. "They've been great helping support me, keeping me on task, but also letting me go," he says of Way and other museum staffers. "They've been great coaches."

Cate McQuaid can be reached at [catemcquaid@gmail.com](mailto:catemcquaid@gmail.com)

A VIEW FROM THE COACH'S SEAT

At: Williams College Museum of Art, 15 Lawrence Hall Drive, Williamstown, Oct. 8-Dec. 4. 413-597-2429, [www.wcma.williams.edu](http://www.wcma.williams.edu)

Designing the exhibit's game plan; Football coach guest curates art show at Williams College The Boston  
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The Herald-Sun (Durham, N.C.)

October 7, 2011 Friday  
Final EDITION

## When appropriation was edgy

**SECTION:** D; Pg. 3

**LENGTH:** 874 words

As I pulled into the Nasher parking lot, there was a radio report about a Saudi woman who had been found guilty of driving a car and had been sentenced to 10 lashes. (The sentence has since been revoked by the king.)

The show I was on my way to see is a historical survey of American women's political art in the latter years of the 20th century.

That period was a heady time. African-Americans, college students and women were in the street voicing their concerns. They felt empowered and believed change was going to happen. In the U.S. today, things are better, but African-Americans are still the greatest number in poverty and women earn only 77 cents to every male \$1. And in Saudi Arabia, a woman cannot drive a car.

The exhibition focuses on 21 artists who were heroes to most women and trouble-makers to corporate CEOs, college presidents, museum directors and a lot of husbands. They were looking for ways to attack the culprits of inequality, mass media and global capitalism, with a vocabulary familiar to women. So they took the words and images of advertisements and turned them on themselves in smart, funny and deadly serious ways. Historians have labeled this work "deconstructivism." The term refers to the appropriation of still and moving images and text in order to dismantle the ways in which cultural power operates.

At the door of the show there is a 1989 poster of a reclining female nude with the head of a gorilla and the words, "Do women have to be naked to get into the Met. Museum?" It was part of a campaign by the Guerrilla Girls, an anonymous group of women, whose ads appeared mysteriously on New York City buses and Times Square billboards. As Nancy Princenthal, a New York based writer, writes in her catalog essay, "These ads kept score on just how bad it was for women in the art world."

In the first gallery a video moves on a continuous loop. In it, artist Martha Rosler confronts the viewer in a kitchen and, in dead-pan tones, shows us kitchen tools. In that same gallery are gorgeous Cibachrome photographs by Sarah Charlesworth, borrowed from fashion and pornographic magazines. Paired is a headless evening gown filled with the proportions of a sexy female body and a female figure bound and wrapped for salacious torture or **murder**.

In another gallery is Hannah Wilke's iconic self-portrait revealing her partially nude body, pockmarked with wads of chewing gum. It is the perfect spin on the **porn** image men find so desirable. Be careful, however, you might catch a disease. There is also **Carrie Mae Weems'** original domestic drama which unfolds around a kitchen table in a series of black and white images.

We see the heroine change from a woman dependent on a man for love, intimacy and identification to one

When appropriation was edgy The Herald-Sun (Durham, N.C.) October 7, 2011 Friday

who ultimately faces a failed relationship and finds an inner strength to make it on her own.

Barbara Kruger and Jenny Holzer both use text. Kruger collages block letters onto borrowed images.

Down the side of a photograph of a Greek statue, she writes the words, "Your Gaze Hits the Side of My Face." By manipulating words and images the media constructs captions and pictures as instruments of cultural control. Using the same technique, Kruger turns the idea around, revealing to viewers how manipulated we are.

Holzer creates language works borrowed from warning messages issued by institutions, such as schools, the police, the military. Her cryptic statements are politically concise like "labor is a life-destroying activity." She calls these sentences "truisms" which she made into posters and pasted on walls. Later she moved to electric signboards and her work changed to explicit messages about aggression against women.

Cindy Sherman is the one artist who stands out in this show of enormous talents. Her self-portraits focus on the stereotypical female roles in the outlets that control visual culture, commercials, films and television. With images borrowed from B-movies, fashion magazines and soaps, she sets up her own scenarios. There is the plaid-skirted teenager lying on the floor with a crumpled bit of newspaper in her hand, there is the blonde, with collar turned up and a look of fear on her face, hurrying through the night, and there is the model in her couturier suit, disheveled blonde wig, and clenched fists. In each case this female character responds to some perceived external threat.

By exaggerating the middle-class woman in crisis, Sherman reveals the way the media has constructed ideas about the "little woman" who is incapable of strength and independence.

The female image built by the mass media is the subject of the gaze and is therefore possessed, enjoyed and understood. When, however, Sherman is both the producer of the gaze and the object of it, she undermines the cultural norm and shows it for what it is.

Appropriation was edgy in the 1980s; today, it is so much a part of the culture we hardly notice it and serious feminist art has all but disappeared.

A new generation, angry enough, will come along and take up the fight, because the inequalities are still with us.

Blue Greenberg's column appears each week in Entertainment and More. She can be reached at [blueg@bellsouth.net](mailto:blueg@bellsouth.net) or by writing her in c/o The Herald-Sun, P.O. Box 2092, Durham, NC 27702.

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September 30, 2011 Friday 8:11 PM EST

## Nina Chanel Abney speaks at the Corcoran Gallery of Art

**BYLINE:** Michael O'Sullivan

**SECTION:** ; Pg. T20

**LENGTH:** 152 words

### DON'T MISS

One of the most anticipated fall museum exhibitions, "30 Americans," opens Saturday at the Corcoran Gallery of Art, with work by some of the most important contemporary African American artists of the past three decades. This week also boasts the inaugural lecture in the museum's visiting artist program, with a free talk Thursday at 7 p.m. by "30 Americans" artist Nina Chanel Abney, a young painter whose cheeky canvases often draw inspiration from tabloid **scandals**. The calendar of artist talks includes such "30 Americans" artists as **Carrie** Mae **Weems**, Hank Willis Thomas, Nick Cave and Kara Walker.

"30 Americans" runs through Feb. 12 at 500 17th St. NW (Metro: Farragut West). 202-639-1700.  
www.corcoran.org . \$10; \$8 students and seniors; free for members and age 11 and younger.

- Michael O'Sullivan

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The Washington Post

September 30, 2011 Friday  
Every Edition

## Nina Chanel Abney speaks at the Corcoran Gallery of Art

**BYLINE:** - Michael O'Sullivan

**SECTION:** WEEKEND; Pg. T20

**LENGTH:** 136 words

### DON'T MISS

One of the most anticipated fall museum exhibitions, "30 Americans," opens Saturday at the Corcoran Gallery of Art, with work by some of the most important contemporary African American artists of the past three decades. This week also boasts the inaugural lecture in the museum's visiting artist program, with a free talk Thursday at 7 p.m. by "30 Americans" artist Nina Chanel Abney, a young painter whose cheeky canvases often draw inspiration from tabloid **scandals**. The calendar of artist talks includes such "30 Americans" artists as **Carrie Mae Weems**, Hank Willis Thomas, Nick Cave and Kara Walker.

"30 Americans" runs through Feb. 12 at 500 17th St. NW (Metro: Farragut West). 202-639-1700. [www.corcoran.org](http://www.corcoran.org). \$10; \$8 students and seniors; free for members and age 11 and younger.

- Michael O'Sullivan

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The Berkshire Eagle (Pittsfield, Massachusetts)

August 24, 2011 Wednesday

## Carrie Mae Weems' 'Slow Fade to Black'

**BYLINE:** By Lia McInerney, Berkshire Eagle Staff

**SECTION:** LIFESTYLE

**LENGTH:** 709 words

Thursday August 25, 2011

NORTH ADAMS -- She has dined with Hillary Clinton and met Michelle **Obama**. She has been artist-in-residence at arts institutions around the world. And now her artwork is on display in a small gallery just off of Main Street.

DownStreet Arts and the Williams College Museum of Art have collaborated to present internationally famous photographer and videographer **Carrie Mae Weems'** newest exhibit, "Slow Fade to Black."

"She's a person I've long thought of as among the most important living artists," said John Stomberg, former deputy director and chief curator at WCMA. He co-curated the group show, "Posing Beauty," at WCMA in 2010, and the show included **Weems'** work.

In "Slow Fade to Black," **Weems'** photographs, paintings, videos and sound invoke African-American politicians and performers from the mid-20th century, public figures as forceful and visionary as novelist James Baldwin, jazz singer and songwriter Billie Holiday, and dancer Josephine Baker, who captivated 1920s Paris and served in the French resistance in World War II.

**Weems** has taken pictures of original photographs and then altered them to bring her ideas to light; she has deliberately blurred the images to suggest that society is slowly allowing those figures to dissolve unnoticed into the past.

She has also created films compiled from video clips from original footage. They prove poignant portrayals of issues of gender and racial equality in America -- common themes in many of **Weems'** works -- and draw to light her argument that Americans are starting to forget what past generations worked hard to accomplish for civil rights.

Stomberg said he believes these themes are absolutely pertinent today and will remain vital.

"You're carried along in a series of **investigations** that she provokes," he said, "that get you into a conversation about race, and gender, and ethnicity, and morals, and how we understand ourselves in the world. Her works always come back to the individual and society - how an individual defines themselves in society. And it's always in the context of sumptuous images."

Besides the provocative political content of **Weems'** work, Stomberg said he finds her evolving talents increasingly impressive as she masters new media.

Carrie Mae Weems' 'Slow Fade to Black' The Berkshire Eagle (Pittsfield, Massachusetts) August 24, 2011  
Wednesday

"She's like a technological omnivore," he said. "She never shies away from using media that's unusual."

When **Weems** -- most noted for her career as a photographer -- creates video, she communicates certain sentiments more deeply than she can in static media, he said.

Stomberg finds still more impressive, however, that she combines technology and thought-provoking statements with pure artistic grace. The beauty of her works make the thoughts behind them even more powerful.

"She asks uncomfortable questions," he said, "and she also makes beautiful objects that have a political punch. So often, art that has political narrative sacrifices aesthetics, but she makes deeply nuanced, personal poetic artwork."

Jonathan Secor, director of special programs at MCLA, shares Stomberg's fascination with the depth and intimacy of **Weems'** art.

"There's the personal connection," he said. "They tell stories; they make you think; and they're beautiful works. They take you somewhere intellectually, as well as emotionally ... in a beautiful, thoughtful way."

Taking in her work is not always easy. Her 1987-88 photo series "Ain't Jokin'," for example, focuses on racist jokes and the internalization of racist thought.

"But I don't mind art that pushes back at you," Secor said. "Not everything should make you feel happy. Some art should make you feel angry. That's healthy; it makes you think."

"Carrie makes these images that carry volumes within them," Stomberg agreed, "and they embrace love and suggest **hate**. They embrace individuals and sensuality and power and all these things - and do it in a beautiful and unspeakable way that only images can do And that's why we love art."

If you go ...

What: Internationally acclaimed photographer **Carrie Mae Weems'** exhibit, 'Slow Fade to Black.' **Weems** has shown her work in more than 50 exhibitions throughout the United States and abroad.

Where: Legacy Gallery, 28 Holden St., North Adams, as part of DownStreet Art

When: Through Sept. 25

Admission: Free

Information: [www.downstreetart.org](http://www.downstreetart.org)

**LOAD-DATE:** August 26, 2011

**LANGUAGE:** ENGLISH

**GRAPHIC:** **Carrie Mae Weems** transforms historic images of Josephine Baker and other performers in her 'Slow Fade to Black' series.

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PR Newswire

August 3, 2011 Wednesday 10:09 AM EST

## **Corcoran Presents 30 Americans; October 1, 2011-February 12, 2012**

**LENGTH:** 1647 words

**DATELINE:** WASHINGTON, Aug. 3, 2011

This fall, the Corcoran Gallery of Art and College of Art + Design will present 30 Americans, a wide-ranging survey of works by many of the most important African-American contemporary artists of the last three decades. By bringing seminal artistic figures together with younger and emerging artists, the exhibition explores artistic influence across generations and sheds light on issues of racial, sexual and historical identity. Often provocative and challenging, 30 Americans at the Corcoran explores ideas central to the American experience.

To view the multimedia assets associated with this release, go to:  
<http://multivu.prnewswire.com/mnr/corcoran/42047/>

(Photo: <http://photos.prnewswire.com/prnh/20110803/MM44421>)

(Logo: <http://photos.prnewswire.com/prnh/20090904/CORCORANLOGO>)

Artists in 30 Americans include Nina Chanel Abney, John Bankston, Jean-Michel Basquiat, Mark Bradford, Iona Rozeal Brown, Nick Cave, Robert Colescott, Noah Davis, Leonardo Drew, Renee Green, David Hammons, Barkley L. Hendricks, Rashid Johnson, Glenn Ligon, Kalup Linzy, Kerry James Marshall, Rodney McMillian, Wangechi Mutu, William Pope.L, Gary Simmons, Xaviera Simmons, Lorna Simpson, Shinique Smith, Jeff Sonhouse, Henry Taylor, Hank Willis Thomas, Mickalene Thomas, Kara Walker, **Carrie Mae Weems**, Kehinde Wiley, and Purvis Young.

"30 Americans explores how each artist reckons with the notion of identity in America, navigating such concerns as the struggle for civil rights, **sexuality**, popular culture, and media imagery," said Sarah Newman, curator of contemporary art at the Corcoran and curator of the presentation at the Corcoran. "By focusing on the way that individuals carve out their own place in the world, it speaks to the American experience more generally."

First shown at the Rubell Family Collection in Miami, Florida, 30 Americans has been reconceived for its presentation in Washington. At the Corcoran, the exhibition is organized around ideas of identity as well as artistic community and legacy, highlighting relationships between artists across generations. The exhibition explores the ways in which a foundational figure's ideas and formal innovations ripple through contemporary practice: Robert Colescott's investigations of the narratives of art and history in relation to African-American culture echo through the grand portraits of Kehinde Wiley and the cut-paper silhouettes of Kara Walker; the innovations of Jean-Michel Basquiat's graffiti-based paintings of the urban environment find current form in the work of Mark Bradford and Shinique Smith; while David Hammons's wry investigations of language, meaning, and race provide a starting point for the conceptualism of Glenn Ligon and Lorna Simpson.

Corcoran Presents 30 Americans; October 1, 2011-February 12, 2012 PR Newswire August 3, 2011  
Wednesday 10:09 AM EST

"The Rubells built their collection by speaking with artists and finding out who they were looking at-it is very much an artist-based gathering of works and we wanted to give form to that," said Newman. "The exhibition explores the various relationships-formal, thematic, political, and personal-that artists have with one another, and how those relationships emerge across distance and time."

30 Americans consists of 76 paintings, sculptures, drawings, photographs, and videos, and includes works of art such as Washington, D.C. native Iona Rozeal Brown's *Sacrifice #2: It Has to Last* (after Yoshitoshi's "Drowsy: the appearance of a harlot of the Meiji era"), 2007, Leonardo Drew's massive cotton and wax sculpture *Untitled #25*, 1992, several of Nick Cave's exuberant *Soundsuits*, (2006-2008), and Mickalene Thomas's *Baby I Am Ready Now*, 2007.

The work in 30 Americans belongs to Miami-based collectors Don and Mera Rubell. "As the show evolved, we decided to call it 30 Americans. 'Americans,' rather than 'African Americans' or 'Black Americans' because nationality is a statement of fact, while racial identity is a question each artist answers in his or her own way, or not at all. And the number 30 because we acknowledge, even as it is happening, that this show does not include everyone who could be in it. The truth is, because we do collect right up to the last minute before a show, there are actually 31 artists in 30 Americans."

The Corcoran Gallery of Art was formed in 1869 for the purpose of "Encouraging American Genius." Today, this principle shapes the institution-a museum and college-as a center for study and dialogue about social and political issues as raised and explored through contemporary art.

"The Corcoran stands as an institution for creating, displaying, and learning about art, which is to say to learn about our world," said Philip Brookman, chief curator and head of research at the Corcoran Gallery of Art. "As an independent and influential arts institution, we are committed now more than ever to exhibitions that are progressive and that encourage debate and discussion."

Washington's largest nonfederal art museum, the Corcoran has from its beginnings been a contemporary art museum and, with the addition of the school in 1890, a center for creating, collecting, and showcasing contemporary art. Founded by William Wilson Corcoran, the Gallery's historic collection reflects Corcoran's early interest in collecting American art. Some of the artists in 30 Americans are today also represented in the Corcoran's collection, including Nina Chanel Abney, Robert Colescott, Glenn Ligon, Kerry James Marshall, Lorna Simpson, Kara Walker, and **Carrie Mae Weems**.

The Corcoran demonstrates its longstanding history and support of contemporary artists by presenting 30 Americans, and by organizing its NOW at the Corcoran series, a special exhibition program dedicated to displaying work by emerging and mid-career artists, and NEXT at the Corcoran: BFA Class of 2011, an exhibition of student work from the Corcoran College of Art + Design.

A number of programs and events (see Public Programs Press Release)-including a special Meet the Artists series, documentary film screenings and an evening with Don and Mera Rubell-will take place throughout the run of the exhibition. For more information, and for a special "30 Day Countdown to 30 Americans" featuring exclusive videos, images and interactive content, please visit [www.corcoran.org/30americans](http://www.corcoran.org/30americans).

## ABOUT THE EXHIBITION

30 Americans is organized by the Rubell Family Collection, Miami. The presenting sponsor at the Corcoran Gallery of Art is Altria Group. Additional support has been provided by Morgan Stanley Smith Barney. Generous support has been provided by American Express for the artist lectures associated with the 30 Americans exhibition.

## ABOUT THE RUBELL FAMILY COLLECTION

Don and Mera Rubell started The Rubell Family Collection (RFC) in New York when they were first married, in 1964. Since 1993, the Collection has been displayed in Miami at its current, 45,000 square-foot location inside a former Drug Enforcement Agency confiscated goods facility. RFC first opened to the public in 1994, and in 1998 the non-profit Contemporary Arts Foundation (CAF) was created to expand the Collection's

Corcoran Presents 30 Americans; October 1, 2011-February 12, 2012 PR Newswire August 3, 2011  
Wednesday 10:09 AM EST

public mission inside the paradigm of a contemporary art museum. Learn more at <http://www.rfc.museum/>.

#### Publication

A fully illustrated catalogue, 30 Americans (232 pages; \$39.95), will accompany the exhibition. Published by the Rubell Family Collection, the hardcover book includes essays from Glenn Ligon, Franklin Sirmans, Michele Wallace, and Robert Hobbs. To purchase, visit the Corcoran Shop online at [www.corcoran.org/shop](http://www.corcoran.org/shop).

#### PRESS PREVIEW

Media are invited to a press preview for 30 Americans on September 28 from 10 a.m. to 12 p.m. at the Corcoran, 500 Seventeenth St. N.W., Washington, DC. RSVP to [pr@corcoran.org](mailto:pr@corcoran.org) by September 23.

#### VISITOR INFORMATION

The Corcoran's hours of operation are as follows: Wednesday, Friday, Saturday, and Sunday from 10 a.m. to 5 p.m.; Thursday from 10 a.m. to 9 p.m.; closed Monday and Tuesday. Admission to 30 Americans is \$10 for adults, \$8 for seniors (62+) and students (with valid ID), children 12 and under, military (with valid ID) and Corcoran Members enter for free. Tickets for 30 Americans are on sale starting August 1, 2011. To purchase tickets, please visit [www.corcoran.org/30americans](http://www.corcoran.org/30americans).

#### ABOUT THE CORCORAN

The Corcoran Gallery of Art, a privately funded institution, was founded in 1869 as America's first dedicated art museum and Washington's largest nonfederal museum of art. It is known internationally for its distinguished collection of historical and modern American art as well as contemporary art, photography, European painting, sculpture, and the decorative arts. In addition, a dynamic schedule of special exhibitions is complemented and enhanced by a range of educational programming, which together seek to enrich perspectives, support the local arts community, and encourage interpretation. The Corcoran College of Art + Design was founded in 1890 and stands as Washington's only four-year college of art and design, offering BFA degrees in Digital Media Design, Fine Art, Fine Art Photography, Graphic Design, Interior Design, and Photojournalism; a BA in Art Studies; a five-year Bachelor of Fine Arts/Master of Arts in Teaching (BFA/MAT); an AFA in Digital Media Design, Fine Art, Graphic Design, and Photography; and MA degrees in Art and the Book, Art Education, Exhibition Design, Interior Design, Master of Arts in Teaching, and New Media Photojournalism. The College's Continuing Education program offers part-time credit and non-credit classes for children and adults and draws more than 2,500 participants each year. For more information about the Corcoran Gallery of Art and College of Art + Design, visit [www.corcoran.org](http://www.corcoran.org).

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## LIBRARY JOURNAL

Library Journal Reviews

August 1, 2011

### The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973-1991

**BYLINE:** Cheryl Ann Lajos**SECTION:** REVIEWS; Arts and Humanities; Pg. 91 Vol. 136 No. 13**LENGTH:** 227 words

This exhibition catalog showcases the contributions of North American women artists to the deconstructivist movement, mostly during the 1970s and 1980s. Deconstructivist artists subverted images from the popular media and mainstream art institutions, often by appropriating them to undermine power mechanisms upholding gender-related, racial, ethnic, and class-based inequities. In the foreword and five essays of the first section, Princenthal, former senior editor of *Art in America* and one of the exhibition's curators, and four distinguished contributors from academia and the museum world explore the relationship of feminist art to deconstructivism, postmodernism, polemics, **sexuality**, psychoanalysis, and other topics. The second section displays the works in the exhibit--pieces by Barbara Bloom, Sarah Charlesworth, The **Guerrilla** Girls, Lynn Hershman, Jenny Holzer, Barbara Kruger, Louise Lawler, Sherrie Levine, Cindy Sherman, Laurie Simmons, and **Carrie** Mae **Weems**--with a list of works and a selected bibliography.

**VERDICT** While many of the essays are theoretical, the emphasis on a diverse group of contemporary women artists will appeal to a broad audience, including museum visitors, students, and scholars. Insightful and well presented, it belongs in large public, academic, and special library collections.--**Cheryl Ann Lajos, Free Lib. of Philadelphia**

**LOAD-DATE:** February 29, 2012**LANGUAGE:** ENGLISH**DOCUMENT-TYPE:** Review**PUBLICATION-TYPE:** Magazine

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The San Diego Union-Tribune

June 26, 2011 Sunday

## **FACES OF THE PAST; Borrowing from the vast Bank of America Collection, MoPA exhibit chronicles the history of portrait photography**

**BYLINE:** SHAWNEE BARTON, SPECIAL TO THE U-T

**SECTION:** Arts Sunday; Pg. E-8

**LENGTH:** 747 words

"Face to Face," the summer portrait photography show at the Museum of Photographic Arts, features images from the Bank of America Collection, one of the world's oldest and largest corporate art collections. "Their photography collection is encyclopedic," said Scott Davis, photographer and director of exhibitions and design at MoPA, "It's on par with that of any major museum collection."

Encyclopedic is certainly an appropriate description of the collection. Resilient is another. The collection was the first group of photographs assembled for an American company. Since its creation in 1967, it has outlived two of its three bank owners, survived a five-alarm fire in 2004 that remarkably only damaged 50 prints, and most recently avoided liquidation after the \$45 billion government bailout of Bank of America in 2008 and 2009.

Perhaps seizing an opportunity to repair its image after the bailout, Bank of America began making its collection available to art spaces around the country in 2009 through its "Art in Our Communities" program, which is how "Face to Face" landed at MoPA this summer. Curators at MoPA used pieces from the bank's collection to create a timeline of the history of portrait photography and to "fill in historical gaps in our collection," Davis said.

"Face to Face" is loosely arranged chronologically through MoPA's exhibition space. The exhibition begins with two early forms of photography -- a daguerreotype of three children taken in 1855 by Southworth & Hawes, a famous early photography firm in Boston, and a salt print of a bagpiper taken in 1843 by Scottish photographers David Octavius Hill and Robert Adamson, who were known for their informal portraits.

From there, the exhibition winds its way through the history of portrait photography and includes works by contemporary artists such as performance artist Dieter Appelt and art-world legend David Hockney, as well as eerie but moving narrative-based images by Hellen Van Meene.

Recognizing that chronological exhibitions can be "boring" for visitors and an "easy way out" for curators, MoPA "created themed locator sections throughout the exhibition," Davis said, which were included to spice things up. For example, the Agents of Change section features photographs intended to bring about social change. Photographer Lewis Wickes Hine famously used photographs of child workers to encourage Congress to pass child labor laws in 1938. One of Hine's photographs, "Child Labor -- Textile Mill, 1908," is on view in the Agents of Change section.

FACES OF THE PAST; Borrowing from the vast Bank of America Collection, MoPA exhibit chronicles the history of portrait photography The San Diego Union-Tribune June 26, 2011 Sunday

Curators also included many portraits of famous artists, such as Picasso, Dalí, Rodin, and Matisse that, with a few exceptions, seem to be chosen more for their famous subjects than their historical context or aesthetic ingenuity. Davis noted that MoPA likes to exhibit artworks with "universal appeal" during the tourist-heavy summer months, which probably explains the inclusion of so many famous faces in the exhibition.

Painted portraits preceded portrait photography, and "Face to Face" appropriately concludes with an image referencing that history.

In "After Manet," by **Carrie Mae Weems**, three African-American girls are posed to reference "Olympia," an 1863 painting by Édouard Manet in which a white woman lies across the frame while a black maid holding flowers sits in the background. **Weems** uses her camera to rewrite both racial and art history. The round shape of the photo and the domed glass covering it make you feel like you are looking through the lens of her camera and constructing the image with her.

Exceptional images like **Weems'** cannot fully be experienced through digital or print reproduction, just as one could never encapsulate something as large as the history of portrait photography in one show. But "Face to Face" offers an educational abridged version of that history and affords local viewers an opportunity to see important photographs from a renowned nonpublic collection. "Face to Face: Works from the Bank of America Collection"

When: Through Sept. 25. 10 a.m.-5 p.m. Tuesdays through Sundays. Closed Mondays.

Where: Museum of Photographic Arts, 1649 El Prado, Balboa Park

Tickets: \$8 adults, \$6 seniors and retired military, \$5 students. Free to members, active military and dependents, and children 12 and under. Also free to Bank of America cardholders on the first full weekend of every month (July 2-3, Aug. 6-7 and Sept. 3-4).

Phone: (619) 238-7559

Online: [mopa.org](http://mopa.org)

Shawnee Barton is a San Diego artist and arts writer.

**LOAD-DATE:** June 29, 2011

**LANGUAGE:** ENGLISH

**GRAPHIC:** 4 PICS; **CAPTIONS:** Clockwise from top left: Mike Disfarmer, Untitled (Heber Springs, Arkansas); **Carrie Mae Weems**, "After Manet," 2001; Hellen Van Meene, Untitled, 1996. Courtesy of the Bank of America Collection, Museum of Photographic Arts, Yancey Richardson Gallery and Jack Shainman Gallery | Man Ray, Portrait Ancien et Modern, 1941. Collection of the Museum of Photographic Arts

**PUBLICATION-TYPE:** Newspaper

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Creative Loafing (Tampa, Florida)

May 26, 2011 - June 1, 2011

## Oh, the humanity

**BYLINE:** Voeller, Megan

**SECTION:** A+E; Pg. 25 Vol. 24 No. 11

**LENGTH:** 1226 words

### ABSTRACT

The Human Touch, an exhibition of art drawn from the collection of RBC Wealth Management now on view at St. Pete's Museum of Fine Arts, offers a lot of opportunities to "get it." Each of the nearly 50 works included in the show - photographs, paintings, drawings, prints and a few sculptures - treats the human figure in some way. In the case of Susy Gomez's "Mas Pensamientos (Funky Chicken Club)," 2002, this means powerfully evoking the figure through its absence in an iron sculpture of a floating cheongsam. Whereas John Sonsini's painting, "Fernando," 2003, makes its subject vividly present in a tenderly human portrait of a Mexican-American day **laborer** rendered in fabulously thick paint that makes his subject's mustache quiver and his pocket bulge with an overstuffed wallet.

For instance, you've just got to spend some time with **Carrie Mae Weems'** "Untitled (Woman with Friends)," 1990. This series of photographs, which place a black woman as protagonist at the center of an open-ended narrative about female relationships, has become a textbook piece. Though in some ways the passage of 20 years has muted the subversion of **Weems'** refusal to idealize or **sexualize** her female subjects in the ways that art often has historically, the impact of her practice (along with other artists) of making visible previously invisible subjects is evinced by other works in the exhibition. Almost a decade later, for instance, Radcliffe Bailey incorporates a photo of an anonymous AfricanAmerican ancestor into "Osun," a painting steeped in the history of American abstraction. Dinh Q. Le weaves together (literally) photographs of Vietnam in his untitled work of 2002, suggesting that our image of reality is a patchwork of representations of other people.

### FULL TEXT

Oh, the humanity

A pleasurable show at the MFA centers on the human figure in a variety of guises.

### VISUAL ART

The Human Touch: Contemporary Art from the HBC Wealth Management Collection

Museum of Fine Arts, 255 Beach Drive NE, St. Petersburg. Through Sept. 4. 727-896-2667, fine-arts.org.

People. Probably you know a few. They can be lovely. Or strange. Or even a huge pain in the ass. "Hell is other people," Sartre famously observed. Nevertheless, the sense that we can't live without them, as the old saw goes, is fundamental to the experience of being human.

Maybe that's why the sight of the human figure in contemporary art, which sometimes feels like a pristine

Oh, the humanity Creative Loafing (Tampa, Florida) May 26, 2011 - June 1, 2011

conceptual wasteland unmarred by evidence of human personality, can be so comforting. Seeing a person in a picture or a sculpture gives us the feeling that we "get it" - a feeling so often teasingly proffered and then cruelly withheld in contemporary art. (Sit in on any art school critique, and you'll quickly understand why. Making art that's too easy to get just isn't the work of a properly trained artist.)

The Human Touch, an exhibition of art drawn from the collection of RBC Wealth Management now on view at St. Pete's Museum of Fine Arts, offers a lot of opportunities to "get it." Each of the nearly 50 works included in the show - photographs, paintings, drawings, prints and a few sculptures - treats the human figure in some way. In the case of Susy Gomez's "Mas Pensamientos (Funky Chicken Club)," 2002, this means powerfully evoking the figure through its absence in an iron sculpture of a floating cheongsam. Whereas John Sonsini's painting, "Fernando," 2003, makes its subject vividly present in a tenderly human portrait of a Mexican-American day laborer rendered in fabulously thick paint that makes his subject's mustache quiver and his pocket bulge with an overstuffed wallet.

The diversity of works in the exhibition - each by a different artist, some widely known, some emerging, with many of the works produced over the past decade - makes The Human Touch a pleasure to view, and also rather a lot of work. By which I mean that you, the viewer, may need to put in some serious spectatorial labor to get a lot out of this show. Think of The Human Touch as a party where each of nearly 50 guests requires a separate conversation; each has its own personality and grapples with a fairly distinct set of issues, setting it apart from the others. That's a lot of getting-to-know-you.

For instance, you've just got to spend some time with **Carrie Mae Weems'** "Untitled (Woman with Friends)," 1990. This series of photographs, which place a black woman as protagonist at the center of an open-ended narrative about female relationships, has become a textbook piece. Though in some ways the passage of 20 years has muted the subversion of **Weems'** refusal to idealize or **sexualize** her female subjects in the ways that art often has historically, the impact of her practice (along with other artists) of making visible previously invisible subjects is evinced by other works in the exhibition. Almost a decade later, for instance, Radcliffe Bailey incorporates a photo of an anonymous AfricanAmerican ancestor into "Osun," a painting steeped in the history of American abstraction. Dinh Q. Le weaves together (literally) photographs of Vietnam in his untitled work of 2002, suggesting that our image of reality is a patchwork of representations of other people.

While each of the works in The Human Touch offers such depth of food for thought - no complaints about the quality of work here - I'm not sure the parts add up to a whole. Beyond the common theme of the figure, the exhibit offers little in the way of a curatorial proposition. (But then, the exhibit has never been advertised as anything but selections from a corporate collection, so maybe that's expecting too much.)

Most fun for me was going from The Human Touch into adjoining exhibits at the MFA where as a rule a dizzying display of humanity is on view across galleries. A folk art exhibition highlights pieces by self-taught artists who generally work, or worked during their lives, beyond the boundaries of the official contemporary art world reflected in The Human Touch. There's a great Howard Finster painting in the bunch - a lovingly handcrafted image of tiny human figures marching their way toward salvation up a highway that leads into a sky filled with the smiling face of Christ. Not religious myself, I tend to read the image as testimony to the need we humans feel to situate ourselves in a larger story of existence through words and images.

A photography exhibit upstairs, Familiar and Fantastic: Photographs from the DandrewDrapkin Donation, also talks back to The Human Touch in a neat way. Rich in portraits, this selection from a recent major contribution to the museum's photography holdings fleshes out a bit of historical context for photographic images of the human figure. A glass vitrine of 19th-century cabinet cards and other commercial portraiture showcases a gamut of human experience. My favorite is a picture of a handsome tattooed man, whose full sleeves and collarbone tattoo of a necklace of chain links are just as awesome in 2011 as they must have been in the 1870s. Beneath the striking image, the cabinet card advertises its maker, a portrait studio on the Bowery in New York City, where even today one might find a real eyeful of humanity.

## SIDEBAR

PEOPLE TO WATCH: **Carrie Mae Weems**, Untitled ( Woman with Friends), 1990, gelatin sUver print series;

Oh, the humanity Creative Loafing (Tampa, Florida) May 26, 2011 - June 1, 2011

Salom?n Huerta, Untitled (rigare #2), 1997, oil on panel, above.

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**LANGUAGE:** ENGLISH

**ACC-NO:** 58443

**GRAPHIC:** Photographs

**DOCUMENT-TYPE:** Arts Exhibits Review-Favorable

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Creative Loafing

May 26, 2011 Thursday

## Oh, the humanity

**BYLINE:** Megan Voeller

**SECTION:** Pg. 25 Vol 24 No. 11

**LENGTH:** 1225 words

**DATELINE:** Tampa, Fla.

### ABSTRACT

The Human Touch, an exhibition of art drawn from the collection of RBC Wealth Management now on view at St. Pete's Museum of Fine Arts, offers a lot of opportunities to "get it." Each of the nearly 50 works included in the show - photographs, paintings, drawings, prints and a few sculptures - treats the human figure in some way. In the case of Susy Gomez's "Mas Pensamientos (Funky Chicken Club)," 2002, this means powerfully evoking the figure through its absence in an iron sculpture of a floating cheongsam. Whereas John Sonsini's painting, "Fernando," 2003, makes its subject vividly present in a tenderly human portrait of a Mexican-American day **laborer** rendered in fabulously thick paint that makes his subject's mustache quiver and his pocket bulge with an overstuffed wallet.

For instance, you've just got to spend some time with **Carrie Mae Weems'** "Untitled (Woman with Friends)," 1990. This series of photographs, which place a black woman as protagonist at the center of an open-ended narrative about female relationships, has become a textbook piece. Though in some ways the passage of 20 years has muted the subversion of **Weems'** refusal to idealize or **sexualize** her female subjects in the ways that art often has historically, the impact of her practice (along with other artists) of making visible previously invisible subjects is evinced by other works in the exhibition. Almost a decade later, for instance, Radcliffe Bailey incorporates a photo of an anonymous AfricanAmerican ancestor into "Osun," a painting steeped in the history of American abstraction. Dinh Q. Le weaves together (literally) photographs of Vietnam in his untitled work of 2002, suggesting that our image of reality is a patchwork of representations of other people.

### FULL TEXT

Oh, the humanity

A pleasurable show at the MFA centers on the human figure in a variety of guises.

### VISUAL ART

The Human Touch: Contemporary Art from the HBC Wealth Management Collection

Museum of Fine Arts, 255 Beach Drive NE, St. Petersburg. Through Sept. 4. 727-896-2667, fine-arts.org.

People. Probably you know a few. They can be lovely. Or strange. Or even a huge pain in the ass. "Hell is other people," Sartre famously observed. Nevertheless, the sense that we can't live without them, as the old

saw goes, is fundamental to the experience of being human.

Maybe that's why the sight of the human figure in contemporary art, which sometimes feels like a pristine conceptual wasteland unmarred by evidence of human personality, can be so comforting. Seeing a person in a picture or a sculpture gives us the feeling that we "get it" - a feeling so often teasingly proffered and then cruelly withheld in contemporary art. (Sit in on any art school critique, and you'll quickly understand why. Making art that's too easy to get just isn't the work of a properly trained artist.)

The Human Touch, an exhibition of art drawn from the collection of RBC Wealth Management now on view at St. Pete's Museum of Fine Arts, offers a lot of opportunities to "get it." Each of the nearly 50 works included in the show - photographs, paintings, drawings, prints and a few sculptures - treats the human figure in some way. In the case of Susy Gomez's "Mas Pensamientos (Funky Chicken Club)," 2002, this means powerfully evoking the figure through its absence in an iron sculpture of a floating cheongsam. Whereas John Sonsini's painting, "Fernando," 2003, makes its subject vividly present in a tenderly human portrait of a Mexican-American day laborer rendered in fabulously thick paint that makes his subject's mustache quiver and his pocket bulge with an overstuffed wallet.

The diversity of works in the exhibition - each by a different artist, some widely known, some emerging, with many of the works produced over the past decade - makes The Human Touch a pleasure to view, and also rather a lot of work. By which I mean that you, the viewer, may need to put in some serious spectatorial labor to get a lot out of this show. Think of The Human Touch as a party where each of nearly 50 guests requires a separate conversation; each has its own personality and grapples with a fairly distinct set of issues, setting it apart from the others. That's a lot of getting-to-know-you.

For instance, you've just got to spend some time with **Carrie Mae Weems'** "Untitled (Woman with Friends)," 1990. This series of photographs, which place a black woman as protagonist at the center of an open-ended narrative about female relationships, has become a textbook piece. Though in some ways the passage of 20 years has muted the subversion of **Weems'** refusal to idealize or **sexualize** her female subjects in the ways that art often has historically, the impact of her practice (along with other artists) of making visible previously invisible subjects is evinced by other works in the exhibition. Almost a decade later, for instance, Radcliffe Bailey incorporates a photo of an anonymous AfricanAmerican ancestor into "Osun," a painting steeped in the history of American abstraction. Dinh Q. Le weaves together (literally) photographs of Vietnam in his untitled work of 2002, suggesting that our image of reality is a patchwork of representations of other people.

While each of the works in The Human Touch offers such depth of food for thought - no complaints about the quality of work here - I'm not sure the parts add up to a whole. Beyond the common theme of the figure, the exhibit offers little in the way of a curatorial proposition. (But then, the exhibit has never been advertised as anything but selections from a corporate collection, so maybe that's expecting too much.)

Most fun for me was going from The Human Touch into adjoining exhibits at the MFA where as a rule a dizzying display of humanity is on view across galleries. A folk art exhibition highlights pieces by self-taught artists who generally work, or worked during their lives, beyond the boundaries of the official contemporary art world reflected in The Human Touch. There's a great Howard Finster painting in the bunch - a lovingly handcrafted image of tiny human figures marching their way toward salvation up a highway that leads into a sky filled with the smiling face of Christ. Not religious myself, I tend to read the image as testimony to the need we humans feel to situate ourselves in a larger story of existence through words and images.

A photography exhibit upstairs, Familiar and Fantastic: Photographs from the DandrewDrapkin Donation, also talks back to The Human Touch in a neat way. Rich in portraits, this selection from a recent major contribution to the museum's photography holdings fleshes out a bit of historical context for photographic images of the human figure. A glass vitrine of 19th-century cabinet cards and other commercial portraiture showcases a gamut of human experience. My favorite is a picture of a handsome tattooed man, whose full sleeves and collarbone tattoo of a necklace of chain links are just as awesome in 2011 as they must have been in the 1870s. Beneath the striking image, the cabinet card advertises its maker, a portrait studio on the Bowery in New York City, where even today one might find a real eyeful of humanity.



PEOPLE TO WATCH: **Carrie** Mae **Weems**, Untitled ( Woman with Friends), 1990, gelatin sUver print series; Salomón Huerta, Untitled (rigare #2), 1997, oil on panel, above.

**LOAD-DATE:** April 14, 2016

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Blast Magazine

May 13, 2011 Friday 3:27 PM EST

## **2nd Annual Emerging America Festival brings innovation and variety to A.R.T., Huntington and I.C.A. stages**

**BYLINE:** Jason Rabin

**LENGTH:** 1295 words

May 13, 2011 (Blast Magazine delivered by Newstex) --

It may still be 60 degrees outside, but Bostons theater scene insists that its springtime. This weekend, The American Repertory Theater (A.R.T.),Huntington Theatre Company and the Institute for Contemporary Art (I.C.A.) are busting out their second annual Emerging America Festival.

Showcasing the innovative work of up-and-coming theater artists from Boston and beyond, the festival makes use of all three companys performance spaces in Cambridge and Boston. The festival website also offers podcasts of theater walking tours and site-specific audio plays.

Festival-goers are encouraged to mingle and discuss the spectacles they have witnessed throughout the weekend. OBERON, the A.R.T.s Harvard Square cabaret space, will be hosting a oeFestival Tent where audiences can grab drinks, meet the artists, process the varied wonders on display, and plot their next adventures. Activities on Sunday, the festivals closing, include a oeconversation brunch in the morning at the Huntingtons Calderwood Pavilion at the B.C.A., and a festival closing party back at OBERON.

Tickets can be purchased for individual events or in a variety of bundles. From the website, heres the festival schedule.

FRIDAY, MAY 13

BELLONA, DESTROYER OF CITIES

THE INSTITUTE OF CONTEMPORARY ART/BOSTON

Jay Scheib brings the dystopic and violent vision of Samuel Delanys epic sci-fi novelDahlgren to the stage. Using smashing choreography and live video action, this **sexy** cast of characters explores the limits of life at the end of the world. Bellona combines passages from Delaneys novel with original material as well as video and photography by director Jay Scheib and artist **Carrie Mae Weems**.

8:00 PM

2nd Annual Emerging America Festival brings innovation and variety to A.R.T., Huntington and I.C.A. stages  
Blast Magazine May 13, 2011 Friday 3:27 PM EST

## BEOWULF " A THOUSAND YEARS OF BAGGAGE

OBERON

This SongPlay adaptation of the Old English epic poem Beowulf harkens back to the raw and rowdy storytelling of the Scandinavian mead halls. The show features a 7-piece band including dueling trombones, bass clarinet, accordion, and saw, combining Weillian cabaret, 40s jazz harmony, indie rock, punk, electronica, and Romantic lieder into a cacophonous swirl.

SATURDAY, MAY 14

1:00 PM

PSYCHED

HUNTINGTON THEATRE COMPANYS CALDERWOOD PAVILION AT THE BCA

Everybody wanted to talk to the mysterious old lady in Alfred Hitchcocks slasher masterpiece Psycho. Now, after the bloodbath, Mrs. Bates pulls back the curtain and tells HER side! Featuring Larry Coen in Ryan Landry and the Gold Dust Orphans twisted take on Hitchcocks masterpiece. WARNING: NOT FOR THE SQUEAMISH!

2:00 PM

THE UN-OFFICIAL GUIDE TO AUDIENCE WATCHING PERFORMANCE

OBERON

Raphael Xavier, a break dancer for over two decades, shifts and plays with the rhythms of rap, break dancing, and narrative to draw parallels between the performers body and the stage itself, in this inventive work spiked with humor. With special guest performance by The Movement Specialists.

4:00 PM

PSYCHED

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4:00 PM

GRAND THEFT OVID

OBERON

Characters from World of Warcraft, Halo Reach, and Grand Theft Auto 4 perform tales from Ovids

2nd Annual Emerging America Festival brings innovation and variety to A.R.T., Huntington and I.C.A. stages  
Blast Magazine May 13, 2011 Friday 3:27 PM EST

Metamorphoses. Middle and high school students turn into digital oepuppeteers when they operate projected images of their favorite games. This production combines ancient text with modern technology to create an original theatrical experience.

6:00 PM

#### CITY COUNCIL MEETING

##### OBERON

Borrowing tales from half-a-dozen cities where Aaron Landsman sat in on government meetings, as well as improvised testimony from you the viewer, this piece imagines public discourse as art and vice versa. Come early and you could end up as the Mayor of this night. Come late and you may lose your voice.

7:30 PM

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8:00 PM

#### FORNICATED FROM THE BEATLES

##### OBERON

A love song to American pop, a performance of simultaneous surround- sound stories, a rousing dance party, and a look into the lives of 10 music fans " all from the generation after the generation that fell into bed to the songs of John, Paul, George, and Ringo, a generation searching for its own undeniable song.

10:30 PM

#### THE DONKEY SHOW

##### OBERON

The Donkey Show transforms the story of A Midsummer Nights Dream into the ultimate disco experience. Celebrate with festival artists at OBERONs signature club theater event and continue to party through the weekend.

SUNDAY, MAY 15

12:00 PM

2nd Annual Emerging America Festival brings innovation and variety to A.R.T., Huntington and I.C.A. stages  
Blast Magazine May 13, 2011 Friday 3:27 PM EST

## JOIN THE CONVERSATION! BRUNCH

### HUNTINGTON THEATRE COMPANYS CALDERWOOD PAVILION AT THE BCA

Enjoy live music and brunch selections and mingle with other festival-goers to talk about the weekends adventures and experiences. Featuring performances by Alvin Terry (Ruined), Company Ones ARTiculation, and Imaginary Beasts, and the fight stylings of Angie Jepson and Georgia Lyman.

2:00 PM

## THE MOMENTUM

### HUNTINGTON THEATRE COMPANYS CALDERWOOD PAVILION AT THE BCA

Unhappy? Listless? Broke? Alone? Let the Laws of Attraction massage your vibrations and change your life in the self-help-sploitation The Momentum. Remember: Its not self-help if you dont help self.

2:00 PM

## THE UN-OFFICIAL GUIDE TO AUDIENCE WATCHING PERFORMANCE

### OBERON

Raphael Xavier, a break dancer for over two decades, shifts and plays with the rhythms of rap, break dancing, and narrative to draw parallels between the performers body and the stage itself, in this inventive work spiked with humor. With special guest performance by The Movement Specialists.

2:00 PM

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storytelling of the Scandinavian mead halls. The show features a 7-piece band including dueling trombones, bass clarinet, accordion, and saw, combining Weillian cabaret, 40s jazz harmony, indie rock, punk, electronica, and Romantic lieder into a cacophonous swirl.

8:00 PM

FESTIVAL CLOSING PARTY featuring THE LISPS

OBERON

The closing party features The Lisps and delightful surprises cooked up by OBERON and its eclectic artists. The Lisps are a New York-based band whose songs borrow liberally from vaudeville, science fiction, and Americana. Their hyperactive performances typically involve bloody tambourines, wrestling, lipstick smeared melodicas, old filing cabinets, and film reels suspended by rusty chains.

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Creative Loafing (Tampa, Florida)

May 12, 2011 - May 18, 2011

## SUMMER GUIDE BAYCATION

**BYLINE:** Bardi, Joe

**SECTION:** Pg. 18 Vol. 24 No. 9

**LENGTH:** 1166 words

### ABSTRACT

Start off on Friday afternoon by getting glassy-eyed at the new Chihuly Collection (400 Beach Drive NE, [www.chihulycollectionstpete.com](http://www.chihulycollectionstpete.com)), which features a 10,000-square-foot gallery run by the Morean Arts Center that houses an impressive selection of artist Dale Chihuly's trippy glass sculptures. Then, when the cocktail hour approaches, grab one of Dottie's delicious martinis and a bowl of mussels or calamari at 400 Beach Seafood & Tap House (400 Beach Drive NE, [400beachseafood.com](http://400beachseafood.com)), the affordable, tasty eatery that shares a building with the Chihuly exhibit. Spend the rest of your evening cruising down Beach Drive and scoping out the menus for future reference. For a classic wedge salad and Niman Ranch sirloin, it's Parkshore Grill, a solid take on the big-city steakhouse (300 Beach Drive NE, [parkshoregrill.com](http://parkshoregrill.com)). Duck confit and French onion soup more your speed? Then succumb to the Franco-American charms of Cassis American Brasserie (170 Beach Drive NE, [cassisab.com](http://cassisab.com)). Or, for fettucini Bolognese or scallops with pancetta brittle, brave the crush of friendly barflies for a delicious contemporary take on Italian at BeUa Brava (204 Beach Drive NE, [bellabrava.com](http://bellabrava.com)). And for Indian curries in a convivial British pub atmosphere, try Moon Under Water (332 Beach Drive, [themoonunderwater.com](http://themoonunderwater.com)). You've got the whole weekend ? try 'em all!

### FULL TEXT

Satisfy your appetites with a stay on the St. Pete waterfront.

PERFECT IF:

- \* You've heard The Burg's gotten boffo, but you've never made it across the bridge.
- \* You love Beach Drive, but you're allergic to snowbirds.
- \* You love art, and you love eating.

ITINERARY: EAT, ART, EAT, ART

Suit up in your favorite pants with an elastic waistband and set off on an excellent culinary and artistic (culinaryartsy?) adventure along Beach Drive's ever-growing museum and restaurant row.

Start off on Friday afternoon by getting glassy-eyed at the new Chihuly Collection (400 Beach Drive NE, [www.chihulycollectionstpete.com](http://www.chihulycollectionstpete.com)), which features a 10,000-square-foot gallery run by the Morean Arts Center that houses an impressive selection of artist Dale Chihuly's trippy glass sculptures. Then, when the cocktail hour approaches, grab one of Dottie's delicious martinis and a bowl of mussels or calamari at 400 Beach Seafood & Tap House (400 Beach Drive NE, [400beachseafood.com](http://400beachseafood.com)), the affordable, tasty eatery that

shares a building with the Chihuly exhibit. Spend the rest of your evening cruising down Beach Drive and scoping out the menus for future reference. For a classic wedge salad and Niman Ranch sirloin, it's Parkshore Grill, a solid take on the big-city steakhouse (300 Beach Drive NE, parkshoregrill.com). Duck confit and French onion soup more your speed? Then succumb to the Franco-American charms of Cassis American Brasserie (170 Beach Drive NE, cassisab.com). Or, for fettucini Bolognese or scallops with pancetta brittle, brave the crush of friendly barflies for a delicious contemporary take on Italian at BeUa Brava (204 Beach Drive NE, bellabrava.com). And for Indian curries in a convivial British pub atmosphere, try Moon Under Water (332 Beach Drive, themoonunderwater.com). You've got the whole weekend ? try 'em all!

Assuming you've had more than one martini the night before, why not make it a surreal Saturday? Upend convention by beginning and ending the day with breakfast. In the morning, tea and coffee drinkers can choose between two neighboring Beach Drive spots, Hooker Tea Company (300 Beach Drive, hooker tea.com), offering over 100 varieties of loose tea, and Nola Caf? (300 Beach Drive, nolacafe.com), where chicory coffee and beignets will remind you why the world loves N'awlins. Then it'll be time to dive deep into the surreal at the new Dal? Museum (One Dali Blvd., thedali.org), already famous for its bulbous glass facade, and home to the largest collection of work by Salvador Dal? outside Europe. With your brain adequately twisted, head across the street to Albert Whitted Airport's The Hangar Restaurant (540 First Street SE, St. Petersburg, 727-823-7767, www.thehangarstpete.com) and gorge on their excellent chicken and waffles. Breakfast and dinner at the same time ? what could be more surreal than that? Plus, on Saturday nights, you can groove to the Buster Cooper Trio, fronted by the much-acclaimed local jazz trombonist.

On Sunday, after a few days of tripping out, you may want to cleanse your palate of the edgy with a stop at the classy and classic Museum of Fine Art (255 Beach Dr. NE., www.fine-arts.org). Begin with an excellent brunch in the museum's MFA Caf?, whose terrace has a lovely view of St. Pete's serene waterfront parks, then explore the permanent collection of European and American art. But don't expect staid. The Human Touch: Contemporary Art from the RBC Wealth **Management** Collection opens May 14; highlighting depictions of the human form, it includes such well-known envelope -pushers as Vic Muniz, Nan Goldin and **Carrie Mae Weems**.

Finally, no self-respecting visitor to the St. Pete Bayfront will be complete without a trip to Paciugo (300 Beach Drive NE). Their incredible sorbets and gelatos will have you swearing off simple ice cream forever. But beware: the line is often out the door ? and for a very good reason.

## LODGING

The Old Northeast neighborhood of St. Pete sits just north of downtown and is dotted with several delightful bed and breakfasts that are only a few minutes' walk from all that the city has to offer. Though there are several good picks, only Dickens House Bed and Breakfast (335 Eighth Ave. NE, www.dickenshouse.com) received a perfect score from Frommre (who called it "exceptional") and was recommended by the New York Times as the best place to stay in The Burg.

B&B not your thing? Sandwiched between a smorgasbord of restaurants, The Grayl's Hotel (340 Beach Drive NE, St. Petersburg, graylshotel.com) will make a perfect home base for your arts-and-eats excursions along the waterfront.

## OFF THE WATERFRONT

There's much more to St. Pete's dining and arts scene than just Beach Drive. Another dining option that's just a short walk from the waterfront is Chateau France (136 Fourth Ave. NE), which offers a classic take on French cooking that CL Food Critic Brian Ries has showered with praise and awards, even calling his meal there "one of the best dining experiences I've had on the Gulf Coast." And don't forget about the Morean Arts Center (719 Central Ave., moreanartscenter.org), The Florida Holocaust Museum (55 Fifth St. S, flholocaustmuseum.org) and Great Explorations Children's Museum (1925 Fourth St. N, greatexplorations.com) to name just three great museums (surrounded by restaurants) in the heart of downtown St. Petersburg. For a full list of museums and art galleries in Downtown St. Petersburg, check out



cltampa.com/arts.

OR...

If all this high art and fine dining makes you long for Tacky Olde Florida, then you need a...

**SIDEBAR**

BAYchitecture (clockwise from top left): Museum of Fine Arts, Bella Brava, the Dal?, and Cassis.

**LOAD-DATE:** June 4, 2011

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**ACC-NO:** 58443

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The Washington Post

May 1, 2011 Sunday  
Every Edition

## Avoid controversies? No. This exhibit relives them.

**BYLINE:** Jason Edward Kaufmanby Jason Edward Kaufman

**SECTION:** SUNDAY ARTS; Pg. E04

**LENGTH:** 1499 words

It is nearly half a year since the Smithsonian Institution bowed to congressional pressure and ordered the removal of an exhibited artwork deemed offensive by a religious group. But the-">"Fire in My Belly" controversy continues to spur reflections on the tensions between government, religious conservatism and freedom of expression in the arts.

Prompted by that controversy, the Philadelphia Museum of Art has mounted a photography exhibition that looks back to the so-called culture wars of the late 1970s through the 1990s, when social conservatives fought to prevent tax money from supporting art that dealt with homosexuality, feminism, racism or other contentious issues.

"Unsettled: Photography and Politics in Contemporary Art" is not a comprehensive overview of the culture wars. Only three of the nine artists were central to the debates in that earlier period, and none of their most inflammatory works is included. But the exhibition is a timely response to the Smithsonian flap and a chance for younger viewers to learn about past clashes between religious conservatives and advocates of freedom of expression in the arts.

In the Smithsonian case, the banned work, a grainy amateurish film by the late David Wojnarowicz, was part of the National Portrait Gallery exhibition "->"Hide/Seek: Difference and Desire in American Portraiture," the first U.S. museum survey of modern portrayals of homosexual identity.

->"Portions of the film included brief scenes of ants crawling on a plastic crucifix that the Catholic League declared "hate speech disguised as art," as though Christ has not endured far worse in the annals of art history. The film is no love letter to the Catholic Church - an institution that condemns homosexuality and ignored the AIDS crisis that inspired the work - but neither is its allegorical imagery inappropriate for an art exhibition.

That did not stop Rep. Eric Cantor (R-Va.), the incoming majority leader of the House at the time, from calling the show "an obvious attempt to offend Christians." John A. Boehner (R-Ohio), the incoming speaker,

Avoid controversies? No. This exhibit relives them. The Washington Post May 1, 2011 Sunday

warned that unless corrective action was taken, Congress would penalize the Smithsonian financially.

It seemed a good moment for the head of the Smithsonian, G. Wayne Clough, to reject legislative meddling in aesthetic affairs and cite the First Amendment's protection of free speech. But Congress holds the purse strings for roughly 70 percent of the Smithsonian's billion-dollar budget, and with the government considering drastic cuts to reduce the deficit, Clough told the museum director to pull the film.

The art world cried censorship, and museums and galleries across the country immediately screened versions of the forbidden work in protest. The Philadelphia show is a kind of prequel to that scandal.

### **The culture wars revisited**

It is remarkable how closely the government interference with the National Portrait Gallery parallels the events of 1989. That year the Corcoran Gallery of Art, fearing congressional reprisals, canceled a Robert Mapplethorpe retrospective that included sexually explicit photographs. And Andres Serrano's photograph of a plastic crucifix submerged in yellow fluid - he dubbed it "Immersion (Piss Christ)" - drew vehement fire from the Christian right.

"Piss Christ" had won a North Carolina contemporary art contest fractionally funded by the National Endowment for the Arts, and Christian fundamentalists demanded an end to federal arts funding. It didn't matter that Serrano, a Catholic, intended the submersion of the dime-store icon as a critique of the degrading commercialization of religious sentiment. Congress added a requirement that in making grants the NEA consider not only artistic merit, but also "general standards of decency and respect for the diverse beliefs of the American public."

Concerns with "decency" led the NEA to rescind grants to performance artists Karen Finley, John Fleck, Holly Hughes and Tim Miller, whose work includes vignettes about sexual identity. The "NEA Four" sued the agency and its director in federal court and in 1993 won restitution of the reneged grant money. They proceeded to challenge the "decency clause" as unconstitutional. The Supreme Court affirmed the content restriction, but weakened its efficacy by underlining that the statute is "advisory" and not mandatory. The victory proved Pyrrhic: By 1998 Congress had forced the NEA to abolish grants to individual artists altogether.

There would be more incidents before the latest debacle, typically involving politicians reiterating Catholic groups' baseless charges of blasphemy. The hypocrisy is astonishing: The same legislators who for decades permitted the Catholic Church to self-police its pedophilia-plagued priesthood piously express anger over alleged affronts to public decency by artists whose work they misunderstand. As the Nobel Prize-winning author Sinclair Lewis wrote, "When Fascism comes to America, it will be wrapped in the flag and carrying the cross."

### **Unsettling images**

In the Philadelphia show, some of this context is laid out in wall labels accompanying works by Wojnarowicz, Mapplethorpe and Serrano. Wojnarowicz's "Sex Series," for example, was his response to public indifference and the Reagan administration's inaction in the face of the AIDS crisis. The artist, already infected with the disease that would kill him, used stock images of an ocean liner, New York City and a forest and added circular inserts of sex acts, police aggression at gay protests and microscopic images of blood cells (AIDS is blood-borne) along with cuttings of news articles about gay bashing.

The label recounts that in 1990 the series was in an exhibition partially funded by the NEA, and that the Rev. Donald Wildmon of the American Family Association used details from the work in mass mailings calling for an end to arts funding (and asking for donations toward that effort). Wojnarowicz sued for copyright infringement and libel and won a symbolic settlement of \$1.

->The Mapplethorpe saga is recounted alongside his images of two men kissing and a nude African American man seen from behind. Despite a parental advisory at the entrance, that's about it for nudity in the show, other than Nan Goldin's photo of a girl in the shower - pretty tame by today's loosened standards.

Avoid controversies? No. This exhibit relives them. The Washington Post May 1, 2011 Sunday

Goldin and Peter Hujar document the bohemian demimonde and gay cultures to which they belonged. They trained a sympathetic lens on dissipated youth and shunned AIDS sufferers, much as Mapplethorpe revealed the unseen world of sado-masochism (totally excluded from this show).

Serrano is represented not by "Piss Christ" but by a large color photograph of the hooded head of a Ku Klux Klansman - an actual Klan member stupid enough to pose for a photograph that provides evidence writ large that the civil rights movement has some way to go.

Racism underlies also the black-and-white photographs by -">Carrie Mae Weems. One shows a young woman sitting at a diner booth and staring at the camera with a look of defiance and mild disgust as she holds up a chicken leg. The caption reads, "Colored Woman With Fried Chicken." Other portraits are captioned with descriptions of skin color - "Golden Yella Girl," "Honey Colored Boy" - and tinged accordingly, calling attention to the color-coded mores within the African American community.

I'm not sure why -">Zoe Leonard is here. She belonged to AIDS activist and feminist groups, but her photographs are William Eggleston-style catalogues of bleak ephemera - a woman's scarred belly, a ratty wig, love-themed graffiti in dreary cityscapes - unsettling in mood, but more quotidian than provocative.

-">Barbara Kruger's red-framed gritty black-and-white images, overlaid with blaring advertising-style lettering, always have the feel of protest. A billboard-size photo of a starlet's face reflected in mirror shards is emblazoned with the legend "We Are Your Circumstantial Evidence," a comment perhaps on violence against women, possibly self-inflicted, but as often her message is unclear.

With protest art, the issues tend to be more interesting than the artworks. And like the culture wars themselves, the issues addressed by the works in this exhibition have been ameliorated but remain unresolved. Racism, sexism and homophobia linger, and skirmishes in the culture wars still flare up here and abroad.

The weekend before last, Serrano's "Piss Christ" - which perennially scandalizes audiences around the world - was attacked by zealots in Avignon, France, where the archbishop had labeled it "trash." Hundreds marched on the museum and the next day extremists smashed the photograph's plexiglass covering. The museum chose to leave the damaged work on view, a reminder to visitors of the intolerance and barbarity that roils beneath the veneer of civility in an enlightened Western democracy.

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Kaufman is a freelance writer.

### **Unsettled: Photography and Politics in Contemporary Art**

at the Philadelphia Museum of Art through Aug. 21.

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**LANGUAGE:** ENGLISH

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The Philadelphia Inquirer

April 21, 2011 Thursday  
CITY-C Edition

## Scenes from culture wars in Art Museum photo show

**BYLINE:** By Stephan Salisbury; Inquirer Culture Writer

**SECTION:** FEATURES MAGAZINE; P-com Ent. Entertainment; Pg. D01

**LENGTH:** 1166 words

In December, after Republican congressional leaders fulminated and conservative public outcry crescendoed, the National Portrait Gallery in Washington yanked an artwork from a large exhibition called *Hide/Seek: Difference and Desire in American Portraiture*.

The work was a video distilled from a David Wojnarowicz film, *A Fire in My Belly* - made in 1987 at the height of the AIDS epidemic - that contained a brief segment depicting ants crawling over a crucifix.

The Catholic League denounced it, Republican House leaders threatened congressional-funding scrutiny. And G. Wayne Clough, head of the Smithsonian, the gallery's parent institution, ordered the video removed.

Censorship, cried artists, as museums around the country - including the Institute of Contemporary Art at the University of Pennsylvania - showed the expelled video in protest.

Now the Philadelphia Museum of Art has mounted an exhibition inspired by those events - *Unsettled: Photography and Politics in Contemporary Art* - that is on view through Aug. 21 in the Perelman Building. It reminds us that we've been in this territory before.

"I, personally, and the museum, as an institution, were disheartened by the National Portrait Gallery's quick response . . . to remove the film," said Peter Barberie, the museum's curator of photography and organizer of the show.

"Thinking about it, I realized that there are a lot of artists who made really compelling, politicized work in the '70s and '80s. They aren't always grouped together . . . yet they all shared a lot of concerns. And there was this politics going on [then] - not always about AIDS and gay identity, to be sure; there's racism and feminism as well. But I've always wanted to bring those things together rather than separate them out in looking at contemporary art."

The show features the large, billboardy feminist photo montages of Barbara Kruger; the tinted portraits of black people by **Carrie Mae Weems**; a Klansman portrait by Andres Serrano; the enigmatic imagery of Lorna Simpson; disturbing street scenes by Zoe Leonard, Peter Hujar, and Nan Goldin.

But the dramatic focal point of this small show is certainly a complete suite of Wojnarowicz's **Sex Series** (1988-89), a recent gift to the museum that has never been shown there.

Small images cut out from this epic, dark, and angry work, created shortly after the AIDS death of Peter Hujar, Wojnarowicz's lover and mentor, became a dramatic focal point of the so-called culture wars of the

Scenes from culture wars in Art Museum photo show The Philadelphia Inquirer April 21, 2011 Thursday

late 1980s and early 1990s.

Donald Wildmon, head of what was then the obscure Mississippi-based American Family Association, clipped images of gay sex and religious iconography from the work and mailed them to congressmen, broadcasters, and thousands of pastors in a pamphlet emblazoned: "Warning! Extremely Offensive Material Enclosed."

Wojnarowicz, a member of the AIDS activist group Act Up! who died of AIDS complications in 1992, sued for defamation and misrepresentation, arguing that such radical editing distorted his work and defamed his purpose. The artist won in federal court.

Interestingly, the work presented at the National Portrait Gallery that sparked the recent controversy was a radically edited video remake of the artist's much longer film. That shortened version highlighted to an even greater degree the image of crucifix and ants attacked by the Catholic League and the now well-organized and funded right wing.

At the Art Museum show, the full *Sex Series* can be seen in all its anger and pathos. In the full work of photo montages, the images cherry-picked by Wildmon in his mailing 21 years ago are overwhelmed by the cold indifference of everyday life - just as AIDS victims at the time were overwhelmed by their disease, government lethargy, and social demonization.

It was this lethal environment that fueled Wojnarowicz's emotionally fiery work - one of his last shows was indeed titled "Tongues of Flame" - and undercut support for publicly funded or exhibited art.

A show of Robert Mapplethorpe's photographs - some of them involving sadomasochistic and homosexual imagery - organized by Penn's ICA was canceled by the Corcoran Gallery of Art in 1989 after complaints by Sen. Jesse Helms (R., N.C.). The show was then the subject of a much-publicized and ultimately unsuccessful obscenity trial in Cincinnati in 1990.

Photographs by Mapplethorpe, who died of AIDS complications in 1989, are in the current exhibition.

What the Art Museum show does is make connections between the aggressively political imagery of Wojnarowicz, the cool formality of Mapplethorpe, and the understated, even snapshotlike street scenes of Leonard, Hujar, and Goldin. By doing so, it explores the censorious homophobia, racism and antifeminism that many argue drove the culture wars of 20 years ago and remain evident today.

"This was meant to be a small show, a provisional response to what happened" at the National Portrait Gallery, said Barberie. "But I did want to bring together art that dealt with feminism and race and sexual identity.

"For me, the gay-rights movement owed everything to the equal-rights movement and the feminist movement, both of which preceded it and really, in my view, made it possible. Those different groups of people are too often, at least in the media, factionalized and not brought together, and it seems to me that all of this work shares that common basis, although it's very different work."

While the *Hide/Seek* incident provoked anger from artists and conservatives, it did not produce the volcanic eruption that characterized the earlier culture wars. Following removal of the edited video, the rest of the show, which explores American sexual identity and homosexuality, remained on view until its scheduled closing Feb. 13.

There has been grousing on the right about government funding for the arts, but nothing that approaches the attack on the National Endowment for the Arts during the earlier era, which led to severe funding cuts, restrictions on federal grant-making, blacklisting, and all the rest.

"Putting this show together was very strange because it's hard to articulate, even to one's self, how it speaks to our moment now," said Barberie. "Things have shifted so radically with the Internet to begin with . . . and I think there were gains made by all of these movements, including the gay-rights movement.

Scenes from culture wars in Art Museum photo show The Philadelphia Inquirer April 21, 2011 Thursday

". . . [O]ne effect of the AIDS crisis is greater tolerance and acceptance of gay people, and AIDS is not treated as some sort of social-pariah disease as it was then. You might say it's too forgotten - it's invisible except to the people who have HIV and are taking all of these horrible drugs."

Peter Barberie and staff lecturer Matthew Palcynski will discuss the culture wars and issues related to museum exhibition of controversial art work on April 29, from 5 to 7 p.m., at the Perelman Cafe in the Perelman Building, Fairmount and Pennsylvania Avenues.

Contact culture writer Stephan Salisbury at 215-854-5594 or [ssalisbury@phillynews.com](mailto:ssalisbury@phillynews.com).

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Gloucester County Times (New Jersey)

April 12, 2011 Tuesday

**BYLINE:** Kristie Rearick krearick@sjnewsco.com

**LENGTH:** 727 words

Andres Serrano, "always pushing buttons in his works," wanted to photograph Ku Klux Klan members as a political statement.

"He sought out actual Klan members and took portraits of them in their regalia," said Peter Barberie, the Philadelphia Museum of Art's Brodsky curator of photographs.

In 1990, Barberie said, the American Civil Liberties Union defended the rights of KKK members, so the group helped Serrano, a New York City artist who is half Honduran and half Cuban, locate two Klan members in Georgia who were willing to be photographed: a man, and surprisingly, a woman.

"Interestingly enough, he found them to be less threatening than he thought they would be," Barberie said.

But the photograph hanging on the wall inside the Julien Levy Gallery in the Philadelphia Museum of Art's Perelman Building is "tremendously powerful," Barberie said.

The KKK member in the photograph is wearing a white hood with a coat that is white and red.

"It's a menacing image of evil that is also disturbingly beautiful," he added.

The KKK members Serrano photographed must have liked what they saw, too, because "someone left a message on his answering machine and said, 'You done good. You're always welcome in Georgia,'" Barberie said.

This photograph, along with works from eight other photographers, are on view in an exhibit entitled, "Unsettled: Photography and Politics in Contemporary Art," through Aug. 21. The exhibit was prompted by the removal of a film by David Wojnarowicz from another exhibit, "Hide/Seek: Difference and Desire in American Portraiture" held at the National Portrait Gallery in Washington, D.C. in January.

After the video featuring ants crawling on a crucifix was removed from the exhibit in Washington, D.C., "there was a public outcry from artists and several people who support freedom of speech," Barberie said.

"It really surprised us," Barberie said. "We hadn't dealt with something like this in about 10 years."

So, in response to these strong reactions, Barberie decided to put together his own exhibit.

"This is a small show that's by no means comprehensive. This show deals with political and social issues. Some artists are direct about it, while others are not so direct," he said.

Barberie wanted to include some photographs by Wojnarowicz, the photographer at the center of the debate in Washington, in this exhibit. Eight works from his "Sex Series," a group of works completed in the late '80s, are on view.



"He was really angry about the AIDS crisis at the time," Barberie said. "He was diagnosed with the illness and his best friend died of AIDS."

In these pictures, the artist used stock images to create scenes of everyday life. But there's more to see in these photographs. Look closer and you'll see little circles inserted throughout the pictures.

"These circles show pornographic images ... very, very intimate moments," Barberie said.

The circles give the viewer a detailed look at what is going on inside the buildings in the photographs, Barberie said.

Another artist, Robert Mapplethorpe, is not considered political at all, Barberie said, but his images have always been considered controversial. Barberie selected three to put on display: "Larry and Bobby Kissing," "Dan S," and "Tulips."

Mapplethorpe would display his photographs - no matter the subject - side by side at shows. A picture of a beautiful flower would be shown next to a portrait of a nude man.

"He felt the subjects of his photographs were equivalent and should be shown together. They are an expression of beauty," Barberie said.

The works of Peter Hujar, Lorna Simpson, **Carrie Mae Weems**, Barbara Kruger and Zoe Leonard are also on view at the museum. The photographs from these artists cover the issues of feminism, racism, AIDS and **gay** activism in the late 1970s through the early '90s - hot topics during this time.

Because these images can be "unsettling," the museum welcomes comments from visitors. Museum-goers can share their thoughts about these images in a book on their way out of the gallery.

"These photos really test our beliefs in free speech," Barberie said. "And testing those limits is important."

If you go: "Unsettled: Photography and Politics in Contemporary Art" is on view in the Philadelphia Museum of Art's Perelman Building, Fairmount and Pennsylvania avenues, through Aug. 21. For admission and museum hours visit, [www.philamuseum.org](http://www.philamuseum.org).

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States News Service

April 4, 2011 Monday

## EXHIBITION EXPLORES APPROACHES TO ART AND CIVIC DIALOGUE

**BYLINE:** States News Service

**LENGTH:** 530 words

**DATELINE:** SYRACUSE, NY

The following information was released by Syracuse University:

Kevin Leonardi

Community Folk Art Center is presenting You Are Here, which opens on Friday, April 8, and runs until Saturday, April 23. The exhibition explores various intersections of citizenship and art practice. The show grew out of a year-long graduate seminar titled Art and Civic Dialogue, led by **Carrie Mae Weems**, an artist of international renown, and David A. Ross, the former director of the Whitney Museum and The San Francisco Museum of Art, and currently the chairman of the MFA in art practice program at the School of Visual Arts in New York City.

The exhibition represents a roster of dynamic artists working in Syracuse and beyond whose works are concerned with varying notions of social engagement. In that spirit, the words citizenship and art are both carefully reconsidered through a diverse group of works, each bringing a sense of urgency to the complex task of defining the role of art in civic dialogue.

The exhibit includes photographic installations, performance, sculpture, web-based projects, video and a study center that anchors the ideas across disciplines.

A study center, designed by COLAB Director Chris McCray, **Weems**, Lauren Boldon and Jennifer Hsu, includes books, videos, a bibliography and a timeline highlighting seminal moments and artists in the history of art and social practice.

Participating in the show are **Weems**, Anneka Herre, Hsu, Boldon, Nathaniel Sullivan, Jay Muhlin, Adrienne Buccella, Rose Marie Cromwell, James Wang, Susannah Sayler, Ed Morris, Marion Wilson, McCray, Siebern Versteeg, Joanna Spitzner, Duke and Battersby, Young\_Hae Chang Heavy Industries, Sze Lin Pang, Paula Johnson, Doug DuBois and Hank Willis Thomas.

The intersection of art and civic dialogue has been building for decades. Colleges and universities are beginning to offer and develop core courses and programs that focus the possibilities in this developing area.

The show will be open to the public, from 10 a.m.-5 p.m., Tuesday-Friday, and 11 a.m.-5 p.m., Saturday. Throughout the exhibition, special screenings, performances and dialogues will be held to engage the communities of Syracuse in conversation with the works on display, the artists involved and importantly, with each other.

Examples of works included in this exhibition include:

EXHIBITION EXPLORES APPROACHES TO ART AND CIVIC DIALOGUE States News Service April 4,  
2011 Monday

**Weems'** Code Name: Activate, a response to the escalating violence in Syracuse, consisting of a public art project with billboards, magazine inserts and matchbook covers;

Johnson's portraits from her book Voices of African American Women in Prison;

DuBois' photographs of African **immigrants** in Central New York;

Herre's The Will to Power, A Tale for Children, an animated video adaptation of Friedrich Nietzsche's posthumously compiled, ramshackle and abandoned magnum opus.

Additionally, on April 23, Herre will present SO NIMH, a performance comprised of selections from the children's classic The Secret of NIMH adapted for the stage and played by human actors.

A closing reception will be held at Community Folk Art Center on Friday, April 22, from 6-9 p.m.

For further information contact Hsu at [jjhsu@syr.edu](mailto:jjhsu@syr.edu), or Community Folk Art Center at 315-442-2230.

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The New York Times

March 13, 2011 Sunday  
Late Edition - Final

## Taking On The Role Of Gender In Media

**BYLINE:** By SUSAN HODARA

**SECTION:** Section WE; Column 0; Metropolitan Desk; ART REVIEW WESTCHESTER; Pg. 9

**LENGTH:** 819 words

NEAR the entrance to "The Deconstructive Impulse," at the Neuberger Museum of Art, is Lynn Hershman's 1988 black-and-white photograph "Seduction." In it, a woman vamps for the camera as she sprawls on a bed. She wears a short black dress and high heels, but instead of her head, a television set frames her oversized, mascara-heavy, closed eyes. The photograph is one of 68 works by 22 American artists supporting the show's premise, boldly stated in its subtitle: "Women Artists Reconfigure the Signs of Power, 1973-1991."

Deconstructivism in art seeks to disassemble and recontextualize materials from the mainstream media to illuminate potentially harmful messages. Until now, the established understanding was that deconstructivism was steered by men. In mounting "The Deconstructive Impulse," the curators, Helaine Posner and Nancy Princenthal, were intent on setting the record straight.

"This is the first show to survey women's contributions to deconstructivism," Ms. Posner, the chief curator at the Neuberger, said, describing the exhibition as "a revisionist show" based on 25 years of perspective.

Questions of authorship and authenticity, the dangers of stereotyping, and racism, classism and sexism in the media are addressed in prints, posters, paintings, photographs, videos and installations. Occupying three large gallery spaces, the show is organized into six sections -- "Women's Experience," "Masquerade," "Appropriation," "Mass Media," "Fashion" and "Critique of Cultural Institutions" -- illustrating different approaches to deconstructivism.

"What we realized was not only that women were at the forefront of this movement," said Ms. Princenthal, formerly the senior editor at Art in America, "but also that a lot of the issues they covered were motivated by feminism."

In "Women's Experience," six photographs from Laurie Simmons's "Early Color Interiors" series, from 1978 and 1979, depict elaborate dollhouse setups in which a suburban housewife doll enacts daily rituals. In "Semiotics of the Kitchen," a six-minute video made in 1975, Martha Rosler demonstrates the use of familiar kitchen tools with a particularly aggressive brand of humor.

In the "Appropriation" section, works by Sherrie Levine, whom Ms. Posner called "the most direct appropriator," use photography and painting to duplicate pieces by prominent male artists like Stuart Davis, Kasimir Malevich and Walker Evans. "She wasn't copying the original," Ms. Posner said. "She was copying reproductions in art history books, so these are actually copies of copies, which really questions the notion of originality."

Other artists use appropriation to critique the news and entertainment industries. In her video "Technology/Transformation: Wonder Woman," made in 1979, Dara Birnbaum rearranged clips from the television series to direct viewers' attention to the biased portrayal of its skimpily clad superhero. In "Verbs," Sarah Charlesworth reproduced a front page of The New York Times from 1978, but extracted everything except its verbs and images. "By making selective changes," Ms. Posner said, "she is talking about how newspapers might manipulate our understanding of the news."

"These artists were so prescient," Ms. Posner said. "We talk about media saturation in the '80s, but media has invaded our lives now in a way that's absolutely pervasive, much more so than when these artists were making their work."

Perhaps the most blatant commentary in the show is about art itself -- in three posters by the Guerrilla Girls, a collective of feminist artists formed in 1985. In one -- titled "Do Women Have to be Naked to Get into the Met. Museum?" -- a nude reclining in a classic pose clutches a feather duster and wears a growling gorilla mask. Text in the poster replies to the title question: "Less than 3% of the artists in the Modern Art sections are women, but 83% of the nudes are female."

"Younger generations of women artists have been the beneficiaries of all the work that was done previously," Ms. Posner said. "Feminism has opened up many possibilities for them, so maybe their awareness of being women doesn't have to be as central as it was a few decades ago. Feminism really has changed the world."

"The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973-1991" runs through April 3 at the Neuberger Museum of Art, 735 Anderson Hill Road, Purchase; neuberger.org or (914) 251-6100. "Art Sandwiched-In: Deconstructive Impulse," a lunchtime examination of the show, is on March 16 at noon; free with museum admission. "Hot and Cool: Feminism, Deconstruction and Desire," a panel discussion with the show's curators and Sarah Charlesworth, one of the exhibiting artists, is on March 17 at 6:30 p.m., and "Artist Talk: Deborah Kass," featuring another exhibiting artist, is on March 24 at 6:30 p.m.; both events are free.

**URL:** <http://www.nytimes.com>

**LOAD-DATE:** March 13, 2011

**LANGUAGE:** ENGLISH

**GRAPHIC: PHOTOS: IMAGES:** "The Deconstructive Impulse" showcases women's role in illuminating media messages. Clockwise from left: "Seduction," by Lynn Hershman  
an untitled image by **Carrie Mae Weems**  
"Before and Happily Ever After," by Deborah Kass  
a poster by the **Guerrilla** Girls  
and "Purple Woman/Kitchen," by Laurie Simmons. (PHOTOGRAPHS BY LYNN HERSHMAN/GALLERY PAULE ANGLIM, SAN FRANCISCO  
**CARRIE MAE WEEMS**/JACK SHAINMAN GALLERY, NEW YORK  
DEBORAH KASS/PAUL KASMIN GALLERY  
THE **GUERRILLA** GIRLS  
LAURIE SIMMONS)

**DOCUMENT-TYPE:** Review

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The News & Observer (Raleigh, North Carolina)

March 13, 2011 Sunday

## Exhibit of African-American artists leaps to challenge

**BYLINE:** YONAT SHIMRON; Staff Writer

**SECTION:** D

**LENGTH:** 644 words

Art museums don't often take risks. More often they bank on certain crowd pleasers: "Monet in Normandy," "The Art of Norman Rockwell" or the upcoming "Rembrandt in America."

In that context, "30 Americans," the N.C. Museum of Art's newest show, is different.

The show, which opens Saturday, is the largest exhibit of African-American artists ever undertaken by the museum, and it challenges many classic art conventions. Curators have even posted a disclaimer on some of the walls: "Some content in this exhibition may not be appropriate for all audiences."

The show features 74 works by 31 artists and includes some of the best-known and most widely exhibited African-American artists alongside their younger counterparts, a few still in their 20s.

The works are drawn from the Rubell Family Collection in Miami, where they were first exhibited in 2008.

"There's no way we can do a show everyone likes," said chief curator Linda Dougherty. "But it's so important for us to do this show."

Museums need to provoke, even incite, she added. And this one does.

The show's themes - black notions of identity, contemporary culture, advertising and artistic legacy - are presented in every medium. There's a video installation by William Pope called "The Great White Way," which features the artist in a Superman costume crawling up New York's Broadway on his belly, alongside the more conventional, 1980s-era abstract paintings of Jean-Michel Basquiat.

Some of the most startling images raise questions about what it means to create art from the perspective of an outsider working within the mostly white, Western art tradition.

Brooklyn-based Kehinde Wiley takes classic Western European portraits of 18th century noblemen and superimposes ultra-realistic images of contemporary African-American men in their urban hip-hop clothes.

Kara Walker, another New York-based artist, uses silhouette cutouts, a genteel Victorian art form, to create sinister figures from the antebellum South with a wall-length story line that explores race, gender, **sexuality** and violence.

And **Carrie** Mae **Weems** dyes red some 19th-century daguerreotypes of black people, including naked slaves, to explore pernicious racial stereotypes.

Exhibit of African-American artists leaps to challenge The News & Observer (Raleigh, North Carolina) March 13, 2011 Sunday

"What better way to get people worked up and thinking about things?" asked Richard Powell, a Duke University art history professor who has previewed the show. "I like shows that aren't predictable. Each artist here is an eye-opener."

Powell plans to encourage his students to see the show. On April 1, he will also give a lecture on African-American art at the museum.

For some Triangle museum-goers, the show will not be entirely new.

One of the exhibit's most established artists, Barkley L. Hendricks, had a solo show three years ago at Duke's Nasher Museum of Art. Hendricks' "Birth of the Cool" showcased his stunning life-size portraits of mostly urban African-Americans.

Two of his works are on view at the NCMA, including "Noir," a portrait of a fashionable, 1970s African-American in a pinstripe three-piece suit and gold chain pendant against a flat, yellow background.

N.C. artist reacts

Stacy-Lynn Waddell, a Chapel Hill artist who has seen most of the works on various websites, hailed the museum's commitment to contemporary art.

"It's a big show," said Waddell, who also writes a monthly cooking column for The N&O. "And it's an important show."

Waddell, whose collages are on exhibit at Greensboro's Weatherspoon Art Museum, expressed disappointment that New York-based artists dominate the NCMA show. One day, she said, she hopes the NCMA will mount an exhibit of 30 North Carolina artists.

"As an artist who does not live in New York and is outside of the center, I have my own personal reasons for wanting to see some of that energy emanate from this side of the state," she said. "We need our own show like that."

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The Journal News (Westchester County, New York)

January 4, 2011 Tuesday

## New year means new opportunities for art fans

**BYLINE:** By, Karen Croke

**SECTION:** ENTERTAINMENT

**LENGTH:** 1248 words

A new year means a new season of art in the Lower Hudson Valley. There are several interesting shows opening this month, and one later this year: "Edward Hopper, Prelude: The Nyack Years," at the Hopper House Art Center in Nyack, opening May 21.

It will include loans from the Whitney Museum of American Art and the Arthayer R. Sanborn Hopper Collection Trust. And for Hopper fans, what's really attractive is that it will include work that has never before been exhibited or published.

From Prague to Peekskill

Artist Daniel Pitin was born in Prague and studied both classical painting and conceptual media at the Prague Academy of Fine Arts, from 1994 to 2001. The influence of both are evident in his show, "Garrison Landing," which opens Sunday at the Hudson Valley Center for Contemporary Art.

"My paintings are based on film, theater and photography aesthetics," he says. Pitin was an artist in residence at HVCCA, for three months in the fall, so the village and just beyond became an influence for the work in this show, which is Pitin's second solo show in the U.S.

Curator's notes: "The paintings feature Pitin's trademark fictional settings evocative of theatrical stage sets, but with a resonance of the locale; in works like 'Psycho House,' Victorian architecture looms forlornly amidst a bed of brushstroke and New York Times clippings," writes Jessica Denaro of HVCCA, based on an interview with Pitin. "Continued to be inspired by Communist-era television and film, most evident perhaps in 'Lost House,' Pitin fuses the fictional with the personal, creating paintings that allow for the interplay of memory to take stage."

Details: Jan. 9-April 17. Opening reception is 4-7 p.m. Jan. 9. Gallery hours are noon-6 p.m. Saturday and Sunday only, and by appointment. Admission is \$5 adults, \$4 seniors (over 65), \$4 for educators (with valid ID), \$2 students (with valid ID) and children. Hudson Valley Center for Contemporary Art, 1701 Main St., Peekskill, 914-788-0100. [www.hvcca.org](http://www.hvcca.org)

Drawing a line

**Jasper Johns. Ellsworth Kelly. Richard Serra. All names associated with master works shown at the major art institutions around the globe. They are also well represented at an intriguing and unconventional exhibit at the Katonah Museum of Art, which opens Jan. 23.**

**"Drawn/Taped/Burned: Abstraction on Paper," features modern and contemporary works on paper**



New year means new opportunities for art fans The Journal News (Westchester County, New York) January 4, 2011 Tuesday

from the vast private collection of Sally and Wynn Kramarsky. The exhibit - 74 original works on paper by 66 artists - showcases ingenuity in using unconventional materials and inventive drawing techniques to create geometric and process-driven abstractions.

Alongside Serra, Johns, and Kelly and other marquee names, there are works by a new generation of contemporary artists.

Curator's notes: "Viewers must trust their own instincts and imaginations rather than rely on the artist for meaning," says curator Ellen Keiter. "Given time, this act of looking can be quite liberating, even enthralling. Too often abstraction is easily dismissed; it is the patient viewer, however, who reaps the greatest rewards of close observation."

Details: Jan. 23 through May 11. 10 a.m.-5 p.m. Tuesday-Saturday; noon-5 p.m. Sunday. Admission is \$3-\$5. 134 Jay St., Katonah, 914-232-9555. [www.katonahmuseum.org](http://www.katonahmuseum.org).

Life, in photos

The College of New Rochelle has a lot of surprises, including its impressive Castle Gallery, which currently is showing the photos of celebrated photographer Gordon Parks. "Bridging The Gap: Photography By Gordon Parks and Toni Parks," on exhibit now through Feb. 20, is culled from the college's own collection of Parks' work. (CNR is also home to The Gordon A. Parks Gallery & Cultural Arts Center at its School of New Resources John Cardinal O'Connor Campus in the South Bronx.)

Not only a photographer, Parks, a long time Greenburgh resident who died at age 93 in 2006, was the first black staff photographer of Life magazine. He wrote about living in Greenburgh in his 2005 memoir, "A Hungry Heart." His daughter, Toni Parks, is a member of Kamoinge, a New York-based group of African-American photographers established in 1963.

Curator's notes: "The show touches on issues that both Gordon and Toni Parks address in their black and white, and color prints, which collectively span over 50 years," writes Katrina Rhein, the director of Castle Gallery, Mooney Center Gallery and Gordon Parks Gallery.

Details: Through Feb. 20. Free. 9 a.m.- 9 p.m., Monday through Thursday, 9 a.m.-5 p.m. Friday through Saturday. The College of New Rochelle, 29 Castle Place, New Rochelle. 914-654-5427, [www.cnr.edu/cg](http://www.cnr.edu/cg).

Powerful symbols

"The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973-1991," which opens at the Neuberger Museum on Jan. 15, and runs through April 3, focuses on the feminist contribution to the development of deconstructivism in the 1970s and '80s.

Included are 68 photographs, prints, paintings, videos and installations by 22 artists and one artist's collaborative. There's wide range of artists and styles represented here, including Judith Barry, Dara Birnbaum, Barbara Bloom, Sarah Charlesworth, the **Guerrilla** Girls, Lynn Herschman, Susan Hiller, Jenny Holzer, Deborah Kass, Mary Kelly, Silvia Kolbowski, Barbara Kruger, Louise Lawler, Sherrie Levine, Adrian Piper, Martha Rosler, Cindy Sherman, Laurie Simmons, Lorna Simpson, Sturtevant, **Carrie Mae Weems**, and Hannah Wilke. The exhibition is co-curated by Helaine Posner, curator at the Neuberger Museum of Art, Purchase, and Nancy Princenthal, art critic and former senior editor at Art in America.

Curator's notes: "Identifying gender bias at work in movie, television, advertising and mainstream journalism, as well as in curatorial practice, is a theme that flows throughout the work in this compelling show."

Details: Open noon-5 p.m. Tuesday through Sunday. Admission is \$5, \$3 seniors 62 and over, and

New year means new opportunities for art fans The Journal News (Westchester County, New York) January 4, 2011 Tuesday

**students. 735 Anderson Hill Road, Purchase, 914-251-6100. [www.neuberger.org](http://www.neuberger.org).**

In 2011, Nyack's Edward Hopper House Art Center celebrates its 40th anniversary, and to commemorate the milestone, it will devote the entire year to programs about Hopper and his legacy.

**The highlight, however, will be an exhibition of Hopper's early work. "Edward Hopper, Prelude: The Nyack Years," will run from May 21 to July 17. For Hopper fans, what's really attractive is that it will include pieces that have never been exhibited or published.**

**Hopper was born in the home and lived there through early adulthood, so it's an opportunity to see his art in the place where it was conceived. The house remained in the Hopper family until just after Hopper's death in 1967. In 1971, local preservationists saved it from destruction.**

**Throughout the year, the Art Center will schedule events connected to the painter, including its current exhibit, "F. Charles Sternaimolo: A Photographic Journey through Hopper's World," which runs through Feb. 27. Sternaimolo has documented and photographed well over 150 places and scenes in the Northeast painted by Edward Hopper.**

**"Edward Hopper, Prelude, the Nyack Years" will have extended hours and tickets can be purchased online - advanced ticket purchase will be necessary - starting Jan. 15 at [www.yearofedwardhopper.com](http://www.yearofedwardhopper.com)**

**Details: Gallery hours: 1-5 p.m. Thursday through Sunday, or by appointment. Unless otherwise noted admission is \$5 adults, \$3 for students/retirees. Children 12 and under are free. Edward Hopper House Art Center, 82 North Broadway, Nyack, 845-358-0774. [www.yearofedwardhopper.com](http://www.yearofedwardhopper.com)**

- Karen Croke

**LOAD-DATE:** January 4, 2011

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North Country Now (Potsdam, New York)

December 29, 2010 Wednesday

## Crane composer awarded \$10,000 NEA grant

**SECTION:** HONORS-RECOGNITION

**LENGTH:** 618 words

POTSDAM -- Local composer Dr. Gregory Wanamaker, a professor of composition at SUNY Potsdam's Crane School of Music, has been awarded a 2011 National Endowment for the Arts Access to Artistic Excellence Grant.

The \$10,000 in NEA funding will support the commissioning and presentation of a collaborative work with renowned visual artist **Carrie Mae Weems** through the Society for New Music in Syracuse. The new musical work will be scored for a large chamber ensemble and Dr. Wanamaker will conduct free workshops at area universities and education centers in conjunction with its premiere.

The proposal was approved by the NEA after a competitive process.

"I am honored to be a part of this project and am grateful to live in a country where the creation of new works is still supported with both public and private funds," Dr. Wanamaker said.

He is a professor of composition and theory at SUNY Potsdam's Crane School of Music, where he has been teaching composition, theory, counterpoint and literature since 1997.

Since its founding in 1971, the Syracuse-based Society for New Music has acted as a catalyst for the continued growth of the Central New York musical community by commissioning new works, through advocacy, by featuring regional composers alongside guest composers, by providing regional musicians an opportunity to perform the music of their peers in order to gain new skills and techniques which they then share with their students, and by bringing new music to as broad an audience as possible, through performances, broadcasts and cable TV. It is the oldest new music organization in New York State outside of Manhattan.

A native of Skaneateles, N.Y., Dr. Wanamaker first came in contact with the Society for New Music in 1994 when founding members Neva Pilgrim, a soprano celebrated for her work in the performance of contemporary classical music, and clarinetist David Abrams performed his "Mid-Winter Waking" on two of their summer concerts. At the time, he was a doctoral student at the Florida State University School of Music.

"Their performance was an inspiration, and I knew I wanted to continue to work with them and the Society as a whole in the future," Dr. Wanamaker said. "Neva called me last February to ask if I was interested in a commission for the Society's 2011-12 season and suggested that the Society could fund, in part, a collaborative project with a grant from the National Endowment for the Arts."

Pilgrim suggested that he collaborate with renowned visual artist **Carrie Mae Weems**.

"**Carrie Mae Weems'** works are beautiful, provocative and powerful, focusing on family relationships, gender, racism, **sexism** and politics. We actually have not met in person yet, and we haven't yet decided on

Crane composer awarded \$10,000 NEA grant North Country Now (Potsdam, New York) December 29, 2010  
Wednesday

a theme for the project, but I look forward to seeing what we come up with," Dr. Wanamaker said.

Gregory Wanamaker's music explores and extends the unique timbral qualities of instruments and voices while maintaining lyric and dramatic characteristics commonly associated with works of earlier eras and contemporary popular music. Recent reviews of his award-winning music in Fanfare Magazine, American Record Guide, and Audiophile Audition have described various works as "compelling," "skillful," "outstanding," "cutting-edge" and "a technical tour de force."

The recipient of numerous commissions from performers around the world, Wanamaker's award-winning music has been performed throughout the United States, Canada, South America, Europe and Asia, and can be heard on the Albany, Innova, Summit, White Pine, Mark Custom and KCM record labels.

More information about his music, including audio samples of his work, may be found on his website at [www.gregorywanamaker.com](http://www.gregorywanamaker.com).

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The Post Standard (Syracuse, NY)

December 24, 2010 Friday  
FINAL EDITION

## **FIGHT'FIRE" VIDEO BAN AT SMITHSONIAN**

**SECTION:** OPINION; Pg. A11

**LENGTH:** 503 words

To the Editor:

As artists and citizens, we are outraged by the censorship rearing its head in our nation. In a country founded on freedom of expression -- the First Amendment -- we find it shocking and senseless that some amongst us would deny the rest of us by silencing any voice they deem "different" or "other."

Dissent is a right that has been bought and paid for by the American people. Disagreement is the cornerstone of democracy. A great nation is represented as much by its art and artists as by its statesmen and women. As artists and citizens, we will not be bullied by blind bigots, silenced by fear, or denied our basic civil rights.

On Dec. 1, World AIDS Day, G. Wayne Clough, secretary of the Smithsonian, without consulting curator Jonathan Katz, removed "A Fire In My Belly," a video piece by artist David Wojnarowicz, from the current exhibition "Hide/Seek: Difference and Desire in American Portraiture."

Catholic League president Bill Donohue, with the support of incoming Speaker of the House John Boehner, exerted pressure on the Smithsonian. Even though this piece had been on view since Oct. 30 without complaint, Donohue and company claimed this four-minute video is "anti-Christian hate speech" and a waste of taxpayer money. In short, the Smithsonian caved.

Since then, public outcry has built across the nation. As citizens, we realize that censoring work in a Washington, D.C. museum violates us all. We understand that this is not an isolated instance. We understand that the real targets go far beyond a four-minute video -- to arts funding, to stigmatizing free expression and open dialogue, to demonizing gay culture in all its forms. This fear-mongering and distortion is what is truly un-American, and it's unacceptable.

On Dec. 14, in the midst of an Upstate freezing blizzard, people gathered to attend an emergency screening of "A Fire in My Belly" held by ArtRage Gallery and Light Work in Syracuse. Both Light Work Gallery at Syracuse University and ArtRage Gallery will now continuously screen the work until Feb. 13, the slated closing date of "Hide/Seek." And we are not the only ones. What you can no longer see in our nation's capitol you can now see in cities and towns across the land.

Day by day, and decade by decade, social and cultural liberties have come under attack, disrupting our nation's progress and the very vitality of our scientists, intellectuals and artists. At every turn we are losing ground with cuts in funding and the dismantling of cultural programs and significant institutions large and small. And this must stop!

We are counting on all United States representatives who care about fairness and freedom to protect and to

FIGHT'FIRE" VIDEO BAN AT SMITHSONIAN The Post Standard (Syracuse, NY) December 24, 2010 Friday

defend the First Amendment at all costs. We invite others to join us in this **protest**. For more information go to [Hideseek.org](http://Hideseek.org) and [PPOWgallery.com](http://PPOWgallery.com).

**Carrie** Mae **Weems**

Social Studies 101

Mary Goodwin

Associate director, Light Work

Nancy Keefe Rhodes

Rose Viviano

Director, ArtRage Gallery

Kimberly McCoy

Community engagement organizer, ArtRage Gallery

**LOAD-DATE:** December 25, 2010

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US Fed News

December 22, 2010 Wednesday 9:26 PM EST

## CRANE PROFESSOR RECEIVES NATIONAL ENDOWMENT FOR THE ARTS GRANT

**LENGTH:** 838 words

POTSDAM, N.Y., Dec. 22 -- The State University of New York at Potsdam issued the following news release:

Local composer Dr. Gregory Wanamaker, a professor of composition at SUNY Potsdam's Crane School of Music, has been awarded a 2011 National Endowment for the Arts Access to Artistic Excellence Grant.

The NEA funding will support the commissioning and presentation of a collaborative work with renowned visual artist **Carrie Mae Weems** through the Society for New Music in Syracuse. The new musical work will be scored for a large chamber ensemble and Dr. Wanamaker will conduct free workshops at area universities and education centers in conjunction with its premiere.

The proposal was approved by the NEA after a competitive process.

"I am honored to be a part of this project and am grateful to live in a country where the creation of new works is still supported with both public and private funds," Dr. Wanamaker said.

He is a professor of composition and theory at SUNY Potsdam's Crane School of Music, where he has been teaching composition, theory, counterpoint and literature since 1997.

Since its founding in 1971, the Syracuse-based Society for New Music has acted as a catalyst for the continued growth of the Central New York musical community by commissioning new works, through advocacy, by featuring regional composers alongside guest composers, by providing regional musicians an opportunity to perform the music of their peers in order to gain new skills and techniques which they then share with their students, and by bringing new music to as broad an audience as possible, through performances, broadcasts and cable TV. It is the oldest new music organization in New York State outside of Manhattan.

A native of Skaneateles, N.Y., Dr. Wanamaker first came in contact with the Society for New Music in 1994 when founding members Neva Pilgrim, a soprano celebrated for her work in the performance of contemporary classical music, and clarinetist David Abrams performed his "Mid-Winter Waking" on two of their summer concerts. At the time, he was a doctoral student at the Florida State University School of Music.

"Their performance was an inspiration, and I knew I wanted to continue to work with them and the Society as a whole in the future," Dr. Wanamaker said. "Neva called me last February to ask if I was interested in a commission for the Society's 2011-12 season and suggested that the Society could fund, in part, a collaborative project with a grant from the National Endowment for the Arts."

Pilgrim suggested that he collaborate with renowned visual artist **Carrie Mae Weems**.

"**Carrie Mae Weems**' works are beautiful, provocative and powerful, focusing on family relationships, gender,

CRANE PROFESSOR RECEIVES NATIONAL ENDOWMENT FOR THE ARTS GRANT US Fed News  
December 22, 2010 Wednesday 9:26 PM EST

racism, **sexism** and politics. We actually have not met in person yet, and we haven't yet decided on a theme for the project, but I look forward to seeing what we come up with," Dr. Wanamaker said.

Gregory Wanamaker's music explores and extends the unique timbral qualities of instruments and voices while maintaining lyric and dramatic characteristics commonly associated with works of earlier eras and contemporary popular music. Recent reviews of his award-winning music in Fanfare Magazine, American Record Guide, and Audiophile Audition have described various works as "compelling," "skillful," "outstanding," "cutting-edge" and "a technical tour de force."

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More information about his music, including audio samples of his work, may be found on his website at [www.gregorywanamaker.com](http://www.gregorywanamaker.com).

The National Endowment for the Arts was established by Congress in 1965 as an independent agency of the federal government. To date, the NEA has awarded more than \$4 billion to support artistic excellence, creativity and innovation for the benefit of individuals and communities. The NEA extends its work through partnerships with state arts agencies, local leaders, other federal agencies and the philanthropic sector. To join the discussion on how art works, visit the NEA at [www.arts.gov](http://www.arts.gov).

For more information about SUNY Potsdam's Crane School of Music and its focus on excellence in musical performance, visit [www.potsdam.edu/crane](http://www.potsdam.edu/crane).

Founded in 1816, and located on the outskirts of the beautiful Adirondack Park, the State University of New York at Potsdam is one of America's first 50 colleges. SUNY Potsdam currently enrolls approximately 4,350 undergraduate and graduate students. Home to the world-renowned Crane School of Music, SUNY Potsdam is known for its handcrafted education, challenging liberal arts and sciences core, excellence in teacher training and leadership in the performing and visual arts. For any query with respect to this article or any other content requirement, please contact Editor at [htsyndication@hindustantimes.com](mailto:htsyndication@hindustantimes.com)

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# The Observer

The Observer (England)

October 3, 2010

## **Observer Review: Critics: Photography: Images from another America: These photographs of the deep south offer widely differing views of the same elusive subject: Myth, Manners and Memory: Photographers of the American South De La Warr Pavilion, Bexhill-on-Sea, East Sussex; until 3 Jan**

**BYLINE:** Sean O'Hagan

**SECTION:** OBSERVER REVIEW ARTS PAGES; Pg. 34

**LENGTH:** 866 words

The American south has been mythologised in literature, film, popular music and photography. From William Faulkner to Muddy Waters, Tennessee Williams to William Eggleston, *Gone With the Wind* to *Huckleberry Finn*, it has colonised our collective imagination as a place apart, even a state of mind.

In photography, the American south has been viewed from the inside by native southerners such as Eggleston, William Christenberry and Eudora Welty (who was a very good photographer before she became a great writer) and from the outside, most famously by Walker Evans in the 1930s, and by the likes of **Carrie Mae Weems**, Alec Soth and Susan Lipper in more recent times. All of the above, with the exception of Welty, are included in *Myth, Manners and Memory*, a relatively selective, but nevertheless illuminating, group show at the De La Warr Pavilion in Bexhill.

Walker Evans's photographs of the American south, taken between 1935 and 1938 during the Depression, for the Farm Security Administration, are among the most celebrated images of the 20th century. You could even say that they made the south synonymous with poverty and struggle in a way that it was once synonymous with segregation and slavery. They changed the way America viewed the south, and the way the south saw itself.

In 1936, while Evans was photographing in and around Hale County, Alabama, William Christenberry was born in nearby Tuscaloosa. In 1960, aged 24, he came upon a copy of *Let Us Now Praise Famous Men* by Walker Evans (and James Agee), which had been republished that year, in a bookshop in Birmingham, Alabama. It changed his way of thinking, helped him see the south anew as a place he could rediscover through photography. Soon after, he began to photograph the places and sites he recognised in the book, many of which were now crumbling remnants of another time.

In 1973, Christenberry persuaded Evans to accompany him on one of his regular road trips to Hale County, which Evans had not visited for 37 years. "Walker kept his distance," Christenberry would later say. "The

Observer Review: Critics: Photography: Images from another America: These photographs of the deep south offer widely differing views of the same elusive subject: Myth, Manners and Memory: Photographers of the American South De La Warr Pavilion, Bexhill-on-Sea, East Sussex; until 3 Jan The Observer (England)

place is so much part of me, I can't escape it and have no desire to escape it. I continue to come to grips with it. . . the place is my muse."

One could say the same of the south that William Eggleston, another friend of Christenberry's, depicts. From Memphis, Tennessee, Eggleston also looks with an insider's eye, but his south is a stranger, darker place even in its everydayness. As a southerner, Eudora Welty implicitly understood Eggleston's democratic gaze and its artistic and mythical resonance. "In landscapes, cityscapes, street scenes, roadside scenes," she wrote in her introduction to Eggleston's book *The Democratic Forest*, "in dreaming long view and **arresting** close-up, through hours of dark and light, he sets forth what makes up our ordinary world. What is there, however strange, can be accepted without question; familiarity will be what overwhelms us."

In their separate ways, **Carrie May Weems**, Susan Lipper and Alec Soth have also subverted the mythology of the south in their photographs. In *Sleeping by the Mississippi*, Soth created an American south that, however much it has changed socially and politically, remains essentially the same. There are echoes here of the old south of plantations and slow-flowing rivers, but also traces of the work of other, older photographers, including Evans, Christenberry and Eggleston.

**Weems**, the most political photographer here, confronts the turbulent **racist** history of the American south, placing herself in a series of resonant locations and contrasting the barbarity of slavery with the refined social etiquette that held sway among rich plantation families. Here, photography becomes a kind of still theatre as well as a repository of memory, suffering and struggle.

The most wilfully problematic photographs in *Myth, Manners and Memory* belong to Susan Lipper. A New Yorker, she spends several months every year in Grapevine Hollow, a remote rural community in the Appalachian mountains. She calls her photographs "collaborations" and curator Celia Davies describes them as "much less documentary, far more cinematic in character".

Lipper's characters are real, but her scenarios are often staged. She plays with stereotypes of the Appalachian south - rednecks, white trash, the ominous backwoods - while simultaneously portraying a place - and a community - where the often alcohol- or drug-fuelled violence and poverty are very real. It is a long way from Walker Evans but that, perhaps, is the point. The American south is not so much another country as several overlapping, and often contradictory, narratives, all of which continue to tug on our collective imagination even as they elude our understanding.

Captions:

Green Warehouse, 1978 by William Christenberry.

(C) William Christenberry and Pace/MacGill gallery, New York

Red Ceiling, Greenwood, Mississippi, 1969-71 by William Eggleston. (C) Eggleston Artistic Trust Courtesy Cheim & Read, New York and Victoria Miro, London

Untitled by Susan Lipper, from the Grapevine series, 1988-92. Courtesy of the artist

Untitled, from *The Louisiana Project*, 2003

by **Carrie Mae Weems**. (C) **Carrie Mae Weems**/

Jack Shainman gallery, New York

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States News Service

September 8, 2010 Wednesday

## 'ART AND CIVIC DIALOGUE: THE SEMINAR ON THE FUTURE OF ART AND EDUCATION' LAUNCHES AT VPA

**BYLINE:** States News Service

**LENGTH:** 1003 words

**DATELINE:** SYRACUSE, NY

The following information was released by Syracuse University:

Syracuse University's College of Visual and Performing Arts (VPA) has launched Art and Civic Dialogue: the Seminar on the Future of Art and Education, a yearlong, enhanced graduate seminar and lecture series that explores the dynamic social relationship between artists and the communities in which they live.

Art and Civic Dialogue is team taught by museum director and educator David A. Ross '71 and artist **Carrie Mae Weems**. As an initiative of both VPA and SU Chancellor and President Nancy Cantor, the project reflects the University's vision of Scholarship in Action and its role as a public good. It also builds on such related University initiatives as Imagining America, the Connective Corridor, the Urban Video Project, the South Side Initiative and the Cultural Diplomacy Symposium.

Artists around the world are growing to understand the significance of the intersection of art and social engagement, says **Weems**. Syracuse University is uniquely situated in the region and in the nation to advance programming that focuses on this area and become a leader in the field.

Within the University, the arts serve as a critically valuable **laboratory** for the contest of values and ideas, says Ross. This seminar and its associated public activities are intended to highlight the existing resources and initiatives already in place and provoke research and discussion regarding the future of these and other similar initiatives.

Open to graduate students from all disciplines at the University, Art and Civic Dialogue considers the role of the artist in societypast, present and futurecoupled with the pivotal role of the University in preparing artists, critical thinkers, writers and public intellectuals for engaged citizenship. Students will:

explore the multiple meanings of social engagement and community practice nationally and internationally;

examine the histories of artistic practice and consider the many forms of contemporary art practice;

rethink the role of the artist and society while exploring new and relevant models for the future; and

review the current art and social initiatives at SU and, in this context, produce feasibility studies that consider the possibility of designing and building an institute for the study of the arts and social practice.

The lecture series will feature an exceptional lineup of guests, beginning this fall with renowned theater,

'ART AND CIVIC DIALOGUE: THE SEMINAR ON THE FUTURE OF ART AND EDUCATION' LAUNCHES  
AT VPA States News Service September 8, 2010 Wednesday

opera and festival director Peter Sellars, who will speak on Thursday, Sept. 16, at 7 p.m. in John D. Archbold Theatre, Syracuse Stage/VPA Department of Drama theater complex, 820 E. Genesee St., Syracuse. The lecture is free and open to the public; tickets are required and will be available beginning Thursday, Sept. 9, at the Schine Box Office in the Hildegard and J. Myer Schine Student Center.

Upcoming guests will include composer and music producer Philip Miller; director Talvin Wilks; video artist Bill Viola '73; and actor, playwright and educator Anna Deavere Smith. Details of each lecture, including those open to the public, will be announced beginning this fall.

Ultimately, Ross and **Weems** hope Art and Civic Dialogue will enable a robust conversation through which similar initiatives can connect and flourish. They are already partnering with other units on campus, including the office of Carole Brzozowski, University performing arts presenter; the Coalition of Museum and Art Centers (CMAC); the Humanities Center; and the S.I. Newhouse School of Public Communications.

**Weems** and Ross are both noted for their commitment to social change. **Weems** has taught her Social Studies course, which explores the relationship between art and community, at SU, Harvard University and Williams College. Ross, who is the former director of the San Francisco Museum of Modern Art (SFMOMA) and the Whitney Museum of American Art, is a founding member and current Curatorial Committee chairman of Artists' Pension Trust, the first investment program dedicated to the needs of emerging and mid-career artists.

The college is thrilled to have luminaries of the art world like Carrie and David working with our students, says Kendall Phillips, associate dean of research and graduate studies at VPA. We're even more excited that they'll be tackling the question that is right at the heart of our work, namely, the role of art in contemporary civic culture.

Ross has been an art museum professional since 1971, when then-Everson Museum Director James Harithas appointed him the world's first curator of video art. Throughout his career as a curator, museum director and teacher, Ross has remained a prominent activist within the generally conservative institutional art world. Though widely known for supporting such exhibitions as Black Male and the still-controversial 1993 Whitney Biennial exhibition during his Whitney tenure, his support of artists concerned with social change, his early and continued support of support of new media and his role fighting the implied suppression of artists' creative freedom during the so-called culture wars has defined Ross' professional career. He is also an advisory board member of the Goldring Arts Journalism program in the Newhouse School. Learn more about him at <http://artsjournalism.syr.edu/career/advisory.cfm>.

As an artist, **Weems** has worked toward developing a complex body of art that has employed photographs, text, fabric, audio, digital images, installation and video. Her work, which has **investigated** family relationships, gender roles, the histories of racism, **sexism**, class and various political systems, includes the large-scale fabric installations Ritual and Revolution, commissioned by the Whitney Museum of American Art; The Jefferson Suite, commissioned by the Santa Barbara Museum of Art; The Hampton Project, commissioned by the Williams College Museum of Art; as well as the multimedia installation The Louisiana Project, commissioned by Tulane University's Newcomb Art Gallery. Learn more at <http://carriemaeweems.net/>.

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Targeted News Service

September 8, 2010 Wednesday 9:00 PM EST

## 'Art and Civic Dialogue: The Seminar on the Future of Art and Education' Launches at VPA

**BYLINE:** Targeted News Service

**LENGTH:** 1056 words

**DATELINE:** SYRACUSE, N.Y.

Syracuse University issued the following news release:

Syracuse University's College of Visual and Performing Arts (<http://vpa.syr.edu/>) (VPA) has launched "Art and Civic Dialogue: the Seminar on the Future of Art and Education," a yearlong, enhanced graduate seminar and lecture series that explores the dynamic social relationship between artists and the communities in which they live.

"Art and Civic Dialogue" is team taught by museum director and educator David A. Ross '71 and artist **Carrie Mae Weems**. As an initiative of both VPA and SU Chancellor and President Nancy Cantor, the project reflects the University's vision of Scholarship in Action and its role as a public good. It also builds on such related University initiatives as Imagining America (<http://imaginingamerica.org/>), the Connective Corridor (<http://connectivecorridor.syr.edu/>), the Urban Video Project, (<http://www.urbanvideoproject.com/>) the South Side Initiative (<http://ssio.syr.edu/>) and the Cultural Diplomacy Symposium.

"Artists around the world are growing to understand the significance of the intersection of art and social engagement," says **Weems**. "Syracuse University is uniquely situated in the region and in the nation to advance programming that focuses on this area and become a leader in the field."

"Within the University, the arts serve as a critically valuable **laboratory** for the contest of values and ideas," says Ross. "This seminar and its associated public activities are intended to highlight the existing resources and initiatives already in place and provoke research and discussion regarding the future of these and other similar initiatives."

Open to graduate students from all disciplines at the University, "Art and Civic Dialogue" considers the role of the artist in society--past, present and future--coupled with the pivotal role of the University in preparing artists, critical thinkers, writers and public intellectuals for engaged citizenship. Students will:

- \* explore the multiple meanings of social engagement and community practice nationally and internationally;
- \* examine the histories of artistic practice and consider the many forms of contemporary art practice;
- \* rethink the role of the artist and society while exploring new and relevant models for the future; and
- \* review the current art and social initiatives at SU and, in this context, produce feasibility studies that consider the possibility of designing and building an institute for the study of the arts and social practice.

'Art and Civic Dialogue: The Seminar on the Future of Art and Education' Launches at VPA Targeted News Service September 8, 2010 Wednesday 9:00 PM EST

The lecture series will feature an exceptional lineup of guests, beginning this fall with renowned theater, opera and festival director Peter Sellars, who will speak on Thursday, Sept. 16, at 7 p.m. in John D. Archbold Theatre, Syracuse Stage/VPA Department of Drama theater complex, 820 E. Genesee St., Syracuse. The lecture is free and open to the public; tickets are required and will be available beginning Thursday, Sept. 9, at the Schine Box Office in the Hildegard and J. Myer Schine Student Center.

Upcoming guests will include composer and music producer Philip Miller; director Talvin Wilks; video artist Bill Viola '73; and actor, playwright and educator Anna Deavere Smith. Details of each lecture, including those open to the public, will be announced beginning this fall.

Ultimately, Ross and **Weems** hope "Art and Civic Dialogue" will enable a robust conversation through which similar initiatives can connect and flourish. They are already partnering with other units on campus, including the office of Carole Brzozowski, University performing arts presenter; the Coalition of Museum and Art Centers (CMAC); the Humanities Center; and the S.I. Newhouse School of Public Communications.

**Weems** and Ross are both noted for their commitment to social change. **Weems** has taught her "Social Studies" course, which explores the relationship between art and community, at SU, Harvard University and Williams College. Ross, who is the former director of the San Francisco Museum of Modern Art (SFMOMA) and the Whitney Museum of American Art, is a founding member and current Curatorial Committee chairman of Artists' Pension Trust, the first investment program dedicated to the needs of emerging and mid-career artists.

"The college is thrilled to have luminaries of the art world like Carrie and David working with our students," says Kendall Phillips, associate dean of research and graduate studies at VPA. "We're even more excited that they'll be tackling the question that is right at the heart of our work, namely, the role of art in contemporary civic culture."

Ross has been an art museum professional since 1971, when then-Everson Museum Director James Harithas appointed him the world's first curator of video art. Throughout his career as a curator, museum director and teacher, Ross has remained a prominent activist within the generally conservative institutional art world. Though widely known for supporting such exhibitions as "Black Male" and the still-controversial 1993 Whitney Biennial exhibition during his Whitney tenure, his support of artists concerned with social change, his early and continued support of support of new media and his role fighting the implied suppression of artists' creative freedom during the so-called "culture wars" has defined Ross' professional career. He is also an advisory board member of the Goldring Arts Journalism program in the Newhouse School. Learn more about him at <http://artsjournalism.syr.edu/career/advisory.cfm>.

As an artist, **Weems** has worked toward developing a complex body of art that has employed photographs, text, fabric, audio, digital images, installation and video. Her work, which has **investigated** family relationships, gender roles, the histories of racism, **sexism**, class and various political systems, includes the large-scale fabric installations "Ritual & Revolution," commissioned by the Whitney Museum of American Art; "The Jefferson Suite," commissioned by the Santa Barbara Museum of Art; "The Hampton Project," commissioned by the Williams College Museum of Art; as well as the multimedia installation "The Louisiana Project," commissioned by Tulane University's Newcomb Art Gallery. Learn more at <http://carriemaeweems.net/>.

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# San Francisco Chronicle

The San Francisco Chronicle (California)

August 12, 2010 Thursday  
FINAL Edition

## Viewers' perception makes art spookier; VISUAL ARTS

**BYLINE:** Kenneth Baker, Chronicle Art Critic

**SECTION:** Datebook; Pg. F3

**LENGTH:** 639 words

"Hauntology" sounds like just another clever exhibition title. But it has technical meanings to some philosophers, psychoanalysts, composers and even punk musicians.

The ever-controversial Jacques Derrida 1930-2004 coined the term to suggest that the overt reality of things - no matter how stable it may appear - always wobbles ontologically under invisible influences of past and future.

Berkeley Art Museum director Lawrence Rinder and artist Scott Hewicker let this concept steer their absorbing selection of works from the museum's permanent collection. Several things on loan from private collectors enhance the show.

Works of art generally exemplify hauntological intuition better than any other kind of object. We scan them for traces of precedent, both mindful and unthought. We expect them to anticipate some sort of impact and reception, even to aspire to a forward-leaning influence of their own.

But Rinder and Hewicker have driven deeper than usual into this slightly spooky vein of artworks' ambiguity, choosing things that have fugitive qualities or attitudes darkened by memory or foreboding.

Figurative art predominates in "Hauntology," perhaps because we think of ghostly phenomena as taking personal form. But the show includes a 1960 black painting by Ad Reinhardt 1913-1967 whose cruciform composition can elude the hasty viewer completely. The slow appearance of a pattern in what looks at first like a consistently black field presents the emergence of a "hauntological" dimension in objective terms.

Carina Bauman's untitled photographic portrait, its dimensions similar to the Reinhardt's, also presents a seemingly black field. But tiny highlights marking the eyes and prominences of a woman's face, much magnified, emerge on closer inspection.

Photographs figure prominently in "Hauntology" because they embalm moments of the past, if only inadvertently, overlaying them with the event of the pictures' own exposure.

Viewers' perception makes art spookier; VISUAL ARTS The San Francisco Chronicle (California) August 12, 2010 Thursday

Will Rogan's shot of scaffolding collapsed in the street exudes the disappointment of belated witness, qualified by the sight of a construction worker still stranded on a ledge of the high wall under repair.

**Carrie Mae Weems'** "The Capture of Angela" 2008, masquerading as documentary, describes a re-enactment of the 1970 **arrest** of activist and academic Angela Davis on charges of which she was later cleared.

Deborah Bloomfield's "Bullet Holes first attempt on Trotsky's life" 1988 presents a more ambiguous case. The exiled Bolshevik revolutionary did survive an assassination attempt in 1937 - more than two years before another assassin succeeded - by eluding an eruption of machine-gun fire.

But is the bullet-pocked wall in Bloomfield's picture in the room where the event took place? Or is her "subject" created by the conjunction of the picture's manifest content, its title and whatever attitude toward Trotsky or the Russian Revolution the viewer might bring to it?

If "hauntological" art has any meaning, Bloomfield's picture must be a signal instance of it.

So must be Paul Sietsema's dazzling diptych "Ship Drawing" 2009. This work appears to show us the front and back sides of a timeworn black and white photograph of a schooner that has slipped its hinges and dropped behind the glass in its frame.

In fact, the piece is a pair of meticulous ink drawings, not misaligned at all, but composed to look as if it had fallen down from neglect.

"Hauntology" presents a fascinating sequence of works. It leaves the impression that artworks owe their haunted quality not to some defining common feature but to our attribution of meaning to them, meaning that cannot deploy itself all at once but needs time - time we contribute - to unspool.

**Hauntology:** Paintings, sculpture and photography. Through Dec. 5. Berkeley Art Museum, 2626 Bancroft Way. Berkeley. 510 642-0808, [www.bampfa.berkeley.edu](http://www.bampfa.berkeley.edu).

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**GRAPHIC:** "Similar to a Baptism" 2007 is a chromogenic print by Paul Schiek. Berkeley Art Museum  
Half of the diptych "Ship Drawing" 2009 by Paul Sietsema. It looks like an old photograph of a schooner that has slipped in its frame, but is really ink on paper. Berkeley Art Museum

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Birmingham News (Alabama)

June 27, 2010 Sunday

## BMA EXHIBIT LINKS AFRICAN-AMERICAN, AFRICAN ANCESTRY AND TRADITION

**BYLINE:** James R. Nelson

**SECTION:** PLAY; Pg. 6-G

**LENGTH:** 504 words

PATTERN, COSTUME AND ORNAMENT IN AFRICAN AND AFRICAN-AMERICAN ART. The Birmingham Museum of Art. Through Sept. 12.

Described as "connecting cultural ancestry, tradition, community and personal identity," this small, powerful exhibition is a tantalizing introduction to African and African-American art.

Jeff Donaldson's portrait of himself and family is done in collage. It explodes from a center pattern like a small sun. The artist is seated and flanked by other members of his family. There is a medieval quality to this beautifully balanced composition, a feeling of power and permanence that is highly tactile and vibrant.

Clotaire Bazile's "Vodou Flag" is a symmetric composition that uses stitched satin fabric, sequins and glass beads that merge African historical imagery with symbols from foreign influences to produce a delightful wall hanging. Odili Donald Odeta's "Night Door" is a large abstract work covered with slab-like interlocking geometric figures. Nick Cave's "Sound Suit" is a body covering that harkens back to witch doctor regalia. A fine black mesh fabric covers a mannequin. White crocheted doilies and bright buttons drip from the figure like strings of jewels.

A photograph of a woman in her room is a mute, expressive statement about life during apartheid in South Africa. Poverty and pride are expressed in this woman's driving will to bring color and decoration into her life.

"Mining the Museum" offers a photographic selection from the Maryland Historical Society. The collection of 20 photographs of 19th century homemade dolls is aching, yet charming. It speaks volumes about making do with virtually nothing. Lucy Marie Mingo's "Pine Burr Quilt" is a marvel of stitchery. **Carrie Mae Weems'** self-portrait photographs are a calm **indictment** of subtle racism. **Weems** wears a patchwork dress that is both handsome and revelatory, showing pride and ingenuity about the world in which she lives.

WORKS BY ANDREW AU, SRDJAN LONCAR, MATT POSEY, JENNIFER PURDUM, KELLI THOMPSON AND MONICA ZERINGUE. Beta Pictoris Gallery, 2411 Second Ave. North. By appointment, 413-2999. Through June 30.

This eclectic selection of works increases this gallery's growing reputation for quality and finely-honed sense of purpose.

"Exploding Hummer" is an astonishing work by Srdjan Loncar that seems inspired by today's headlines. Out of a "kiddy kar" model of a black Hummer a gigantic plume of oily reddish-golden, billowing substance rises

BMA EXHIBIT LINKS AFRICAN-AMERICAN, AFRICAN ANCESTRY AND TRADITION Birmingham News  
(Alabama) June 27, 2010 Sunday

to become a heavy, morbidly dense black cloud of smoke. The piece, created over a year ago, appears as if it were done yesterday.

Kelli Thompson's "Blake on Fur" is a vibrant photo of a young girl with a dangerous sunburn. Monica Zeringue draws young girls in a dream-like state while Andrew Au creates robotic insects floating in space. Matt Posey uses pixel technology to create a skull-like image while Jennifer Purdum's silk screen on wood images recall the medieval meanderings of Hieronymus Bosch.

James R. Nelson is visual arts critic for The Birmingham News.

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Lincoln Journal Star (Nebraska)

April 11, 2010 Sunday

## **Weems** talks about art, social changes and the 'Kitchen Table';

**BYLINE:** L. KENT WOLGAMOTT

**SECTION:** THE (402); Pg. C1

**LENGTH:** 1705 words

**Carrie Mae Weems** tells stories in her photographs, often becoming her own subject. But those photographs aren't just pretty pictures.

Instead, **Weems** uses her work to explore cultural, social and political issues, particularly those dealing with representation of women and African-Americans. Sometimes those pictures take the form of domestic scenes, as in her pivotal "Kitchen Table Series." Sometimes she uses archival photographs, restages famous images or creates her own tableaux, perceptively commenting on race, **sex** and gender.

Born in Portland, Ore., in 1953, **Weems** has taught at colleges, has her work in major exhibitions and museum collections and has won numerous awards, including the Anonymous Was a Woman Award (2007); Skowhegan Medal for Photography (2007); Rome Prize Fellowship (2006); and the Pollock Krasner Foundation Grant in Photography (2002).

**Weems** has work in both "Shrew'd: The Smart and Sassy Survey of American Women Artists," the Sheldon Museum of Art's biannual invitational exhibition, and "Better Half, Better Twelfth: Women Artists in the Collection," the rehanging of the museum's permanent collection that features work by only female artists.

Last month, **Weems** was at Sheldon to talk about her work. Before the talk, I sat down with her in the "Shrew'd" galleries for an interview. Here is that conversation with some condensed responses:

Do you like being in these shows that are all women or all this?

It doesn't really matter to me. I think the most important thing is that the work gets seen. Whether I'm in a context with all women or a context with all men, which is very rare, I don't mind.

I sometimes think with all women or some other designation, work gets put together that wouldn't necessarily be seen that way.

Yes, I know. But I think it's actually important to have a sense of what women artists are doing. Because I think that still, for the most part, even in 2010, the vast majority of museum shows and gallery shows and gallerists are pretty much dominated by men. So having a sense of what women are up to, for me, frankly, is very, very important. I don't necessarily think of it as "women's work," but I do think it's really important for me to have a sense of what women are doing, because I don't get a chance to see a lot of their work everywhere. Although, of course, many of the women in this show are very well-known women, so, more often than not, I'm able to see their work.

I've known Renee Cox, for instance, for many, many years. This is the first time I've seen these pieces, and

Weems talks about art, social changes and the 'Kitchen Table'; Lincoln Journal Star (Nebraska) April 11, 2010 Sunday

it's a real development from where she was 10 years ago. So it's really lovely to see, and it's very smart in this context. It's interesting. In a lot of ways it's not just a show that engages women artists, but it's also, in many cases, images that are also about women. It sort of cuts both ways in an interesting way.

In your work, you appear and there's a lot of stuff about women and roles. Where did that come from? What's the root of that?

Do you mean the root of "Kitchen Table"?

Yes, "Kitchen Table" is about women ...

Do you mean how did it emerge? You know, it was an interesting process. "Kitchen Table" is still considered by many to be a seminal piece of work made in the '90s, along with Cindy Sherman's "Film Stills." It's really wonderful to be in that kind of proximity to an artist I admire so greatly.

There are many ways and many reasons that "Kitchen Table" came about. It's not a slam, bam, thank you ma'am thing. It's really a story. A lot of that has to do with the context of the '80s and the context in which I was working not only as an artist, but as an educator, a teacher. Noticing the way my students were working, how women were imaging themselves in the '80s. Young women were really afraid to image themselves. ... Of course, we were coming along at a moment when a lot of feminist theory, a lot of critical theory was being bantered about. Many of us were engaged in that theory, in theoretical discussions. Laura Mulvey had written that really seminal article about the male gaze, etc. The thing that I understood that was also going on, and I had a conversation, indeed, with Laura Mulvey about this, was that black women and women of color had ultimately been left out of her analysis. Wasn't that interesting?

It wasn't her responsibility. It's my responsibility to analyze. I can't really leave my stuff, my issues around representation, in the hands of somebody else. It's my problem. It's my issue. It's my resolve. It's my fantasy. It's my desire that I need to really construct and negotiate. Although I like to think I'm a bit more democratic. I like thinking about lots of different kinds of people. That's, I think, maybe the advantage of being black. You understand absolutely what's always left out and therefore, then, how to be more inclusive when you get a chance to do something.

"Kitchen Table" really arose out of that moment, of sort of issues around representation, of issues around what women were already doing, of trying to form a kind of corrective to what women were already doing and to reposition and question the way in which black women then had imaged themselves. There were many, many factors that were going on. I think that's one of the reasons the work resonates with so many people and why it's such a rich body of work. I could tell you more, but I won't.

Just looking at it, I've thought, "That's life." Everybody has a kitchen table.

That's the space. Everything gets resolved in that space. It's a beautiful piece really, you know. It's so simple in its construction. It's so minimal. There's a table, there's a lamp, there's a chair. There's a man, there's a woman, there's a girl, there's a child. Maybe there's a glass of wine and a couple packs of cigarettes. That's it. It's very bare bones.

Then I look at the Art21 piece, where you are directing a number of young women, and it's a lot more elaborate.

It's interesting, I'm still kind of working that piece out. Really, in the end, because I'm always working with the economy of means because I don't have any money, is to figure out how to do things simply and elegantly, without a lot of pomp and circumstance, without a lot of people. I don't like being around a lot of people. I don't like directing a lot of people. So trying to keep things really simple and elegant is my preferred way of working. Because then it has a certain kind of immediacy that one loses. ...

I think there's something, then, that's really important about artists understanding what they do. I'm not like Jeff Koons. I'm not an industrialist already with \$50 billion in the bank, with my own collection of Picassos and Renoirs who hires a hundred people in his New York studio to turn out stuff for him. That's not what I do.

Weems talks about art, social changes and the 'Kitchen Table'; Lincoln Journal Star (Nebraska) April 11, 2010 Sunday

That's what he does. I'm not a manufacturer. I'm an artist, and I'm just a small one with a small "a." Knowing that's true is actually very important.

But as an artist with a small "a," you've had an impact.

Maybe. Something is going on, I'm not sure what. But something is happening.

To me that says you must be doing something that resonates with people, with the culture.

I do hope so. I'm certainly not trying to waste my time or anybody else's. I mean that really sincerely. I'm always moved that people are moved by the work. It gives me great satisfaction to know my daughter hates me for a reason, you know what I mean. I'm very committed to my work.

There's a political element to your work that a lot of people flinch away from. Why do you do that? Is it your personality, or do you feel some need to present it so directly?

What do they say, "God takes care of little children and fools?" I'm probably very foolish. But I don't really know how to be any other way. The ideas I'm working with are ideas I'm committed to. I don't know how to soft-shoe them. I don't know how to make them more palpable. I just never knew how to be one of those girls. I wish I knew how to be that sometimes, but I don't know how to be that way.

For me, the thing that's interesting about the work are the many levels the works function on. I'm interested in the aesthetic qualities, the artistic qualities, the way something is made, the way light is used in a photograph, which, of course, is what photography means. The way it renders the subject, the space, the dimensions, the compositions. All those things about how something is made is really interesting to me.

I spend a lot of time, actually, trying to figure that out. The other day I made some photographs and spent a lot of time. Then I realized that I'd really messed up because I had to pay attention to one essential detail in terms of composition that would have changed everything. As far as I'm concerned, three days of work slid right on out the door because I didn't pay attention to something that was crucial. That stuff is really important to me.

Then there are the ideas and layering the ideas. What's "Kitchen Table" about? Well, apparently, it's about that. Then there are all these other things, too. Using light as a source of interrogation. Using the lamp as a source of interrogation. The dynamic interplay. She's always stationary and the world moves around her. All these things that really interest me. Sometimes I'm surprised I made it.

One last question. Is there something that people really should know about you, your work?

You mean about how extraordinary I am?

Is there a central thing?

I can't imagine there's one central thing. I just think of myself as a very hardworking girl. That's all I am. I'm just a really hardworking woman. And I love it. I care about people. I care about what happens to people. I care about change. I care about democracy. I care about the embrace of the fullest extent of our mutual humanities. That's all I care about. All the work that I do is in one way or another focused on that one thing. That we can make an enormously positive world with ourselves, with our lives, with our thoughts, with our feelings, if we do the right thing. If we embrace the essence of our humanity that doesn't deny somebody else theirs, we're doing something extraordinary in our lives.

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The New York Times

April 7, 2010 Wednesday

Correction Appended

Late Edition - Final

## New Kid At Large On Urban Chessboard

**BYLINE:** By CLAUDIA LA ROCCO

**SECTION:** Section C; Column 0; The Arts/Cultural Desk; THEATER REVIEW 'BELLONA, DESTROYER OF CITIES'; Pg. 6

**LENGTH:** 562 words

Adaptations are tricky monsters; where do you begin when making theater out of something like "Dhalgren," Samuel R. Delany's classic science-fiction novel about the ravaged, metaphoric city of Bellona? How do you please devotees and guide the uninitiated (this reviewer is 95 percent in the uninitiated category, having just begun the book) while forging a self-sufficient artistic vision?

In "Bellona, Destroyer of Cities," the director Jay Scheib wisely starts with Mr. Delany's language, adapting his script from a collage of direct, hybrid and invented sentences and characters while steering clear of any strict re-creation of the 800-page book. This 100-minute production at the Kitchen is the second in Mr. Scheib's sci-fi trilogy, after "Untitled Mars (This Title May Change)."

That work won a 2008 Obie for scenic design, and "Bellona" might also be a contender. Peter Ksander has constructed a vertical, multichambered complex (an apartment building? a city? a mind?), creating a sense of ruined lives stacked one on top of the next. "It's like a chessboard," as one resident says, and it's hard to tell who's winning or what the stakes might be. The structure's dingy architecture alternately frames and conceals its feral inhabitants' erotic, violent actions, which swirl around an enigmatic newcomer, Kid (the marvelous Sarita Choudhury).

"She's brand new," an observer wryly notes. "Just came out of a wrapper." Kid has arrived in Bellona intent on becoming a poet; her words may be prophetic, or perhaps just scrambled meditations in a city equally scrambled by madness, lust and violence.

A bank of screens, with video and photography by Mr. Scheib and **Carrie Mae Weems**, captures some of these hidden moments or offers close-ups of details: fake blood bubbling from a fatal accident (which is probably a **murder**), a man's fist slowly clenching and releasing.

It's a potentially effective strategy; the choreographer William Forsythe used video reveals with magical results in "Kammer/Kammer." But Mr. Scheib doesn't go far enough in stymieing our view or blurring the line between live action and the more mysterious perspective offered on the monitors. Further, the camerawork's quality is uneven, so that the tension often flags between the actual and the mediated.

Similarly halfhearted are noodling bursts of movement by Natalie Thomas, a former Forsythe dancer whose derivative efforts aren't nearly strange enough. It's hard to believe her presence as an organic part of this fractured whole; she simply looks like a dancer dropping in for a cameo.

New Kid At Large On Urban Chessboard The New York Times April 7, 2010 Wednesday Correction  
Appended

It's a fine line between structure and mayhem that Mr. Scheib must walk throughout "Bellona." On the night I saw it, the work's pacing wasn't entirely settled, and certain cute theater touches also worked against its casting a spell.

Yet what an engrossing world Mr. Scheib and his fine ensemble have created. Tanya Selvaratnam's elegantly mad housewife is a subversive delight, seeming sometimes to belong to another play entirely, and Mikeah Ernest Jennings's navigation of racial stereotypes is slyly sophisticated.

For all its flaws, the work's ambitions hearten. "Bellona" sometimes falters. But it doesn't loosen its grip.

"Bellona, Destroyer of Cities" runs Thursday through Saturday at the Kitchen, 512 West 19th Street, Chelsea; (212) 255-5793, [kitchen.org](http://kitchen.org).

**URL:** <http://www.nytimes.com>

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**CORRECTION:** Schedule information on Wednesday with a theater review about "Bellona, Destroyer of Cities" misidentified the Web site of the Kitchen, the Chelsea performance space where the play was staged. It is [thekitchen.org](http://thekitchen.org) -- not [kitchen.org](http://kitchen.org), a Web site guide to kitchen and bath remodelers.

**GRAPHIC:** PHOTO: Bellona, Destroyer of Cities: William Nadylam and Sarita Choudhury in Jay Scheib's play at the Kitchen. (PHOTOGRAPH BY JULIETA CERVANTES)

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Chattanooga Times Free Press (Tennessee)

January 30, 2010 Saturday

## Black History Month events

**SECTION:** LIFE; Pg. E8

**LENGTH:** 1854 words

Online: To add an event to this calendar, e-mail [spierce@timesfreepress.com](mailto:spierce@timesfreepress.com) The calendar will remain on [timesfreepress.com](http://timesfreepress.com) throughout the month of February.

FEB. 1-26

\* Black History Month exhibit, Cleveland State Community College library, 7:30 a.m.-6 p.m. Monday-Thursday, 7:30 a.m. to 4:30 p.m. Friday, 10 a.m. to 2 p.m. Saturday, free, slavery artifacts on loan from Bessie Smith Cultural Center. 472-7141.

FEB. 1

\* Stogie Kenyatta's one-man stage show, UTC Multicultural Center, 8 p.m., free, "The World Is My Home -- The Life of Paul Robeson."

FEB. 2

\* "Eyes on the Prize" series, Bessie Smith Cultural Center, 200 M.L. King Blvd., noon every Tuesday and Thursday in February, free, bring sack lunch and view 14-hour television series narrated by Julian Bond highlighting major events of the civil rights movement.

\* "Independent Lens: Herskovits at the Heart of Blackness," WTCI (Comcast channel 5), 11:30 p.m., program examines the legacy of Melville Herskovits, a Jewish anthropologist whose writings challenged assumptions about race and culture.

FEB. 2-3

\* Brown Bag Movie Series, Living Heritage Museum, Athens, Tenn., 12:15 p.m., free, bring sack lunch and view two-part "Black Diamonds, Blues City," the story of the Negro League and Memphis Red Sox. 423-745-0329.

FEB. 3

\* Panel discussion on the Civil Rights Movement, Chattanooga State Community College, Humanities Auditorium, 10 a.m., free, local citizens involved in 1960s protests lead "Chattanooga Sit-Ins: Understanding the Experience From Those Who Were There." 697-2482.

FEB. 4

\* Artist Talk with Kevin Okeith, Bessie Smith Cultural Center, 200 E. M.L. King Blvd., 6 p.m., free, Okeith's

love of art and John Coltrane's jazz inspired his first solo exhibition, "Love Supreme," which is on display until Feb. 20. Register by calling 266-8658.

\* Author Delatorro McNeal II, Southern Adventist University's Black History Convocation, Iles P.E. Center, 11 a.m., free. 236-2814.

\* Jazz and poetry night, UTC Multicultural Center, 8 p.m., free, sponsored by UTC Theater and Performance Society.

## FEB. 5

\* African American Heritage Vespers, Collegedale Adventist Church, 8 p.m., sponsored by Southern Adventist University, speaker is Seth Yelorda of Orchard Park Adventist Church. 236-2814.

\* Soul Cinema Series, Bessie Smith Cultural Center, 200 M.L. King Blvd., 7:30 p.m. to midnight, \$10, "Cadillac Records" starring Beyoncé and Adrien Brody, for ages 18 and older; dance party after movie. 266-8658.

## FEB. 8

\* "Blackout: State of Emergency," UTC University Center auditorium, 7 p.m., free, sponsored by Alpha Phi Alpha Fraternity and UTC Chapter of NAACP.

## FEB. 9

\* Tennessee State NAACP Legislative Day on the Hill in Nashville, sponsored by Chattanooga-Hamilton County Branch of NAACP. Anyone interested in attending should call 432-9776.

## FEB. 10

\* Brown Bag Movie Series, Living Heritage Museum, Athens, Tenn., 12:15 p.m., free, bring sack lunch and watch "Gandy Dancers: Last of Southern Black Railroad Crews," program explores relationship between work chants, synchronized actions and physical labor. 423-745-0329.

## FEB. 10-MARCH 3

\* "Faces of America with Henry Louis Gates Jr.," WTCI (Comcast channel 5), 8 p.m., each Wednesday the Harvard scholar follows his guests' lives back to their earliest origins.

## FEB. 11

\* Contemporary Black Artist Video Night, Cleveland State Community College, Johnson Cultural Heritage Center, 6-7:30 p.m., free, artists Kara Walker, Fred Wilson, **Carrie May Weems** and Mark Bradford featured in PBS series Art:21. 472-7141, ext. 431.

\* "In Performance at the White House: A Celebration of Music from the Civil Rights Movement," WTCI (Comcast Channel 5), 11 p.m., President and Mrs. Barack **Obama** host a concert in honor of Black History Month.

\* Sex for Chocolates, UTC Multicultural Center, 8:20 p.m., free, program focuses on campus statistics regarding sexually transmitted diseases, sponsored by Zeta Iota chapter of Sigma Gamma Rho Sorority Inc.

## FEB. 12

\* Agape Café, UTC Multicultural Center, 6 p.m., free, sponsored by L.H. Mason Singers.

\* Black History Tour, Tyner-East Brainerd Recreation Center, 6900 Ty-Hi Drive, 1 p.m., Al Cantrell takes high school students on field trip to locations that relate to area's black heritage. 855-2664.

\* Love Groove, Loose Cannon Studio, 1800 Rossville Ave., 8 p.m., \$15 in advance, \$20 at the door, poetry and jazz event sponsored by Rhyme N Chatt, featuring Puresound jazz band. Reserve tickets at 544-1597.

\* Smooth Grooves, Loose Cannon Studio, 1800 Rossville Ave., 4 p.m., \$5, poetry, song and dance for teens presented by Rhyme N Chatt, featuring 4Js, Sincere, Alicia Love, Marcus & Blake and a live jazz band. Reserve tickets at 544-1597.

\* Soul Cinema Series, Bessie Smith Cultural Center, 200 M.L. King Blvd., 7:30 p.m. to midnight, \$10, for ages 18 and older, view "Dream Girls," dance party after movie. 266-8658.

#### FEB. 12-28

\* "Miss Evers' Boys," Loose Cannon Studio, 1800 Rossville Blvd., 8 p.m. Fridays and Saturdays, 12:30 p.m. Sundays, \$18 adults, \$16 students and senior adults, \$20 at the door. Destiny Theatre Company presents story of the Tuskegee Experiment.

#### FEB. 13

\* Black History Banquet, Second Missionary Baptist Church, 2305 E. Third St., 6 p.m., \$15, Darrell Freeman is speaker. Call 624-9097 for reservations.

#### FEB. 14

\* "Bill Cosby: The Mark Twain Prize." WTCI (Comcast channel 5), 10:30 p.m., an A-list cast of comedians salutes Bill Cosby, 12th recipient of the Mark Twain Prize for American Humor.

\* Simmons-O'Neal Memorial Concert, Greater Friendship Primitive Baptist Church, 1208 Glenwood Drive, 3:30 p.m., concert in memory of two music educators and directors presented by Chattanooga Boys Choir and Choral Society for the Preservation of African American Song, free.

#### FEB. 14-28

\* "The Civil War," WTCI (Comcast channel 5), each Sunday at 2 p.m., Ken Burns' documentary with digitally enhanced images and new stereo sound.

#### FEB. 15-16

\* Brown Bag Movie Series, Living Heritage Museum, Athens, Tenn., 12:15 p.m., free, bring sack lunch to watch two-part "Freedom on My Mind," which examines the dramatic events in Mississippi surrounding the Freedom Summer. 423-745-0329.

#### FEB. 15-19

\* Black History Enrichment Activities, Glenwood Recreation Center, 2610 E. Third St., after-school program for ages 7-12 offers art projects, history trivia contests, role-playing and stories by community volunteers. 697-1284.

#### FEB. 16

\* "Blackout: State of Emergency," UTC University Center auditorium, 7 p.m., free, movie presented by Alpha Phi Alpha Fraternity and UTC Chapter of NAACP.

\* "Independent Lens: Mine/Home," WTCI (Comcast channel 5), 11 p.m., the story of animals left behind during Katrina and the struggles of hurricane victims to reunite with their pets.

\* NAACP general membership meeting, Glenwood Recreation Center, 2610 East Third St., 6 p.m., visitors welcome.

## FEB. 17

\* "African American Women In American History," Jennings Westside Community Center, 1201 Poplar St., 6:30 p.m., free, for female youth and teens, movie covers contributions black women have made to American history. 756-3541.

## FEB. 17-18

\* Brown Bag Movie Series, Living Heritage Museum, Athens, Tenn., 12:15 p.m., free, bring sack lunch to watch "God's Will." Narrated by Ossie Davis, the story of Will Campbell, who sheltered nine black children from the Little Rock mob, and also was the only caucasian at the founding of the Southern Christian Leadership Conference. 423-745-0329.

## FEB. 18

\* "Madea's Big Happy Family," Memorial Auditorium, 399 McCallie Ave., 7:30 p.m.. \$56.50 all seats, \$5 discount for groups of 20 or more; Tyler Perry stage show. 642-8497.

## FEB. 19

\* Gospel Fest 90, Tivoli Theatre, 709 Broad St., 7 p.m., \$20, concert to celebrate Bethlehem Center's 90th anniversary, 11 groups perform including the Voices of Lee; proceeds support educational programs at the center. Call 266-1384, ext. 26 for group discounts; or 757-5050.

\* Sing for Hope, St. Paul Episcopal Church, 305 W. Seventh St., musical featuring pianist Michael Baitzer, tenor Richard Cox and soprano Holli Harrison in benefit for Metropolitan Ministries. \$25 admission. Call 838-2013 for tickets.

\* Soul Cinema Series, Bessie Smith Cultural Center, 200 M.L. King Blvd., 7:30 p.m. to midnight, \$10, for ages 18 and older, view "Five Heartbeats," dance follows movie. 266-8658.

## FEB. 19-21, 26-28

\* "Miss Evers' Boys," Ripple Theatre, 3264 Brainerd Road, 8 p.m. Fridays and Saturdays, 2:30 p.m. Sundays, \$16 adults, \$13 groups of 10 or more, \$10 students with ID, the story of the Tuskegee Experiment based on the book, "Bad Blood" by James H. Jones. For tickets call 242-5156; group sales call 544-1597.

## FEB. 20

\* African American Prayer Breakfast, First Baptist Church fellowship hall, 506 E. Eighth St., 10 a.m., \$10 at the door, annual fellowship sponsored by Alert Men's Club, speaker is the Rev. William Terry Ladd III. 510-0656.

\* NAACP Black Ink Poetry Contest, Rock Point Books, 401 Broad St., noon. Interested contestants should call 432-9776; deadline to enter is Feb. 18.

\* Storyteller Akbar Imhotep, Marsh House, 308 N. Main St., LaFayette, Ga., 1 p.m., free, black history tribute includes Mt. Zion Baptist Church praise and dance teams, marshhouse oflafayette.com.

\* To Haiti With Love, Lindsay Street Hall, 901 Lindsay St., 7 p.m. to midnight, \$10, proceeds donated to American Red Cross to benefit Haitian earthquake relief, presented by local musicians and artists, sponsored by Urban League Young Professionals, The Creative Underground, CreateHere and Lindsay Street Hall.

## FEB. 21

\* Soul Cinema Series, Bessie Smith Cultural Center, 200 M.L. King Blvd., 7:30 p.m. to midnight, \$10, for

ages 18 and older, view "Michael Jackson: This Is It," dance follows movie. 266-8658.

\* "Soundstage: Seal," WTCI (Comcast channel 5), midnight, Seal performs with legendary music producer David Foster.

FEB. 23

\* ACE Movie Night, UTC University Center auditorium, 7 p.m., free, "School Daze" shown.

\* "Independent Lens: Behind the Rainbow," WTCI (Comcast channel 5), 11 p.m., untold account of South Africa's political problems, struggles and realities.

FEB. 24

\* Black History Month "Jeopardy," UTC Multicultural Center, 8 p.m., free, presented by Omega Psi Phi Fraternity and Phi Beta Sigma Fraternity.

\* Gospel Explosion, Chattanooga State Community College, Humanities Auditorium, 10 a.m., free, the influence of gospel music explored. 697-2482.

\* Soul Food Dinner youth fellowship, Orchard Knob Baptist Church, 1734 E. Third St., 5 p.m., free. 629-6115.

FEB. 25

\* Block party, Chattanooga State Community College amphitheater, 11 a.m., free, step teams, African dancers, area bands and community speakers. 697-2482.

FEB. 27

\* Dance Theatre of Harlem, Tivoli Theatre, 709 Broad St., 8 p.m., \$10 to \$30, interactive performance by renowned ensemble, hosted by Ballet Tennessee.

FEB. 28

\* "Locked Out: The Fall of Massive Resistance." WTCI (Comcast channel 5), 5:30 p.m.; interviews, archived footage tell story of the 1958 fight to integrate schools in Virginia.

\* "Scarred Justice: The Orangeburg Massacre 1968," WTCI (Comcast channel 5), 4:30 p.m., the story of the shooting on the campus of South Carolina State College at Orangeburg.

-- Compiled by Susan Pierce

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the guardian

The Guardian - Final Edition

January 30, 2010 Saturday

**Review: ARTS: Behind the masks: Black Atlantic culture - spanning Africa, the Americas and Europe - has had a profound influence on artists, from Picasso to Chris Ofili. Fred D'Aguiar salutes Tate Liverpool's Afro Modern, celebrating the power of art to debunk historical stereotypes**

**BYLINE:** Fred D'Aguiar

**SECTION:** GUARDIAN REVIEW PAGES; Pg. 16

**LENGTH:** 1886 words

Paul Gilroy has a lot to answer for. Not since Edward Said's *Orientalism* has a book - Gilroy's *The Black Atlantic* - generated such intellectual curiosity and exerted so wide an influence over cultural studies and the way we look at the modern, post-colonial world. Edward Said exposed the near-east as largely an invention of the west - a representation of people and places that would facilitate exploitation of a vast region and its diverse occupants in the name of a civilising zeal. He quotes from "Lui", a poem by Victor Hugo written for Napoleon:

By the Nile I find him once again.

Egypt shines with the fires of his  
dawn;

His imperial orb rises in the  
Orient.

Victor, enthusiast, bursting with  
achievements,

Prodigious, he stunned the land  
of prodigies.

The old sheikhs venerated the



Review: ARTS: Behind the masks: Black Atlantic culture - spanning Africa, the Americas and Europe - has had a profound influence on artists, from Picasso to Chris Ofili. Fred D'Aguiar salutes Tate Liverpool's Afro Modern, celebrating the power of art to debunk historical stereotypes The Guardian - Final Edition January

young and prudent emir.

The people dreaded his

unprecedented arms;

Sublime, he appeared to the

dazzled tribes

Like a Mahomet of the Occident.

The images of victor and vanquished aren't hard to see, but more subtle and solicitous of our complicity is the grateful reception by the masses of Napoleon and his ersatz divinity.

In his groundbreaking book, Gilroy argued for the Atlantic to be reconceived as a "continent in negative", a space in which three land masses with distinct cultural and historical markers - Africa, Europe and the New World - became unified, a new chemistry of humanity. This new, more complex cultural formation was indebted to centuries of brutal slavery, which stitched the three separate histories together.

Gilroy's ideas, which have their roots in the work of CLR James and Stuart Hall, throw up telling symbols - the slave ship (for physical pain), the estranging sea (for psychic severance), the subjugated black body (for death and destruction). But, refreshingly, he is mindful of slavery's obverse, its unintended consequences, which are renewal and creativity. Instead of Lear's "nothing will come of nothing", for Gilroy, decimated, enslaved peoples summon much out of abject despair. Maps of desolation are reimagined as spaces of possibility, the promise of a new life.

The curators of Tate Liverpool's big-thinking exhibition Afro Modern: Journeys through the Black Atlantic, Tanya Barson and Peter Gorschluter, clearly have Gilroy's triangular past in mind. There's enough material in the show to merit repeated visits.

The first of the seven rooms takes on the difficult task of declaring a start date. In this case, it is 1907, the year of Picasso's oil on canvas entitled Bust of a Woman - a geometry of broken boxes for a head that morphs as you gaze at it into a body made up of an amalgam of spheres. What's African about it? We know that Picasso studied African art, which begins in realistic representations of figures denoting ritual and worship. These figures are then transformed by a stretching of features and body parts in a way that is akin to states of mind brought about by trance or possession by some deity. In other words, we see the beginnings of cubism in this primitivism, secreted in it and extracted from it by Picasso's eye. Widely accepted as the father of modernism, Picasso drew inspiration and content from Africa; he used it as a regenerative tool for a moribund western artistic practice.

The exhibition's start date could just as easily have been 1903, the year WEB Du Bois published The Souls of Black Folk, in which he declared that the 20th century would be defined by race and not by class. Further - and here Du Bois presaged much artistic practice from the Harlem renaissance of the 1920s and early 30s up to the black arts movement of the mid-60s onwards - he described the double consciousness faced by blacks in white America: they must wear a veil of American-ness acceptable to whites but which hides a blackness not yet approved of by white society. Frantz Fanon took this notion further in his 1952 book Black Skin, White Masks. Black artists trained in the west may compromise an African artistic sensibility - a translation is needed into western aesthetic terms before the art can receive any plaudits from western purveyors of taste.

So many arguments line up about black being in Afro Modern that text and context vie for attention with image and picture, but ultimately both work in harmony. Politics in art wears not so much a veil here as a series of masks. While many will know of the Harlem renaissance in the 20s or the Negritude movement (which privileged a black experience, including black speech, as a governing principle for black artistic practice) founded in the 30s by Aime Cesaire and others, far fewer will be familiar with the Brazilian Manifesto Antropofago of 1928, which argued that artists should consume European influences before those

30, 2010 Saturday

influences consumed them. Mercifully short-lived, it reduced the arts to consumption, and lacked the subtlety of imaginative give-and-take.

Room two is devoted entirely to Maya Deren's footage from the late 40s and early 50s, later edited and released as *Divine Horsemen: The Living Gods of Haiti*. The black and white film is rich in detail and makes compelling viewing. Haitian music and dancing, the confident commentary asserts, gave rise to jazz and the blues. African voodoo and Catholic rituals come together in a replenished spirituality.

Does art contribute to social change? This question is posed not only at Tate Liverpool but by residencies and exhibitions city-wide. There are interviews with artists and films such as Marcel Camus' *Black Orpheus* from 1959, and the Walker Gallery focuses on the work of Aubrey Williams - an Afro Modern if ever there was one. The question is a vexed one, if only because of the complexity of black engagement with European art traditions. At Tate Liverpool, Isaac Julien's *Cast No Shadow*, an image in a lightbox of a woman standing at open iron gates with a very blue and enticing sea in the background, appears to replay the departure of slaves at the point of no return found at so many coastal forts in Ghana. Julien's image derives its power in part from its rigidity and stillness, along with an appeal to the group memory of the experience.

Looking through the lens of the black arts movement seems as good a way as any to test the predictive and prescriptive nature of the visual arts over the last century in the UK, US, Africa, Caribbean and South America. "Afro Modern" may be too precise a term to contain such multitudes and "black diaspora" too loose. There is a tussle, too, within the arts between furthering art in the direction of experimental art-for-art's-sake, and art engaged with politics since it is only valuable if it is moral in scope. Ellen Gallagher's *Bird in Hand* works against such a division: a lone figure, who could be male, stands in the middle of a huge canvas, surrounded by roots and hanging flora, sporting a massive afro. The strands of hair suggest a nest of sorts, and the message becomes one of conservation: the person cannot be detached from the natural environment and there is symbiosis in the entanglement.

In Frank Bowling's upright rectangular 1968 tri-colour, entitled *Who's Afraid of Barney Newman?*, two wide bands of red and green sandwich a thin line of yellow. Without knowing the subject there is a molten quality to Bowling's work. He moves efficiently beyond biography to essences steeped in emotional responses to primary colours, which retain their impression of being poured on the canvas and which threaten to spill over the edges at any moment. Bowling is not just modern, he's way past that.

A surprising omission from the show are Clement Cooper's exacting photographs of black lineages in Liverpool and elsewhere. His use of natural light and his veneration of the vulnerable black and mixed-race young body are worthy of any exhibition, never mind one devoted to historicising blackness. Also absent is Tam Joseph, a personal favourite for his acerbic mix of word and image. His work deepens any narrative of black ascension invested in the poor and the powerless.

Sonia Boyce and Keith Piper display historical imaginations wedded to complex counterculture narratives. And among the most arresting work in the first room are two paintings of Josephine Baker by Paul Colin. He captures her wiry movement and limber flesh unconstrained by mere bones. He makes it clear, too, that her trade has a primitive appeal, her banana and palmleaf skirts barely cover her and reveal more of her than I imagine a peepshow would. She is topless, and her skin is her only covering. She completes a picture of primitive energy and boundless sex appeal, horribly dubbed *negrophilia* (these were living, breathing subjects), which was supposed to rejuvenate a clapped-out Parisian art world with its vapid futurism. Baker turns out to be a saviour of European modernity, but her dance and trance traps black women in a new prison of the one-dimensional, sexual body.

Colin's eye for voyeurism and the black female body as fetish is debunked by Candice Breitz's *Ghost Series*, where black nudity stands out with white paint and resembles a blazing photographic negative. Her women push back at the viewer, inviting questions about what is depicted and how certain effects are achieved. As emblems of domesticated, quotidian nudity, her women are made resistant to fetishisation.

A similar rebellion against outrageous convention emerges in Tracey Rose's photographic self-portrait, *Venus Baartman* (2001). Rose poses as Sarah Bartmann, or Saartjie Baartman in Afrikaans, a Khoi-San (or

Review: ARTS: Behind the masks: Black Atlantic culture - spanning Africa, the Americas and Europe - has had a profound influence on artists, from Picasso to Chris Ofili. Fred D'Aguiar salutes Tate Liverpool's Afro Modern, celebrating the power of art to debunk historical stereotypes The Guardian - Final Edition January

Hottentot) woman from Cape Town, South Africa. Brought to England in 1810, Bartmann toured London and Paris as a sideshow nude attraction to prove how black female anatomy, in this instance her large buttocks, differed markedly from white women's features. Bartmann died in London and her private parts were surgically removed and stored. Rose's moving work is an act of empathy and imagined solidarity. It goes well with **Carrie Mae Weems's** photos of "negroid types", which critiques white scientific attempts to establish black unsuitability for equality with whites. Under these **racist** terms, black physical characteristics are somehow different, and black people become not-quite-human.

That isn't much of a change from the enslaved African female body of the preceding centuries, as Kara Walker charts in her black-and-white short film from 2005 entitled 8 Possible Beginnings or: The Creation of African-America, A Moving Picture. Shot in silhouette, her work parades draughtsman-like precision with jarring polemic to form a new political aesthetic for an art that is moral as much as it is beautiful.

Somehow Gilroy's vision predates Atlantic slavery and plays out in literary and visual imagination from time immemorial, or at least since Aristotle's fourth-century-BC Poetics. Art can never be post-race. Why fly in the face of history, culture, the body and being?

Afro Modern: Journeys through the Black Atlantic is at Tate Liverpool until 25 April. Tel: 0151 702 7400. Aubrey Williams: Atlantic Fire is at the Walker Art Gallery, Liverpool until 11 April. Tel: 0151 478 4199.

Captions:

Clockwise from far left: Who's Afraid of Barney Newman? by Frank Bowling (1968), Picasso's Bust of a Woman (1907), Bird in Hand by Ellen Gallagher (2006), Isaac Julien's Cast No Shadow (2007) and Hymn to the Sun IV by Aubrey Williams (1984)

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northjersey.com

January 28, 2010 Thursday

## Philanthropist lives on in the art of those he helped

**BYLINE:** ELIZABETH OGUSS, OF THE MONTCLAIR TIMES

**SECTION:** ARTS & ENTERTAINMENT

**LENGTH:** 1081 words

For generations, the big names in American philanthropy have been household words: Carnegie, Rockefeller, Rosenwald.

Rosenwald?

Not a household word, true. But without the philanthropy of Julius Rosenwald, these names might not have become familiar to us as the great artists they were: Marian Anderson, Zora Neale Hurston, Gordon Parks, W.E.B. DuBois, Katherine Dunham, Langston Hughes, Ralph Ellison, Jacob Lawrence, Haywood Bill Rivers, Woody Guthrie, and Hale Woodruff.

In the first half of the 20th century, all were rising young artists, dancers, writers, or intellectuals assisted by the Julius Rosenwald Fund, which was established in 1917.

The work of the visual artists aided by Rosenwald's legacy will be on exhibit in a new show at the Montclair Art Museum.

"A Force for Change: African American Art and the Julius Rosenwald Fund," opens on Feb. 7. It was organized by the Spertus Museum in Chicago and traveled to the Allentown Art Museum before coming to MAM.

Rosenwald, born in 1862, was a Chicago businessman who in the early 1900s began to amass a fortune as CEO of Sears, Roebuck. Like other philanthropists of his day, he wanted to use his wealth to improve society.

But unlike them, he designed his charity to "spend itself out of existence," according to Daniel Schulman, curator of the exhibition. When the Rosenwald Fund ended in 1948, its founder's name faded from prominence.

"[Rosenwald's philosophy] made him unusual, if not unique, in the history of American philanthropy," Schulman told The Times. "He felt very strongly that concentrating on perpetuating wealth was a bad idea and not a modern idea, and that charitable foundations should focus on spending money, not accruing it."

Rosenwald had originally supported Jewish charities. But when he read Booker T. Washington's "Up From Slavery," and then met the author, he began giving to black causes, particularly to education.

By 1932, he had given the seed money for more than 5,000 black schools in the South, which became known as Rosenwald schools.

In 1927, the Fund began giving fellowships to African-American scholars, intellectuals, and artists. Rosenwald and Edwin Embree, who oversaw the selection process, wanted to give black intellectuals "some freedom to develop," Schulman said. But there were barriers to be broken too.

"African-Americans could attend prominent Northern research universities," Schulman said, "but the idea of African-American faculty was beyond anyone's ambition."

Rosenwald Fellows went on to become tenured professors at Penn, Chicago, and other universities. One 1942 Fellow, David Watson Daly Dickson, later became president of Montclair State College.

Hundreds applied for the fellowships. Each application was rigorously evaluated by a jury in the applicant's discipline.

"The fund didn't have an agenda other than to support artists and intellectuals who were interested in the issue of race and in the South and most of whom were black," Schulman said. "Within those broad parameters they didn't have an ax to grind. They were very liberal in their expectations."

"A Force for Change" covers the Roaring 20s through the Depression and the Second World War, a time that saw huge social change, including the migration of blacks from the South to Northern cities, primarily New York and Chicago.

"I think the very idea that there was a cultural contribution made by blacks in the U.S. was a shocking idea to the mainstream, at that early point," Schulman said.

The Rosenwald Fellowships gave those artists the freedom and security to become leading artists of their time.

"It helps us to look at that history again," Schulman said.

The exhibit

"A Force for Change" includes more than 60 paintings, sculptures, and works on paper by 22 Rosenwald Fellows. It also includes video of Pearl Primus and Katherine Dunham, two dancers, and a short documentary film about Rosenwald.

MAM's chief curator, Gail Stavitsky, is pleased that "A Force for Change" gives MAM a chance to show works in its own collection that aren't usually on display.

"Exploring Identities: African American Works from the Collection," curated by Stavitsky, will show work by contemporary artists including Montclair's own Janet Taylor **Pickett**, as well as **Carrie Mae Weems**, Lorna Simpson, Whitfield Lovell, Willie Cole, and others.

In addition, the work of sculptor and printmaker Martin Puryear will be on display in a show of 13 selections from the JPMorgan Chase Art Collection, most of them woodcuts made for an edition of Jean Toomer's 1922 novel, "Cane."

To MAM director Lora Urbanelli, "A Force for Change" is the perfect show to succeed the museum's wildly successful Cézanne exhibition, which closed on Jan. 3, because like that show, it combines a "smart, high-level exhibition" with great popular appeal.

"It looks at a group of African-American artists who have become the ones we look to, the canon of great 20th-century African-American artists," Urbanelli said. "In that sense, the show has a real popular appeal."

"Yet - something new and different - it talks a lot about the power of philanthropy, because these artists were only able to achieve the visibility they achieved because of the Fund."

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"A Force for Change"

Montclair Art Museum

3 South Mountain Ave.

Feb. 7-July 25

[www.montclairartmuseum.org](http://www.montclairartmuseum.org)

973-746-5555

Related exhibitions:

Exploring Identities: African American Works from the Collection

Martin Puryear Prints: Selections from the JP Morgan Chase Art Collection

Related programs:

Peter Ascoli Lecture and Book Signing, Thursday, March 25, 7 p.m.

\$10 members, \$15 nonmembers

Peter Ascoli, author of "Julius Rosenwald: The Man Who Built Sears, Roebuck and Advanced the Cause of Black Education in the American South." Ascoli is the grandson of Julius Rosenwald.

Free Family Day, Sunday, March 28, 1-5 p.m.

Celebrating the nature of African American art and culture through dance themes and choreography. Montclair State University's Dance Department, faculty and students will perform. Gallery activities and art projects for the entire family.

MAM and the Adult School of Montclair

Exhibition Tour, Buffet Luncheon, and Discussion, Wednesday, March 31, 11 a.m.

Register through the Adult School, 973-746-6636

\$25 MAM members, \$30 nonmembers

A docent-guided tour, and Southern and Caribbean cuisine provided by Sweet Potato & Pecan Restaurant

Sponsored by ASM and MAM in partnership with Chef Ricardo Belnavis of Sweet Potato & Pecan Restaurant, 103 Forest St.

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The New York Times

December 6, 2009 Sunday  
Late Edition - Final

## Photography

**BYLINE:** By JENNIFER BASZILE

**SECTION:** Section BR; Column 0; Book Review Desk; HOLIDAY BOOKS; Pg. 44

**LENGTH:** 645 words

Whether the lashed back of an enslaved person, the charred remains of a lynching victim or a terrified marcher fleeing a fire hose, shocking images of degradation seem to dominate the visual history of the African-American experience. Amid so much hardship, one might wonder what, if anything, to say about the nature of black beauty in photography. Deborah Willis, head of New York University's photography and imaging department, spent a decade exploring the question. In *POSING BEAUTY: African American Images From the 1890s to the Present* (Norton, \$49.95), Willis makes a monumental contribution to contemporary American culture by presenting a definitive history of black beauty.

The book's title captures the defining duality of posing: "positioning the subject and questioning the trappings of beauty." Willis avoids monolithic definitions, and the more than 200 duotone and color photographs capture nearly every African-American skin tone, hair texture and body type. Willis also leads readers through a careful yet broad survey of beauty in every decade since the 1890s. On every page, she tracks changing social, political and aesthetic contexts, but she never allows them to overwhelm the subjects or photographers.

"Posing Beauty" contains revealing photographs of American icons like Madame C. J. Walker, W. E. B. Du Bois, Josephine Baker, James Brown, Angela Davis, Malcolm X, Serena Williams, and Michelle and Barack Obama. Many well-known figures appear outside their usual context -- Miles Davis is pictured standing in front of his closet. Condoleezza Rice smiles broadly as she holds a football helmet. These unexpected images offer fascinating meditations on the centrality of beauty to each celebrity's power.

Willis also presents equally striking photographs of waitresses, children on Easter morning and others in the midst of everyday life. The longstanding celebration of black beauty in festivals, pageants and contests might surprise, and even trouble, some readers. The throngs of people who assembled in the 1920s to observe the Pacific Beach Beach Club Beauty Contest probably never imagined they would be captured in the panoramic photograph that marks the event along with the beauty queens in the foreground. If a single thread unifies the images in this amazing collection, it is the subjects' agency in the conception and presentation of their own beauty, which is itself a radical departure from the more familiar objectification of African-Americans in the nation's collective visual memory.

The photographers whose works populate this collection are also as diverse as the subjects they capture. Gordon Parks, Walker Evans, Carl Van Vechten, Charles (Teenie) Harris, Anthony Barboza and Annie Leibovitz create evocative works that convey the complexity and scope of black beauty. **Carrie Mae Weems's** 2006 self-portrait, entitled "I Looked and Looked to See What So Terrified You," provides one of the most **arresting** reflections on the relationship between subject, photographer and viewer.

With "Posing Beauty," Willis has forever changed the conversation about beauty in American life. After centuries of exclusion and segregation in which African-American beauty existed on the margins of the culture, Willis offers readers a thoughtful and nuanced consideration of the relationship of beauty and power. She invites us to marvel at the glamour and elegance contained in the photographs, and in the process instructs us on how to expand the definition of beauty within our national imagination.

In the pages of "Posing Beauty," readers can appreciate African-American men and women as dandies and debutantes, models and beauty queens, politicians and clubwomen across the generations. The book is a treasure, a triumph and a singular achievement that invites fresh and enduring insights with each viewing.

**URL:** <http://www.nytimes.com>

**LOAD-DATE:** December 6, 2009

**LANGUAGE:** ENGLISH

**GRAPHIC:** PHOTOS: A portrait of a woman modeling a double V hairstyle, by Charles (Teenie) Harris, circa 1940s

right, Anthony Barboza's "Harlem, 1970." (PHOTOGRAPHS FROM "POSING BEAUTY"  
CHARLES (TEENIE) HARRIS PORTRAIT \$  
CARNEGIE MUSEUM OF ART)

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Pittsburgh Post-Gazette (Pennsylvania)

October 7, 2009 Wednesday  
SOONER EDITION

## PBS PROGRAMS EXPLORE PASSIONS OF ARTISTS, CRAFTSPEOPLE, COLLECTORS

**BYLINE:** Mary Thomas, Pittsburgh Post-Gazette

**SECTION:** ARTS & ENTERTAINMENT; TV REVIEWS; Pg. C-3

**LENGTH:** 974 words

What makes people tick -- drives their passion -- is the underlying question that provides the spark for several enjoyable, well-made television specials airing tonight and Tuesday on WQED.

"Craft in America," which premiered in 2007, returns at 8 tonight with two episodes, "Origins" and "Process." They're followed at 10 p.m. by the season opener of the critically acclaimed biennial program "Art:21 -- Art in the Twenty-First Century." At 10 p.m. Tuesday, collectors "Herb & Dorothy" launch 2009-10 "Independent Lens" programming.

In some ways, tonight's series couldn't be more different. While distinctions between what was once considered "high" or "low" art have been discredited, general characteristics continue to surface, although exceptions and crossovers abound.

Craftsmen honor tradition; contemporary fine artists strive for individuality. Craft is accessible and recognizable, fine art complex and esoteric. Craft speaks of place and of history; 21st-century fine art is global and now. And the programs reflect that. "Craft in America" enters through the heart, and "Art:21" through the head. But they meet in the soul.

The high points of the former are segments with the Owens family of venerable Jugtown Pottery in Seagrove, N.C., where local clay has been spun into functional ware for generations, and with Charleston, S.C., blacksmith Philip Simmons, whose signature iron gates are synonymous with the coastal city's charm.

It's a pleasure to meet Vernon Owens, who has thrived on the hard and rhythmic work of throwing pots for five decades. But his story is made vivid by the contentment in the eyes of his son Travis, a graduate of the College of Art and Design at North Carolina State University, as he contemplates his future in the Jugtown continuum.

Simmons, who died in June at age 97, wandered into a blacksmith shop when he was 9. He was told that he was no match for a fiery-hoofed horse and to return when he turned 13, which he did. Although frail when filmed, he continued to visit his own shop in a wheelchair, encouraging the next generation and offering advice.

"If there's no one there to teach those techniques, or to receive those techniques, then we lose those techniques," he said.

PBS PROGRAMS EXPLORE PASSIONS OF ARTISTS, CRAFTSPEOPLE, COLLECTORS Pittsburgh  
Post-Gazette (Pennsylvania) October 7, 2009 Wednesday

Also enriching are conversations with weaver Jim Bassler, who reminds of the importance of the handmade and tactile in both culture's evolution and its future in a technological age ("The decisions I make are never based on how long it's going to take me."); Kiowa beadworker Teri Greeves, who is a stickler for traditional materials and techniques but doesn't mind changing form (beaded high tops instead of moccasins!); and glass artist Paul Stankard, who interprets the intricate floral groupings within his paperweights as "referencing sex, death and God -- and, to me, that means spirituality, that means the life cycle of nature."

"Process" is more communal and visits craftsmen learning their skills, in their studios, and teaching the next generation.

From the North Bennet Street School in Boston, which has been teaching trades such as bookbinding and violin making since 1885, to Berkeley, Calif., book artist Julie Chen, whose three-dimensional creations merge concept and form, the crafts are alive, from sea to shining sea, and that is worth celebrating after more than a century of mass production.

b> "ART:21"

/b>

The "Art:21" productions are erudite, probing, the filmmaker's inquisitiveness matching that of the subjects, themselves the creme de la creme of contemporary visual discourse.

Opening the series within the category "Compassion" are South African William Kentridge, an exhibitor in the 1999 Carnegie International; American **Carrie Mae Weems**; and Colombian Doris Salcedo (CI95).

Tonight's discussions are rewardingly intense and stirringly engaging, conflating, for example, apartheid and the illusion of physical constructs, slavery and the **Obama** presidency, and the role of poetic memory as witness to people lost in paramilitary **massacres**.

Forthcoming programs are: Oct. 14, "Fantasy," featuring Jeff Koons (CI88), Mary Heilmann, Florian Maier-Aichen and Cao Fei (CI08); Oct. 21, "Transformation," Yinka Shonibare (The Warhol, 2001), Cindy Sherman (CI95) and Paul McCarthy; and Oct. 28, "Systems," Julie Mehretu (CI04), John Baldessari (CI85), Kimsooja and Allan McCollum.

b> "HERB & DOROTHY"

/b>

"Delightful" sums up this story and its characters, all the more so because they are so unlikely.

New Yorkers Herb and Dorothy Vogel began to collect contemporary art in the early 1960s from relatively unknown young artists and 30 years later had amassed an important collection of approximately 4,000 works. Many of the artists became famous, and the artworks appreciated in value to a worth of several million dollars.

The topper is that Dorothy was a librarian and Herb a postal clerk and high school dropout. They lived on her salary and purchased artworks with his, becoming active members of the art scene, visiting studios and attending show openings.

Eventually the art occupied every inch of their one-bedroom Manhattan apartment. Although they had many museum suitors, they chose to give their collection to the National Gallery of Art in Washington, D.C., because the museum doesn't de-accession, is free, and, as government employees, they wanted to give back to the people of the U.S.

The film presents a rounded portrait of the couple, absorbed at an exhibition; feisty in the home they share with fish, turtles, cats and art; and determined. The NGA had persuaded them to accept an annuity to cushion their retirement years; so far it's supported the acquisition of more art.

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b> 'CRAFT IN AMERICA'

/b>

\* When: 8 ("Origins") and 9 ("Process") tonight on PBS.

b> 'ART:21 -- ART IN THE TWENTY-FIRST CENTURY'

/b>

\* When: 10 tonight on PBS.

b> 'INDEPENDENT LENS: HERB & DOROTHY'

/b>

\* When: 10 p.m. Tuesday on PBS.

**LOAD-DATE:** October 8, 2009

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**NOTES:** Post-Gazette art critic Mary Thomas can be reached at [mthomas@post-gazette.com](mailto:mthomas@post-gazette.com) or 412-263-1925./

**GRAPHIC:** PHOTO: Courtesy of Teri Greeves Teri Greeves fancies up footwear with "Kiowa Princess Beaded Shoes," included in tonight's episode of "Craft in America: Origins" on PBS.

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# The Post-Standard

The Post-Standard (Syracuse, New York)

October 7, 2009 Wednesday  
FINAL EDITION

## PBS PROFILES CNY ARTIST

**BYLINE:** By Melinda Johnson Arts editor

**SECTION:** CNY; Pg. C6

**LENGTH:** 380 words

**Carrie** Mae **Weems** apologizes for being distracted. The visual artist interrupts a hectic afternoon of work in her home studio on Onondaga Hill to talk about her appearance in "Art:21 -- Art in the Twenty-First Century."

The premiere of the fifth season of the PBS show profiles **Weems** as one of three artists. It airs at 9 p.m. Thursday on WCNY-TV (Channel 24).

"I hope it's instructional and useful for people in the arts and doing research," says **Weems** in a phone interview.

In one segment of the hour-long program, **Weems** begins by discussing "From Here I Saw What Happened and I Cried." She created this series from archival photos of slaves and incorporated tints and text. She recalls the entanglements with Harvard University over access to the photos.

Also presented are **Weems'** photographs of re-creations of such tragic events as the **assassinations** of John and Robert Kennedy and Martin Luther King Jr. and Ohio National Guard shootings at Kent State. She also shares her fascinating family history and trajectory as an artist.

**Weems** describes her work as "socially engaged," covering political, cultural and social issues. She considers herself a visual artist because that description accurately captures the breadth of her work with photographs, film and video and her use of appropriated images and addition of text.

At present, the artist is finishing a video project to accompany a performance by jazz pianist Geri Allen and at work on a exhibition in Seville, Spain, in 2010.

**Weems** has yet to see "Art:21." She says she shies from seeing images of herself. But, this may prove difficult when she attends a screening party tonight at the Museum of Modern Art in New York City.

This episode of "Art:21" also will be shown locally 5 to 8 p.m. Oct. 15 at a Th3 event, hosted by MLAB, the Mobile Literacy Arts Bus. It will be presented at Syracuse University's The Warehouse, 350 W. Fayette St.

For those interested in seeing other **Weems** works, two of her films, "Constructing History: A Requiem to

PBS PROFILES CNY ARTIST The Post-Standard (Syracuse, New York) October 7, 2009 Wednesday

"Mark the Moment" and "Afro Chic," are being shown at Community Folk Art Center, 805 E. Genesee St. The screenings will continue through Oct. 21.

The details

What: "Art: 21

-- Art in the Twenty-First Century," featuring **Carrie Mae Weems**.

When: 9 p.m. Thursday .

Where: WCNY-TV (Channel 24).

**LOAD-DATE:** October 8, 2009

**LANGUAGE:** ENGLISH

**GRAPHIC:** PHOTO Art21 VISUAL ARTIST **Carrie Mae Weems** is being profiled on the PBS series "Art:21 - Art in the Twenty-First Century."

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The Post and Courier (Charleston, SC)

September 24, 2009 Thursday  
Final Edition

## Art:21, Civil Rights documentaries and Philip Simmons special highlight big and small screen

**BYLINE:** BILL THOMPSON, The Post and Courier

**SECTION:** PREVIEW; Pg. F18

**LENGTH:** 698 words

The fifth season of the Peabody Award-winning biennial series, "Art:21-Art in The Twenty-First Century," airs on PBS on Wednesdays in October. But thanks to the Redux Contemporary Art Center, locals can get sneak peeks of each of the episodes on successive Sundays beginning Oct. 4.

The free weekly screenings at 7:30 p.m. are part of an open invitation to the public to participate in Art:21 Access '09, an international screening initiative "that provides opportunities to increase knowledge of contemporary art, ignite dialogue and inspire creative thinking" through hundreds of public screenings and events in advance of this season's PBS premiere.

Art:21 assumes a global perspective for its fifth season, chronicling the creation of new art on every continent of the planet (save Antarctica), not only in the museums, studios and galleries of nine nations, but in private homes. In-depth profiles of 14 internationally recognized artists - painters, sculptors, filmmakers, photographers and new media artists - are augmented by behind-the-scenes footage filmed in the artists' own environments, interpreting their art in their own words.

As always, the scaffolding of each hour-long episode is a theme which loosely connects the artists, however disparate their media, style and personal histories may be. This season's thematic motifs are Compassion, Fantasy, Transformation and Systems.

Episode one, Compassion, features artists whose works "explore the possibility of understanding and reconciling past and present, while exposing injustice and expressing tolerance for others." The spotlight is on South African artist William Kentridge, whose films and stage productions consider troubling political events in the form of poetic allegories; **Carrie Mae Weems**, who draws inspiration from "colloquial" forms to produce complex photographic series that **investigate** subjectivity; and Colombian sculptor Doris Salcedo, whose work embodies "the silenced lives of the marginalized" in the Third World.

For those unable to attend, the regularly scheduled series airs on PBS on successive Wednesdays at 10 p.m.

Art:21 also has announced an October release date for a companion book to the PBS series, "Art:21-Art in The Twenty-First Century, Vol. 5." For more information, visit [www.pbs.org/art21](http://www.pbs.org/art21).

Civil Rights documentaries

Art:21, Civil Rights documentaries and Philip Simmons special highlight big and small screen The Post and Courier (Charleston, SC) September 24, 2009 Thursday

"Eyes on the Prize," a seven-part documentary film and discussion series examining events and people from Civil Rights movement, will be shown at the Charleston County Public Library beginning Wednesday.

Free and open to the public, programs start at 1:30 p.m. in the Main Library Auditorium downtown.

The struggles of black Americans from the mid-1950s to mid-1960s provide the linchpin for the series. Part One, "Awakenings (1954-1956)," opens with the story of Rosa Parks, famous for refusing to relinquish her seat on a bus to a white man in Montgomery, Ala., and celebrates those individual acts of courage inspired black Southerners to fight for their rights.

Oct. 5: "Fighting Back" (1957-62), Oct. 19: "Ain't Scared of Your Jails" (1960-61), Oct. 26: "No Easy Walk" (1961-63), Nov. 2: "Mississippi: Is This America?" (1963-64), Nov. 9: "Bridge to Freedom" (1965), and Nov. 16: "The Time Has Come" (1964-66)."

For more information, contact the Library at 805-6930.

Simmons profiled

The work and legacy of the late Philip Simmons, Charleston's renowned artist in metal, is a focus of "Origins," first installment in season two of PBS' Peabody Award-winning specials "Craft in America," an engrossing look at the history, techniques and artists of the craft movement.

Airing at 8 p.m. Oct. 7, "Origins" also profiles North Carolina master potter Vernon Owens, beadworker Teri Greeves, weaver Jim Bassler and glass artist Paul Stankard. Airing at 9 p.m. is "Process," featuring the ceramic work and metalsmithing at New York City's 92nd Street Y; artists-educators Cary Esser, Nikki Lewis and Miguel Gomez-Ibanez; book artist Julie Chen; printmaker Tom Killion; and jewelers David and Robert Williamson.

Check local listings, as broadcast times may change. For more information, visit [www.craftinamerica.org](http://www.craftinamerica.org) or [www.pbs.org](http://www.pbs.org).

Reach Bill Thompson at [bthompson@postandcourier.com](mailto:bthompson@postandcourier.com)

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GIANT

July 1, 2009

## Bridging the gap; curators

**BYLINE:** Jackson, Brian Keith

**SECTION:** Pg. 82(4) ISSN: 1550-6614

**LENGTH:** 1267 words

Within the last 15 years, the rarefied art world, with its international fairs, biennials and festive gallery openings, has been forced to let down its drawbridges, thereby becoming an important part of popular culture. This unprecedented access has brought to the forefront the voices of many artists of color-Kara Walker, Mark Bradford and **Carrie Mae Weems**, to name a few--as well as accentuate the work of those upon whose shoulders the new generation of creatives now stands: Elizabeth Catlett, Jacob Lawrence and Norman Lewis.

Without begrudging these artists their just deserts, their **labor** and faces featured in publications and throughout the Internet, it should be noted that much of their success is often due to curators, those behind-the-scenes trench soldiers who cultivate artists' careers by working within the places that exhibit their work. Like micro cultural attaches, curators serve as a liaison between the artist and the institution, utilizing the contributions of both to broaden the visual landscape. It's the curator who leads to an artist's inclusion in permanent collections--providing cultural prosperity and the thing art-school dreams are made of.

Today; a new wave of curators, many of whom, fittingly, were born during the civil rights era, have positioned themselves in seats of power at internationally recognized museums and art centers, spaces that for years have invariably lacked diversity. It's from these hard-earned perches in the formerly Ivory Tower that they seek to extend not only the clout of their iconic institutions, but also that of the communities in which they serve.

franklin sirmons

Curator of Modern and Contemporary Art, the Mend Collection. Houston, Texas. Education: MA, English and Art. History, Wesleyan University. Age: 40

From Wall Street to Basquiat: I took a job on a commodities-research desk at Shearson Lehman/American Express after graduation. That was the agony of getting out of school and wanting to get out of the house, make a little money. I knew it was only a matter of time before I'd get back into the art world. Then I began working on the chronology for Jean-Michel Basquiat's first retrospective at the Whitney, in 1992. I'd done my thesis on Basquiat. My interest in him started about 1985, when he was on the cover of The New York Times Magazine, in this portrait where he was sitting with his feet up and no shoes on and looking crazy regal. It started with that image, but I was interested in what was going on around him, and that's what made me pursue him further.

Points of reference: The most important thing to me is there are more people coming from a similar vantage



point, a similar point of entry. I feel there are all these really important people, like Lowery Stokes Sims [Curator at the Museum of Arts and Design in New York] and Leslie King-Hammond [Chair of the Reginald K Lewis Museum in Baltimore]. They've taught us and had such a profound effect on all of us; that has created a space in which certain dialogues happen for us in a larger sphere than it used to.

The thought exchange: The studio visit, for me, is the most fascinating part of the job. In terms of living life and how we need certain moments in our everyday lives, those visits are the kinds of things that personally get me up every day to do what I do. The ability to be in these conversations with artists and to be able to take it somewhere else, to be able to jump off and begin to think about the possibility of an exhibition or think about something to write ...

Access granted: I'm at an institution that doesn't have an admission fee, so it is a form of entertainment that a lot of people are picking up on. The economy does have something to do with that, but at the same time, we are at one of those moments again that--perhaps it's time for art to matter in a different way, a way that is above and beyond the marketplace.

edwin ramoran

Director of Exhibitions and Programs, Aljira, a Center for Contemporary Art, Newark, New Jersey:

Education: BA, Art History, with minors in Ethnic Studies and Journalism, University of California, Riverside. MA candidate, Art History; Hunter College, CUNY. Age: 37

Inside out: Aljira was founded by artists. It comes out of the alternative-space movement, responding to the traditional museums. I come from a museum background, but was drawn toward community art centers. For twenty-five years, we've shown underrepresented and emerging artists, but we also consistently show established artists and introduce the Newark community to this work.

The good fight: The current diversity is one of the things that has driven me to stay in the field. I used to question it from the beginning--the curatorial practice being exclusionary, a determining of who is in and out. Who is going to be shown and who's not? The canon was always predominantly white or European-based. Places like Aljira are founded with that knowledge. We know the value of this work. It comes from the civil rights movement as well as the feminist movement, the gay-and-lesbian movement. All these movements pushed for redressing what was going on and what was in the canon and who has not been included.

[ILLUSTRATION OMITTED]

Business development: As a curator, it's not just about working with artists for an exhibition. It's about career and professional development. It's saying, "Hey, there's a whole career behind it, building a sense of what that business of being an artist is." Yes, artists must show their work, but what do you do afterward?

[ILLUSTRATION OMITTED]

sandra jackson-dumont

Kayla Skinner Deputy Director for Education & Public Programs/Adjunct Curator/Lead Curator of the Gwendolyn Knight and Jacob Lawrence Gallery Seattle Art Museum, Seattle, Washington. Education: BS, Art History, Sonoma State University; MA, Art History, University of Washington; Independent Study Program, Whitney Museum of American Art Age: 39)

[ILLUSTRATION OMITTED]

The Arts and Sciences: I went into museums growing up, and I thought they were these interesting places, but I didn't understand what people were doing when they went to them. Then I was watching a PBS special, and saw a bunch of black artists talking about visual art, and I thought, "I wonder who they are?" I ended up getting an internship at the Studio Museum in Harlem. I changed my major from biology. I realized I was much more interested in how people thought about issues, and how museums were snapshots of the world,

snapshots of communities and snapshots of what people were thinking and they created these great views for discussion.

Power to the people: Curators play an unquestionable role in diversifying the collections of institutions. The public is also participating, saying, "Hey, I want to see reflections of myself in this place, and I'm going to vote with my feet and Fin going to participate." And some of the best artists out there happen to be artists of color, so it's not just about people wanting to see a reflection of themselves, but about the quality of art that exists right now.

I heart ...: New York is my other lover; on any given day, you're torn by the five things that you want to do or see. But there is a world outside of New York, and it's a very active world. Look what's happening in Houston or here [in Seattle]. You can go to New York and get a fix in a lot of ways, but New York is not the center of the universe, though it feels like it.

Behind every great artist, there is a curator. Franklin Sirmans, Edwin Ramoran and Sandra Jackson-Dumont are changing our visual perspective. Meet the new arbiters of the art world.

words brian keith jackson

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The Guardian - Final Edition

May 28, 2009 Thursday

## **G2: Arts: Pump up the volume: Gentle spots, clashing stripes, and an electric chair bleeding magenta . . . Liverpool Tate's new show roars with colour. It's all a bit too much for Adrian Searle**

**BYLINE:** Adrian Searle

**SECTION:** GUARDIAN FEATURES PAGES; Pg. 19

**LENGTH:** 1172 words

The Liverpool streets are shrill with colour. The backdrops to the window displays in John Lewis look like Damien Hirst's spot paintings; the sign above the shop selling Orange phones features a vibrant citric cube; and the stall stocked with Everton strips is all white and blue - much like the fat stripes of Michel Parmentier's painting 5 Avril 1966. That work is currently hanging in Tate Liverpool, as part of the exhibition Colour Chart, which opens tomorrow. It's a show that makes me suddenly alert to the bursts and stabs of synthetic colour in the streets.

Art reflects the colour of the modern world. It is keyed-up, chemical, artificial. Forget the exotic, iridescent sheen of a kingfisher's wing; the world is fluorescent polyester. At some point in the late 1960s, someone turned up the volume of colour in the street - and the dead tones of British painting lost their dinge. Now only the old and the timid go about in beige.

Colour Chart: Reinventing Colour, 1950 to Today, comes to Liverpool from the Museum of Modern Art in New York, where I saw it last year. It is smaller here and a bit too cramped, with part of the space given over to a themed shop, even though there's a perfectly good shop downstairs. This is a desperate attempt to squeeze the punters - and the colour is feeling the squeeze, too. Some major loans have not travelled here at all. There's no early Robert Rauschenberg, only small versions of Gerhard Richter's colour charts (though we have had a glut of Richter in the UK), and only two of Blinky Palermo's "paintings" made from shop-bought bolts of coloured cloth. It feels as if there's less of everything, but still too much in the given space.

One problem with the exhibition was always that it was about examples of things (artists, media, manners, approaches) and samples of colour, rather than a show that dealt with colour itself. It is somehow slightly bloodless. Why Ann Temkin, the American curator, ignored the Brazilian Helio Oiticica is beyond me. One can always carp at omissions and unnecessary inclusions, though. Jim Dine was always second-rate. Marcel Duchamp's Box in a Valise is only here because his last oil painting couldn't travel. But the real problem, perversely, is one of excess: it feels as if there's too much colour everywhere for much of it to have an impact. Once you get past the huge, searing Sol LeWitt wall painting on the ground floor, the show turns into

G2: Arts: Pump up the volume: Gentle spots, clashing stripes, and an electric chair bleeding magenta . . .  
 Liverpool Tate's new show roars with colour. It's all a bit too much for Adrian Searle The Guardian - Final  
 Edition May 28, 2009 Thursday

optical sludge, a sort of artistic makeup counter. The best thing about the LeWitt is how the grey supporting columns in the Tate appear to jolt against the pinwheeling, writhing painting behind them.

Upstairs, Dan Flavin's fluorescent tubes cast a blush beyond the space that contains them. It seems to leak out, infecting everything. Jim Lambie's coloured tape roars underfoot, though the effect is by now a bit predictable. Angela Bulloch's pixel boxes slide from puce to cyan to pink to - well, whatever colours you want to hang around and wait for. And here's Andy Warhol's Marilyn, silkscreened nine different ways, and eight of his electric chairs, bleeding with magenta and scorched skin tone, each one a prettified horror, which was always the point of these images of this barbaric device.

The artist's relationship with colour, and colour's relationship with things, provides the focus of the exhibition. The real story probably begins in the early 19th century, with the invention of tin tubes for oil paint, and the increasing industrialisation of its manufacture, previously a task carried out by artists, their apprentices or local artisans. You bought your paint in bladders, or you made it yourself. The industrial revolution brought new pigments and dyes, and later came new vehicles for the paint - alkyd resins, enamels, acrylics. In the late 19th century, people began decorating their own homes: remember how the hilarious Mr Pooter painted the spines of his books and the interior of his bath with shop-bought red enamel - leading to disastrous results when he had a hot bath.

Artists have always mucked about with their media. That they should eventually turn away from artist's paint and go to the hardware shop was inevitable. Picasso and Duchamp soon latched on to syrupy, quick-drying enamel, as did Jackson Pollock and Willem de Kooning. Rauschenberg bought cheap unlabelled tins of paint, finding ways to use whatever colours they turned out to contain. Painters took up John Cage's ideas of indeterminacy and chance. Yves Klein patented his own version of ultramarine blue, and the YBA painters weren't the first to swap Winsor & Newton for Dulux. Frank Stella famously said he wanted the paint on the canvas to be as good as it was in the tin, while his fellow American John Chamberlain said there was no such thing as bad colour. I agree: there are only bad artists. Nor do I really know what is meant when an artist is called "a great colourist".

Colour Chart sets a lot of ideas in motion, but somehow fails to gain traction. It's not a show about paintings, although it contains lots of them. It's a show about attitudes and approaches to colour, sociological as much as sensual, conceptual as much as technical. There's a video of John Baldessari with a roller, painting and repainting a room-like cubicle with one colour after another. There are identical photographs by **Carrie Mae Weems**, from a series called Coloured People, of a serious-looking black kid whose captions read BLUE, BLACK and BOY; and there is Cory Arcangel's **manipulated** version of Dennis Hopper's 1988 movie Colours, which is reduced to a constant fall of coloured lines, set to the movie's soundtrack.

Also on display are several vitrines filled with quasi-scientific and philosophical treatises on colour theory and optics, along with paint charts, printed material demonstrating technical aspects of colour and even some of JMW Turner's own diagrams. They all tantalise under glass, but don't tell us very much, except that people think about colour a lot, but fail to come to grips with it.

Most impressive and unexpected of all is Richard Serra's 1970-71 movie Colour Aid. Serra had, as a student, helped Josef Albers teach a course on colour, using papers meant for photographic backgrounds. In the film, Serra noisily swipes sheet after sheet off a pile, showing each one to the camera, sometimes letting it linger. He's using the paper, his hands, the sound of swiping and the time it takes to get through the stack as the film's material. Everything is rhythmic, concrete yet fleeting.

Over the years, the colour of Serra's film has degraded, too. The colours keep slipping past, and our eyes with them, as we're constantly brought up short by the sound and the action of the artist's hands. Everything appears graspable, but proves totally elusive. Like colour itself, it mesmerises and repels, tantalising and defying our endless attentions.

Colour Chart: Reinventing Colour, 1950 to Today, is at Tate Liverpool from tomorrow until 13 September. Details: 0151-702 7400 or [tate.org.uk/liverpool](http://tate.org.uk/liverpool)

G2: Arts: Pump up the volume: Gentle spots, clashing stripes, and an electric chair bleeding magenta . . .  
Liverpool Tate's new show roars with colour. It's all a bit too much for Adrian Searle The Guardian - Final  
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The San Diego Union-Tribune

April 3, 2009 Friday

## UCSD artists welcome visitors to their world

**BYLINE:** Natalie Fischer, Natalie Fischer is a Union-Tribune intern.

**SECTION:** LIFESTYLE; Pg. D-7

**LENGTH:** 628 words

The Visual Arts department at UCSD will open its studio doors to the public Saturday, allowing a rare glimpse into the works of its M.F.A. candidates. Fifty graduate students will exhibit their work at this year's Open Studios event, and they will be on hand to discuss individual works and their creative processes.

Open Studios has been held since 1999. The event is entirely student run, and includes an immensely varied range of work, from performance and sound art to digital and large-scale paintings.

Some students, like Sheryl Oring, have prepared special projects for the show, using the event as a "test run" for their works in progress. Oring's project, "Creative Fix," is a collection of one-minute recordings of artists' solutions to the nation's current problems. Attending visitors will have a chance to participate in and contribute to the project, and the recordings will later be posted on YouTube.

The event chair, Leigh Cole, took seven months to complete her project, "I'll Show You Mine." It is a 7 1/2-foot construction of Plexiglas, aluminum and 1,200 LED lights that spell out "sex."

Rob Duarte, whose work has been displayed in galleries and at events in Boston, Chicago and San Diego, is "hoping to have people just come by my studio, hang out and chat about some of the things I'm working on." The most important aspect of the event, Duarte said, is that it is "not necessarily the one-way communication that we sometimes come to expect when visiting a gallery exhibition."

Duarte's attitude toward the event is in line with the main thing the students are most excited about: the opportunity to open up to the community beyond campus.

Claire Zitzow, who will exhibit models for "Piñata Facades," a project in which she covers soon-to-be demolished buildings in hand-made recycled paper, said the event, "forces (us) to remove our 'blindness' and have conversations with the public."

Leigh Cole insisted that she does "not believe that art can thrive when it is secluded from the world." The event is "really our chance to take a step outside our studio door and to let others step in."

Many of the students participating have already exhibited their work in museums and other venues across the country. Claire Zitzow helped to create the group Satellite Ensemble, which will have a group exhibition in North Park and Tijuana in May; Susy Bielak's art was on view at the Walker Art Center in Minneapolis; and Micha Cardenas has had exhibitions in the Los Angeles Convention Center and at the Alexandria Contemporary Arts Forum in Alexandria, **Egypt**.

U.S. News & World Report recently rated the UCSD VisArts department among the top 15 programs in the

country. Alumni from the department include pioneering feminist artist Martha Rosler and widely exhibited figures such as **Carrie** Mae **Weems**, Lorna Simpson, Roy McMakin and Roman de Salvo.

The all-day show will include: performances from Elle Mehr-mand and her band, Assembly of Mazes; film screenings; and DJ Cathy De La Cruz. The show is also running in conjunction with the UCSD Visual Arts department Ph.D. Symposium, a conference that aims to explore issues of collaboration, creativity and artistic production. The conference will also look at uses of digital media and the effects of the current delineation between art and craft.

The visual arts department at UCSD focuses on pushing its artists beyond their specific mediums. It is a process that yields art that Cole hopes will inspire "a good combination of shock, awe and joy" on Saturday.

#### DETAILS

"New Approaches to Ideas, Materials, and Sites," Open Studios 2009

When: Saturday, 2 to 8 p.m.

Where: Visual Arts Facility, University of California San Diego, 9500 Gilman Drive, La Jolla

Tickets: Free

Phone: (858) 822-7755

Online: [ucsdopenstudios.com](http://ucsdopenstudios.com)

**LOAD-DATE:** April 5, 2009

**LANGUAGE:** ENGLISH

**GRAPHIC:** 1 PIC; **CAPTIONS:** Work by filmmaker Mauricio Chernovetzky will be part of "New Approaches to Ideas, Materials, and Sites" at UCSD tomorrow.

**DOCUMENT-TYPE:** ADVANCE;

**PUBLICATION-TYPE:** Newspaper

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Chicago Tribune

April 2, 2009 Thursday  
Chicagoland Final Edition

## 'Across the Divide: Reconsidering the Other' \*\*\*; Everyman show turns exotic into familiar

**BYLINE:** By Alan G. Artner, TRIBUNE CRITIC

**SECTION:** LIVE! ; ZONE C; Pg. 3

**LENGTH:** 488 words

One of the popular ways art has functioned in the last quarter century is to give people who seldom appeared as artistic subjects the sense that they and the issues that surround them also have a place at the center of contemporary creation.

This has meant art involved itself with considerations of race, ethnicity, sexuality, religion, politics and socio-economics to a degree that rarely was matched, and never sustained, before.

What long was absent suddenly was present, and what once was exotic was on the way to becoming familiar.

"Across the Divide: Reconsidering the Other," the arresting group show at the Illinois State Museum Chicago Gallery, is an exhibition filled with such artworks. Everybody from the homeless to prodigies of nature is represented in paintings and drawings, sculptures and installations, photographs and videos. In the process, sentiments are aroused and ideas challenged.

Generally in work of this type concepts are paramount, with formal considerations coming far behind. But that is not always the case here. Rashid Johnson's photographic portrait of a homeless man; Jin Soo Kim's installation commemorating victims of the Rodney King Riot; Glenn Ligon's text drawing in coal dust; Luz Maria Sanchez's sound installation on deaths of refugees from Mexico; Nicholas Sistler's collection of miniature images in domestic interiors -- all these pieces have a strength apart from overt messages or embedded politics.

Other works, such as Bernard Williams' timeline cutouts or piece of embroidery by Kanaan Kanaan and Michelle Feder-Nahoff, develop forms as they go. And the installation by Mike Miller and Brian Gillis, which presents a faux science **laboratory** engaged in DNA analysis, is a monument of mimicry that proves a world virtually complete unto itself.

The pieces by better-known artists -- Kerry James Marshall, **Carrie Mae Weems**, Fred Wilson -- seem to have been created on autopilot, adding little to what we know of their concerns. But the tapestry by Kehinde Wiley represents a kind of apotheosis of his art, even if it still engages chiefly on the surface level of pop-culture entertainment.

Departed: Gael Grayson, from 1982 to 2000 one of the most knowledgeable owners of an art gallery in Chicago, died March 18 after a short illness. For the last nine years he was a private dealer in Michigan and



'Across the Divide: Reconsidering the Other' \*\*\*; Everyman show turns exotic into familiar Chicago Tribune  
April 2, 2009 Thursday

Indiana. Formal and old-school gentlemanly in manner, Grayson, 62, had wide artistic interests, as was indicated by his work on a book on the prints of Ivan Albright and a program of exhibitions dedicated to contemporary painting and sculpture as well as ethnographic arts. "Isn't it great to be alive?" was a question he often asked aloud in the presence of art or food or people he particularly enjoyed. A memorial service is being planned.

- - -

When: Through May 8

Where: Illinois State Museum

Chicago Gallery, 100 W. Randolph St., Ste. 2-100

Price: Free; 312-814-5322

aartner@tribune.com

**LOAD-DATE:** April 2, 2009

**LANGUAGE:** ENGLISH

**NOTES:** ARTS & ENTERTAINMENT: ART REVIEW

**GRAPHIC:** Photo: Kerry James Marshall's work appears alongside lesser-known artists in "Across the Divide" at the Illinois State Museum Chicago Gallery.  
Photo(s)

**PUBLICATION-TYPE:** Newspaper

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The Citizen (Auburn, New York)

March 5, 2009 Thursday

## Photographer discusses her inspiration at Wells

**BYLINE:** Alyssa Sunkin The Citizen, AUBURNPUB.COM

**SECTION:** NEWS

**LENGTH:** 444 words

AURORA - **Carrie** Mae **Weems** stands in front of museums.

She stands in museums all over the world whenever she can to try to understand the power those buildings wield, what they mean and their significance to society.

She took photographs at those sites, and on Wednesday presented them and many others to a number of Wells College students and staff as the latest speaker of the college's Beckman Lecture Series, first established in 1952 by three Wells alumnae.

A renowned photographer and artist garnering numerous awards and honors, **Weems** captures images using her camera and the instrument of light to delve into the social issues of race relations and **sexism**, and how society portrays blacks and women.

"I'm always concerned with what does it mean to engage and challenge," she said.

She said she's always been, ever since she was a young girl, interested in relationships and how to "challenge power to foster something different in the world."

A series staged at a kitchen table captured **Weem's** interpretation of the struggle women have in the world. She exhumed the relationships blacks had in the United States.

Another series photographed in a studio in California depicted the various **assassinations** of community activists such - Robert and John Kennedy, Dr. Martin Luther King, Jr., Malcolm X, Benazir Bhutto, Mohandas Gandhi; She believes they provided the environment within which President **Obama** ascended to the highest office of the land.

The issues **Weems** brings to the surface with her art are the things students must understand and know, art professors William Ganis and Bill Roberts said.

"Her work as a photographer, as an artist, is extremely important, especially for young artists looking for role models," Roberts said.

Roberts said her work and Wednesday's lecture speaks not just to artists, but those in the humanities in history, as there is a broader message in social activism and the relationships - both historical and current - racism and sexism have in society.

"The younger generation might have forgotten," he said, "and this is a way to fill that gap, to bring students

Photographer discusses her inspiration at Wells The Citizen (Auburn, New York) March 5, 2009 Thursday

face to face with these iconic movements in our recent and often troubled history."

And that is a message Wells College student Kathleen Maxson, 19, of Allentown, Pa., is taking to heart.

"She had an amazing message to the students to talk and engage and take action," she said. "This is a chance with President Obama to engage in these discussions, change and be active in our community. I think that's an inspiring message, and it is a challenge I'm willing to take on."

Staff writer Alyssa Sunkin can be reached at 253-5311 ext. 239 or [alyssa.sunkin@lee.net](mailto:alyssa.sunkin@lee.net)

**LOAD-DATE:** December 5, 2013

**LANGUAGE:** ENGLISH

**PUBLICATION-TYPE:** Newspaper

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Research in African Literatures

Winter 2009

## In the Shadow of the Castle: (Trans)Nationalism, African American Tourism, and Gorée Island

**BYLINE:** Tillet, Salamishah.

SALAMISHAH TILLET

University of Pennsylvania

stillet@sas.upenn.edu

**SECTION:** Pg. 122 Vol. 40 No. 4

**LENGTH:** 9653 words

### ABSTRACT

"In The Shadow of the Castle: (Trans) Nationalism, African-American Tourism, and Gorée Island" argues that the late twentieth-century "Back to Africa" discourse departs from the nineteenth-century emigrationist and mid-twentieth-century expatriate "Back to Africa" movements; the contemporary discourse predicates itself more on a commemoration of slavery's past than on creating a programmatic solution for the future and establishing an alternative homeland in an emancipated African postcolonial present. By examining the photographs from **Carrie Mae Weems's** "Elmina Cape Coast Ile de Goree" and Chester Higgins's "The House of Slaves at the Door of No Return," this article contends that the advent of African American heritage tourism enables post-Civil Rights African Americans to replace (and thus temporarily reconcile) their sense of exclusion from America's canonized national self-narrative with recourse to an alternative, albeit romantically imagined, Diasporic site of origin.

"It is all but impossible to be a Black American and not know Senegal. So many of us made our way to the New World through Gori [sic] Island. Through a fort and a hole in the ground where even yet one hears the moaning of captives. What made those people survive, to replicate themselves-to live?

-NIKKI GIOVANNI, PREFACE TO ABANDONED BAOBAB BY KEN BUGUL

"I had been to the slave castle once before at Goree Island. . . . At one point during my tour I walked into the room designated for the 'crippled and infirmed.' And despite my tendency toward ironic detachment in places hollowed by history, to my enormous surprise, I found myself crying uncontrollably."

-HENRY LOUIS GATES, JR., WONDERS OF THE AFRICAN WORLD

On the warm morning of April 3, 1998, President Bill Clinton's twelve-day tour of sub-Saharan Africa culminated with a visit to the famous slave port at Gorée Island, Senegal. Until then, Clinton's trip to the African continent was an unprecedented gesture by an American president.<sup>1</sup> For many US citizens, Clinton's travels meant an unrivaled return to the paradigmatic African American site of origin; for many in Africa, it

suggested American foreign aid to a struggling continent. Only a few days before his Senegal trip, Clinton had visited an elementary school in Mukono, Uganda, where he awkwardly confessed to his audience that "European Americans received the fruits of the slave trade . . . and we were wrong in that" (qtd. in Douglass, "Confronting" A21). Almost immediately, Clinton and his aides bemoaned this admission. Perhaps they feared that his comments would open a national Pandora's Box and thereby release unresolved conflicts about American slavery. Or that Clinton's regret about European-American privilege would exacerbate tensions between blacks and whites about how best to redress the wrongs of slavery. In the aftermath, Clinton aides worked quickly to diffuse rumors that the president had apologized for slavery. His statement transformed from being a request for forgiveness into a simple acknowledgment of Africa's past. The Reverend Jesse Jackson II, then Clinton's special envoy for Africa, publicly dismissed the value of an apology. During his subsequent visit to Robben Island in South Africa, Clinton even told Mandela that a formal apology about slavery would be unfitting because he was more focused on America's future, not its past (Douglass, "Seeing Slavery's Door" A04). At Gorée Island, Clinton would emphasize this point: "We cannot push time backward through the door of no return. We have lived our history, America's struggle to overcome slavery and its legacy forms one of the most difficult chapters of that history" (A04). Through a sleight of hand, Clinton acknowledged America's slave past, while evading its impact on contemporary US race relations. Phrases like "we have lived that history" and "one of the most difficult chapter of that history" situate slavery and its legacy in a bygone past. In the end, Clinton's "apology" became part of a project to delete chattel slavery from the national memory-to forget it, in other words.

While Clinton's trip to Senegal embodies the anxiety associated with formally integrating the memory of slavery into the American national consciousness, this essay examines how many post-Civil Rights African Americans respond to and resist this structural amnesia of slavery in the American landscape by visiting one of the most popular transatlantic symbols of the slave trade, the House of Slaves (in French, La Maison des Esclaves) at Gorée Island, Senegal. More specifically, I contend that while the previous movements of antebellum emigrationists and Civil Rights-era expatriates framed their "returns" to Africa as a locus of racial and national freedom, the "Back to Africa" discourse, during our post-Civil Rights era, has undergone a significant transformation in which images of global tourism have replaced repatriation rhetoric. I am particularly interested in the way post-Civil Rights African American photographers Chester Higgins and **Carrie Mae Weems** depict the House of Slaves as a constitutive and generative site of the African Diaspora in order to subvert the racial exclusivity of civic myths in the US. By doing so, their photographs, respectively titled "The House of Slaves at the Door of No Return" and "Elmina Cape Coast Ile de Gorée," assert a narrative of lineage and origins that pre-dates the founding of the United States. On one hand, these images not only reframe the language of civic belonging in the transnational discourse of the African Diaspora, but by doing so simultaneously and inevitably challenge the racial hegemony of the national memory. On the other hand, these visual representations risk reinforcing a touristic gaze of what I understand to be "African American exceptionalism" that posits and arrests "Africa" solely as site of slavery, thereby denying the specificity and contemporaneity of West African nation-states. In these accounts of homecoming and mourning, modern-day Senegal is neither engaged nor integrated. In short, Senegal and by extension Ghana surface as the exclusive mnemonic properties of the African American heritage tourist.

#### COMING HOME TOURS : CIVIC ESTRANGEMENT AND IMAGINING THE AFRICAN DIASPORA

Even though the first big wave of African American heritage tourism to Africa began in the late 1970s the numbers had, by the mid-1990s, soared to tens of thousands per year (Campbell 372). While many of these tours include more traditional leisure activities like shopping and relaxation, they primarily target African American clientele by describing their travel packages as "coming home" tours. According to anthropologist Edward Brunner, many African American heritage tourists who travel to the slave forts are already motivated by the larger "quest for their roots, to experience one of the very sites from which their ancestors may have begun the torturous journey to the New World" (291). Differing from the emigrationists and expatriates who believed that their travel and eventual relocation to West Africa was both a continual affirmation of their cultural identity and an enduring challenge to the hegemony of American slavery or segregation, contemporary African American heritage tourists are more likely to understand their journeys both as a personal reclamation of the slave forts and as a sacred pilgrimage to the home of their enslaved ancestors. While it is difficult to settle on a precise date when the "Back to Africa" discourse transitioned from a movement concerned primarily with repatriation to an effort characterized by commercial tourism, I would

argue that we could locate the beginnings of this shift in the mid-1970s, at the intersection of five distinct factors that sparked the first major wave of African American heritage tourists to the slave forts. First, the 1966 political coup in Ghana and the economic instability of independent Tanzania, Guinea, and other African nations of interests for African American expatriates. Second, partly inspired by the success of Alex Haley's neo-slave narrative *Roots* and its attendant miniseries (see Finley, "The Door of No Return"), the increased enthusiasm for what David Lowenthal describes as "the zeal for genealogy" among African Americans (and all Americans for that matter) to locate their ancestors (xv). Third, the persistent absence of heritage sites in the United States commemorating the histories of enslaved African Americans. Fourth, the designation of the slave forts at Gorée Island in Senegal in 1978 and El Mina and Cape Coast Castles in Ghana in 1979 as "world heritage sites" by the United Nations Educational, Scientific and Cultural Organization (UNESCO). And fifth, an increase in the standard of living and the newfound emergence of an African American middle class that, due to the political gains of the Civil Rights movement, now had the financial means to engage in large-scale international tourism (Dallen and Teye 114).

Unlike with the slave forts in Ghana, there have been a number of controversies surrounding the House of Slaves concerning its role as a major portal for the transatlantic slave trade.<sup>2</sup> In 1995, the eminent Africanist historian Phillip Curtin said in unequivocal terms that "Goree was never important in the slave trade" and in 1996, French historian Emmanuel de Ru published an article in *Le Monde* titled "Le mythe de la Maison des Esclaves qui résiste à la réalité." This debate, though, played out primarily among French and Senegalese historians and newspapers and had a nominal impact on the African American heritage tourist industry. As such, despite these debates, The House of Slaves remains as one of the most popular and highly visited monuments of the slave trade. Though not all African American tourists consciously or unconsciously visit these slave forts in order to gain a better understanding of their present political status or to put forth new narratives of national belonging, the advent of the contemporary African American heritage tourist is the product of an attempt to reconcile what I describe as a fundamental paradox of racial politics in the post-Civil Rights US: an emergent African American legal citizenship that is complicatedly coupled with a persistent sense of civic estrangement from the rights and privileges of the contemporary public sphere. Because there are so few formal symbols of the lives and contributions of enslaved African Americans in their immediate national landscape, post-Civil Rights African American heritage tourists re-appropriate sites and symbols of their "forgotten" history by returning to West Africa to reclaim these particular slave forts. Through this process of recuperation, these heritage tourists acquire what Cheryl Finley describes as symbolic possession over the historical narratives of American slavery (see "The Door of No Return"). Instead of accepting the conspicuous national amnesia of American chattel slavery, these heritage tours allow post-Civil Rights African Americans to render and to remember the transatlantic slave trade as essential to the formation of their African Diasporic identities. On these tours, the slave fort epitomizes the larger African American quest to rediscover a point of cultural origin. By traveling to Gorée Island, El Mina, and Cape Coast, voyagers encounter anew the genealogical discourse of "Mother Africa" and claim alternative founding mythologies of the African Diaspora. By asserting the African Diaspora as a generative site of identity, the African American heritage tourist—to quote Brent Edwards—"likewise inaugurates an ambitious and radically decentered analysis of transnational circuits of culture and politics that are resistant or exorbitant to the frames of nations and circuits" (52). Rather than remaining locked out of national civic myths and denied cultural citizenship, post-Civil Rights African American heritage tourists reclaim slave forts to reconstruct American civic narratives, from a transnational locale. As displaced figures who invoke the Diaspora and claim Africa as a site of origin, these heritage tourists appear to completely subvert the definition of national identity by traverse beyond the American nation-state (Clifford 250). And yet, there remains a paradox. As Aihwa Ong suggests in her analysis of Chinese transnational communities in *Flexible Citizenship*, such a reading of diasporic travel tends to "overlook complicated accommodations, alliances, and creative tensions between the nation-state and mobile capital, between diaspora and nationalism" (16). Ong's argument is particularly instructive here because these coming-home tours not only predicate themselves on the imagined community of the African Diaspora, but simultaneously project a nationalist myth of what I call "African American exceptionalism." As used here, African American exceptionalism describes an interpretative process and ideological project in which African Americans "map" their unique history of American slavery, segregation, and post-Civil Rights racism onto the racial histories of non-US subjects and places.

### SENEGAL IN BLACK AND WHITE: THE AFTER-LIFE OF SLAVERY<sup>3</sup>

In the absence of national heritage sites that commemorate enslaved African Americans in the United States, African Americans photographers Chester Higgins and **Carrie Mae Weems** traveled to Gorée Island, Senegal, to locate physical monuments of the slave trade, and thereby engage in a formal remembrance of the lives and experiences of their enslaved ancestors. By privileging and reconstructing the House of Slaves at Gorée Island as the visual symbol of the entire slave trade, Higgins and **Weems** are able to remember slavery and reclaim Africa as an originary site of African American identity. And as they reclaim Gorée Island as a starting point of the slave trade and therefore the genesis of African American culture, both Higgins and **Weems** initiate new myths of belongings and beginnings for post-Civil Rights African Americans. By asserting their allegiance and membership in the larger "imagined community" of the African Diaspora, African Americans resist their civic estrangement in the United States. However, like any other myth of civic belonging, the myth of the African Diaspora excludes those interpretations of the past and experiences in the present that disrupt the historical authenticity of these narratives.

While remembering Gorée Island as a slave fort provides African Americans with alternative heritage sites and literally memorializes the countermyth of the African Diaspora, it also erases or marginalizes those histories and present-day realities that challenge what Saidiya Hartman describes as "the distinctly American narrative of captivity, deportation, and slavery" ("Time of Slavery" 770). By deliberately privileging Gorée as the ultimate symbol of the slave trade despite debates about its historical role in the Middle Passage—and by erasing the presence of other tourists or the local Senegalese inhabitants who actually live and work on the same island—they perpetuate a myth of the African Diaspora that gives preference to African American interpretations of slavery. Here, the African American heritage tourist sees Senegal only through the gaze of remembrance. Chester Higgins awaited his first trip to Africa with baited breath: "I was full of anticipation. Finally, I was to discover for myself the parallel black reality I had nourished in my imagination. . . . One that first trip, I began a lifelong study of the mannerisms, culture, and traditions of African people; mirror images of the people of my childhood" ("Into Africa"). For the last thirty years, Higgins has traveled to Africa several times, using his camera "to discover, confront, examine, and depict—through dispersions and connection—the existence of people of African descent" (Feeling the Spirit 9). This odyssey culminated in Higgins's *Feeling the Spirit: Searching the World for the People of Africa* (1994), which documents what he describes as the "historical ruptures" (37) and "divisions" ("Interview") among "the peoples of Africa" initially caused by slavery, segregation, and apartheid—now sustained by racism and ethnic conflict. While a shared, ongoing history of displacement, divisions, and rifts in identity birthed the present-day discourse of the African Diaspora, Higgins is clear that the goal of *Feeling the Spirit* is not to emphasize geographical distinctions but rather to reveal "the affinities between residents of Africa and their far-flung relatives dispersed by slavery" (qtd. in Hughes). As Higgins insists, "*Feeling the Spirit* is about dispersion and connections. Today, African people live on four transatlantic continents in many different nations. We are a diverse people. Although we are separated by geography, national boundaries, and language, we are still similar in the ways that bind us together. In our diversity we are much alike" (Feeling the Spirit 8). Here, Higgins's praise for the "diversity" of the African Diaspora draws upon an American discourse of plurality and democracy. Ironically, in his semantic attempt to move beyond the nation-state and connect to a larger transnational black community, he stresses an almost uniquely American preoccupation and thus reinforces an identity that locates him, ideologically, within the US. Nevertheless, Higgins's photographs provide a visual narrative of an African Diaspora that, as Paul Gilroy articulates in *The Black Atlantic*, challenges "both the structures of the nation-state and the constraints of ethnicity and national particularity" (19). Replacing the nation-state as the site of origin with the African Diaspora, Higgins's *Feeling the Spirit* provides a visual genealogy of transnationalism that allows both him and his African American subjects to transcend the racial exclusivity of their "home": the United States.

Like national civic myths that transmit the fiction of collective histories to its citizenry, the myth of the African Diaspora also requires tropes of unity and continuity. Both myth-making processes either forget or marginalize aspects of the past in order to sustain doctrines of coherence and consensus. In an effort to protect and perpetuate the ideology of an uncompromised American democracy, American civic myths mandate the exorcism of colonialism and slavery from the national memory. While narratives of the African Diaspora often attempt to address the racial exclusivity of national myths, they do so by inventing counternarratives of transnational racial solidarity. Instead of prescribing national allegiance, such myths of transnationalism dissolve the nation-state by emphasizing commonalities that transcend geographical, linguistic, or even ethnic difference. For example, in an effort to reveal how "in our diversity we are much

alike" (Higgins, *Feeling the Spirit* 8). Higgins arranges his collection of photographs "by sticking different places and parts of the Diaspora right next to each other" ("Interview"). Instead of portraying his individual subjects in the context of their national or ethnic backgrounds, Higgins erases-or, in his words, "eliminates"-their borders in order to reconcile the divisions constituted by forced movement and displacement ("Interview"). In the spirit of Stuart Hall's brilliant analysis of Jamaican-born photographer Armet Francis in the essay "Cultural Identity and the Diaspora," I also would argue that Higgins endeavors to reconstruct visually "the underlying unity of the black people whom slavery and colonization distributed across the African Diaspora. His text, "like that of Francis "is an act of imaginary unification" (Hall 224).

Although Higgins has traveled to Gorée Island twelve or more times, I am especially interested in the way he constructs the African Diaspora in one of his earliest black and white photographs of Gorée Island, "The Door of No Return in the House of Slaves" (Fig. 1.). For it is constitutive of his broader vision of the African Diaspora and offers insight about impulses that would shape the trajectory of future work. In the "Middle Passage" section of the book, Higgins begins his visual narrative at the House of Slaves at Gorée Island, Senegal, but then follows these photographs with a documentation of "the People of Africa" who, judging by the title *Feeling the Spirit: The People of Africa*, presumably constitute the African Diaspora. This collection of photographs takes the viewer from the House of Slaves to the African burial ground in Manhattan, to former slave cabins in South Carolina, to a memorial service at Coney Island, New York, in honor of the millions of enslaved Africans who died in the Middle Passage-from the Celebration of the "Oath of Bois Caiman" in Haiti, which inaugurated the Haitian Revolution, to the Sisterhood of the Good Death ceremony that acknowledges the end of slavery in Brazil.<sup>4</sup> Like with his arrangement of photographs throughout *Feeling the Spirit*, Higgins did not arbitrarily place the photographs of the "Middle Passage" series alongside each other, but compiled them as a joint history of African captivity, the middle passage, and New World racial discrimination. Higgins's placement of these photographs allows him to create a visual saga in which the genealogy of the African Diaspora literally begins at the slave fort and culminates in New World ceremonies that remember the rebellious history of enslaved Africans. By positioning the House of Slaves as the nascent point for all members of the African Diaspora, Higgins supplements their histories of dispersal with what Stuart Hall describes as "an imaginary fullness or plentitude" (225). By reconfiguring the slave fort as the symbol of departure and the site to which Diasporic blacks should return, Higgins's "Middle Passage" series is a visual text in which returning to Africa becomes both a transnational act of resistance and a commemoration of slavery's past.

For Higgins, "The structure of [the House of Slaves] stands as a horrifying physical reminder that human beings are capable of enslaving each other" (*Feeling the Spirit* 36). The interior of the House of Slaves holds "the terror in the cramped, awful dungeons where Europeans enacted unspeakable crimes against African men, women, and children, trying to strip them of their humanity" (36). As such, the slave fort becomes the symbol of the forced separation and loss of identity that enslaved Africans experienced on the shores of West Africa, on the slave ships, and in the New World. In the photograph "The Door of No Return in the House of Slaves," Higgins reinforces this sense of separation by foregrounding the silhouette of young, black woman against a mysterious, ceaseless Atlantic Ocean. Historically, "The Door of No Return" was allegedly the last view of Africa for enslaved Africans placed on ships destined for the New World. As a result, the door represents the "process and the condition" of the African Diaspora (Patterson and Kelley 20)-the coerced transference of cultures, languages, and bodies from the Old World to the New World. Because of the astounding darkness enveloping the silhouette at center, the borders around "the Door" in Higgins's photograph are even more pronounced. In the midst of darkness that envelopes the room, leading out, past our female subject's body, into the Atlantic Ocean, the only source of light comes from beyond the frame of the photograph itself. This source, which enters the scene from beyond the door, consists of sunlight bounced against and reflected from the Atlantic Ocean, is the sun's reflection. As the sun hovers over the Atlantic Ocean, it simultaneously illuminates the haunting darkness of the House of Slaves. As a result, the doorway becomes the most significant object for the viewer. Even as our gaze is drawn to the camera's point of focus upon the Atlantic horizon (a perspective that in fact simulates the last memory before dispersal), the darkness of the silhouette and the doorway pulls us closer towards the Door of No Return. Since the doorway is occupied by the young woman who stands at the intersection of darkness and blinding light-or between Africa and the New World-there are no objects competing for the viewer's attention: she, like us, concentrates on the doorframe, the rectangular lines that separate her body from both the camera and the background. In this way, she both inhabits and becomes the symbol that initiates the break between Africa



and the daunting currents of the Atlantic Ocean. Her body, the doorframe, and the actual frame of the photograph not only dramatize the threshold between the Old World and the New World, but also remind the viewer of the unnatural limitations of borders, boundaries, and the nation-state itself. Additionally, due to the photograph's underexposure, the overwhelming darkness that foregrounds her silhouette appears to match the color of her body, her face, and her ethnicity. Because the darkness (really, the blackness) is so encompassing, our subject's facial features are difficult to discern. So in addition to reenacting the moment of separation that constituted the African Diaspora, her anonymity further symbolizes the eternal loss of individuality imposed on enslaved Africans at the slave fort.

Yet, despite being the site of separation, Higgins portrays the slave fort as the ultimate site of reunification—the place that stripped Africans of their humanity but one to which we must return in order to restore our memories of Africa as home. By creating a silhouette, Higgins manifests a visual image of continuity and unity within the African Diaspora. Paradoxically, her anonymity is a stand-in for the lost histories and voices of "some 10 million African men, women, and children [who] passed through the dungeons in the House of Slaves on their way to the slave labor markets" (Feeling the Spirit 42), her ambiguity also represents the fluidity of transnational identities. Because a silhouette is designed to outline shapes and forms, there are no discernable markers of her ethnicity or nationality. Because we cannot locate her particular site of origin, we cannot essentialize her nationality as American, Jamaican, Brazilian, or Senegalese. While the silhouette forces the viewer to remember the thousands of Africans who forcibly left their homes and families in Africa, the young woman also inhabits the space-in-between Africa and the Atlantic Ocean, or what James Clifford describes as "the co-presence of here and there" which creates the African Diaspora consciousness (Clifford 264). She leans against "The Door of No Return" in order to reclaim the monument but fills in "the violent absence" caused by slavery with what Sandra L. Richards characterizes as the materiality of the tourist's body and becomes a stand-in for those whose names can no longer be recalled (626). And by doing so, she provides a heretofore unknown subjectivity for those enslaved Africans who violently left the shores of West Africa for the New World and becomes the prodigal daughter who claims her inheritance of both the slave fort and the memories of all those who were forced to leave.

Her darkness suggests that she is from anywhere in black world, but her nonspecificity claims nowhere. As such, she truly becomes Higgins's "citizen of the world" in which African Diaspora myths of similarity and belonging subsume markers of difference ("Interview"). But in addition to presenting a prodigal daughter, the feminized triangular shape of the silhouette also suggests a re-centering of Africa as both the beginning of the "triangular" slave trade and the "mother" of the African Diaspora. To quote Hall again, imaginary coherence of the African Diaspora is restored by figuring Africa as "the mother of these different civilizations . . . for Africa is the missing term, the great aporia, which lies at the centre of our cultural identity and gives it a meaning which, until recently it lacked" (224). In order to reconcile the ongoing sense of fragmentation and historical displacement that defines post-Civil Rights African-American identity, Higgins depicts "The Door of No Return" as the monument to which African Americans must return and the silhouette as a nascent point. It is only through the process of reclaiming and memorializing this slave fort that African Americans can supplement narratives of dispersal with Pan-African fictions of healing and wholeness.

Like Chester Higgins, photographer **Carrie Mae Weems** returned to West Africa in order "to gain a first hand understanding of the way that Africa had impacted both her and America" (Piché 17). In 1993, immediately after finishing the Sea Island Series in which she examined the legacy of slavery in the United States by capturing the landscape of the coastal islands of the American South, **Weems** decided that she wanted to visit what she calls "the vestiges of slavery: the slave ports, forts, castles, along the coast of Ghana, El Mina, Cape Coast, and Ile de Gorée" (Piché 17). While in the Sea Island Series **Weems** focused on the remnants or traces of slavery in the United States, like praise houses, graveyards, and abandoned slave quarters, **Weems** traveled to West Africa in order to see formal remembrances of the slave trade. By returning to Africa in order to locate remnants of the transatlantic slave trade that she could not find in the American South, **Weems** reverses the middle passage journey from West Africa to the New World and creates a visual genealogy that both centers and deconstructs Africa as a site of origin. On one hand, by following the Sea Island Series with the Africa Series, **Weems** articulates a vision of the African Diaspora which features "an African lineage that has survived despite slavery, colonial rule, and French assimilation policies . . . it is a shared history of slavery that creates a common bond between Senegal and the United States" (Jacobs 12). Through documenting both the coasts upon which enslaved Africans arrived in the New World such as

Charleston, South Carolina and the forts at which they left Africa for the New World, **Weems** also turns to Africa in order to create an alternative transnational discourse of origins and belonging. Thomas Piché, Jr., describes **Weems's** Africa Series as a myth-making process in which she "creates a fiction out of the truths she encounters rather than finds a truth deep within fictions. Rather than looking to Africa [as she did in the Sea Island Series], she goes to Africa" (33)

Yet, while **Weems** weaves a diasporic myth that allows her both to claim Africa as a site of origin and resist the racial exclusivity of American nationalism, she, unlike Higgins, emphasizes the moments of ruptures and discontinuities that also comprise the African Diaspora. These thematic distinctions are in fact ideological differences based on the temporal frame in which these photographs were produced. Originating in 1972 and on the heels of the Civil Rights Movement, Higgins's "The Door of No Return at the House of Slaves" (Fig. 2) emblemizes a Black Power vision of the African Diaspora in which international black solidarity and racial unity supplant fidelity to, and faith in, the American nation-state. Unlike "an act of imaginary reunification" that Higgins's photograph inscribes, the identity politics of and the intellectual and social debates that took place in the 1980s and early 1990s greatly inform **Weems's** project. Characterizing the anti-essentialist and post-structuralist discourse of scholars like Henry Louis Gates, Jr., Paul Gilroy, Kwame Anthony Appiah, Michelle Wallace, and bell hooks, **Weems's** images are ones that Stuart Hall would describe as recognizing the "critical points of deep and significant difference which constitute 'what we really are'; or rather-since history has intervened-what we have become" (Hall 225). Thus, the transnational myth of the Africa Diaspora that **Weems** represents at Gorée Island is both a story of common histories and a narrative of fragmentation and difference. The photographs of **Carrie Mae Weems's** Slave Coast Series thus likewise uphold the African Diaspora as an alternative imagined community but with quite different implications, suggesting that while the need for a counter civic culture has remained constant throughout the post-Civil Rights era, there is not a singular or hegemonic remembrance or configuration of the African Diaspora.

**Weems's** myth of an African Diaspora in which inflections of difference are as, or even more important than those of sameness, is embodied in the silver gelatin print titled "El Mina Cape Coast Ile de Gorée" (figure 1.2) from the Slave Coast Series. Although the title and accompanying text suggest that the triptych includes all three forts, the actual photograph features three different views of The House of Slaves at Gorée Island. By conflating all three forts, **Weems** deemphasizes their respective locations in the nation-states of Senegal and Ghana and consolidates them into one singular image of the slave trade and beginning of the African Diaspora. Yet while her text provides a narrative of wholeness and oneness, the accompanying photograph undermines the sense of continuity for which she strives. "El Mina Cape Coast Ile de Gorée" is a vertical triptych of the famous staircase of "The House of the Slaves." In the first photograph, there is a close-up, frontal shot of the entire stair case with a miniaturized view of "The Door of No Return" functioning as the focal point. Unlike Higgins' photograph, because there are no people in **Weems's** reconstruction of "The Door of No Return," the architecture alone resurrects the foreboding spirit of the slave trade. Instead of having a silhouette remind the viewer of the slave trade's ghastly, and ghostly, traces, **Weems** simply situates the darkness that surrounds the Door of No Return between the bright sunlight that comes from the inner courtyard and from the Atlantic Ocean to emphasize the historical significance of the port. Shrouded by light, the Door of No Return appears so small, so seemingly benign, that its role as the final gateway between life in Africa and New World slavery seems even more disturbing and dehumanizing. Cheryl Finley notes in *Imagining African Art* that by removing "any signs of life" from Gorée Island, "**Weems** reconstructs a 'mood [that] is silent, solemn, chilling, and empty" (26).

**Weems** works to recreate the feelings of confinement, dismemberment, and displacement through her **manipulation** of the architecture of Gorée Island. In contrast to the wide-angle shot of the staircase in the first image of the triptych, the second and third images are side-angle shots of the staircase. The second photograph features only the top of the left side of the staircase, while the third of the triptychs appears to be the view taken from top of the staircase in the second photograph-only revealing the bottom part of the right staircase and the quarters reserved for enslaved men that stands right behind it. The vertical placement of the photographs force the viewer's eye to travel along the staircase, while the side-angle shots upset the sequential order of such travel. Instead of traveling up and down the staircase in one fluid motion, as in the first photograph, the second and third photographs discourage the viewer from recreating a narrative of wholeness and stability. Instead, these images stacked on top of each other suggest the ruptures and discontinuities that constitute **Weems's** version of diaspora. They materialize what Hall refers to as a view of

the African Diaspora in which "identity does not proceed, in a straight unbroken line, from some fixed origin" (226). Instead of representing the Diaspora as singular and intact, **Weems** breaks up the staircase to suggest a sense of transformation and movement. She recreates the House of Slaves as a point of origin that parented unwanted mobility and coerced travel and harkens back to the mass exodus out of the Door of No Return and the attendant tortuous journey of the Middle Passage. Here, both the use of the triptych, the vertical placement of the prints, and the actual images contained in the photographs produce an image of the African Diaspora that both deconstructs the myth of reunification and privileges sites of cultural difference. However, by placing difference "in and alongside continuity" (Hall 227), **Weems's** Diaspora does not simply replace the desire for wholeness and civic belonging with a reality of fragmentation and civic alienation.

Through re-appropriating the slave fort as the originary point of identity, **Weems** reaffirms African American claims of historical connection to Africa and legitimates their membership in the African Diaspora. As a result, the fragmentation of the staircase can be read as both a visual recognition of cultural difference and as a commemoration of diversity. The focus on the staircase, as opposed to the Door of No Return, suggests movement and flexibility. **Weems** underscores that despite the literal rigidity of the structure of the slave fort, or better yet the durability of American racism, the African American traveler can return to Africa in order to reclaim the slave fort and reshape its historical meaning. While the sideangle shots suggest discontinuity, they also hint at heterogeneity and plurality. These photographs allow the viewer to understand the House of Slaves and the memory of slavery from multiple perspectives and viewpoints, thereby resisting the impulse to proceed with authoritative notions of the past. By providing the viewer with these varied images of the slave fort, **Weems** also reminds us about diasporic difference and the diversity of all those who left these shores for the New World. Like Higgins's photograph, **Weems's** triptych also fills in the missing bodies and the forgotten histories of enslaved Africans. But instead of using the solitary figure of a silhouette to supplement the void left by slavery, **Weems** replaces their absence with different perspectives concerning the same object: or the polyphonic voices that initiated and continue to make up the African Diaspora. Brilliantly, in capturing difference by depicting multiple viewpoints, **Weems's** triptych contains a civic myth of the African Diaspora that embodies the qualities of democracy and open-endedness denied to African Americans in the United States.

In the distinctions between the way Higgins and **Weems** reconstruct the House of Slaves as a metaphor of the African Diaspora they create, to borrow a phrase from Smadar Lavie, "a frame of analysis that resists and transcends national boundaries" (15). Their transnational myths allow them to bypass the civic estrangement of post-Civil Rights African Americans in the United States. In many ways, their photographs embody what Victor Turner defined as "liminality," or a state of being in which subjects are "neither here nor there; they are betwixt and between" (Turner 94). Their depictions of the House of Slaves construct alternative civic myths that challenge American national memory, while re-centering these fictions within an African American historical framework. The fort resides in Africa yet becomes American. As such, Higgins and **Weems** reproduce a narrative of returning to Africa in which "Africa" is always seen not as it is presently is, but through "the backwards glance or hindsight" (Hartman 763). In order to remember the House of the Slaves as it once was, as a site of trauma for thousands of enslaved Africans, "Africa" and the slave fort itself can only be signifiers of historical violence and loss. Yet, to keep the aspects of "authenticity" that make Gorée Island both a world heritage site and a popular tourist destination, Higgins and **Weems** use the authoritative gaze of black and white photography and privilege absence to make the viewer remember the histories and experiences of those enslaved Africans who unknowingly departed for the New World.

Unfortunately, in order to visually reproduce and preserve the House of Slaves as a heritage site, Higgins and **Weems** reconstruct the present-day House of Slaves only as an extension of the past-as such, they seem to position both Gorée Island, and by extension all of Senegal, "in a chronological period in which time has either stopped, or the past is identical to the present" (Richards 636). So, unlike the previous Back to Africa movements in which African American emigrants and expatriates engaged the African politics of their respective periods because "Africa" represented a potential site for political sovereignty and racial equality, the post-Civil Rights discourse does not invoke "Africa" as a substitute homeland. The re-positioning of Africa as an extension of remembering American slavery within the African-American consciousness is a direct consequence of the post-Civil Rights African American political position of legal citizenship and civic estrangement. In order to compensate for their exclusion from civic narratives, they reconstitute "Africa" as a site of a shared, common history. Not at all coincidentally, Higgins and **Weems** shoot in black and white.

Although their images are taken outside of the United States, both Higgins and **Weems** borrow from the American social documentary tradition in which black and white photography conveys a sense of "authenticity." Black and white photography tends to invoke a sense of gravitas, stillness, and the past. For example, a color photograph of the House of Slaves reveals that the imposing staircase and the adjoining walls in the courtyard, which is a brilliant white in **Weems's** photograph, is actually a fading terracotta color.<sup>5</sup> These rust-hued stairs do not lead up to black doors but ones that pale yellow walls frame and really are sage green. In contrast to the stillness and the solemnity that **Weems's** black and white photograph conveys and the absolute blackness of Higgins's picture, the bright colors of the actual House of Slaves imbue the landscape with a sense of energy, warmth, and movement. By capturing the realism of the House of Slaves through color photography, Higgins and **Weems** risk disrupting the tourist gaze of Gorée Island as both "sacred" and "heritage." In order to recreate the sense of haunting that they felt and other African American heritage tourists expect to experience at Gorée Island, Higgins and **Weems** transport the House of Slaves from its present-day color and warmth and attempt to put it back in its "authentic" role as a slave fort.

By erasing the color of the building, Higgins and **Weems** do not recreate Gorée Island as it once was (for it was not necessarily a white building in a darkened landscape); rather, they reconstruct Gorée as they want it to be remembered. Instead of allowing viewers to reconcile the feelings of discontinuity and discomfort that they may have with an image of brightly lit and somewhat welcoming tropical building, Higgins and **Weems** visually restructure the fort as a permanent reflection of, or monument to, the past. Vilém Flusser has argued that in addition to removing color to fix an image in the remote past, black and white photographs bear the badge of authenticity because they create the illusion that the world, when broken into black and white and thus perfectly opposable elements becomes more "accessible to logical analysis" (Flusser 42). In *Spectral Evidence*, Ulrich Baer applies Flusser's philosophy of black and white photography to readings of contemporary photographs of Holocaust landscapes in which "the abstractions of true and false and good and evil, which predate the invention of photography, seems to find their representational correlates in black and white photographs" (Baer 152). Flusser's arguments can be extended to a transatlantic slave trade landscape in which the abstractions of slavery and freedom also correspond to the polarity embedded in black and white photography. By that I mean that like the opposing elements of slavery and resistance or slavery and freedom, black and white photography render the intangibility of these concepts real and accessible to the viewer. While color distracts and would most likely make us forget the feeling of loss associated with slavery, black and white forces the viewer to reconcile the strict binaries through which we interpret the picture, but more important, they symbolize the rigid laws of citizenship and nonbelonging under which enslaved Africans lived.

The use of black and white photography here also reveals the political underpinnings of the post-Civil Rights African American Back to Africa discourse that represents "Africa" as a site of slavery only. According to historian James W. Meriwether, in the 1970s and 1980s, "African Americans faced a situation in which . . . the historic imagining of Africa as a more or less unified whole could not be sustained in a world of radical nationalists, authoritarian strongmen, military coups, and democratic hopefuls" (243). In place of liberating "Africa" from European imperialists as African American believed they must do in the 1960s, in the early 1990s African Americans initially organized against South Africa's apartheid. Nevertheless, as South Africa eventually came under black majority rule, it also "marked the last point at which African-Americans could focus in the appealing simplicity of black and white politics in Africa" (Meriwether 244). As a result, post-Civil Rights African Americans devised new relationships with and new images of "Africa" since they had finally gained full legal citizenship in the United States and because of the configuration of new African nation-states and internecine conflicts. However, as the rise in heritage tourism to the slave forts indicates, contemporary African American heritage tourists are more likely to emphasize those aspects of African history that directly reflect their need to remember slavery. Because Senegal is neither a site of potential racial freedom nor, as Meriwether suggests, a site of overt racial oppression, African Americans may have difficulty engaging with its present-day postcolonial **conflicts**. For now, Senegal serves primarily as a site of origins and as Higgins's and **Weems's** photographs of the House of Slaves reveal, literally remembered in terms of black and white.

According to Cheryl Finley, Gorée Island is normally "teeming with life, visited annually by thousands of pilgrims from the Diaspora and tourists around the globe" ("**Carrie Mae Weems**" 26). And even though the House of Slaves at Gorée Island is one of the most lucrative tourist sites in Senegal, especially among



African Americans, the bodies of tourists, in the photographs by Higgins and **Weems**, are conspicuously absent. In addition to erasing the dearth of tourists, Higgins and **Weems** also erase the presence of the Senegalese inhabitants who live at Gorée Island and the fishermen and the House of Slaves employees who work on the island. By removing these people and reconstructing Gorée Island as "a space of absence" (Baer 18), their photographs obliterate any present-day traces of Gorée Island as a place of tourist activity and maritime commerce and reconstitute it only as a monument of the transatlantic slave trade. Instead of interacting with present-day Senegal, Higgins and **Weems**, through their photographs, recreate the sense of displacement and rupture felt by the enslaved Africans and reestablish the feelings of loss and mourning experienced by the heritage tourists. Because of their deliberate emphasis of absence, they represent the House of Slaves as a silent witness to the trauma and the forgotten histories of the millions of Africans forced to travel to the New World. However, the emptiness of the slave fort here also relegates all Gorée Island to the mnemonic domain of the African American heritage tourists who feel compelled to travel to Africa in order to supplant the national amnesia of slavery in the United States and locate alternative ancestral origins. Ironically, not only do the missing bodies of tourists and the local denizens constitute the space of absence in Higgins's and **Weems's** photographs, but so does the erasure of all markers of present-day Senegal. Their pictures induce the viewer to remember slavery through voids, erasures, and absences. Much like the effects of their use of black and white photography, they recover the traumatic experiences of enslaved Africans at the House of Slaves by removing any signs of life or contemporaneity.

Unlike **Weems's** photograph, which creates absence through invoking and disrupting the tradition of landscape art, Higgins's "The Door of No Return at the House of Slaves" creates absence through a re-enactment of solitude. The darkness in the photograph is so overwhelming that it literally engulfs the woman's body. Given that the only source of light is the blinding sun opposing the photographer's camera, the entire photograph reveals the conflict between the plentitude of darkness that appears to bleed out of the picture and the absence of light in the room. On a symbolic level, Higgins fills in the violent absence caused by slavery with the materiality and corporeality of the woman's body. In fact, like the heritage site itself, her presence at the Door of No Return appears to be an act of reclaiming and commemorating her enslaved ancestors. Ironically, while the silhouette suggests a sense of Diasporic wholeness, it also conveys a state of perpetual lack. As she leans against the Door of No Return, she is still, almost lifeless, and contemplative. By looking down at the floor and evading eye contact with the camera and the ocean, she stands in a trance-like state and risks isolation from the activities or persons that are, we might infer, around her. The combination of a confounding darkness, the ambiguity of the silhouette, and her crouching body all sustain the idea that the fort is a place of mourning and meditation. Furthermore, the absolute solitude of her figure reproduces, rather than replaces, the space of the fort as permanently marked by absence. Besides the outline of her body, the most dominant image in the photograph is that of blank darkness. And through this darkness, we are confronted with the unfamiliar and haunting waves of the Atlantic Ocean.

Given our point of view, the Door of No Return is foreboding and unwelcoming, the darkness is dwarfing and atomizing, and the ocean restless and weary. So by removing competing objects and thereby contending narratives, Higgins's "The Door of No Return at the House of Slaves" and its depiction of the Door of No Return serve simply as symbols of slavery, and nothing else. Although the photograph is taken in Senegal, there are no markers of national identity or time period. In fact, we only know that it is Senegal because Higgins's caption informs us as much. But for the most part, contemporary Senegalese culture is absent and replaced with an image of a slave fort that is exclusively locked into the parameters of American slavery and African American return. Through the juxtaposition of light and darkness and the invocation of absence through the loneliness of the silhouette, Higgins reproduces the feelings of desertion, dismemberment, and lack that we associate with the transatlantic slave trade and the Middle Passage. However, by foregrounding absence, Higgins either disentangles us from the present or renders the present filled with lack. Either way, the viewer does not have a sense of modern-day Gorée Island. As a result, the transnational stories of the Diaspora, of which modern Senegal is inevitably apart, are sacrificed and replaced with the civic myth of the African Diaspora that transcends the racial limitations of American national memory but re-centers those African American perspectives of slavery that are forgotten in United States.

Instead of recreating absence through juxtaposition, **Carrie Mae Weems's** "Elmina Cape Coast Ile de Goree" omits any people or objects that would compromise the historical significance of The House of Slaves. In an interview about her trip to West Africa, **Weems** admits: "It wasn't the experience I expected, it

was much more complicated than claiming roots, I felt methodical and emotionally distant. I had to deal with my emotions later" (qtd. in Piché 17). For **Weems**, the House of Slaves was not simply a site to reclaim, but one that contains and yields the indescribable emotions of mourning and permanent loss. Because of her emotional distance, **Weems** chose to photograph the architecture of the House of Slaves. Through displaying the emptiness of Gorée Island that **Weems's** photograph attempts to produce, not the lack imposed by enslavement, but rather her inability fully to express the horror and terror that slavery created. **Weems's** photograph visualizes W. J. T. Mitchell's argument in the essay "Narrative, Memory, and Slavery" that the contemporary African American representations on slavery reveal a "psychical process of disremembering the trauma of slavery, of repressing a horrific experience that can be never be fully known, in order to remember what can never be fully understood" (183-207; see also Shaw 42). In the case of **Weems**, the unspeakability and the incomprehensibility of slavery occur in the absoluteness of Nothingness in her landscape. As Baer notes in regards to photographs of **Holocaust** landscapes: "For the nothing to be translated into sight, it must be shown as nothing" (75). Likewise, for **Weems** to reconstruct the feelings of loss and abandonment that she associated with the slave trade, she, like the slave traders themselves, exorcises the entire fort of the bodies and remnants of the enslaved Africans. In order to acknowledge their presences, she accents their absences.

Although Higgins and **Weems** both reconstruct the House of Slaves as a metaphor for the African Diaspora-Higgins as a site of "imaginary reunification" and **Weems** as a site of inflected difference-their representational concerns originate with the need to locate heritage sites that remember American slavery. And in spite of some of their ideological distinctions, both photographers conclude their depictions of "The House of Slaves" by effectively creating and simultaneously undermining the transnational myth of the African Diaspora to which their photographs lay claim. On one hand, these photographs reveal Higgins's and **Weems's** re-appropriation of the Senegalese slave fort as a generative marker of identity that transcends and visually supplements the racial exclusivity of American civic myths of belonging and historical commonality. On the other hand, by sanctifying the House of Slaves as the constitutive site of the African Diaspora, their photographs erase and marginalize those histories and present-day realities that challenge the myth of the African Diaspora. Within the context of heritage tourism, travel to the interior lands of Senegal is tangential and the present-day government of Senegal in and of itself can be secondary or, as anthropologist Paulla Ebron notes, "seem irrelevant, even antithetical" to the larger and more personal mission of self-discovery and re-memory" (920). Consequently, "Africa" becomes fixed in the pre-colonial slave trade and the Back to Africa discourse in which "slave fort" and "Africa" are interchangeable signifiers for the African Diaspora political identities (Scott 263).

## NOTES

1. On July 8, 2003, President George W. Bush also traveled to Gorée Island and offered a critique of the sin of slavery without putting forth a presidential apology. However, unlike Clinton's trip, Bush's sojourn was substantially more controversial and divisive in Senegal. For a detailed and insightful examination on Bush's trip to Senegal and on how many Senegalese citizens understand the coercive practices that both the American and Senegalese governments employed in order to "protect" Bush as reproducing "the way enslavement historically worked at Gorée Island," see Ralph.
2. For a wonderful summary of the debates among French, Senegalese, and American historians about the commercial significance of Gorée Island in the transatlantic trade, see Hinchman.
3. I borrow this term from Saidiya Hartman's memoir, *Lose Your Mother* (6).
4. The Oath of Bois Caiman commemorates a ceremony held by some of the Haitian slaves plotting rebellion in the North in the Bois Caiman, Haiti, that most likely occurred on the night of 21 August 1791. According to legend, the ceremony was presided over by one of the prospective leaders of the rebellion, Boukman, and involved the slaughter of a black pig, and the drinking of its blood by those assembled, who then swore obedience to Boukman. The accepted view of the importance of the voodoo religion in the organization of the slave insurrection, in fact, rests heavily upon this particular instance. Each year, from August 13 to 15, the Boa Morte sisterhood, a group of mostly elderly women descended from African slaves, put on their finest ceremonial clothes and jewelry to participate in three days of Masses, parades, public feasts, and dancing in

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honor of the Virgin Mary. On the surface, the festival is purely, ardently Catholic, but the reality is more complicated. The name of the festival refers not only to the good death of Mary, who, according to scripture, ascended into heaven, but to slaves who managed to become free during their lifetimes.

5. It must be noted that the terra cotta-toned plaster at the House of Slaves was actually much lighter in color before its "restoration" as a World Heritage Site. According to Mark Hinchman, "A panel inside the house openly states that red is not the house's original color, and suggests that red (because it is the color of spilled blood?) better represents the memory of the trade."

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In the Shadow of the Castle: (Trans)Nationalism, African American Tourism, and Gorée Island Research in  
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The Washington Post

January 9, 2009 Friday  
Every Edition

## The Story Behind the Work

**SECTION:** WEEKEND; Pg. WE19

**LENGTH:** 160 words

Sally Mann isn't the only contemporary photographer in "Role Models: Feminine Identity in American Photography" whose work and themes echo those of painter Mary Cassatt's.

You'll find the subject of mother and child, or more generally, family, in works by Tina Barney, **Carrie Mae Weems**, Angela Strassheim and Mary Ellen Mark. Mark's 2003 photograph of a former child **prostitute**, "Tiny in the Bathroom With Ray Shon and Tyrese, Seattle," eerily evokes Cassatt's scenes of mothers bathing their children.

The deep bond between a nursing mother and the baby at her breast, also seen more than once in "Mary Cassatt: Friends and Family," is the subject of a 2004 self-portrait by photographer Catherine Opie. Opie may be a lesbian -- and the raised scarification across her naked bosom may read, sarcastically, "Pervert" -- but the contemporary artist makes the same point as Cassatt: There is no closer, or more universally understood, connection.

-- Michael O'Sullivan

**LOAD-DATE:** January 9, 2009

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Southeastern College Art Conference Review

January 1, 2009

## **Creating Their Own Image: The History of African-American Women Artists; Book review**

**BYLINE:** Crouther, Betty J.

**SECTION:** Pg. 474(4) Vol. 15 No. 4 ISSN: 1043-5158

**LENGTH:** 3165 words

Creating Their Own Image: The History of African-American Women Artists

Lisa A. Farrington,

New York: Oxford University Press, 2005, 368 pages, 81 halftones, 172 color illustrations., \$55.00 cloth

Lisa Farrington describes *Creating Their Own Image: The History of African-American Women Artists* as a "pieced together chronological history" of African-American women artists from slavery to the new millennium, and a catalyst for future investigation. Part I (Chapters 1-7) lays out a chronological social history from slavery through the 1970s. Part II (Chapters 8-12) offers a stylistic, formalistic, analysis of works since the 1970s.

Derogatory black female stereotypes of Jezebel, Mammy, and Matriarch are the theme of chapter one, "The Image." They embody respectively sinful sexuality, de-sexed contented care giving, and domineering, protective, mothering. Farrington explains that during the nineteenth century, "in the fine arts, as in popular culture, images of black women served as metaphors for Africa (wild, untamed, and awaiting domination) and symbolized heightened sexuality," (p. 19) whereas during the 1960s, black men bought into the myth of the black matriarch and "identified women of color as their downfall" (p. 25).

The scarcity of sources for studying slave artisans weakens chapter two, "Creativity and the Era of Slavery." Farrington reviews the educated guesses of contemporary writers on colonial African-American craft, and summarizes oral histories of "the Underground Railroad quilt code." She identifies possible sources for the presumed encoded quilt patterns in African ground drawings and minkisi power figures, voodoo veves and drapos. Some of the claims are a bit of a stretch. When reviewing the largely utilitarian forms discussed in chapter two as outlets for black female creativity, Farrington wisely challenges biases regarding "women's work" and craft that have frequently been leveled against textile design, weaving, dyeing, quilting, and basketry.

The professionally trained black female artists of chapter three, "The Nineteenth-Century Professional Vanguard," are the first about whom Farrington could address the issue of self-identity essential to the title of her book, but, strangely, she does not. Although she provides helpful biographical data on Sarah Mapps Douglass, Mary Edmonia Lewis, Meta Vaux Warrick Fuller, and May Howard Jackson, the reader is left to assume that self-identity is inherent in their exceptional achievements. Their struggles shaped and revealed

who they were: Douglass, the earliest documented black woman painter; Lewis, expatriateneoclassical sculptor; and post-Reconstruction sculptors Fuller and Jackson. A question arises in chapter three and resurfaces with later artists: Why were so many successful early twentieth century black female artists drawn to the challenging medium of sculpture? Farrington does not provide a clue.

A brief history of early twentieth century black political, economic, and social organizations serves as context to discuss Harlem Renaissance artists in chapter four, "The Harlem Renaissance and the New Negro." The "New Negro" was a term coined by Booker T. Washington to refer to "African Americans who were intellectually, politically, and creatively dedicated to engaging and validating the best of their ethnic heritage" (pp. 78-79). Farrington explains that white intellectuals and radicals who sought to free themselves from "Victorian Puritanism" and explore their "inner primitif" through black culture (p. 80), promoted the New Negro Movement.

Black artists of the New Negro era had to balance influences from paternalistic white patrons and institutions with their own individual expressions. While the Harmon Foundation was urging black artists to use black subject matter, Howard University philosopher Alain Lockewas challenging them to develop a black aesthetic, and white patrons Albert C. Barnes and Charlotte Osgood Mason were pushing them towards a cliched black "primitivism" (p. 85). Farrington identifies muralist Aaron Douglas, painter and illustrator Albert Alexander Smith, and portraitist Laura Wheeler Waring as chroniclers of the "New Negro." She includes textile designer and painter Lois Mailou Jones in this chapter as an artist who was schooled in New Negro philosophy as a teacher in the art department at Howard University in Washington, D. C., and frequent visitor to New York, where she encountered leaders in the movement. It was in Paris, unburdened by race and exposed to Negritude and Pan-Africanism, where Jones was first able to embrace fully her self-identity. She fortified this further by marriage to Haitian artist Louis Vergniaud Pierre-Noel and immersion in Haitian culture.

Chapter five, "The New Negro and the New Deal," explores government sponsorship of the arts as both benefit and cautionary tale. Roosevelt's Works Progress Administration Federal Art Project (WPA-FAP) established a climate for artists to polish technical skills, increase productivity, and build audience for their works, but censorship sometimes muted their voices. While working on the Harlem Hospital murals in a black neighborhood, Georgette Seabrooke's original sketch *Recreation in Harlem* was attacked for its absence of white figures. (Greta Berman, "The Walls of Harlem," *Arts Magazine* 52 (October 1977), p. 122). Her colleague Vertis Hayes' mural *Pursuit of Happiness* was challenged for its positive portrayal of the history, hopes, and aspirations of blacks (Berman, p. 122). Augusta Savage founded the Harlem Art Workshop, co-founded the Harlem Artists Guild, was assistant supervisor for the WPA-FAP, and Director of the Harlem Community Art Center, yet she fell into obscurity after resigning her post with the WPA to accept a commission from the 1939 New York World's Fair. Afterwards, she was prevented from resuming her position, perhaps to censor her influence. Nancy Elizabeth Prophet, a sculptor who was exhibited at the Whitney Museum Sculpture Biennals of 1935 and 1937, chose to pass as Indian to avoid racial intolerance. These examples magnify the difficulty twentieth-century black women had establishing and maintaining self-identity in their personal and professional lives.

Using a more complex organizational style, Farrington first outlines the end of the WPA-FAP as the end of an era for black artists, moves to a discussion of the expatriate Elizabeth Catlett, and follows with an exploration of the Black Arts movement in Chapter Six, "Civil Rights and Black Power." In earlier chapters she first established a context for the period, then followed with compartmentalized artists' biographies. The reader is allowed to conclude, rather than being told definitively, that Catlett is a role model for identity formation for black female and male artists. Catlett's self-image seems more apparent to Farrington because her story is more accessible than those of Lewis, Fuller, Jackson, and Prophet addressed in chapter three.

During the 1940s and 1950s, a conservative political backlash stripped public support from the arts, linked the social realism and artists of the WPA with communism, and privileged elitist abstract expressionism over murals; these developments forced black artists either to assimilate into the new abstract styles or accept relegation to the extreme fringes of the art world. Catlett, regarded by Farrington as the primary spokesperson of the Black Arts movement, advocated all-black exhibitions, emphasis on black identity, using art to communicate with the black community, and the responsibility of black artists to participate in the struggles

for social, political, and economic equality, as expressed in her keynote address at the Third Annual Meeting of the National Conference of Negro Artists in 1961 (pp. 124-126). Identifying the Black Arts movement as a companion to the Black Power movement, Farrington labeled Catlett's imagery "its icons." Married first to renowned draftsman of positive African-American images Charles White, Catlett allied with the socialist print workshop Taller de Grafica Popular (TGP) while in Mexico on a Rosenwald Fellowship in 1945. She met and married her second husband, Francisco Mora, in Mexico and continued to champion the causes of women of color in her art. Catlett drew the attention of the House Un-American Activities Committee (HUAC) because of her affiliation TGP, which was designated a "Communist front organization." She renounced her United States citizenship in 1962, became a Mexican citizen, and was barred entry into the United States for ten years afterwards (pp. 124-125).

Farrington credits the Black Arts movement with encouraging autonomy and self-definition for artists and calls it a response to the art for art's sake philosophy of Clement Greenberg (p. 128). It led to the founding of black artists' organizations including Spiral (1963), and public mural displays. Barbara Jones-Hogu, Carolyn Lawrence, Sylvia Abernathy, and Myrna Weaver worked on Chicago's Wall of Respect, a mural painted on an abandoned building in 1967. African-American museums were established in New York, Washington, D.C., and Boston, Pan-African conferences were organized, and protests such as those led by the Black Emergency Cultural Coalition (BECC), were held.

Farrington likens Faith Ringgold to Catlett, calling each a "foremother of the Black Arts movement" (p. 134). Ringgold's works of the early 1960s responded to the racial disparities and tensions alive in America, but the rejection of her application for membership in the black male artist's group Spiral, contrasted with her acceptance in New York's all-white Spectrum Gallery, her co-founding of the United Black Artists' Committee (UBAC) with Tom Lloyd, and UBAC's successful agitation for minority representation in exhibitions of the Museum of Modern Art which benefited her Spiral rival Romare Bearden, led to her subsequent rejection of the Black Arts movement. Ringgold turned instead to the feminist art movement.

Although Farrington presents Catlett and Ringgold as comparable leaders in chapter six, she does not provide comparable evidence of Ringgold's self-identity. Instead Ringgold's heavy reliance on the art of Picasso, Jasper Johns, and Warhol for her American People series (1963-67) suggests a grappling for, rather than a mastery of, self-identity. This raises an important issue in the lives of African-American women, that of conflicting forces, philosophies, and opinions challenging black women in establishing self-identity.

In chapter seven, "Black Feminist Art," Farrington credits Betty Friedan's book *Feminine Mystique* (1963) and passage of the Civil Rights Act of 1964 as prime motivation for female artists re-configuring their identities. She lauds the writings of feminist art historians, beginning with Linda Nochlin, for exposing the history of women artists on a professional level, but misses the opportunity to compare European stereotypes of women in art as either good, submissive, passive beings or malevolent femme fatales with black female stereotypes. Black women also encountered discrimination by white females. Responding, Sharon Dunn merged black arts and feminist aesthetics while others founded black feminist organizations to lobby for greater inclusion. Emma Amos used eclectically and critiqued the art of Gauguin and European masters to define herself as an outsider looking into their world.

Betye Saar's art is often seen as an outgrowth of her collecting and a reaction to the works of others, voodoo, and palmistry. She collects and uses derogatory black stereotypes in her art as a kind of exposure therapy. She deduces that by collecting negative images of blacks made by those who denigrate them, she somehow owns these images and thereby strips them of their power. Black memorabilia collecting is a controversial phenomenon similar to embracing the "N" word. Since Farrington first raises this issue with Saar, it would be useful to confront its impact here as well.

Farrington's writing in Part II of *Creating Their Own Image* is more assured than in Part I, as if the formal analysis approach she takes liberates her from the chore of deciphering black female self-identity. Her approach is also more thematic. She begins chapter eight, "Abstract Explorations," with a discussion of Barbara Chase-Riboud rather than the older Alma Woodsey Thomas. Thomas essentially defined herself when responding to the question of why she avoided politically charged subject matter. Her response was "Through color I have sought to concentrate on beauty and happiness, rather than on man's inhumanity to

man" (p. 186). Like Thomas, Chase-Riboud largely avoided explicitly political statements in her art, but unlike Thomas, she was criticized for this exclusion. Although it is possible to identify artistic self-image through abstraction with black artists who use evocative titles, Farrington prefers to describe Chase-Riboud's juxtaposition of contradictory surfaces and media. To close chapter eight she draws on contemporary interviews and criticism for insight to interpret the works of well-known and not-so-well-known black female abstractionists.

In chapter nine, "Conceptualism: Art as Idea," Farrington examines conceptual artists who create installations, performances, and photographs that are often political and **controversial**. Thereby, she draws out a kind of group identity for artists who aim to induce "social change through intellectual and visual dialogue" (p. 222). These include Adrian Piper, a philosopher and intellectual outsider artist who challenges her audience with sociopolitical performances and media; **Carrie Mae Weems**, an installation artist whose work *The Hampton Project*, designed to probe the historic educational system of Hampton University as an "education of conformity," was disclaimed by the university museum's director and its exhibition space withdrawn; Lorna Simpson, who, as a documentary photographer, challenges the myth of truth, objectivity, and authority of photography; Lorraine O'Grady, who challenges the hypocrisies of the black middle class; and Renee Cox, whose photographs and performances deconstruct racial, class, and gender stereotypes. Cox was vilified by New York mayor Rudolph Giuliani for reinterpreting the Last Supper with a nude self-portrait, presenting herself as a female black Jesus with black apostles in *Yo Mama's Last Supper*.

Farrington is particularly even-handed in addressing the highly controversial silhouette installations of Kara Walker. Using her art as a kind of exposure therapy, Walker has attracted detractors and supporters, a number of whom Farrington quotes when discussing her often violent, sexually depraved imagery. Farrington also acknowledges Walker's self-identification with the "slave mistress" character in her graphic dramas, and does not challenge this.

Farrington explores the typecasting of vernacular artists as other and unsophisticated in chapter ten, "Vernacular Artists Against the Odds." She condemns their relegation to the margins, while academically trained artists who work in a similar vein are lauded. In an effort to de-bunk stereotypes she traces the influence of Van Gogh in the works of Alynne Harris; compares the brushwork of Mary Tillman Smith to that of Franz Kline, Clyfford Still, and Robert Motherwell; and links the yard art of Nellie Mae Rowe to the dirt yards of Africa and southern blacks, to outdoor exhibition spaces, and to installations and artists' studios. Farrington finds the identity of Rowe in her yard. It is a self-identity deliberately on display to her community.

Chapter eleven, "Postmodern Pluralism," is devoted to the plurality of forms produced by artists after the 1960s. Arguing that most black artists were at odds with formalistic modernism, Farrington presents them as innovators in the postmodern genre. She sees postmodernism as the avenue through which black female artists enter the mainstream art world, but remain linked together by "their concern for the well-being of women and people of color and for the pressing issues that affect them" (p. 253). The biographies in chapter eleven seem to express a free-to-be-me self-identity of the artists that often emphasizes the spiritual.

In chapter twelve, "'Post-Black' Art and the New Millennium," Farrington ends *Creating Their Own Image* with an examination of (often) young artists creating frequently highly intellectualized works using new media. She describes post-black as a contradictory term that seeks to deny the constraints of ethnicity while at the same time mining ethnicity for inspiration. Among the artists Farrington examines is Ellen Gallagher, who seeks to deconstruct the minstrel stereotype by stripping it of its power and easy identification through replication. Pamela Jennings creates digital imagery and interactive sculptures to examine race, oppression, social, and psychological anguish. Farrington seems to suggest that new media have leveled the playing field to allow black women artists to participate in the mainstream digital age, and that individuality is the primary determinant of self-identity in the present moment.

*Creating Their Own Image* aims to clarify and edify a challenging subject. Farrington has written a much more extensive and comprehensive work than Robert Henkes in *The Art of Black American Women: Works of Twenty-Four Artists of the Twentieth Century* (1993). Henkes concentrates primarily on living artists with an aim to promote awareness and understanding of their contributions to the larger art world. He devotes a chapter to each of his subjects. Henkes' book consists primarily of analyses of works and criticism, and reads

Creating Their Own Image: The History of African-American Women Artists; Book review Southeastern  
College Art Conference Review January 1, 2009

like twenty-four retrospective exhibition reviews. The context of the works, so vital to understanding the aims of the artists, is deliberately avoided. Henkes includes brief biographic career highlights of each artist at the end of each chapter with an accompanying bibliography. The one strength of Henkes' book is the number of illustrations of unfamiliar works included; however, all but thirteen are black and white. The black and white images do not do justice to the mostly two-dimensional works under review. The only folk artist included is Clementine Hunter, who was deceased when the book was published.

Farrington's *Creating Their Own Image* fills out many gaps in works like Wendy Slatkin's *Women Artists in History*, which practically ignores African-American women, and the much more comprehensive *Women, Art, and Society* by Whitney Chadwick, which is equally skimpy in African-American representation. Farrington's book is lavishly illustrated with especially beautiful photographs of sculpture. It is an essential source for the library of anyone seeking to be versed in modern art, women artists, African-American artists, and a requirement for anyone teaching courses in American art, African-American art, women's art, or women's studies.

Betty J. Crouther

University of Mississippi

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## The Atlanta Journal-Constitution

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The Atlanta Journal-Constitution

November 2, 2008 Sunday  
Main Edition

### **VISUAL ARTS; The picture album of a wounded soul**

**BYLINE:** CATHERINE FOX; Staff

**SECTION:** ARTS & BOOKS; Pg. 1K

**LENGTH:** 895 words

#### EXHIBIT PREVIEW

Maria Magdalena Campos-Pons: Dreaming of an Island."

Through Dec. 6. 10 a.m.-4 p.m. Tuesdays-Fridays; noon-4 p.m. Saturdays. Spelman College Museum of Fine Art. Cosby Academic Center, 350 Spelman Lane, Atlanta. 404-270-5607. [www.spelman.edu/museum/](http://www.spelman.edu/museum/)

The Maria Magdalena Campos-Pons who walks into Spelman College Museum of Fine Art to tour her one-person show radiates the serene self-confidence of a storybook life.

The internationally recognized artist lives with her husband and son in Brookline, a historic New England town near Boston. Lithe and fashionably dressed, she discusses her favorite designer as easily as her artistic mentors.

The Maria Magdalena Campos-Pons who appears in the photos and videos in the galleries seems to be another person. Or persons.

She throws back her turbaned head in the spiritual euphoria of a Santeria priestess in the Polaroid diptych "The Calling."

She balances a tower of folded sheets on her head like a tropical domestic in the video installation "Spoken Softly with Mama II."

She is a forlorn little girl standing on the shore in the watercolor "The Other Side," overcome by the vastness of the sea. But the artist is not role-playing. She is channeling her psyche, forged by deep connections to her family's Afro-Cuban roots and her painful separation from them that the trappings of American success can't ease.

Recognition of kin



VISUAL ARTS; The picture album of a wounded soul The Atlanta Journal-Constitution November 2, 2008  
Sunday

Campos-Pons, 49, grew up in Cuba steeped in her family's African past. Walking around the gallery, she speaks lovingly of her relatives, who appear throughout the show in manipulated family photographs and symbolic gestures.

"The Calling" makes reference to her grandmother, a priestess who made ritual animal sacrifices in the back yard. The installation "Herbalist's Tools" honors her father, a healer who always asked permission from trees and plants before he took a leaf or a berry.

This magic world collided with the realities of life in Communist Cuba and her own calling as an artist. Although she benefited from its education system and experienced success there, she felt so constrained by the political climate of the '80s that she left her beloved island in 1991.

"I left voluntarily, but exile is never voluntary," she said. "You leave everybody you love and everything you know."

She counteracts feelings of displacement and longing --- achingly familiar in this world of global nomads --- with art that holds her memories fast.

In the video "Rocking Chair," photos of loved ones are projected on a diaphanous white cloth draped across a chair, accompanied by a child singing Cuban nursery rhymes. The result is both poignant --- the cloth suggests the fragility of memories --- and soothing, like the motion of the chair.

Laced with commentary

The show resonates with artists past and present --- the abstract vocabulary of Cuban painter Wilfredo Lam, Cuban artist Ana Mendieta's incantatory performances, American artist **Carrie Mae Weems'** multimedia **investigations** of race and womanhood, to name a few.

Like **Weems**, she laces her narratives with commentary on class, race and gender. Although "Spoken Softly With Mama II" is an ode to the generations of women in her family, it also comments on and honors their role in society as domestic **labor**. Multiple videos are projected on ironing-board shapes covered with silk. Cast glass irons are placed before them like altar offerings.

Of the many artists who tackle similar themes, Campos-Pons is, Spelman Museum director Andrea Barnwell Brownlee believes, among the best. "Magda has an extraordinary ability to bring complex ideas together in multilayered ways," she said.

In addition to her technical and conceptual skills, the artist's emotional fearlessness helps viewers connect. Looking at her little-girl self in "On the Other Side," she acknowledges that the watercolor will seem corny to some.

"But I feel it so profoundly," she said. "I have to say what's in my heart."

Unlike many artists, Campos-Pons neither protects herself with irony nor boils with anger. Those positions, she suggests in the comment posted at the gallery entrance, is the easy way out: "Six things are difficult in this world: to be a woman; to be black; to be Cuban; to believe in love; to believe in people; and the possibility that the world can be better."

\* \* \*

Clear choice for acquisition

Andrea Barnwell Brownlee, director of the Spelman Museum, acquires one work of art from each exhibition that originates at her institution. She makes the decision-making a teachable moment by inviting the Spelman community members to advocate for their choice in writing.

"Spoken Softly With Mama" (pictured on 1K) is the clear favorite among voters.

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Sunday

"This is THE PIECE," writes one. "It engages people because of the intensely personal memories/subject, it gives you a platform to demonstrate the power of art to give voice ... to teach ... it shows how important an acquisition program really is. "

Barnwell Brownlee --- who has heard countless stories, both from those whose relatives were domestics and women who employed them --- says it's her pick as well. And fate's.

"Magda made this piece [a version of an earlier one] especially for this show," Barnwell Brownlee says. "She wants it to remain here, and she and her gallery have offered us a substantial discount."

The museum, which has no acquisitions budget, hopes to raise the necessary funds by December.

**LOAD-DATE:** November 3, 2008

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photo: Courtesy of Maria Magdalena Campos-Pons "The Calling" Polaroid diptych makes reference to Cuban-reared Maria Magdalena Campos-Pons' grandmother, a priestess who practiced Santeria, a religion with African roots./ImageData\* ImageData\*

Photo: Courtesy of Maria Magdalena Campos-Pons "Spoken Softly With Mama II" is one work of Maria Magdalena Campos-Pons on view at Spelman College./ImageData\*

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PR Newswire

October 28, 2008 Tuesday 3:37 PM GMT

## **Power of Role Play Examined in National Museum of Women in the Arts' Original Exhibition Role Models: Feminine Identity in Contemporary American Photography on View Through January 25, 2009**

**LENGTH:** 534 words

**DATELINE:** WASHINGTON Oct. 28

WASHINGTON, Oct. 28 /PRNewswire-USNewswire/ -- Organized by the National Museum of Women in the Arts, Role Models: Feminine Identity in Contemporary American Photography explores how role playing has been central to the art, meaning and social function of contemporary photography. On view October 17, 2008, through January 25, 2009, the exhibition breaks new ground by bringing two generations together to show how this practice has evolved. Role Models features 70 works by 18 artists.

"In today's image-conscious world, photography is one of the most powerful mediators of our sense of self and for more than two generations, photography has also proved a perfect medium for provocative new approaches to femininity," commented NMWA Director Susan Fisher Sterling, who conceived of the exhibition and is its co-curator.

Artists in the exhibition include Eleanor Antin, Tina Barney, Anna Gaskell, Nan Goldin, Katy Grannan, Justine Kurland, Nikki S. Lee, Sharon Lockhart, Sally Mann, Mary Ellen Mark, Catherine Opie, Barbara Probst, Collier Schorr, Cindy Sherman, Laurie Simmons, Lorna Simpson, Angela Strassheim and **Carrie Mae Weems**.

Liberated by the feminist movement in the late 1970s in America, artists such as Eleanor Antin and Cindy Sherman realized they could be both creator and subject. Through the 1980s and into the 1990s, Laurie Simmons, **Carrie Mae Weems**, and Lorna Simpson revealed and critiqued stereotypical notions of femininity and **sexuality**. **Weems** and Simpson explored race as well. They all assumed roles and acted out a feminine masquerade for the camera.

These conceptual works were **radical** and distinctive from traditional documentary photography. Artists such as Nan Goldin, Tina Barney, Sally Mann, and Mary Ellen Mark restructured the nature and function of documentation. They discounted the emotional distance of traditional journalistic practice and drew upon the bonds of kinship or friendship. They depicted the varied roles that their daughters, sisters, and friends "tried on" as part of their quest to find a gendered identity that fit.

In the mid-1990s, a new generation collapsed the boundaries between conceptual and documentary photography. Works by Anna Gaskell, Katy Grannan, Justine Kurland, Nikki S. Lee, Sharon Lockhart, Catherine Opie, Barbara Probst, Collier Schorr, and Angela Strassheim deal with the formation of feminine identity in adolescence or young adulthood. These artists construct dramatic staged narratives or make psychologically charged portraits that thrive on mixed messages and fluid concepts of identity.

The exhibition catalog, published by Scala, is a 136-page, large-format book with color illustrations and

Power of Role Play Examined in National Museum of Women in the Arts' Original Exhibition Role Models:  
Feminine Identity in Contemporary American Photography on View Through January 25, 2009 PR Newswire  
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essays by scholars Shelley Rice and Lucy Soutter and exhibition curators Susan Fisher Sterling and Kathryn A. Wat.

Role Models is organized by the National Museum of Women in the Arts and is generously sponsored by the Business and Professional Women's Council of NMWA, Lois Lehrman Grass and the National Endowment for the Arts. Additional funding was provided by Sotheby's and NMWA Members.

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SOURCE National Museum of Women in the Arts

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October 28, 2008 Tuesday 11:37 AM EST

## **Power of Role Play Examined in National Museum of Women in the Arts' Original Exhibition Role Models: Feminine Identity in Contemporary American Photography on View Through January 25, 2009**

**SECTION:** NATIONAL EDITORS

**LENGTH:** 526 words

**DATELINE:** WASHINGTON, Oct. 28

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Artists in the exhibition include Eleanor Antin, Tina Barney, Anna Gaskell, Nan Goldin, Katy Grannan, Justine Kurland, Nikki S. Lee, Sharon Lockhart, Sally Mann, Mary Ellen Mark, Catherine Opie, Barbara Probst, Collier Schorr, Cindy Sherman, Laurie Simmons, Lorna Simpson, Angela Strassheim and **Carrie Mae Weems**.

Liberated by the feminist movement in the late 1970s in America, artists such as Eleanor Antin and Cindy Sherman realized they could be both creator and subject. Through the 1980s and into the 1990s, Laurie Simmons, **Carrie Mae Weems**, and Lorna Simpson revealed and critiqued stereotypical notions of femininity and **sexuality**. **Weems** and Simpson explored race as well. They all assumed roles and acted out a feminine masquerade for the camera.

These conceptual works were **radical** and distinctive from traditional documentary photography. Artists such as Nan Goldin, Tina Barney, Sally Mann, and Mary Ellen Mark restructured the nature and function of documentation. They discounted the emotional distance of traditional journalistic practice and drew upon the bonds of kinship or friendship. They depicted the varied roles that their daughters, sisters, and friends "tried

Power of Role Play Examined in National Museum of Women in the Arts' Original Exhibition Role Models:  
Feminine Identity in Contemporary American Photography on View Through January 25, 2009 U.S.  
Newswire October 28, 2008 Tuesday 11:37 AM EST

on" as part of their quest to find a gendered identity that fit.

In the mid-1990s, a new generation collapsed the boundaries between conceptual and documentary photography. Works by Anna Gaskell, Katy Grannan, Justine Kurland, Nikki S. Lee, Sharon Lockhart, Catherine Opie, Barbara Probst, Collier Schorr, and Angela Strassheim deal with the formation of feminine identity in adolescence or young adulthood. These artists construct dramatic staged narratives or make psychologically charged portraits that thrive on mixed messages and fluid concepts of identity.

The exhibition catalog, published by Scala, is a 136-page, large-format book with color illustrations and essays by scholars Shelley Rice and Lucy Soutter and exhibition curators Susan Fisher Sterling and Kathryn A. Wat.

Role Models is organized by the National Museum of Women in the Arts and is generously sponsored by the Business and Professional Women's Council of NMWA, Lois Lehrman Grass and the National Endowment for the Arts. Additional funding was provided by Sotheby's and NMWA Members.

SOURCE National Museum of Women in the Arts

Contact: Michelle Cragle of the National Museum of Women in the Arts, +1-202-783-7373,  
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Artforum International

October 1, 2008

## **Carrie Mae Weems: Aca gallery of the Savannah College of Art and Design; ATLANTA**

**BYLINE:** Auslander, Philip

**SECTION:** Pg. 389(2) Vol. 47 No. 2 ISSN: 1086-7058

**LENGTH:** 634 words

The video in **Carrie Mae Weems's** installation *Constructing History: A Requiem to Mark the Moment*, 2008--a project commissioned by the National Black Arts Festival and the Savannah College of Art and Design (where **Weems** was in residence last year)--begins topically. In voice-over, while the screen is black, the artist unleashes a litany of statements about social unrest and **protest**, after which extreme close-ups of Senators Hillary Clinton and Barack **Obama**, respectively, fill the screen. The politicians reappear at the end, at which point the artist speaks about living at a moment in American history when both a black man and a white woman seem to have a real chance of becoming president (though as of this writing, of course, only the former has an opportunity next month).

The action occurring between the segments showing the senators' faces is pedagogical, and takes place in a schematic classroom demarcated by a wall with a schoolhouse clock and two windows down which water pours, seemingly perpetually. The viewer hears the voice of a teacher--at times portrayed in the classroom by a shadowy figure, played by **Weems**; at others by a young black woman in a kimono facing a cherry tree amid falling snow, also located within the room--instructing a class of young people of various ages and ethnicities in the history of twentieth-century political violence, primarily in the United States. As suggested by the title of *A Class Ponders the Future*, 2008--one of the twenty-one black-and-white photographs taken during the shooting of, and exhibited in conjunction with, the video--the idea is to use the past as a basis for imagining the future. The closed classroom setting, static clock, and the implication of unending rain outside suggest that both teacher and students are confined until they come to some kind of terms with history.

With a view to representing historical flash points, the teacher has the students pose in a series of tableaux vivants that reenact specific media images, or at least mimic the type of pictures that come to symbolize fraught moments. A Japanese woman cradles another to illustrate the aftermath of the bombing of Japan in World War II; a young white man portraying James Earl Ray sits, pondering a gun; three African-American women, one dressed like Coretta Scott King, mourn the fallen. The idea that history must be grasped somatically, not just intellectually, that people must feel in their bodies what has happened, not just see it with their eyes, fascinates, but unfortunately the video does not deliver fully on this premise. Since the characters are students, it is not surprising that their enactments tend to be amateurish, but their incredibility detracts from the video's force by periodically jarring the viewer out of a meditative mood.

[ILLUSTRATION OMITTED]

In the past, **Weems** has staged allegorical photographs focusing on issues of race and gender as well as

Carrie Mae Weems: Aca gallery of the Savannah College of Art and Design; ATLANTA Artforum  
International October 1, 2008

rephotographed--and recontextualized with superimposed text--historical or ethnographic images of black people. In the new installation, she combines both strategies by representing, and adding her own dialogue and narrative to, iconic historical moments, but without the clarity of purpose evident in earlier work. The students are not reenacting lived history but simulating media images, and it is not entirely clear what is gained by doing so. In the video, the images may represent the teacher's feverish stream of consciousness as she tries to trace the development of the present and provide a means for her students to imagine the future. In leaving lighting equipment and camera tracks visible, the photographs acknowledge, however, that these images are just media constructs. But the purpose of staging plangent historical images only to reveal the themes staged remains elusive.

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Targeted News Service

August 25, 2008 Monday 5:36 AM EST

## **'Maria Magdalena Campos-Pons: Dreaming Of An Island' On View At The Spelman College Museum Of Fine Art**

**BYLINE:** Targeted News Service

**LENGTH:** 1205 words

**DATELINE:** ATLANTA

Spelman College issued the following news release:

"Dreaming of an Island," a multi-panel Polaroid by acclaimed Afro-Cuban artist Maria Magdalena Campos-Pons, is one of many thought-provoking works featured in an exhibition that opens at the Spelman College Museum of Fine Art on Sept. 10, 2008.

"Throughout her distinguished 20-year career, Campos-Pons has created works that examine personal and national identity, cultural complexities and socioeconomic politics.

Throughout her distinguished career Campos-Pons has explored her self-imposed exile from Cuba and her experiences as an Afro-Cuban woman living in America."

Incorporating mixed-media installations, video and large-format Polaroid photographs, "Maria Magdalena Campos-Pons: Dreaming of an Island" explores Campos-Pons' self-imposed exile from Cuba and her experiences as an Afro-Cuban woman living in America. On display until Dec. 6, this is the artist's first solo exhibition in Atlanta.

Curated by the museum's director Andrea Barnwell Brownlee, Ph. D., "Maria Magdalena Campos-Pons: Dreaming of an Island" furthers the museum's unique mission to focus on works by and about women of the African Diaspora.

One of the highlights of "Maria Magdalena Campos-Pons: Dreaming of an Island" is the multimedia installation titled "Spoken Softly With Mama," which was first presented at the Museum of Modern Art in 1998 and then later at the 49th Venice Biennale in 2001. This evocative work centers on Campos-Pons' mother and three generations of female relatives. It personifies this group of women through the tools used to perform domestic work by which they earned a living. Incorporating video performance footage, stylized ironing boards, p?te de verre irons, trivets and folded, embroidered white sheets, the artist conjures and honors the intimate presence of female relatives and their shared experience of laboring over items that they could not afford.

Like many of Campos-Pons' works, "Spoken Softly With Mama" honors the women in her family while calling to mind Afro-Cuban domestic labor in general, longing, strength, uprootedness and resilience. Campos-Pons revisited this important work and created this special version for presentation in Atlanta. Other important works featured in the exhibition include: "The Other Side," "Umbilical Cord" and "De Los Dos Aguas."

'Maria Magdalena Campos-Pons: Dreaming Of An Island' On View At The Spelman College Museum Of Fine Art Targeted News Service August 25, 2008 Monday 5:36 AM EST

Major support for "Maria Magdalena Campos-Pons: Dreaming of an Island" is provided by the Fulton County Board of Commissioners under the guidance of the Fulton County Arts Council. Additional support provided by the Atlanta Journal-Constitution.

**SPECIAL EVENT WITH THE ARTIST** Maria Magdalena Campos-Pons will present a gallery walk on Wednesday, Sept. 24, at 6:30 p.m. This special event promises to be one of the highlights of Atlanta Celebrates Photography, the citywide festival featuring events, exhibition and programs focusing on photography. The museum is also planning a series of exhibition-related public programs centering on contemporary art, race and gender, designed to appeal to families, art enthusiasts and general audiences that examine Campos-Pons work.

**ABOUT THE ARTIST** Born in Mantanzas, Cuba, in 1959, Maria Magdalena Campos-Pons grew up in La Vega, a small sugar plantation town. She was raised among the first generation of Cuban children educated after the Cuban Revolution and benefited from Cuba's newly formed art education system. At age 13, Campos-Pons began her art education at the National School of Art, where she studied from 1976 to 1979. Between 1980 and 1985, she attended the Graduate Institute of Art (ISA) in Havana, where she joined Cuba's most talented emerging artists who were creating contemporary work in dialogue with the global art world.

Campos-Pons gained international recognition in the late 1980s with a series of painted abstract reliefs dealing with female sexuality. During this period, described by one scholar as the "Cuban Renaissance," artists were increasingly using art as a form of social criticism and showing their work in important international exhibitions. Campos-Pons participated in many of these shows in Germany, Australia, Great Britain and the United States. In 1990, she left Cuba to participate in a fellowship in Banff, Canada, and in 1991 moved to Boston where she currently resides.

Since then, her work--which increasingly has taken the form of mixed media installation and large-scale photography--is a dynamic model of inventive Diasporic identity that hinges on reassembling lost fragments, symbols and memories of personal and collective history, religion and mythology. Many of her paintings, installations and photographs deploy the artist's body in its entirety or fragmented into parts, creating a formal language that addresses the challenges inherent in building a coherent identity in the modern world.

Campos-Pons states, "I am interested in rituals and traditions, how to place them into the contemporary setting. African tradition is my everyday life experience. I don't have to search for my roots. . . I believe it's possible to live in America and at the same time, in **Cuba** spiritually and mentally." The artist's work **testifies** to the fact that identity is contradictory, flexible and mobile. Her work shares a formal sensibility with African American artists Lorna Simpson and **Carrie Mae Weems**. Often confronting stereotypes about black women and incorporating photographs of the black female body, text and in serial format, Campos-Pons often **investigates** the meaning of black female identity in an Afro-Cuban context.

**ABOUT THE SPELMAN COLLEGE MUSEUM OF FINE ART** The Spelman College Museum of Fine Art provides a learning environment for students, faculty, staff and alumnae. Museum activities enhance the cultural and intellectual development of the College's community through the collection, preservation, exhibition and interpretation of important works of art. Artists affiliated with the Atlanta University Center are of particular interest. As the only museum in the nation that focuses on works by and about women of the African Diaspora in its collections, exhibitions and programs, the Museum serves as a complement to local, regional, national and international art resources. Recent exhibitions organized by the Spelman College Museum of Fine Art include "Amalia Amaki: Boxes Buttons and the Blues" (2006 in collaboration with the National Museum of Women in the Arts), "Hale Woodruff, Nancy Elizabeth Prophet and the Academy" (2007) and "Cinema Remixed and Reloaded: Black Women Artists and the Moving Image Since 1970" (2007 in collaboration with the Contemporary Arts Museum Houston).

**ADDRESS** The Spelman College Museum of Fine Art is located in the Atlanta University Center on the Spelman College campus in the Camille Olivia Hanks Cosby Academic Center at 350 Spelman Lane.

**ADMISSION** Suggested donation \$3/parking \$3

'Maria Magdalena Campos-Pons: Dreaming Of An Island' On View At The Spelman College Museum Of Fine Art Targeted News Service August 25, 2008 Monday 5:36 AM EST

**HOURS** The Museum is open Tuesday through Friday, 10 a.m. to 4 p.m. and Saturdays, noon to 4 p.m. The Museum is closed Sundays, Mondays, major holidays and official College breaks. For more information on the Spelman College Museum of Fine Art, visit [www.spelman.edu/museum](http://www.spelman.edu/museum)

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## The Atlanta Journal-Constitution

ajc.com

The Atlanta Journal-Constitution

July 18, 2008 Friday  
Main Edition

### **VISUAL ARTS ; 'History' moving, but also too theatrical**

**BYLINE:** CATHERINE FOX; Staff

**SECTION:** MOVIES & MORE; Pg. 12E

**LENGTH:** 495 words

#### REVIEW

"Constructed History: Requiem to Mark the Moment"

Through Aug. 31. 10 a.m.-6 p.m. Tuesdays-Saturdays The ACA Gallery at SCAD. 1280 Peachtree St. 404-815-2931; [www.scad.edu](http://www.scad.edu)

Bottom line: This project bubbles with ideas and some visually **arresting** moments but is ultimately undone by overblown rhetoric and theatricality.

**Carrie Mae Weems** has devoted her 25-year career to exploring what it means to be black in America, and ultimately what it is to be human. She was a natural choice for a commission to mark the 20th anniversary of the National Black Arts Festival and the coincident 40th anniversary of the death of the Rev. Martin Luther King Jr.

"Constructed History: Requiem to Mark the Moment," an exhibit of photographs and a video at ACA Gallery at SCAD, doubled as an educational experience. **Weems** taught at SCAD last semester, and her students helped her stage a series of re-enactments of historic moments that are the nucleus of the project.

Born in the spirit of bearing witness, the project reflects her practice of taking possession of history as a way of speaking truth to power. This she sometimes achieves in the photos. But the video never transcends the realm of grievance. One senses an ambition that jumped the tracks and might have benefitted from more curatorial give and take.

The title "Constructed History" refers not only to the re-enactments but also the idea that the narrative we call history is "constructed" by its tellers, including **Weems**. To that end, her art trumpets its artifice in glimpses of the lights and cameras, the studio (a West End warehouse) and in the actors' stylized performances.

She further calls into question the ways we know history by composing the scenes to mimic iconic photos

that have become our collective memories of the events. JFK and Jackie in the convertible. Coretta Scott King at her husband's funeral. The soldier executing the Vietnamese guerrilla at point-blank range.

The large-scale black and white photos of these tableaux vivants are arresting, and sometimes moving. Transformed by scale and shot as close-up, the re-creation of the Vietnam photo is particularly effective. By substituting a victim of a different race and reducing the soldier to a bodiless arm, the artist transcends specifics to create a universal expression of the barbarism of war.

Though it's hardly a revelation after 20 years of post-modernist art, the photos make the point that history is a construct. But their artificiality and theatricality distance the viewer. That problem worsens in the video. Presented in motion and at a tendentious pace, the same tableaux have all the impact of a high school melodrama.

In the end, the historical account of human rights struggles that **Weems** narrates in a voice-over devolves into memoir, and the parade of tragedies and violence is less a requiem than a rant. Lacking the laser intelligence of **Weems'** best work, the project fails to mark the moment in meaningful or memorable way.

**LOAD-DATE:** July 18, 2008

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photo: "Mourning," which captures a scene from the Rev. Martin Luther King Jr.'s funeral, is among the prints **Carrie Mae Weems** created as part of "Constructed History: Requiem to Mark the Moment."/ImageData\*

**PUBLICATION-TYPE:** Newspapers

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Creative Loafing (Atlanta)

July 9, 2008 - July 15, 2008

## Visual comeback

**BYLINE:** Hicks, Cinqué

**SECTION:** ARTS; Pg. 31 Vol. 37 No. 10

**LENGTH:** 1780 words

### ABSTRACT

[Leatrice Ellzy] AND HUGHLEY HOPE [**Carrie Mae Weems**] work spills over into bolstering the festival's visual arts profile, not only for the programming of commissioned works, but also for the Artists' Market, Embrace and other, smaller events. In addition to Constructing History, **Weems** has been retained to help the festival continue to refocus its visual arts priorities.

### FULL TEXT

The National Black Arts Festival returns to its roots \* BY Cinqué Hicks

Constructing History: A Requiem to Mark the Moment

Through Aug. 31. Artist's reception Tues., July 15, 6-8 p.m. Tues.-Thurs., 11 a.m.-5 p.m.; Fri.-Sat, 11 a.m.-8 p.m.; Sun., noon-5 p.m. ACA Gallery of SCAD, 1280 Peachtree St. 404-815-2931. [www.acagallery.org](http://www.acagallery.org).

Embrace: The Fine Art Fair of the National Black Arts Festival

Opens Thurs., July 17, 7-10 p.m. July 18-19, noon-9 p.m.; July 20, noon-6 p.m. Mason Murer Fine Art, 199 Armour Drive. 404-879-1500. [www.embraceatl.com](http://www.embraceatl.com).

We've seen all this before. In fact, that's the point.

**Carrie Mae Weems'** upcoming exhibition at SCAD-Atlanta's ACA Gallery consists of dozens of black-and-white photos and a video that recreate pivotal moments in history. The reenactments in Constructing History: A Requiem to Mark the Moment are self-consciously assembled scenes, and there's a heavy emphasis on the familiar events of the '60s and '70s: the Kent State shootings; the **assassinations** of King, JFK and Medgar Evers; the execution of a Viet Cong prisoner on the streets of Saigon during the Tet Offensive.

Most of the photographs were shot in a studio setting, but **Weems** made no attempt to hide the framework. In the final images, lights, dolly tracks and other filmmaking accoutrements are fully visible.

The Constructing History photographs make clear what is covertly true about all art - none exists in a vacuum. Resources and a support network determine what, where, when and how something gets seen, as well as who sees it. For African-American artists such as Brooklyn-based **Weems**, the question becomes even more critical: What's the system that helps the world see black art?

The National Black Arts Festival, Atlanta's annual July juggernaut of musical, literary, theatrical and visual arts, commissioned Constructing History in cooperation with SCAD. **Weems** taught last winter at SCAD, where she developed and executed the project in conjunction with her students and other Atlantans. In fact, anyone familiar with the local art scene will recognize cameos by, among others, Dr. Richard Long, Bill Bounds and the High Museum's Michael D. Harris. On the festival's 20th anniversary, organizers are counting on **Weems'** project to help remake its image in the visual arts.

A small regiment of assistants mill around the gallery adjusting lights, gathering supplies and moving furniture. They disappear and reappear quickly and quietly. The lights haven't been focused, and there are still a few glitches to fix in the video, but the work ahead doesn't faze **Weems**. She'd rather talk about her role in this year's festival. She views herself as more than just the NBAF's featured exhibiting artist this year - she's also a social activist for art.

"Being engaged in art is more than just making it," **Weems** says. "We need to engage the work as writers, as art historians. How does the general public come to know art by African Americans?"

**Weems** insists that passing on knowledge about African-American art falls upon an army of librarians, writers, students, journalists and educators who are in a position to inform. "Ultimately you don't know about the work unless there's a system around the work."

WHEN THE NBAF LAUNCHED in 1988, its signature visual arts event was the Artists' Market at Greenbriar Mall, which was organized then and now by textile artist K. Joy Peters. In those early years, the visual arts received as much attention as dance, music and theater.

But the festival's commitment to its visual arts production failed to keep pace with the tremendous resources devoted to its performing arts programming. The disparity was rooted in the festival's leadership, says Leatrice Ellzy, manager of artistic programming and festival production. "It has a lot to do with the person who sits in my chair and the person that sits in [executive producer] Stephanie Hughley's seat," Ellzy says, "and how engaged they are in visual art."

Equally challenging are visual art's unforgiving economics, which bear little resemblance to those surrounding the festival's other programming areas. "I can put someone in the civic center, and I can sell tickets, which is then going to generate revenue," Ellzy says. "It's going to help us replace what we spent, or better yet we can make a profit. That's not the same with the visual arts program. So you get stuck in the middle."

Even before she was hired in 2005, Ellzy was advocating for the organization to return to its visual arts focus. Over the last three years, the festival has added major visual arts programming while it continued to hold the Artists' Market. 2006 saw the kickoff of Embrace, a fine art fair held at Mason Murer Fine Art, and the return of major commissioned works by artists such as South African Sue Williamson and Atlantan Radcliffe Bailey.

Today there's no shortage of satellite visual arts events in Atlanta in July that also wear the mantle of the NBAF while the festival - and its tourist dollars - infuse the city. In most cases, the festival functions not as a producer, but as a silent supporting organization, essentially a brand stamp that cooperating venues borrow to be included in NBAF calendars.

In that sense, the NBAF is a lot like Atlanta Celebrates Photography, which also has the power to dovetail programming at a wide swath of independent, unrelated art organizations with the festival's calendar. NBAF has come to dictate the shape of Atlanta's art scene in July much as Atlanta Celebrates Photography dictates its shape in October.

IF THE QUESTION OF how much visual arts programming to include has been cause for re-evaluation at NBAF, the question of who the audiences are and what art best reaches them has likewise been a source of internal scrutiny.

The Artists' Market was designed from its inception as a direct link between artists and audiences. It hasn't wavered from that mission in 20 years. The market moves to the Georgia World Congress Center this year,

but it still has strict guidelines on who may participate and who may not - the fair is for artists only. No galleries, no dealers. And because its function is partly educational, the festival insists that artists staff their own booths so that as patrons have questions, an authoritative answer is never far away.

The formula makes the market democratic to its very DNA. Unlike many other NBAF programs, which rely on star power to draw crowds, the market is designed to make art approachable rather than mysterious.

"People are more inclined to go to a mall than a museum," says Peters, referring to the market's origins at Greenbriar Mall. "When you bring the art to where the people are, more people get to see works of art, get to meet the artists, and then maybe they're more inclined to go to galleries and museums."

The Artists' Market was established at a time when far fewer African-American artists were involved in the mainstream gallery system than is the case today. The market attracts an eclectic mix of painters, textile artists, furniture makers, and other craftspeople, including ballplayer-turned-artist George Nock, who's one of four artists from the original 1988 market still exhibiting today.

Ironically, that approach did leave one group out - the part of the population that is involved in the mainstream gallery system. Galleries representing artists selling at the highest end of the market, and the collectors seeking them out, were never part of the Artists' Market's missions. Mounting pressure on the festival to meet the needs of those collectors, some of whom were spending six figures and more on art, led to the birth of Embrace, an additional visual arts event now in its third year.

Produced in concert with NBAF by Mason Murer Fine Art, Embrace more closely resembles the international art fairs of Basel and New York that serve as marquee events for high-end galleries. Embrace director Mark Karelson makes no secret of his ambition that the show become another of the world's premiere boutique art fairs, to which the "best galleries bring their best work."

In the next breath, however, Karelson acknowledges that those are high hopes. The contemporary art world is notoriously status-conscious and herdlike. Galleries such as Art 70th in New York have been on hand at Embrace to represent an older generation of blue-chip artists such as Romare Bearden and Lois Mailou Jones. But other galleries such as New York's Sikkema Jenkins & Co. or Jack Shainman Gallery, which represent an entire cadre of young, critically lauded black art stars, have so far stayed away from the fair.

ELLZY AND HUGHLEY HOPE Carrie Mae Weems' work spills over into bolstering the festival's visual arts profile, not only for the programming of commissioned works, but also for the Artists' Market, Embrace and other, smaller events. In addition to Constructing History, Weems has been retained to help the festival continue to refocus its visual arts priorities. Over the next few years she'll curate a new program called "Four by Four," which will comprise four major artist-initiated, commissioned works, of which Weems is the first. Kerry James Marshall, a Chicago-based conceptual artist best known for explosive treatments of class and race issues, is on deck for next year, Weems says.

As NBAF continues to rev up its visual arts profile, it does so in an art world considerably more complex than the one it was born into 20 years ago. The festival's various visual arts programs reflect that complexity. If it's been accused in the past of neglecting the more cutting-edge strains of contemporary art, it's also avoided the rest of the art world's slavish devotion to youth, novelty and chasing the latest artworld microtrend.

Unlike most contemporary art spectacles in the broader (read: whiter) art world, NBAF has a sense of history, a sense of having come from somewhere before it moves forward. And that's a lesson the rest of the art world would do well to take to heart.

## SIDEBAR

SCHOOLHOUSE THOUGHTS: "A Class Ponders the Future." from Weems' Constructing History exhibit

## SIDEBAR

SIGN LANGUAGE: George Hunt's "I Am A Man - III" will be on view at Embrace.



**SIDEBAR**

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**ON THE WEB**

To view more photos from Constructing History and Embrace, visit [atlanta.creativeloafing.com](http://atlanta.creativeloafing.com) and click on Arts.

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Sun-Sentinel (Fort Lauderdale, Florida)

July 7, 2008 Monday  
Broward Metro Edition

## **HISTORY FRAMED; BERNARD AND SHIRLEY KINSEY'S COLLECTION AT THE NORTON MUSEUM OF ART IS A VIVID CANVAS OF WHAT IT HAS MEANT TO BE BLACK IN AMERICA.**

**BYLINE:** Emma Trelles Arts Writer

**SECTION:** LIFE; Pg. 1E

**LENGTH:** 1519 words

In an election year in which politics and race have progressively become entwined, a photograph of the country's first black senator resonates with the notion that history is an ongoing affair.

Hiram Rhoades Revels (ca. 1870) is a sepia-toned portrait of the Mississippi statesman, sitting tall in a leather club chair with one elbow crooked on a book-laden table. The picture is one of 89 objects and artworks displayed at the Norton Museum of Art in West Palm Beach. "In the Hands of African American Collectors: The Personal Treasures of Bernard and Shirley Kinsey" gathers documents and letters, books and manuscripts, artifacts, paintings, bronze busts and sculptures, and assorted imagery that conveys parts of the black American experience, from handwritten accounts of the trans-Atlantic slave trade to the accomplished canvases of contemporary visual artists.

"We strive to be cultivators of our history, art and culture," write the Kinseys in an introductory essay to the exhibit's catalog. "Collecting allows us to reacquire those pieces that can reaffirm our better selves."

A return to Florida

The show made its way across the country from California to Palm Beach County, in part because Bernard and Shirley Kinsey are Florida natives. She grew up in St. Augustine; he was raised in West Palm Beach, where his late father, an education advocate, lent his name to the U.B. Kinsey/Palmview Elementary School of the Arts.

The Kinseys met in the early 1960s while enrolled at Florida A&M University and active in the civil rights movement; they moved to the West Coast shortly after marrying in 1967. What began as random acquisitions from their travels to national parks - a sedimentary rock here, a branch of petrified wood there - ballooned to preserving the African-American narrative, a quest that helped the Kinseys understand their own heritage and offered them "a tremendous sense of satisfaction."

One of the first paintings encountered in the exhibit interprets the family immersed in this pursuit. The Cultivators (2000), a stylized oil by Samuel L. Dunson Jr., subverts the historical stereotype of pre-Civil War blacks as common field hands. Instead, the canvas depicts the Kinsey clan caught in the midst of their destinies. Bernard is in the foreground, looking upward to the sun as he harvests crops of books with his

## HISTORY FRAMED; BERNARD AND SHIRLEY KINSEY'S COLLECTION AT THE NORTON MUSEUM OF ART IS A VIVID CANVAS OF WHAT IT HAS MEANT TO BE BLACK IN AMERICA. Sun-Sentinel (Fort Lauderdale, Florida) July 7, 2008 Monday

enormous and masterful hands. Shirley further enhances his labors by polishing each tome with a cloth, while their son Khalil stands behind his parents and intently reads their offerings.

The painting is as personal as the collection; when not traveling, all of it hangs in the Kinseys' tri-level, cliff-side home in Pacific Palisades. The couple continuously add pieces found through auctions, private dealers and their ongoing travels around the world, following their own instincts and interests rather than making purchases based on scholarly or monetary values. The result is a scope both visceral and broad-based, heartfelt and inspirational.

### Visual education

The Norton's installation begins in galleries painted in somber plum and earth tones; they are filled with artifacts from the 15th through 19th centuries, when Africans were enslaved by the millions, then sold in ports throughout the Caribbean and the Americas. There is a wall-sized photograph of a stone dungeon in Gory Island, off the coast of Senegal, where slaves were held before boarding ships to the New World and colonial territories.

On printed pages or ink on vellum, there are inventories of Africans counted as part of estates or ships' cargoes, and records of the capture of slaves from Florida's Seminole tribes. There are documents that sanction the killing of escaped slaves and indexes of their sales, but also there is also a purchase by the freed African-American Henry Butler, who bought back his wife and four children for \$100 in 1839.

The papers presented throughout give a tactile power to a history typically recounted in a schoolroom. It is impossible to distance the past from the present while standing inches from iron shackles once used to imprison black women, for example, or when slaves once considered only as a population suddenly come into a pained focus of listed and handwritten names: Nimble, Orange Grove, Alexander and Grace.

"We've had thousands of school children come through here," says the museum's curatorial assistant, Brianna Anderson. "This is a great way to tie what they're learning in school to a visual aspect. When they look at documents, in addition to paintings and drawings, it kind of hits them that there are things occurring right now that will go down in history."

### Harlem Renaissance

The bulk and deep heart of the show is indeed its objects, and they spill over into subsequent galleries. The Civil War and Reconstruction eras display 19th century tintypes of Union soldiers and prospering black Americans, as well as a parade flag for a cavalry of buffalo soldiers.

Mid-century standouts include letters written by Florida journalist and novelist Zora Neale Hurston, Martin Luther King Jr. and Malcolm X, who in 1963 wrote to Alex Haley about the frenzied living of his time. It's an observation that makes equal sense 45 years later: "With the fast pace of newly developing incidents today, it is easy for something that is done or said tomorrow to be outdated even by sunset on the same day."

As one approaches the enclave devoted to the Harlem Renaissance, visual art broadens the tale, and it follows black American art, in its varied guises, as it has merged with museums, scholarship, modernism and post-modernism through the 20th and 21st centuries. We are introduced to Richmond Barthé's sensual 1937 bronze of a male dancer's visage; his closed eyes and pensive expression hint at an artist grappling with sexuality alongside prejudice.

Dating from 1990, William Tolliver's sand linocut of a farm boy is simply outlined but beautified by its gleam and the young man's long neck and sober gaze; depicted from shoulders to broad-brimmed hat, the likeness brings to mind the close-up portraits of saints found on prayer cards. A consideration of faith is speckled throughout this portion, filtered through the bronzed stance of an elderly Masai woman or through the idea that jazz music can reflect the blue shape of the spirit.

### Capturing nature

HISTORY FRAMED; BERNARD AND SHIRLEY KINSEY'S COLLECTION AT THE NORTON MUSEUM OF ART IS A VIVID CANVAS OF WHAT IT HAS MEANT TO BE BLACK IN AMERICA. Sun-Sentinel (Fort Lauderdale, Florida) July 7, 2008 Monday

History also imbues a luminous grouping of landscapes; it contains selections by 19th century notables such as Robert Scott Duncanson and Edward Mitchell Bannister, both autodidacts, and Henry O. Tanner, one of the earliest known black artists who formally trained at academies in Philadelphia and Paris.

"Landscape is one of the oldest genres of American art," says Marisa Pascucci, the museum's American art curator. "Since the late 1800s there were African-Americans working as fine artists, looking to nature and reproducing it."

The Norton recently purchased one of Tanner's small oils, an intimate view of the Seine at dusk; it dips a narrow Parisian walkway into a nocturnal haze, with street lamps sending quivers of amber light into trees and along the surface of the river.

The Tanner picture is part of a concurrent showing of the museum's permanent collection of African-American art, an assembly of 25 pieces: the haunting silhouette cutouts of Kara Walker; Radcliffe Bailey's shrine-like, green and gold mixed media on wood; **Carrie Mae Weems'** text-and-photographic studies on race and geography; and an **arresting** collage of seared canvas by Willie Cole are among the roster.

Pascucci notes these works span three collections in the museum: American art, photography and contemporary art. "It speaks to how accomplished these artists are." She adds that while the museum is always interested in diversifying its holdings, it considers far more than race when acquiring African-American art.

"This is quality work that holds its own in any show. We're continually tracing the history of African-American artists in this country, but we're also tracing this country's history."

Emma Trelles can be reached at [etrelles@sun-sentinel.com](mailto:etrelles@sun-sentinel.com) INFORMATIONAL BOX:

On view

What: "In the Hands of African American Collectors: The Personal Treasures of Bernard and Shirley Kinsey" and "Highlights: African American Art from the Norton Collection"

Where: The Norton Museum of Art, 1451 S. Olive Ave., West Palm Beach

When: The Kinsey collection runs through July 20; the Norton collection runs through Aug. 31. Open 10 a.m.-5 p.m. Monday-Saturday and 1-5 p.m. Sunday.

Admission: \$8; \$3 for ages 13-21, free for ages younger than 13

Information: 561-832-5196, [norton.org](http://norton.org) Related events

Glen Tomlinson, the William Randolph Hearst Curator of Education, discusses Man with Flowers, a painting by Jacob Lawrence and part of the Norton's permanent collection of African-American art. Saturday and July 16, 1 p.m.

Dr. Orville Lawton directs the Ebony Chorale of the Palm Beaches in a celebration of Negro spirituals. July 20, 3 p.m.

Bernard and Shirley Kinsey lead a tour of "In the Hands of African American Collectors: The Personal Treasures of Bernard and Shirley Kinsey." July 20, 4 p.m.

Information: 561-832-5196, [norton.org](http://norton.org).

**LOAD-DATE:** July 7, 2008

**LANGUAGE:** ENGLISH

HISTORY FRAMED; BERNARD AND SHIRLEY KINSEY'S COLLECTION AT THE NORTON MUSEUM OF ART IS A VIVID CANVAS OF WHAT IT HAS MEANT TO BE BLACK IN AMERICA. Sun-Sentinel (Fort Lauderdale, Florida) July 7, 2008 Monday

**NOTES:** < Informational box at end of text.

**GRAPHIC:** Photo(s)

Brush with the past: The Kinseys, shown at left in a 2002 oil painting by Artis Lane, have 89 objects in the collection being lent to the Norton Museum of Art. Among them are Landscape, Autumn, Robert Scott Duncanson's 1865 oil, far left, and Falling Star, a 1979 lithograph by Romare Bearden. Photos courtesy Norton Museum of Art History: Young Girl (1855) is an ambrotype, an early type of photograph. Its creator is unknown. Photo courtesy Norton Museum of Art The tree of knowledge: Samuel L. Dunson Jr.'s 2000 oil painting, The Cultivators, shows Bernard and Shirley Kinsey harvesting books and Khalil, their son, reading them.

**PUBLICATION-TYPE:** Newspaper

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Black Masks

July 2008 - August 2008

## National Black Arts Festival: Celebrates Its 20th Anniversary!

**SECTION:** Pg. 9 Vol. 18 No. 4 ISSN: 0887-7580

**LENGTH:** 1632 words

### ABSTRACT

It seems impossible that twenty years have elapsed since the National Black Arts Festival (NBAF) launched its first biannual summer festival in Atlanta in 1988. Founded in 1987 by Michael Lomax and sponsored by the Fulton County government, with some support from corporations and foundations, NBAF took wings under the leadership of its first executive director, A. Michelle Smith. In venues that stretched across Atlanta, attendees were treated to a myriad of performing and visual art presentations, concerts and speakers. In the ensuing years, under Smith and the successive leadership of Avery Brooks, and Dwight Andrews, the festival rose in prestige, becoming one of the most impressive festivals in the world that features the cultural output of the African diaspora. When the Festival ran into a rough patch in the late 1990s, founding member and former NBAF Artistic Program Director Stephanie Hughley came to the helm and restored the festival to its original vitality. Indeed, in 1999, under her leadership, NBAF took the next quantum leap and began producing the festival every summer while also initiating year-round educational and humanities programming. Today, NBAF proudly states: "The National Black Arts Festival is one of the premier national and international celebrations of the art, music and culture of people of African descent. The mission of the NBAF is to engage, cultivate and educate diverse audiences about the arts and culture of the African Diaspora and provide opportunities for artistic and creative expression."

Since its beginnings in 1988, the NBAF has certainly lived up to its goals. It is estimated to have impacted the lives of over five million people with its multitude of performances, art exhibits, film screenings, concerts and celebrity appearances. Equally important is its accomplishment in the face of the dire economic situation facing so many ethnic cultural organizations during the past couple of decades. As Hughley states, "The 20th Anniversary is a great milestone for the NBAF. In a time when so many arts organizations serving multicultural audiences have disappeared from the landscape, we can be proud of the fact that we're still here, and stronger than ever. For this major event, we've got an incredible lineup coming to help us celebrate. Simply put, this is a great time in the Festival's history."

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Some of the highlights of this 20th Anniversary National Black Arts Festival include:

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#### **SIDEBAR**

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Black Masks

July 1, 2008 Tuesday

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**BYLINE:** Anonymous

**SECTION:** Pg. 9 Vol 18 No. 4 ISSN: 08877580

**LENGTH:** 1631 words

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The National Black Arts Festival celebrates living legend, and Georgia peach, Gladys Knight, whose fabulous singing career has spanned more than fifty years.

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Ebony

July 2008

## Atlanta's National Black Arts Festival; Celebrates 20th Anniversary

**BYLINE:** JOY T. BENNETT

**SECTION:** TRAVEL GUIDE; Pg. 58 Vol. LXIII No. 9

**LENGTH:** 307 words

IN JULY, MANY ROADS WILL LEAD TO ATLANTA and the National Black Arts Festival. And that's by design, says the festival's executive director, Stephanie Hughley. She says initial feasibility studies pointed to Atlanta as the "mecca, our center of Black culture," and the 20th anniversary is a "great milestone" for the NBAF. The 2008 festival will take place July 18-27 in and around Atlanta. On the lineup are a variety of art and cultural events, including the official NBAF Artist Market at its new home in the Georgia World Congress Center. Also on the extensive schedule are a children's education village, a film festival, jazz concerts as well as a world music festival at Centennial Olympic Park, and a "next generation" poetry event.

"In a time when so many arts organizations serving multicultural audiences have disappeared from the landscape, we can be proud that we're still here, and stronger than ever," Hughley says.

### Some of the festival's highlights include:

\* **DANCE:** A Tribute to Judith Jamison, artistic director of the Alvin Ailey American Dance Theater, Rialto Center for the Arts, July 19.

\* **THEATER:** *Oprah Winfrey Presents The Color Purple*, Fox Theatre, July 15-Aug. 3.

\* **MUSIC--LEGENDS CELEBRATION:** An Evening with Gladys Knight, Atlanta Civic Center, July 19; Wynton Marsalis /Robert Spano concert with the Atlanta Symphony Orchestra, Woodruff Arts Center, July 19.

\* **VISUAL ARTS:** *A Requiem Marks the Moment*, commemorating the 40th anniversary of the **assassination** of Dr. Martin Luther King Jr., featuring artist **Carrie Mae Weems**, Woodruff Arts Center, July 15-July 27.

\* **CREATIVELY SPEAKING:** Alice Walker and Pearl Cleage, Rich Theater, July 20; Dr. Cornel West and Wynton Marsalis with **Carrie Mae Weems**, Rich Theater, July 20.

Tickets for festival events are available at [www.nbaf.org](http://www.nbaf.org) or by contacting the Woodruff Arts Center

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Atlanta's National Black Arts Festival; Celebrates 20th Anniversary Ebony July 2008

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Frontiers - A Journal of Women's Studies

June 1, 2008

## **Renegotiating identity; "Primitivism" in 20th Century Art as family narrative.**

**BYLINE:** Palmer, Carolyn Butler

**SECTION:** Pg. 186(38) Vol. 29 No. 2-3 ISSN: 0160-9009

**LENGTH:** 14689 words

The prevailing viewpoint is made all too clear in one of the "affinities" featured on the catalogue covers, a juxtaposition of Picasso's *Girl before a Mirror* ... with a Kwakiutl half-mask, a type quite rare among Northwest coast creations. Its task here is simply to produce an effect of resemblance (an effect actually created by the camera angle). In this exhibition a universal message, "Affinity of the Tribal and the Modern," is produced by careful selection and maintenance of a specific angle of vision. (1)

James Clifford

A 100-year-old legacy of curatorial colonialism has produced profound disorganizations of unique knowledge systems. ... The subjugation of indigenous peoples under colonialism results in innumerable forms of oppression from which the arts are not immune. A focus on institutions and patrons of the arts (academics being defined as one type of patron or consumer of native arts) cannot significantly enhance a reading of indigenous aesthetic or worldviews. By shifting the locus of the analysis from the psychology of the oppressor to the experiences of the oppressed, a discursive space is made available in which new paradigms of knowledge may become accessible. (2)

Nancy Mithlo (Chiricahua Apache)

Your questions have brought back memories of the time. I definitely recall the book about my family, *The Totem Carvers*, and that show ["Primitivism" in 20th Century Art] and its catalogue being major catalysts in my need to return to BC [British Columbia] and take up the art. The catalogue for that show has a Kwakiutl mask on the cover, along with a painting by Picasso, my favorite painter even then. There was a Charlie James piece in the show too. Those were pivotal in my beginning to comprehend the influence my artistic heritage was to play in my life. (3)

David Neel (Kwakiutl) (4)

### **INTRODUCTION**

During the summer of 1985, a twenty-five-year-old professional photographer, David Neel, walked through the doors of the Dallas Museum of Fine Art and into the traveling exhibition, "Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern. (5) Initiated by the Museum of Modern Art (MoMA) in New York City, "Primitivism" in 20th Century Art made visual a historical narrative of European and Euro-American interest in "non-Western art" by juxtaposing the art of Euro-American modernists with cultural objects from around the world. (6) Two months after the exhibition's New York debut in September 1984, a now famous debate

erupted over the exhibition's Eurocentric underpinnings. In April 1985, just one month before the exhibition opened in Dallas, *Art in America* published anthropologist and critic James Clifford's essay "Histories of the Tribal and Modern." Clifford charges the exhibition's curators, William Rubin and Kirk Varnendoe, with creating a "modernist family of art," "decontextualizing cultural objects," and "reproducing colonial" assumptions. (7) Clifford connects his critique to the discourses of identity politics and difference that raged during the 1980s, and as he predicts, the exhibition has become important within the discourses of modern art history because of the debates about formalism that ensued. (8)

In his exhibition review, Clifford also calls explicit attention to a pair of photographs that appear on the cover of the accompanying exhibition catalogue. One photograph depicts what Clifford refers to as a "Kwakiutl half mask." The other is a close-up shot of a carefully selected section of Pablo Picasso's oil-on-canvas painting, *Girl before a Mirror* (1932). As Clifford points out, the juxtaposition is problematic because it highlights what he says is a superficial set of "affinities" predicated on the objects' visual properties alone. Clifford uses the comparison to showcase the shortcomings of formalism, specifically its tendency to physically and theoretically abstract objects from their cultural contexts: it is a curatorial practice, he argues, that is in itself a perpetuation of colonialism--a strategy of oppression.

Clifford's essay was directed toward a specific audience. His exhibition review first appeared in *Art in America*, a glossy journal that in the mid 1980s was routinely filled with essays about Euro-American artistic conventions and hosted a range of slick advertisements that targeted collectors; a journal that, unlike *Ethnohistory* or *American Indian Art*, was important enough to MoMA that the museum officials paid attention. That Clifford's essay was designed for a very specific--in fact, localized--discursive arena is further underscored by the fact that he felt the need to point out that many of the included artifacts were in museum collections as a consequence of routine confiscation by colonial authorities. Unlike most Euro-Americans, many indigenous people were probably quite aware of this state of affairs. (9) The limits of Clifford's discursive arena are further indicated by the fact that his critique of "Primitivism" in 20th Century Art and the subsequent debates have not generally been a part of the discussion of Northwest Coast art history.

When Neel walked into "Primitivism" in 20th Century Art, he carried knowledge quite different from that of Clifford's target audience. While Neel's mother was Anglo-Canadian, his father was born into one of the most eminent families of Kwagiutl carvers, which includes Charlie James (c. 1867-1938), Mungo Martin (c. 1881-1962), and Ellen Neel (1916-1966), all of whose works are held in high esteem throughout indigenous communities of the Pacific Northwest. Charlie James, Mungo Martin, and Ellen Neel (nee Newman) are also known for resisting the prohibition of the "potlatch," a convention of feasting in the Pacific Northwest that often includes dancing gift giving, story telling, and wearing of carved masks. Though the government prohibition included the internment of potlatchers and laws against carving, James, Martin, and Neel continued to carve. Much of their art, therefore, can be seen as subverting the policies of a nation-state in the early to mid-twentieth century--in this instance the Dominion of Canada--much like the resistance of Pablo Picasso against Fascist Spain and the Surrealists against Nazi Germany. David Neel's experience of "Primitivism" in 20th Century Art was enriched by bits and pieces of family lore that he had gleaned from a few photographs, stories, and works of art to which he had access as a child. That piecemeal narrative was also greatly enhanced by his contact, as a young adult, with an assortment of family photographs that appeared in *The Totem Carvers: Charlie James, Ellen Neel, and Mungo Martin* (1982), a book by Phil Nuytten, amateur historian and former student of Ellen Neel's, published just three years before "Primitivism" in 20th Century Art opened in Dallas. (10)

Neel's encounter with "Primitivism" in 20th Century Art, then, was one in a series of events that enabled him to write himself into the narrative of a family from whom he had been separated since early childhood. (11) In this sense, Neel, much like Clifford, was responding to the utterly shattered state of the contemporary indigenous world that includes the dislocation of objects; the loss of land and languages; the criminalization of religion; cross-cultural marriage; the asymmetries of power as they relate to gender and race; the then routine separation of children from indigenous family members; and the high death rates of indigenous youth and men. (12) Because Neel spent much of his childhood at a distance from his father's family, "Primitivism" in 20th Century Art, despite the shortcomings of its formalist approach, helped enable him--against the odds--to recognize, validate, and shape his indigenous persona, and specifically his identity as a Kwagiutl carver. The exhibition was extremely important to Neel after his return to British Columbia in the late 1980s.

Neel would cite, reinterpret, commemorate, and critique the exhibition in the photographs, carved masks, silk-screens, and essays that he created throughout the 1990s. (13)

This essay situates "Primitivism" in 20th Century Art within the family narrative that Neel, the offspring of an intercultural marriage, was assembling and editing as he gathered information about his father's family--about his own identity. As Neel's epigraph to this essay suggests, his response was forged not only by his visit to the exhibition but also by the photographs that appear in the accompanying catalogue, which he has studied and interpreted for more than twenty years. I will show that "Primitivism" in 20th Century Art took on significance for Neel in conjunction with family narratives as exemplified by Nuytten's *The Totem Carvers*. The book and exhibition catalogue connect his family to two discourses of art, one of which explicitly invokes family identity in the hereditary carving rights of the Kwakwaka'wakw. (14) The importance of family history, obscured in "Primitivism" in 20th Century Art but manifest in *The Totem Carvers*, is perhaps a reason that family, lineage, and affiliation are of such importance in Neel's art of the late 1980s and upon his return to the Northwest Coast. I will situate Neel's response to "Primitivism" in 20th Century Art and *The Totem Carvers* with respect to Pierre Bourdieu's and Roland Barthes's celebrated theories of family photography, and to Haida carver Robert Davidson's description of Transformation. The resulting array will allow me to complicate the reception of "Primitivism" in the 20th Century by aligning it with concerns about indigenous identity and mobility, and will aid me in arguing for a theory of family photography rooted in Northwest Coast aesthetic conventions.

#### "PRIMITIVISM" IN 20TH CENTURY ART AND THE FRAGMENTS OF COLONIALISM

The exhibition catalogue that accompanied "Primitivism" in 20th Century Art exemplifies and contributes to the disarray of contemporary indigenous experiences. The catalogue cover, as Clifford quite rightly points out, consists of a carefully choreographed comparison between a swatch of Picasso's *Girl before a Mirror* and a Kwakwaka'wakw mask in its entirety, as photographed from a specific angle. Indeed, it emphasizes similarities of form and color as it obscures enormous cultural and historical differences, which led the artist Andy Warhol to characterize the theme of the show as "what had been taken from what." (15) Within the exhibition catalogue, *Girl before a Mirror* is contextualized by a narrative about Picasso's interest in non-Western objects, photographs of his studio and artwork, and the date of the painting's fabrication--a narrative supplemented by a rather large body of literature on the art and life of Pablo Picasso that is known, at least in part, to some of the exhibit's viewers. (16) By contrast, the mask is presented as an anonymous nineteenth-century "Kwakiutl" creation and is woven into a chapter about Picasso with only a fleeting connection that links it to Northwest Coast conventions of cosmology; consequently, the history and the meaning of Northwest Coast masks go otherwise unmentioned. (17) In this regard, the small portion of the Picasso painting stands for a more fleshed out and readily accessible history, while the mask alone indexes MoMA's superficial account and highlights and exacerbates the perforated structure of indigenous histories, cultures, and identities.

Clifford also observes that the history of colonialism was absent from MoMA's historical explanation. The manifestations of British imperialism in its daughter nation, the Dominion of Canada, and their particularly notorious reputation vis-a-vis Kwakwaka'wakw masks, present an example of such an omission. From 1884 to 1951, the Indian Act, the main body of legislation governing Canada's indigenous population, rendered the indigenous practice of feasting, or "potlatching," illegal. During the following sixty-seven years, the potlatch prohibition was modified several times to include prison sentences for violations, including the possession of masks. Nonetheless, the Kwakwaka'wakw practices of potlatching and carving continued. Forty-five people were arrested after the Cranmer potlatch of 1921, twenty served prison sentences, and many of the confiscated masks and much other feast hardware ended up in museums around the globe. (18) Neel's uncle, Mungo Martin, is often credited with holding the first legal potlatch, in 1953, after the prohibition was quietly erased from the Indian Act. (19)

The mask that appears on the catalogue cover is a *Ridicule Mask* with ties to historic conventions of feasting. As art historian Aldona Jonaitis points out in her 1991 essay "Chiefly Feasts: The Creation of an Exhibition," the consumption of food was a forum in which identity was articulated through seating order and crest display. She goes on to note that Kwakwaka'wakw construction of identity was not formulated in a single event, but rather through the display of crests over the years and across generations. As a consequence, she



notes, objects embellished with crests were often preserved as heirlooms. Although Jonaitis's discussion is focused on crest-embazoned dinnerware, crest display can also be expressed in other media such as the dancing of heirloom masks. (20) But ridicule masks, such as the one that appears on the cover of the "Primitivism" in 20th Century Art catalogue, are associated with the grease feast, a potlatch held to settle rivalries among chiefs from various communities. On such occasions, chiefs gathered around the fire telling stories of their wealth, such as their villages' beautiful women or plentiful salmon runs. The Ridicule Mask refers specifically to one chief's display of wealth, represented in the act of pouring copious amounts of oulachen (smelt) oil, a precious commodity, onto the fire, causing it to explode. (21) In some accounts, this arrogant display burns half of the oil-pouring chief's visage. In others, the burned face signifies the unflinching nobility of the witnessing chiefs, who react neither to their colleague's pyrotechnical display nor to the flying sparks that singe their own eyelashes and skin. In contrast to a feast focused on identity assertion, the purpose of a grease feast was to make a statement of ridicule. (22) Thus, in contrast to crest-bearing objects, which are often safeguarded for future displays, the paraphernalia associated with grease feasts would be less likely to be preserved, which is perhaps why James Clifford characterized this genre of the Ridicule Mask, which he referred to as a "half-mask," as "rare." (23)

MoMA curators treated most of the "tribal" objects that appear in the catalogue in a similarly cavalier fashion. Most of these objects are identified by their culture of origin, few are dated, and rarely is the patron, clan, or maker identified. One of the more detailed accounts concerns the memorial pole raised in honor of Mungo Martin. (24) In this instance, the catalogue notes the carvers, Tony and Henry Hunt, as well as the fact that the pole is located in the Alert Bay cemetery. There is, however, no indication that the pole was carved in 1970, nor is there any detailed biographical information about Mungo Martin, the Hunts, or the crests that appear on the pole. Instead, the Mungo Martin pole is situated in a narrative about Max Ernst's avian sculptures and alongside an undated Tlingit pole from Saxman Village, in Alaska. (25) With differences of style and period obscured, the "Primitivism" in 20th Century Art catalogue emphatically reasserted the trope of the tribal as timeless and was primarily designed to highlight the works of canonical Euro-American artists.

#### COMPLEMENTARY TEXTS: "PRIMITIVISM" IN 20TH CENTURY ART AND THE TOTEM CARVERS

Unlike the experiences of Clifford's imagined audience, who may not have otherwise realized that MoMA's narrative was patchy at best, Neel's experience of "Primitivism" in 20th Century Art was primarily enriched by Phil Nuytten's book *The Totem Carvers*, which one of Neel's aunts had mailed to him a year or two earlier. (26) Comparing the "Primitivism" in 20th Century Art catalogue with Nuytten's book makes it very clear that MoMA officials selected a very important work when they chose Martin's memorial pole to juxtapose with Ernst's *The Spirit of Bastille* (1960), important for reasons other than the Surrealist's interest in Northwest Coast art, which predates the pole by more than thirty years. Ten pages of Nuytten's 132-page book are dedicated to the Martin memorial; no other single object in *The Totem Carvers* receives more than a two-page spread. (27) Nuytten's historical account reveals that Martin's memorial pole was raised in 1970, about twenty years after the legal prohibition against the potlatch ended; the Martin pole was the first pole to be planted in Alert Bay in more than forty years. (28) Much as MoMA calls attention to the Euro-American artists' work through photographs of their studios and portraits of them at work, Nuytten underscores the importance of the memorial pole by including photographs of Henry and Tony Hunt carving it, close-up shots of the four displayed crests, the pole raising ceremony, and contextualizing shots of the pole's position in situ in the Alert Bay cemetery surrounded by a number of memorial and telephone poles. In addition, Nuytten refers to the feast and songs and to speeches by chiefs Jimmy Sewid, Jim King, Tommy Hunt, and Peter Smith that identify the pole's four crests (Kulus, Tsekame, Gwai'wina, and Dzunukwa) and validate Martin's rights to display them. (29) Thus, Nuytten's text suggests that the Martin memorial pole accrues meaning through touch, taste, sound, and sight, and through culture and connection with the land--not through form alone.

[FIGURE 2 OMITTED]

With photographs and text, *The Totem Carvers* chronicles more than fifty years of Neel family carving practices, and specifically, the lives and work of David Neel's grandmother, Ellen Neel, her uncle, Mungo Martin, and her grandfather, Charlie James. In contrast to the static image of Kwagiutl culture presented by MoMA curators, Nuytten pieces together a picture of a Kwagiutl family engaged with ceremonial life in the

Kwakwaka'wakw villages of Alert Bay and Fort Rupert, while simultaneously in touch with contemporary technologies, and connected to the world at large. Charlie James is characterized as a prolific carver, a movie buff, and a frequent traveler between Alert Bay and Vancouver; Ellen Neel is presented as a mother, a Vancouver politician, and a carver with an interest in the art of Pablo Picasso; and Mungo Martin appears as a carver and restorer of poles, a Kwagiult nobleman, and a diplomat who traveled to London to present a pole to Elizabeth II, the ruling monarch of the British Empire, including the Dominion of Canada. (30)

The Totem Carvers reveals that acts of copying connected generations of this carving family. In a discussion with Phil Nuytten, Ellen Neel recalls training by her grandfather in her description of her painting of Thunder-bird-under-the-sea:

[My grandfather] used to draw out a drawing and then make me copy it over and over. When my lines wavered, he would draw over them. He said I had to learn to do it his way. Sometimes I would cry. There was so much to learn. These drawings here--they were made when I was only ten or eleven years old--most are my grandfather's but some are mine. This one is the Thunderbird-under-the sea ... he has something like scales on ... you can see my lines underneath and then where he went over the top to show me the right way. He had dozens of variations of the thunderbird and he called each one differently according to the pattern of the painting and carving. (31)

James's insistence that his granddaughter so closely emulate his art provides an important clue: copying is not just a way of learning, but it is also a central tenet of Northwest Coast aesthetics and family identity. The reproduction of a predecessor's calligraphic lines, often referred to as "formlines," activates connections with and expresses an allegiance to family: copying as a way of honoring The Ancestors. (32)

When David Neel walked into "Primitivism" in 20th Century Art, he also knew something about his family's history of political resistance. Nuytten's book follows the family's migration from the Kwakwaka'wakw village of Alert Bay to the cities of Victoria and Vancouver during the 1940s. In these urban locales, David Neel's predecessors eked out a living in conjunction with British Columbia's tourist economy, but James, Neel, and Martin also engineered several ways to preserve the art of carving at a time when it was illegal for a Kwagiult person to carve many objects, through the creation of miniature tourist collectibles and the restoration of old poles for museums and tourist attractions in these two cities. Although urban migration may appear to have been a capitulation to the insurmountable forces of assimilation for the Neel family, Victoria and Vancouver were actually venues where they could publicly chip away at the most ominous manifestations of cultural coercion--the criminalization of the potlatch. Thus, through *The Totem Carvers*, David Neel knew his ancestors as political agents, who, much like Euro-American artists such as Max Ernst and Pablo Picasso featured in "Primitivism" in 20th Century Art, responded to contemporary political concerns.

Change is also indexed by the vast collection of photographs that Nuytten includes in his book. *The Totem Carvers* is filled with a wide variety of photographs, including family snapshots, portraits depicting Ellen Neel and Mungo Martin, and stills from Edward S. Curtis's film *The Land of the War Canoes* (1914), which was produced with the aid of Kwakwaka'wakw carvers and actors. (33) In addition, the book includes press photographs of family members at work carving, amateur photographs of the family potlatching, still lifes of carvings and maquettes, and landscape photographs of Alert Bay. Although carvings of various sorts appear in most of the photographs, they are displayed alongside family members clad in Western-style clothing, not regalia, which in itself disrupts the sense of timelessness suggested by the MoMA exhibit and catalogue. (34)

This disruption is amplified by the fact that in the earliest photographs, female family members appear in long skirts and shawls, but in the photographs of the 1940s, Ellen Neel and her daughters, in keeping with period fashion trends, are dressed in more tailored attire.

The promotional images of the 40s and 50s depicting Ellen Neel, her young family, and their trade ware are especially subversive constructions of the Neel family's identity. In the eyes of Canadian law, she and her children would have lost their Indian status as a result of her marriage to Ted Neel, a man of Irish-American heritage--this despite the fact that Kwakwaka'wakw inheritance usually proceeds along matrilineal lines. (35) Publicity shots of Ellen Neel taken by the Victoria Times Colonist photographer Jim Ryan opened up a space in which she publicly reasserted a Kwagiutl identity, however. For example, Ryan's photograph, *Neel Totem* (1959), depicts Ellen and Ted Neel along with five of their children standing on a ladder to form a human totem pole. (36) Ellen Neel, clad in a button-embellished velvet jacket and holding a small Thunderbird pole, stands on the highest rung, followed by Ted and their sons and daughters, all of whom also hold masks or miniature poles. As a depiction of a smiling mom, dad, and their kids, the *Neel Totem* conforms to popular culture representations of the patriarchal postwar nuclear family. But the *Neel Totem* notably also recalls a historic Northwest Coast convention of family photography described by anthropologist Margaret Blackman in her 1982 essay, *Copying People*. (37) Blackman observes that in earliest practices of Northwest Coast portrait photography, the sitter usually wears Western attire and displays some sort of crest as a means of connecting identity to the family and to the land. With Blackman's thoughts in mind, the *Neel Totem* sends a clear message about the family's collective identity and its connection to the land, despite the family's physical distance from Kwakwaka'wakw territories. Moreover, Ellen Neel's position atop the *Neel Totem* makes a claim that the family's Kwagiutl identity flows from her. (38)

Although *The Totem Carvers* was not published until the early 1980s, when David Neel was already in his twenties, it was one of the earliest and certainly one of the most extensive representations of his Kwagiutl family that he had seen up until that point. Photographs such as the *Neel Totem* presented Neel with a picture of a playful and happy family with which he had had little contact. Their smiling faces and outward looking eyes are inviting images, designed to promote the family and Ellen Neel's line of commercial carvings to would-be buyers of the 1950s. Some thirty years later, in the early 1980s, the warmth of these images invited David Neel to imagine himself as part of his father's family, and, as his epigraph to this article suggests, induced him to return home from Dallas, Texas. In addition, as a professionally trained photojournalist, Neel probably would have appreciated his grandmother's use of the press as a space where she performed her identity for indigenous and other viewers. (39)

Read together, "Primitivism" in 20th Century Art and *The Totem Carvers* broaden our understanding of the connections between Kwakwaka'wakw carving and Euro-American modernism and provide useful insight into Neel's reaction to the exhibition. Neel's response is importantly different from Clifford's critique, because Neel's was shaped by questions about his own identity and his relationship to his father's family. To Neel's eyes the catalogue and the book function as family albums of sorts--albums that afforded him a belated first view of his Kwagiutl family. As we shall see in the following section, however, Neel's reception of the book and exhibition catalogue was also tied into his simultaneous professional investigations into the genre of family photography and the various roles that photography itself plays in the shaping of family identity.

#### DAVID NEEL AND THE DISCOURSES OF FAMILY AND PHOTOGRAPHY

In the mid-1980s, Neel had a professional interest in family photographs. Anthropologist Marjorie Halpin in her afterword to Neel's 1992 book, *Our Chiefs and Elders*, describes one of Neel's earliest photoessays of Mexican cemeteries (ca. 1982) and emphasizes the parallel that Neel then saw between Kwakwaka'wakw and Mexican celebrations of death and family. (40) Neel clearly continued his exploration of family photography in his *Portrait of Mrs. Lily-Bee and Mertel Holloway* (ca. 1985), one of a series of black-and-white photographs that he made of Dallas's Freedman's Town and State-Thomas neighborhoods. (41) Neel's photograph depicts Lily-Bee, a fifty-year resident of the African American neighborhood, and her daughter Mertel, who has traveled "from Washington State to care for her mother who has developed a heart condition." (42) Mother and daughter sit in the front room of Lily-Bee's small house--her home of thirty-seven years--with Lily-Bee in the foreground, Mertel in the middle ground, and a box of cornflakes in the background. (43) Neel's photograph not only depicts a family reunion, but also calls attention to Lily-Bee's

collection of family photographs. Between the two women is an end table that holds a Kleenexbox, a bottle of hand lotion, a manicure set, and a portrait photograph. A television set and family shrine built from an organic assemblage of family photographs, a clock, and greeting cards sit across the room. Neel presents Lily-Bee's home as a sensuous space filled with the experiences of sound, sight, smell, touch, and taste--a space where people dwell.

Neel's Portrait of Lily-Bee and Mertel Holloway connects him with a generation of photographers who freely mix documentary photography with other media or strategies of art photography. In terms of composition, Neel's black-and-white photograph warmly recalls the documentary style of Henri Cartier-Bresson (1908-2004), one of three photographers that Neel routinely credits with having shaped his own practice of photography. (44) Cartier-Bresson's mid-century portraits often depict people in various locales with their collections of paintings, family photographs, and jewelry--expressions of personal identity--as does Neel's portrait of the Holloways. In 1986, Neel exhibited his Freedman's Town/State-Thomas series in the lobby of Dallas's LTV Center, where he described his photographs with panels of descriptive text. Some of the panels merely provided an address or the name of an area resident, others recounted histories of local landmarks, or traced brief biographies of Freedman's Town and State-Thomas citizens, and still others quoted the words of area residents. In this regard, Neel's exhibition strategy shares much with other photographers of the period, as exemplified by **Carrie Mae Weems's** Family Pictures and Stories (1982-84), a series of black-and-white photographs in which she mixes casual compositions, captions, and stories recorded on audiotapes.

[FIGURE 5 OMITTED]

In addition, Neel added dabs of orange, blue, and yellow paint to the black-and-white photograph. Writing with respect to the work of photographers and artists such as Oscar Rejlander (1813-75), Andy Warhol (1928-87), and Gerhard Richter (b. 1932), scholars have explained similar acts of intervention to test the parameters of art, challenge the notion of artistic identity, or suggest the fluidity of vision, respectively. (45) Neel's application of color to Lily-Bee's skirt, to the cornflake box, and to some of the embedded family photographs also alludes to a multisensory aesthetic experience of Lily-Bee's home, an experience that does not elude the photographic image. As Neel's photograph reveals, Lily-Bee has carefully tucked some of her photographs in the doorframe, pinned or taped others to the wall, and slipped one or two of her family photographs into frames. As we shall see later on in this essay, the sense of touch not only plays an important role in Neel's own experiences of familial representations, but is also important to his own subsequent practice of photography.

Neel's Portrait of Lily-Bee and Mertel Holloway explores photography's role in the construction of family identity, as elucidated by sociologist Pierre Bourdieu in his 1965 book, *Photography: A Middle-Brow Art*. Bourdieu writes about the relationship between the popularization of photography and the construction of family identity among the French middle class during the 1960s, creating an interplay that he argues was informed by both demographic and economic changes. Bourdieu goes on to argue that this trend provoked a geographic separation--fragmentation--of the extended family. (46) With these shifts, Bourdieu observes corresponding changes in the practice of family photography as well; cameras have become more readily available, and photographs of family members are mailed to geographically distant siblings, parents, aunts, uncles, cousins, and grandparents. (47)

Bourdieu goes on to argue that such conventions of circulating family photographs have played an integral role in reaffirming a sense of domestic cohesion, which he refers to as photography's "family function." (48) As evidence of this, Bourdieu points out that the trade in family photographs is usually limited to members of the depicted family. (49) The resultant collections not only map a network of kinship but also aid in recounting family histories that teach newly acquired relatives, such as children and spouses, about the family. Bourdieu postulates that it is the way family photographs are used rather than their visual properties that strengthens a sense of kinship and brings new members into the fold. Thus, in this era of fragmented families, he sees the process of circulating photographs as an instrument of familial cohesion that gradually replaces older, now eroding, emblems of family identity such as ancestral houses and family jewels. (50)

The family function helps enrich our understanding of Neel's Portrait of Lily-Bee and Mertel Holloway. Lily-Bee's assemblage of greeting cards and photographs points towards her position in a complex network

of friends and relatives, whose relationships are renewed through the exchange and display of pictures and well-wishing cards. That some of these images were of farflung family members is suggested by the fact that Lily-Bee's daughter, Mertel, is paying a visit from Washington State. Neel also used a methodology that fed into the tenets of the family function: he began distributing copies of pictures he took to the people he photographed. (51) Thus, Neel's distribution practice provided his subjects with the opportunity for the renewal and replenishment of local practices of image exchange that fortify friendships and family identity; presumably, Neel's Portrait of Lily-Bee and Mertel Holloway is now also a part of a family member's assemblage of photographs.

But it must be remembered that Bourdieu formulated his ideas about photography's family function with regard to how members of the French middle class used photographs, in response to experiences of urbanization and family diffusion during the 1960s. Bourdieu's work neither sets out to consider the many reasons families of different races and socioeconomic classes are mobilized and become fragmented nor does it endeavor to account for how family photographs function, if present at all, across a more diverse spectrum of families. The following section situates Neel's early life experiences with respect to those of indigenous families during the 1960s, a time when, as we shall see, both family visits and the viewing of family photographs were infrequent events. With this in mind, Neel's Portrait of Lily-Bee and Mertel Holloway is perhaps more aptly seen as a self-conscious study of the photographs and narratives that were absent from his childhood but that were seeping into his early adult life through *The Totem Carvers* and "Primitivism" in 20th Century Art at about the same time he was working on the *Freedman's Town/State-Thomas* series.

#### COLONIALISM AND THE FRAGMENTATION OF FAMILIES: NEEL'S CHILDHOOD YEARS

Discussions of urbanization and geographic diffusion punctuate most narratives about David Neel's life. One of the earliest published descriptions of Neel's childhood appears in the autobiographical account found in the introduction to his 1992 book, *Our Chiefs and Elders*. He writes,

My father and grandmother, both artists, I lost in my childhood ...

so, I was raised by my mother in Alberta, away from my father's

culture and people. During this time, my mother taught me to stand

on my own feet--to be self-sufficient. (52)

Writing with respect to Neel's rearing in the suburbs of Calgary, Alberta, a Canadian Press report later suggested that this experience rendered him "a candidate to vanish as an Indian." (53) The narrative of separation is also woven into anthropologist Charlotte Townsend-Gault's 1998 account, in which she locates Neel's earliest identification with his father's Kwakwaka'wakw family to a date after his return to the Pacific Northwest in 1986. (54) As does Bourdieu's study of French middle-class families, these three narratives focus on the interplays between mobility and identity that are present in North America during the 1960s. This trio of biographical tales, however, also calls critical attention to the fact that geographic diffusion complicates Neel's identity, for the validity of his indigenous identity is routinely questioned, as are the identities of many children who grow up separated from their indigenous family members and thus are considered by some to be fully assimilated, white, wannabe, or non-Native. Such challenges, in turn, represent an important difference between Neel's experiences and those of his middle-class counterparts, as described by Bourdieu. Thus, diffusion and its relation to colonization are especially important for theorizing indigenous identity in general, and Neel's identity in particular.

An indigenous person's identity and familial connections are "framed" by imperialism, as Maori scholar and political activist Linda Tuhiwai Smith argues in her 1997 book, *Decolonizing Methodologies: Research and Indigenous People*. (55) Tuhiwai Smith observes that

legislated identities which regulated who was an Indian and who

was not, who was metis, who had lost their status as an indigenous

person, who had the correct fraction of blood quantum, who lived in the regulated spaces of reserves and communities were all worked out arbitrarily (but systematically), to serve the interests of the colonizing society. The specificities of imperialism help to explain the different ways in which indigenous people have struggled to recover histories, lands, languages, and basic human dignity. (56)

As indicated with respect to Ellen Neel's indigenous status, in Canada prior to 1985, The Indian Act determined status in a patriarchal manner. Although the internal structure of most First Nations societies are either matrilineal or ambilateral, in the eyes of the nation state, a woman's legal identity in Canada was based on her husband's status, and a child's on that of his or her father. Thus, important facets of Ellen Neel's identity as well as those of her descendents were shaped by law.

Tuhiwai Smith also points out that imperialism goes hand-in-hand with the "impoverished material conditions" of indigenous people in both First-World and developing nations. (57) As shown earlier in this paper, one of the most ominous forces of colonialism, the criminalization of the potlatch, played an instrumental role in the relocation of Ellen Neel's family from the Kwakwaka'wakw village of Alert Bay to Vancouver. Prior to the prohibition of the potlatch, Kwakwaka'wakw carvers were members of, and were professionally patronized by, a chief's court, but the prohibition of the potlatch yielded a decline in court pageantry and provoked a related downturn in the carver's conventional economy. Thus, it is true that the Neels' new urban locale allowed the family to make a living by tapping into the tourist industry, but it must also be remembered that Ellen Neel was a high-status Kwagiutl noblewoman who raised her own children in a house next to the freight tracks in Vancouver's East end--one of the city's poorest neighborhoods.

Such impoverished material conditions have had a detrimental impact on the health and well being of Canada's indigenous population in general, and have played a leading role in shortened life expectancy of indigenous people on the whole, especially of young indigenous men. Although neither Statistics Canada nor Health Canada has retrievable data on the mortality rates of indigenous people during the 1960s, their assessment of the deplorable conditions of the present also alludes to an even more dire past. Synthesizing material from the federal government report *A Statistical Profile on the Health of First Nations in Canada for the Year 2000*, a Health Canada webpage concerned with indigenous health and wellbeing suggests

[that] aspects of First Nations health are improving, such as longer life expectancy and reduced mortality rates. ... Some of these factors are education, employment, housing conditions, water quality, and sewage treatment. (58)

Despite the reported improvement in material conditions and health, the webpage's authors also note that discrepancies still exist between the health and welfare of Canada's First Nations peoples and that of the overall population. They write:

In 2000, life expectancy at birth for the Registered Indian population was estimated at 68.9 years for males and 76.6 years for females. This reflects differences of 7.4 years and 5.2 years, respectively, from the Canadian population's life expectancies.

They attribute the lower life expectancy for Canada's indigenous peoples in general, to the fact that death due to injury (including self-injury, suicide, and death sustained in moving vehicle accidents) was almost three and a half times more common among Canada's indigenous population than that of the nation as whole. (59) Although the report calls explicit attention to the fact that motor vehicle accidents are the leading cause of death for all indigenous people, it also alludes to the disproportionately high number of fatal injuries sustained within the segment of the male population under the age of forty-four--a tragic reality that contributes to the even shorter life expectancies for indigenous men than that of the collective indigenous population.

As the Neel family moved away from a life centered on the noble courts of the Kwakwaka'wakw to a life based in one of Vancouver's poorest neighborhoods, the family's pattern of mortality came to reflect those described by Health Canada officials with respect to the indigenous population. For example, earlier generations include Ellen Neel's grandfather, Charlie James, who died in his sixties, and her uncle, Mungo Martin, who lived well into his seventies. By contrast, Martin's eldest son, David, died in a motorized-water-vehicle accident in 1959, when he was just forty-two, and just two years later, Ellen Neel's eldest son David Neel, Sr., the father of then one-year-old David Neel, died at the age of twenty-four in a fatal car crash. (60) Eleven years later, in 1972, David's younger brother, Ted, died accidentally at the age of thirty-two. (61) Together, the deaths of David Martin, David Neel, and Ted Neel suggest that the Neel family did not escape the dreadfully high rate of fatal injuries sustained by indigenous men under the age of forty-four, as described by Health Canada officials. That the lives of these three men also were shorter than those of their female counterparts is, in this respect, in keeping with the Health Canada report. Even though Ellen Neel passed away in 1961 at the rather young age of forty-nine due to complications related to a long-term illness, she lived about twice as long as her oldest son, David, and almost one and a half times longer than her second son, Ted. (62) Moreover, all four of her daughters, Cora, Theo, Pamela, and Theresa (also known as Bitty), have lived into their sixties--outliving all three of their brothers. In these ways, David Neel, Sr.'s fatality is inflected with an indigenous tenor.

At the heart of the matter is the fact that the tragically short life of David Neel, Sr., set into motion events that ultimately allowed his son David to become separated from his Kwagiutl relatives. Within a few years of David Neel, Sr.'s death, his seventeen-year-old Euro-Canadian widow Karen Neel (nee Clemenson) moved along with her infant son David Neel away from the Vancouver area where Ellen Neel and her family still lived. Karen Neel and her young son eventually settled in North East Calgary, a suburb of Calgary, Alberta--about seven hundred miles east of Vancouver and her son's Kwagiutl relatives. By the time David Neel was attending kindergarten, his mother had married a butcher, Brian Waterman, and within a few years two more children were born: Bruce in 1964 and Dana in 1965. (63) Although these details of the young David Neel's life were largely shaped by the actions of his non-Native mother, they were brought into play by the forces of imperialism that configure the contours of indigenous mortality and that, as I have shown, played a role in the death of Neel's father. In keeping with Tuhiwai Smith's idea that imperialism "frames" indigenous identities and family connections, so, too, the indigenous nature of David Neel's early life was framed.

Neel's alienation from his father's family also fits into a much larger pattern of indigenous children's dispossession. Journalist Suzanne Fournier and former United Native Nations President Ernie Crey (Sto:Lo) point out in their 1997 book, *Stolen from Our Embrace: The Abduction of First Nations Children and the Restoration of Aboriginal Communities*, that since the time of contact with Europeans, indigenous children have been separated from their families routinely as trophies, for religious conversion, and for cultural assimilation, among other reasons. Neel's generation was no exception. Fournier and Crey contend that by the late 1970s, approximately 25 percent of Canada's legally recognized population of First Nations children had grown up separated from indigenous family members. (64) The authors of *Stolen from Our Embrace* point out that the impoverished material conditions that characterized post-war reserve living often included children orphaned to a lesser degree, frequently living with aged grandparents, and they note that poverty and orphaning were often cited by federal and provincial officials as justification for removing children from their indigenous relatives and placing them with families of the settler societies. (65)

This particular practice of dismantling indigenous families intensified in 1959 and went on for more than twenty years--a social event commonly known as "the sixties scoop." (66) Fournier and Crey speculate that if

children of mixed parentage and nonstatus First Nations children, for whom no statistics were kept, are factored into this particular equation of indigenous family fragmentation, the product of the sixties scoop would probably be closer to 33 percent. (67) Fournier and Crey's work also silently alludes to David Neel's separation from his indigenous family members as a part of the sixties scoop; photographs taken by David Neel, a nonstatus First Nations child of mixed parentage, along with paintings made by George Littlechild, an artist of Plains Cree and Micmac descent who was raised in a white foster family, are the only images that illustrate *Stolen From Our Embrace*.

In addition, Fournier and Crey observe that despite the prevalent rhetoric of assimilation children of the sixties scoop generation, like most First Nations people, were surrounded by very negative representations of indigenous people and faced constant reminders that they were different; displaced indigenous children rarely fit with the suburban ideals of the 1960s and 70s. (68) David Neel's childhood experiences of relocation indeed set him quite apart from those of middle-class suburbia as described by Bourdieu. For example, the instruments of family cohesion that Bourdieu discusses--photographs, letters, and visits--depend on the availability of funds to cover the cost of postage stamps, film, processing, train tickets, and gas. Given the overall impoverishment of the indigenous world, the cash for such expenses would rarely be available, and thus poverty would impede long-distance communication between members of a diffuse indigenous family. There are a couple of signs that the Neel family was, in this sense, typically indigenous. For example, Neel cannot recall members of his father's family having much money for travel or phone calls between Calgary and Vancouver. (69) In addition, the poverty of his father's family is also signaled by the relative absence of Neel family photographs from David Neel's childhood. (70) The reality of this void was brought home to me when, in passing, I asked him if he had any photographs of himself with either his father or his grandmother, Ellen Neel. He replied that he knew of only one such image: a snapshot of himself as a baby with his father. (71) This void was belatedly filled with earlier representations of family in the Totem Carvers and "Primitivism" in 20th Century Art, to which he gained access only as a young adult.

Neel's biography provides some additional clues that his teenage years in Calgary have much in common with those of displaced indigenous people, generally. As Fournier and Crey suggest, many in this generation of indigenous children, though reared in urban or suburban areas, were in fact treated very differently from their Euro-Canadian counterparts. One important register of this difference is manifest in the sorts of careers pursued by indigenous people versus those practiced by people from settler societies. Anthropologist Nancy Mithlo, for example, in her 2001 essay "No John Wayne, No Jesus Christ, No Geronimo: A Native American Statement at the Venice Biennale" observes:

Where other American communities might encourage their young to [go]  
to college with the hopes of attaining professional training in law,  
the science or education, most native students find their options are  
limited by both access and acceptability. A profession in the arts is  
a legitimate pursuit in most native communities, one that is  
expected, encouraged and institutionalized. (72)

In an accompanying footnote Mithlo goes on to explain the different career expectations non-Natives have for their own children:

This comparison came glaringly to light as I discovered how  
unreflective our Southwestern museum volunteers were at their  
disdain for their own children to become professional artists, while  
virtually mandating Indian children to enter the arts as their



natural calling. (73)

Mithlo's words calls attention to slippages between Native identities and art, which date back to at least the beginning of the twentieth century, as exemplified by the underlying tenets of the "Primitivism" in 20th Century Art exhibit and a string of twentieth-century institutions designed to turn indigenous people into artists, including the establishment of an art program in the 1920s at the Santa Fe Indian School; the sponsorship of Inuit printmaking co-operatives, during the 1950s, by the Federal Government of Canada; and the founding of the Institute of American Indian Arts in 1962 by the executive order of John F. Kennedy. (74)

There is no Institute of American Indian Medicine. That there is no parallel history of educating the indigenous peoples of either Canada or United States in other professions such as law, medicine, engineering, or accounting points towards the racism that underlies the construction of indigenous people as artists. The confining nature of such bias is further illuminated by the relative absence of indigenous prime ministers, presidents, astronauts, and basketball players. Although David Neel states that as a young child he enjoyed drawing, the fact that as a young adult he took courses in photography and the fine arts at Mount Royal College cannot be easily separated from the vectors of racism that have naturalized indigenous peoples' artistic careers. (75) In this sense, Neel's experiences in Calgary appear to have much in common with those of other Native people, as described by Fournier and Crey.

Despite this history of family fragmentation and alienation, or perhaps because of these experiences, Neel endeavored to assemble a narrative about his father's family from the few fragments of familial representation to which he had access. Looking back at his childhood, Neel recalled:

[My mother] told me stories but not so many. She told me what she could, but I don't remember a lot of information forthcoming; I think I picked it up in bits and pieces. As opposed to my children, they get an intensive course in it: they live it. I had no connection to my family and no connection to my father, I think the art functioned as that. I think that it functions very well in that capacity. I think children can get their heads around that. Children are more open to symbolism and iconography: they are not closed and conditioned. So, I think the art served very well for me as a representation of the family ... and as a representation of [my] place in the world. (76)

As Neel's words suggest, his family was represented by several pieces of their art situated in his childhood home. Although there were no masks or potlatch paraphernalia, he told me that he used to leaf through a stack of his father's paintings--stored under the basement stairs--and play with a hand puppet carved in Ellen Neel's Totem Land Studio. David clearly recalled another Totem Land product: a toothpick holder incised with Sea Otter, one of his family crests. (77) Neel's recollections are reaffirmed by his actions. At about the age of nine, he created an image of a brightly painted red, brown, and blue bear from a published photograph of a woven Chilkat blanket. (78) Thus, Neel began the process of weaving together a family narrative from these bits and pieces.

Like many indigenous children reared in the 1960s, Neel's early life experiences were largely shaped by the forces of imperialism, represented in the reality and consequences of indigenous poverty, the premature

death of his father, his separation from other indigenous family members, and an education closely focused on the arts. The following section returns to Neel's reaction to "Primitivism" in 20th Century Art, and shows that his view of the exhibit was very much informed by the disarray of his indigenous world, and specifically, the shattered state of his indigenous family structure.

#### "PRIMITIVISM" IN 20TH CENTURY ART AND WAYS OF LOOKING AT FAMILY

Taking my cue from the sentiments expressed by Mithlo in the epigraph that heads this essay, this section situates Neel's reaction within theories about viewing beyond formalism's shortcomings and aims to foster a better understanding of indigenous experiences. As Neel's epigraph to this essay suggests, his response to the exhibit was not only formulated within the context of the Dallas Museum of Art, but it was also shaped by his repeated viewing of the pair of photographs that appears on the catalogue cover. The following analysis of Neel's response necessitates a double theoretical move that begins with ideas about different ways of seeing photographic images, and then turns to indigenous theories of family photography.

As the details of Neel's childhood suggest, his reception of "Primitivism" in the 20th Century Art and the accompanying catalogue are part of his lifelong quest for family members he lost as a child. Neel's sense of loss and reclamation shares much with Roland Barthes's description of his own reliance on photographs to mourn the loss of a parent, his mother, in his 1981 book *Camera Lucida: Reflections on Photography* (79). In the passage, Barthes recalls the solitary process of sifting through an assortment of family photographs and his own struggle to find his recently deceased mother; he mentions a photograph taken before he was born that depicts his mother on the beaches of Les Landes and another of his mother holding him as a child. But he finds his mother's "essence" in *The Winter Garden* photograph, which depicts her as a five-year-old girl standing alongside her slightly older brother in the conservatory, the "winter garden," of their childhood home. Barthes describes his response as a subjective, loving reaction that he refers to as *punctum*, an emotional prick or wound. (80) The sentiments expressed in Neel's epigraph suggest that the exhibit "Primitivism" in 20th Century Art, a representation of long-lost family members, provoked an emotional response similar to that of Barthes' *punctum*.

Barthes's theorization of the *punctum* can be deployed to expose some limits of Clifford's exhibition critique. Elsewhere in *Camera Lucida*, Barthes delves into more details about the *punctum* experience as he sets it in opposition to *studium*, a way of looking at photographic images predicated on a sense of disinterest or objectivity. (81) As noted in the introduction to this article, Clifford's critique targets various shortcomings of the Museum of Modern Art's formalist approach and the sense of objectivity that is contained within it. But with Barthes's dualist construction of viewing in mind, it becomes apparent that in his exhibition review, Clifford, is focused on a singular mode of looking, one that is in keeping with *studium*. If there are, indeed, different sorts of responses to photographic images, then it is important to note that in his review Clifford does not set out to explore different ways of looking at the exhibit, such as Barthes's *punctum* and other alternatives that will be reflected, for example, in the words of Robert Davidson, several paragraphs below.

Despite the single method of analysis contained in Clifford's exhibition review, three years later he would go on to theorize other ways of looking at photographic images, though in a different context. In 1988, Clifford traveled to British Columbia and made his way into Kwakwaka'wakw territories, a journey he recorded in his 1991 essay, "Four Northwest Coast Museums." In this essay, Clifford notes that postcards made from photographs taken by Edward S. Curtis (1868-1952) were for sale at the Kwakwaka'wakw-run museum at Cape Mudge, and he reveals his initial disappointment to find such "stereotypic faces" in this indigenous setting. (82) He goes on, however, to reassess the display of Curtis's photograph within the context of Kwakwaka'wakw conceptions of viewing. He writes:

I realize that [it] ... represents an individual, a named ancestor.

What the image communicates here may be quite different from

the exoticism and pathos registered by an audience of strangers. (83)

With these words, Clifford concludes that even the most colonizing representation can elicit another set of

reactions from indigenous viewers. Clifford points out that indigenous people often see representations of family in these images--not just tropes of imperialism. Thus, the process of mapping of familial relationships often distinguishes the experiences of indigenous viewers from those that Clifford himself initially imagined with respect to Curtis's photographs and "Primitivism" in 20th Century Art. (84)

As with Barthes's ideas about punctum and studium, in "Four Northwest Coast Museums" Clifford thoughtfully considers multiple modes of looking, though his analysis also points to concerns about how the legacies of colonialism dramatically influence the way indigenous people, including David Neel, experience representations of the family. Literary scholar Marianne Hirsch's discussion of Barthes's deliberate omission of *The Winter Garden Photograph* from *Camera Lucida* in her 1997 book *Family Frames: Photography, Narrative, and Postmemory* helps illuminate this difference. Hirsch points out that Barthes's approach reaffirms what she refers to as the "family look," an exchange of various sorts of looks and gazes that situates an individual within a family. Hirsch goes on to argue that participation in the family look, much like Bourdieu's construction of photography's family function, corresponds to and helps to define the structure of family. In her eyes, the editing of the *Winter Garden* photograph from Barthes's book is not merely a means of preventing the objectification of his mother; it also sets the space of family quite apart from the public sphere in which *Camera Lucida* readers participate. (85) If, as Hirsch suggests, Barthes's exclusively verbal representation of *The Winter Garden* photograph is an effort to delineate a boundary between the public sphere and the privacy of his family space, his ability to protect the space of family is also an index of his social power and privilege.

The sort of power and privilege that Barthes can command over the representation of his family has not been regularly granted to most indigenous people, and this is one of the reasons that photography is a contentious medium in indigenous circles. Many of the earliest photographs that depict Native Americans were taken by and circulated among cultural outsiders, and, as anthropologist Margaret Blackman and others have observed, the depicted individuals and their families were not considered to be part of the audience. (86) Thus, portraits of Native Americans have routinely hung on the walls of Euro-American houses, been published in books, been preserved in museum archives, and been reproduced as posters, calendars, and placemats--often with the permission of the photographer or archive, but not with that of the depicted individuals or their families. Indigenous people have rarely had the same sort of power to prevent the objectification of family members such as that exerted by Barthes in his option to conceal the *Winter Garden* photograph. As a consequence, many Native Americans and First Nations people such as David Neel routinely experience representations of family in relatively public venues such as books or museum exhibits, rather than in the privacy of the domestic realm, as is the case for most families of North America's settler societies. Thus, such public displays of indigenous families index the utterly shattered state of their world and register the disempowerment of indigenous people that has been shaped by the forces of colonialism.

Partly because of this fragmentation, indigenous responses to public displays such as "Primitivism" in 20th Century Art may produce additional sorts of encounters, distinct from the phenomenological experiences of punctum described by Barthes. To better understand some of these sorts of experiences, the beginnings of an indigenous theory of photography necessitate probing the concept of "Transformation," or "deja vu," as described by the now eminent carver Robert Davidson (Haida) in his 1994 exhibition catalogue, *The Eagle Transforming: The Art of Robert Davidson*. (87) Davidson writes:

My interest in Haida art began when I was very young, watching my father carve wood, my grandfather carve argillite. ... When I was thirteen, my father insisted that I start learning to carve. He didn't ask me if I wanted to start carving, he insisted that I start. I had a real feeling of deja-vu, that I'd carved before in another lifetime. (88)

With these words, Davidson reaffirms the importance of copying to Northwest Coast aesthetics noted earlier

in this essay, in Ellen Neel's description of her training with Charlie James. Davidson goes on to describe a similar phenomenological experience with respect to his encounters with historic photographs and museum exhibitions. In 1965, six years after his father began teaching him to carve, Davidson moved from Massett to Vancouver to complete his high school education. By visiting Vancouver museums, Davidson gained access to historic photographs of and carvings from his home village of Massett, which had since lost its former splendor. Many of the monumental structures had been erased from the landscape before his childhood. He describes his experiences as follows:

Then I started to go to museums and saw for the first time  
 art done by my ancestors, art beyond my wildest dreams, art I  
 did not understand, art whose purpose I did not know. I discovered  
 that there was more than argillite totem poles. There were carved  
 rattles, carved bowls, carved speaker staffs, carved paddles, carved  
 and painted canoes. I saw photographs of ancient Haida villages,  
 with many totem poles lining the fronts of the villages.  
 I was in dreamland, I was in the spirit world, images were alive.  
 It was another déjà-vu experience. I felt that I had been there  
 before. These images made me hungry. I wanted to learn more  
 about them, what they meant and what they represented. I spent many  
 hours studying these new-found treasures, these masterpieces,  
 and they still influence my work today. (89)

Like Barthes's description of punctum, Davidson's words reveal his transfigured world as a very real and animated space; a previously unseen world brought into high relief through a variety of interactions with carved objects and photographic images; spaces in which indigenous people reassemble and lay claim to their lost worlds. That such an experience is likely to occur in a public setting, drawing from a museum exhibit in this case or published photographs in another, however, distinguishes the experiences of déjà-vu or Transformation from one more frequently found in the private settings, as in the experience of punctum, as described by Barthes with respect to the Winter Garden photograph. Moreover, as a spiritual conception, Davidson's Transformation suggests a sense of embodiment (as exemplified by his statement, "I was in dreamland. ...") that separates it from Barthes's notion of punctum, which brings his mother, a distinct being, to life.

As previously demonstrated, the forces of imperialism originally cast much of Neel's life into a state of disarray, though his experiences of the indigenous world differ in several respects from those of Davidson, who grew up with close connections to indigenous family members and their land. Neel is one among many First Nations children who grew up separated from indigenous family members and from the land. Such differences, as Tuhiwai Smith has insightfully pointed out, have much to do with the facts that imperialism has no fixed characteristics and the forces of colonialism have not been uniformly applied. (90) In this regard, Neel has much in common with many First Nations people of his generation, but because of colonialism's unevenness, his experiences differ greatly from those of Haida artist Robert Davidson as well those of Kwakwaka'wakw raised in Alert Bay or Vancouver. Moreover, Tuhiwai Smith's remarks suggest that there is a great variety of experiences even within these roughly hewn groups. In this sense, neither the social constructions of indigeneity in general nor of the Kwakwaka'wakw in particular are monolithic. Thus, much like Davidson's recollection of seeing photographs and museum exhibits in Vancouver, one of Neel's

interpretations of "Primitivism" in 20th Century Art is part of his on-going effort to piece together a more complete picture of his world and identity. In this sense, his response is in keeping with Davidson's description of Transformation or *deja-vu*.

Neel's initial experience of Transformation or *deja-vu* is also heavily marked by his interest in the role photography plays in construction of family identity. As the evidence suggests, his period practice of photography, exemplified by his *Portrait of Lily-Bee and Mertel Holloway*, explored issues of family identity with respect to the display and creation of photographic images. Neel's interest in family photography is entwined with his childhood separation from family and the absence of family photographs from his life. Before seeing "Primitivism" in 20th Century Art, Neel had only a few glimpses of his family, such as the small-scale carvings and paintings made by his father and other members of the Totem Land studio, and a snapshot of a young David Neel with his father. It was not until the publication of Nuytten's *The Totem Carvers* in the early 1980s that Neel was afforded a more extensive view of his indigenous family. With this in mind, I have situated Neel's reception within a cluster of ideas about family photography including Bourdieu's family function, Barthes' *punctum*, and Hirsch's family look. But it is in what Clifford refers to as experiences with representations of named ancestors, which twists what may appear to be a colonizing stereotype into a representation of family, that Neel's experience of "Primitivism" in 20th Century Art is most clearly reflected, and Davidson's analysis of dreamland helps the account further still.

Neel's encounter with "Primitivism" in 20th Century Art enabled him to start piecing together fragments of his indigenous world. During the summer of 1986, only one year after the Dallas Museum of Art showed "Primitivism" in 20th Century Art, Neel took a personal journey to British Columbia, where he was reunited with members of his father's family, whom he had not seen for more than twenty years. (91) A year later, in 1987, he moved back to his birthplace, Vancouver, where he established a commercial photography studio. (92) Shortly after relocating to Vancouver, Neel began a much belated two-year apprenticeship with Kwakwaka'wakw master carvers Beau Dick and Wayne Alfred. (93) His education, however, contrasts with that of his grandmother, Ellen Neel, who was taught to carve by her grandfather, Charlie James, and who, by age twelve, was sufficiently skilled enough to sell her carvings to tourists who stopped in Alert Bay on cruise ships bound for Alaska. David's education similarly differs from that of Ellen Neel's eldest son, David Neel, Sr., whose carving skills at age twelve under the tutelage of his mother are said to have matched her own. (94) The younger David Neel did not receive guidance from either his father or grandmother, due to their untimely deaths; as a hereditary carver, David Neel has been privileged by birth and underprivileged by education and social connections--the same byproducts of colonialism that underpin ongoing disputes about Neel's indigenous identity.

After learning to carve, Neel went on to apply his alternative education as a photographer and his knowledge of the press to help give shape to different ways of viewing the indigenous world; Neel's work endeavors to overturn imperial conventions of display, such as the primitive-modern dichotomy that appears on the cover of the "Primitivism" in 20th Century Art catalogue. The *Neel Family Diptych* (c. 1992), for example, reveals some of the ways Neel has gone on to exploit the reproductive capabilities of the photographic medium and the aesthetic imperative of carving, using masks, portraits, photographs, and text to probe and challenge the imperial mindset that James Clifford so forcefully contested in his 1985 exhibition review. The *Family Diptych*'s right-panel consists of a newly created photograph--a self-portrait of David Neel holding his eldest son, baby Edwin, on his lap. The photograph's foreground includes a mask that Neel has been carving. The left panel is a reproduction of a historic family photograph from Nuytten's *The Totem Carvers* that includes David Neel's grandmother, Ellen Neel, who is apparently one of three little girls depicted. Her grandfather, Charlie James, appears to be putting the finishing touches on a pole destined for Christ Church Cathedral in Victoria, British Columbia. To make the *Diptych*, David Neel silkscreen-transferred the pair of images onto an alder panel, a medium unusual for photography and conventionally used in the construction of portrait masks. Neel connected the images with a column of white letters that lists the names and vital dates of family members, including Charlie James, Mungo Martin, Ellen Neel, and David Neel's father, David Neel, Sr. With the creation of this photomontage, Neel finally can place himself in a picture of his long-estranged indigenous family as he simultaneously pays homage to the role *The Totem Carvers* played in his life--in his return home. The subject matter and composition of *The Neel Family Diptych* suggests that this pair of images is presented as two parts of a harmonized whole, as opposed to being held in binary opposition, as is implied by MoMA's juxtaposition of the *Ridicule Mask and Girl before a Mirror*. Thus, despite the import of

"Primitivism" in 20th Century Art to Neel's construction of family identity, he is also able to operate outside the exhibit's Euro-centric and colonizing sensibilities.

## NOTES

(1.) James Clifford, "Histories of the Tribal and the Modern," *Artin America*, April 1985, 166, 171 (hereafter cited as "Histories of the Tribal and the Modern," AIA).

(2.) Nancy Marie Mithlo, "We Have All Been Colonized--Subordination and Resistance on a Global Arts Stage," *Visual Anthropology* 17 (July-December 2004): 230. Mithlo's essay is especially important because it provides a unique opportunity to trace important political shifts in the discourses of curatorial colonialism twenty years after Clifford published his review of "Primitivism" in 20th Century Art, in which he cites Mithlo (as Nancy Mitchell) as one of the colleagues he consulted before the publication of his essay. Although there is no indication that she concurs with all or any aspects of Clifford's argument, I think it is important to recognize that as one of a growing number of indigenous women now curating exhibitions and writing about similar sorts of issues, she denotes an important shift in the academic landscape.

(3.) David Neel, interview by author, text record, 28 September 2002. My question was prompted by the catalogue's presence in a small case of reference books that I observed during my studio visits in the summer of 2002.

(4.) Throughout this essay, I deploy the interrelated terms "Kwakiutl," "Kwagiutl," "Kwakwaka'wakw" in very specific ways. To retain a sense of the historic terminology, I preserve the spelling used in the original texts, when I quote the work of others. For example, in Clifford's quotation above, I have preserved his spelling, which draws upon the spelling system initiated by Franz Boas during the late nineteenth century. By the mid-1980s, the Boasian spelling "Kwakiutl" was commonly used in books, magazines, and scholarly publications to refer to all Kwak'waka-speaking peoples and their cultures. Since the mid 1980s, however, the term "Kwakwaka'wakw" has become the more acceptable descriptor for Kwak'waka speakers, in general, while the term "Kwagiutl," (a more contemporary spelling of Kwakiutl) is more recently reserved for the Kwak'waka of Fort Rupert in particular. In this essay, with the exception of quoted text, I draw upon this more recent set of terminology.

(5.) See Richard E. Oldenberg, William Rubin, and Kirk Varnendoe, eds., "primitivism" in 20th Century Art: Affinity of the Tribal and the Modern, vols. 1 and 2 (New York: Museum of Modern Art, 1984) (hereafter cited as "Primitivism" in 20th Century Art).

(6.) The exhibition dates for "Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern are as follows: Museum of Modern Art, 27 September 1984-15 January 1985; Detroit Institute of Arts, 27 February 1984-19 May 1985; and the Dallas Museum of Fine Art 23 June-1 September 1985. See Thomas McEvelly, "Doctor Lawyer Indian Chief: "Primitivism" in 20th Century Art at the Museum of Modern Art," *Artforum International* 23 (November 1984): 54-60.

(7.) Clifford, "Histories of the Tribal and the Modern," AIA, 166, 171, 215. See also an expanded version of Clifford's argument in "Histories of the Tribal and the Modern" in *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art* (Cambridge, MA: Harvard University Press, 1988), 189-214 (hereafter cited as "Histories of the Tribal and the Modern," POC).

(8.) See, for example, James Clifford, *The Predicament of Culture*; Charlotte Townsend-Gault, "Kwakiutl Ready-Mades?" *Vanguard* 17 (November 1999): 28-33; Ivan Karp and Steven Lavine, eds., *Exhibiting Cultures: The Poetics and Politics of Museum Display* (Washington: Smithsonian Institution Press, 1991) (hereafter cited as *Exhibiting Cultures*); M. M. Ames, *Cannibal Tours and Glass Boxes: The Anthropology of Museums* (Vancouver: UBC Press, 1992); Hal Foster, "The Artist as Ethnographer," in *The Return of the Real* (Cambridge, MA: MIT Press, 1996), 171-204; George E. Marcus and Fred R. Myers, eds., *The Traffic in Culture: Refiguring Art and Anthropology* (Berkeley: University of California Press, 1995); Miriam Clavir, *Preserving What Is Valued: Museums, Conservation, and First Nations* (Vancouver: UBC Press, 2002). In addition, the institutional critique of artists such as Fred Wilson, **Carrie Mae Weems**, and Renee Green

comes to mind as another measure of the exhibition's impact. The **controversy** may have spurred the work of indigenous curators, for example Gerald McMaster, Nancy Marie Mithlo, and other members of the Indigenous Arts Action Alliance (formerly known as the Native American Arts Alliance).

(9.) U'mista Cultural Centre, "Potlatch Collection," <http://www.umista.ca/collections/index.php> (accessed 10 October 2007).

(10.) Phil Nuytten, *The Totem Carvers: Charlie James, Ellen Neel, and Mungo Martin* (Vancouver: Panorama Publications, 1982), 13, 43, 75 (hereafter cited as *The Totem Carvers*).

(11.) David Neel, introduction to *Our Chiefs and Elders: Words and Photographs of Native Leaders* (Vancouver: UBC Press; Seattle: University of Washington Press, 1992), 13.

(12.) Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples* (London: Zed Books, 1999), 28 (hereafter cited as *Decolonizing Methodologies*); see also Franz Fanon, *The Wretched of the Earth*, trans. Constance Farrington (New York: Grove Press, 1963), 40-43, 236-254.

(13.) Neel was not the only one who was set in motion by the photographs on the catalogue cover. By 1988, James Clifford had also traveled to British Columbia to study the ways in which objects are displayed at Kwakwaka'wakw institutions such as the Museum and Cultural Center at Cape Mudge and the U'mista Cultural Centre located at Alert Bay. See James Clifford, "On Collecting Art and Culture" in *POC* and "Four Northwest Coast Museums" in *Exhibiting Cultures*, 212-254.

(14.) Bill McLennan and Karen Duffek, *The Transforming Image: Painted Arts of Northwest Coast First Nations* (Vancouver and Toronto: UBC Press; Seattle: University of Washington Press, 2000), 206-208.

(15.) Andy Warhol, *The Andy Warhol Diaries*, ed. Pat Hackett (New York: Warner Books, 1989), 601.

(16.) William Rubin, "Picasso," in "Primitivism" in 20th Century Art, 241-334.

(17.) *Ibid.*, 238-239.

(18.) For a more detailed political history of the potlatch, see Aldona Jonaitis, ed., *Chiefly Feasts: The Enduring Kwakiutl Potlatch* (Huntington, NY: American Museum of Natural History; Seattle: University of Washington Press, 1991), especially page 11, (hereafter cited as *Chiefly Feasts*); see also Daisy Sewid-Smith, *Prosecution or Persecution* (Cape Mudge, BC, Canada: Nu-Yum Baleess Society, 1979) and U'mista Cultural Society, *Potlatch: A Strict Law Bids Us Dance*, dir. Dennis Wheeler, 53 min., Vancouver: Canadian Filmmakers, 1975, video recording.

(19.) Nuytten, *Totem Carvers*, 90-101.

(20.) See Aldona Joantis's description in her essay "Chiefly Feasts: The Creation of an Exhibition," in *Chiefly Feasts: The Enduring Kwakiutl Potlatch*, ed. Aldona Jonaitis (New York: American Museum of Natural History; Seattle: University of Washington Press, 1991), 25 (hereafter cited as *Chiefly Feasts*).

(21.) For a more extensive description of the Grease Feast, see Irving Goldman, *The Mouth of Heaven: An Introduction to Kwakiutl Religious Thought* (1975; reprint, Huntington, NY: Robert E. Krieger Publishing Company, 1981), 158-163 (hereafter cited as *Mouth of Heaven*); see also Franz Boas, *The Social Organization and the Secret Societies of the Kwakiutl Indians*, United States National Museum Report for 1895, 355.

(22.) Goldman, *Mouth of Heaven*, 158-163.

(23.) Clifford, "Histories of the Tribal and the Modern," *AIA*, 166. Although Clifford does not differentiate between old and newly created ridicule masks, David Neel has mentioned on several occasions that when he began carving in the late 1980s, the ridicule mask was popular with carvers producing masks to sell to cultural outsiders, for it only requires carving half a mask. With Neel's remarks in mind, it would appear that

only historic ridicule masks are rare entities.

(24.) Oldenberg, Rubin, and Varnendoe, "Primitivism" in 20th Century Art, 573.

(25.) Many of the poles at Saxman village were carved or "restored" as a part of the United States government's 1930s Works Project Association mission. For more details regarding the Saxman Pole see Aldona Jonaitis, "Totem Poles and the Indian New Deal," *Canadian Journal of Native Studies* 9 (1989): 237-251.

(26.) David Neel, interview by author, tape-recorded telephone interview, 27 June 2002.

(27.) Nuytten, Totem Carvers, 20-21.

(28.) Ibid., 125.

(29.) Ibid.

(30.) Ibid., 15, 30-36, 47-51, 104-106.

(31.) Ibid., 43.

(32.) The term "formline" is one of several expressions introduced into the vocabulary of Northwest Coast art scholarship by Bill Holm in his highly influential text *Northwest Coast Indian Art: An Analysis of Form* (Seattle and London: University of Washington Press, 1965). Holm defines a formline as "the characteristic swelling and diminishing linelike figure delineating design units. These formlines merge and divide to make a continuous flowing grid over the whole decorated area, establishing the principal [design units, or] forms of the design." (See Holm, 29). In the introduction to *Northwest Coast Indian Art*, Holm situates his formal study within the interpretive history of Northwest Coast art, which he contends had been narrowly focused on symbolism, and goes on to link his project to the anthropologist Franz Boas's interest in form, which, in addition to symbolism, was an essential component of art as expressed in his 1927 book *Primitive Art*. (See Holm, 8-9). Thus, Holm sees his form-focused project as balancing Northwest Coast art history that was advocated by Boas almost forty years earlier. In contrast with Holm's singular use of the term form, Franz Boas in *Primitive Art* (1927, reprint, Irvington-on-Hudson, New York: Capitol Publishing, 1951, 11-16) summarizes theories of art as they relate to ideas about form asserted by prominent psychologists, art historians, and philosophers, including those of Gustav Theodore Fechner, Wilhelm Wundt, Max Verworn, Richard Thurnwald, Yrjo Hirn, Ernst Grosse, Emil Stephan, Alfred C. Haddon, Gottfried Semper, Alois Riegl, and Alfred Veirkandt. Boas aligns his conception of art most closely with Fechner's, and specifically with his conception of form as autonomous from meaning. Yet, Boas does not see form as a universal construction. In this sense, Boas's conception differs from that deployed by the curators of MoMA's "Primitivism" in 20th Century Art.

(33.) Nuytten, Totem Carvers, 27.

(34.) Margaret B. Blackman, "'Copying People': Northwest Coast Native Response to Early Photography," *BC Studies* (Winter 1981-82): 107-110.

(35.) Department of Indian Affairs (Canada), "Bill C-31." [http://www.johnco.com/native/bill\\_c31.html](http://www.johnco.com/native/bill_c31.html) (accessed 14 October, 2007).

(36.) Nuytten, Totem Carvers, 66.

(37.) Blackman, "Copying People," 107-110.

(38.) For a detailed explanation on how Kwagiutl property and identity is transferred see Wayne Suttles, "Streams of Property, Armor of Wealth: The Traditional Kwakiutl Potlatch," in *Chiefly Feasts*, 71-94. See also Goldman's Mouth of Heaven, 35-45.



(39.) Neel subsequently corroborated this observation when he read an earlier draft of this paper.

(40.) Halpin, afterword, 184. Neel's photographs of Mexico were unfortunately inaccessible during my studio visits during the summers of 2001 and 2002; however, judging from Neel's later photographic projects it is possible that the shrines caught Neel's attention because they integrated family photographs, Christian themes, and consumer products. For expressions of family identity with respect to Mexican shrines, see Kay Turner, *Beautiful Necessity: Art and Meaning in Women's Shrines* (New York: Thames and Hudson, 1999).

(41.) Denise M. Ford, "Deep Ellum" (master's thesis, Southern Methodist University, 1982), 1.

(42.) David Neel, Freedman's Town/State-Thomas File, David Neel Studio, North Vancouver.

(43.) Ibid.

(44.) Neel, *Our Chiefs and Elders*, 11.

(45.) See for example, Stephanie Spencer, "O.G. Rejlander: Art Studies," in *British Photography in the Nineteenth Century*, ed. Mike Weaver (Cambridge U.K.: Cambridge University Press, 1989), 121-123; Caroline A. Jones, *Machine in the Studio: Constructing the Postwar American Artist* (Chicago: University of Chicago Press, 1996), 1192-1204; Gerhard Richter, "Notes, 1964-1965," and "Interview with Peter Sager," in *Gerhard Richter: The Daily Practice of Painting*, ed. Hans-Ulrich Obrist, trans. David Britt (Cambridge, MA.: MIT Press, 1998), 35-37, 66-68.

(46.) Pierre Bourdieu with Luc Boltanski, Robert Castel, Jean-Claude Chamboredon, and Dominique Schnapper, *Photography: A Middle-Brow Art*, trans. Sharon Whiteside (Stanford, CA: Stanford University Press, 1990), 25, 28-29, 31.

(47.) Ibid., 26.

(48.) Ibid., 20, 28.

(49.) Ibid., 26.

(50.) Ibid., 31.

(51.) Toni Giovanetti, "Capturing a Neighborhood's Past," *Dallas Times Herald*, 20 September 1986, sec. C, P.5.

(52.) Neel, *Our Chiefs and Elders*, 13.

(53.) Canadian Press, "Artist Aims to Reflect True Native Spirit In Masks," *Vancouver Sun*, 1 April 1991, sec. B, p. 7.

(54.) Townsend-Gault, "Neel, David," in *Encyclopaedia of North American Native Artists*, ed. Roger Matuz (New York: St James Press, 1998.) 409-11.

(55.) Tuhiwai Smith, *Decolonizing Methodologies*, 4.

(56.) Ibid., 22.

(57.) Ibid., 4.

(58.) Health Canada, "First Nations and Inuit Health," [http://www.hc-sc.gc.ca/fnih-spni/index\\_e.html](http://www.hc-sc.gc.ca/fnih-spni/index_e.html) (accessed 17 July 2007).

(59.) Ibid.

(60.) Nuytten, *Totem Carvers*, 70.

(61.) Pam Creasy Neel, telephone conversation with author, 8 November 2007.

(62.) Nuytten, Totem Carvers, 73.

(63.) Neel, interview, 27 June 2002.

(64.) Ibid., 81-82.

(65.) Ibid.

(66.) Ibid., 83.

(67.) Ibid., 88.

(68.) Ibid., 81, 90.

(69.) Ibid.

(70.) Ibid.

(71.) David Neel, telephone conversation with author, 12 February 2005.

(72.) Nancy Mithlo, "No John Wayne, No Jesus Christ, No Geronimo: A Native American Statement at the Venice Biennale," *Santa Fe The Magazine*, Aug 2001, 37.

(73.) Ibid.

(74.) See Margaret D. Jacobs, *Engendered Encounters: Feminism and Pueblo Cultures, 1870-1934* (Lincoln and London: University of Nebraska Press, 1999); Joy Gritten, *The Institute of American Indian Arts: Modernism and U.S. Indian Policy* (Albuquerque: University of New Mexico Press, 2000); and Kristen K. Potter, "James Houston, Armchair Tourism, and the Marketing of Inuit Art," in *Native American Art in the Twentieth Century*, W. Jackson Rushing III, ed. (New York: Routledge, 1999), 39-56.

(75.) In several autobiographical accounts, Neel recalls his childhood love of drawing and he notes the encouragement he received from teachers to pursue a career in photography. See, for example, NanaimoFree Press, "Carver Unmasks Agony," *The Victoria Province*, 12 April 1991, 18 and Neel, interview, 27 June 2002.

(76.) Neel, interview, 27 June 2002.

(77.) David Neel, conversation with author (unrecorded), August 2003.

(78.) Neel, interview, 27 June 2002.

(79.) Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (New York: Hill and Wang, 1981), 63-77.

(80.) Ibid., 63-71.

(81.) Ibid., 27.

(82.) Clifford, "Four Northwest Coast Museums," 230.

(83.) Ibid., 232.

(84.) Several other scholars have made similar arguments with respect to the reception of Curtis's photographs by indigenous people. See for example Anne Makepeace, *Coming to Light*, 85 min., Reading, PA: Bullfrog Films, 2000, video recording (hereafter cited as *Coming to Light* (videorecording)), as well as

Ruth Kirk, *Tradition and Change on the Northwest Coast: The Makah, Nuuchah-nulth, Southern Kwakiutl and Nuxalk* (Seattle: University of Washington Press, 1986), 15; Jolene Rickard, "The Occupation of Indigenous Space as 'Photograph,'" in *Native Nations: Journeys in American Photography*, ed. Jane Allison (London: Barbican Art Gallery, 2000), 58-59.

(85.) Marianne Hirsch, *Family Frames: Photography, Narrative, and Postmemory* (Cambridge, MA and London: Harvard University Press, 1997), 54.

(86.) Margaret Blackman, "Copying People." See also Laurel Kendall, Barbara Mathe, and Thomas Ross Miller, *Drawing Shadows to Stone: The Photography of the Jesup North Pacific Expedition, 1897-1902* (New York: American Museum of Natural History; Seattle: University of Washington Press, 1997); Anne Makepeace, *Coming to Light* (videorecording).

(87.) I cite Robert Davidson not only because his description of Transformation is so clearly articulated, but also because he is often credited as one of the most important Northwest Coast carvers working at present.

(88.) Ulli Steltzer and Robert Davidson, *The Eagle Transforming: The Art of Robert Davidson* (Vancouver: Douglas & McIntyre, 1994), 16.

(89.) *Ibid.*, 19.

(90.) Tuhiwai Smith, *Decolonizing Methodologies*, 6-7.

(91.) David Neel, interview, 27 June 2002.

(92.) Vancouver B.C. City Directory, (1987) Special Collections, Vancouver Public Library.

(93.) David Neel, interview, 27 June 2002.

(94.) Nuytten, *Totem Carvers*, 43 and 54.

**LOAD-DATE:** October 22, 2008

**LANGUAGE:** ENGLISH

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Daily Journal (Park Hills, Missouri)

April 1, 2008 Tuesday

## New owner takes over The Factory

**BYLINE:** SHAWNNA ROBINSON

**SECTION:** LOCAL BUSINESS

**LENGTH:** 807 words

Larry Daniels was in the nursing home business for 25 years. His first and foremost regard during that time, he explains, was for the residents of those homes.

After he retired, he purchased a farm just outside the Farmington city limits.

"Retirement was just the thing (I needed)," recalled Daniels. "I took two years doing exactly what I wanted, but then I needed a challenge."

It was then he set out to find that new opportunity.

"I contacted local realtor Mary Gilliam about possible business opportunities," he tells. At that moment his passion for history began to write the next chapter in his life.

That chapter would begin with the former Biltwell manufacturing facility which also awoke to a new beginning almost six years ago when the former clothing manufacturing complex was given to David Braun by the Brodsky family, former owners of the three-block complex. At that time, Braun opened The Factory, with a portion of the proceeds going to the Friends of the Family organization. For Daniels, this history plus the "rest of the story", as he referred to it, made this an opportunity he could not pass up.

"I loved the story of the factory and how it came to be," said Daniels. He recalled how it was the community of Farmington that stepped forward in the 1930's to build the three-story brick building on the corner of First and "A" Streets.

"It was right in the middle of the depression and the citizens of Farmington got together and bought subscriptions to help build this facility," said Daniels.

At that time the complex was the Rice-Stix Factory. It would open in 1932 and stayed a manufacturing business through the 1990's.

Now Daniels is excited to manufacture excitement for the community as he stitches together the plans for this complex. And he expresses his thanks to those who saw the potential in this building.

"I am grateful to Friends of the Family. The organization made sure the building was not bulldozed and worked on the infrastructure," he said.

Daniels sees great potential in the complex as a cultural/artist business center and as a tourist information center. He is developing ways to use the facility as a must-stop location for out of town visitors to learn more

about the surrounding area and to experience the rich history of the community.

He feels there is also a need to draw upon the cultural/artist business center potential for the facility. Nowhere is the work towards that goal more evident than on the main floor of the three-story brick complex.

Carpeting has been removed from the floor, exposing the original wood floors of what was the loading dock area when the facility was used in manufacturing.

"We uncovered this beautiful hard maple floor," said Daniels.

The main lobby of that area will serve as an art gallery. Daniels is planning for monthly events highlighting artisans and their crafts.

"We hope to hold wine and cheese events the last weekend of the month for this opportunity," he said.

Plans are tentatively scheduled for the first event to be held March 28.

The main floor will also feature an artisan glass studio with plans for two glass blowers and two potters to work at the studio.

In addition, The Body Shop - a day spa and wellness center - is preparing to open on that main floor. Owner Kristin Graves was busy earlier this week removing carpet from the area that will contain the wellness center. She is filled with anticipation of opening her business in the complex. Part of her business will include the former offices of the building.

"We're renovating the area and keeping as much of the original woodwork as possible," she said.

Also slated to be moving to the main floor of the complex will be the Charles Thomas Salon and offices for the **Insider** 573 publication.

Daniels is also overseeing the Alexander's banquet facility at the complex and is working on ways to make events held at the location to be "the best of memories".

The largest portion of the Factory will remain home to the Thrift Store, Ballet Arts Center, the salons of **Carrie Weems** and Cheryl Waible, Cathy Baker's photography and many more who lease a space in the complex.

Daniels told the story of Millie Eaton who has a corner spot filled with art glass and a variety of items. Eaton worked at the Rice-Stix Factory in the 1930's and told Daniels she recalls the day when the plant manager carried the shirts of Robert Wadlow, the man known as the "Alton Giant".

He sees this part of the Factory thriving and bringing in even more artisans and crafters along with those already at the facility. Billboards are going up around the area advertising The Factory and the vision for the future.

For Daniels, this complex is "a building like no other", filled with rich history and a vision of endless opportunities.

"I feel like things are coming along," said Daniels. \$\$

**LOAD-DATE:** January 31, 2014

**LANGUAGE:** ENGLISH

**GRAPHIC:** New owner takes over The Factory New owner takes over The Factory

**PUBLICATION-TYPE:** Newspaper

New owner takes over The Factory Daily Journal (Park Hills, Missouri) April 1, 2008 Tuesday

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Farmington Press (Missouri)

March 13, 2008

## New owner takes over The Factory

**BYLINE:** SHAWNNA ROBINSON Farmington Press

**SECTION:** LOCAL

**LENGTH:** 803 words

Larry Daniels was in the nursing home business for 25 years. His first and foremost regard during that time, he explains, was for the residents of those homes.

After he retired, he purchased a farm just outside the Farmington city limits.

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It was then he set out to find that new opportunity.

"I contacted local realtor Mary Gilliam about possible business opportunities," he tells. At that moment his passion for history began to write the next chapter in his life.

That chapter would begin with the former Biltwell manufacturing facility which also awoke to a new beginning almost six years ago when the former clothing manufacturing complex was given to David Braun by the Brodsky family, former owners of the three-block complex. At that time, Braun opened The Factory, with a portion of the proceeds going to the Friends of the Family organization. For Daniels, this history plus the "rest of the story", as he referred to it, made this an opportunity he could not pass up.

"I loved the story of the factory and how it came to be," said Daniels. He recalled how it was the community of Farmington that stepped forward in the 1930's to build the three-story brick building on the corner of First and "A" Streets.

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At that time the complex was the Rice-Stix Factory. It would open in 1932 and stayed a manufacturing business through the 1990's.

Now Daniels is excited to manufacture excitement for the community as he stitches together the plans for this complex. And he expresses his thanks to those who saw the potential in this building.

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Daniels sees great potential in the complex as a cultural/artist business center and as a tourist information center. He is developing ways to use the facility as a must-stop location for out of town visitors to learn more

## New owner takes over The Factory Farmington Press (Missouri) March 13, 2008

about the surrounding area and to experience the rich history of the community.

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For Daniels, this complex is "a building like no other", filled with rich history and a vision of endless opportunities.

"I feel like things are coming along," said Daniels.

**LOAD-DATE:** May 28, 2014

**LANGUAGE:** ENGLISH

**GRAPHIC:** A transom window in the original office for the old Biltwell factory is still in place. This portion of the building will be used as the day spa for The Body Shop. - Farmington Press photo by Shawwna Robinson



New owner takes over The Factory Farmington Press (Missouri) March 13, 2008

**PUBLICATION-TYPE:** Newspaper

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## The Atlanta Journal-Constitution

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The Atlanta Journal-Constitution

February 14, 2008 Thursday  
Main Edition

### BLACK HISTORY CALENDAR

**BYLINE:** Staff

**SECTION:** ACCESSATLANTA; Pg. 38P

**LENGTH:** 3861 words

#### ART & CRAFTS

"Africa: The Untold Story." Works of art, a timeline encompassing 6500 B.C.-A.D. 1900, re-creations of a slave dungeon and the "door of no return," and a replica of a slave ship. 10 a.m.-5 p.m. Tuesdays-Saturdays. Through Aug. 30. \$4; \$3 ages 55 and older and students; ages 3 and younger free. APEX Museum, 135 Auburn Ave. N.E., Atlanta. 404-521-2739, [www.apexmuseum.org](http://www.apexmuseum.org).

"Black Roots Red Clay." Photography, paintings and collage by emerging Atlanta black artists. 10 a.m.-3 p.m. Mondays-Saturdays; 1-3 p.m. Sundays. Through Feb. 29. \$5-\$8. Archibald Smith Plantation Home, 935 Alpharetta St., Roswell. 770-641-3978, [www.archibaldsmithplantation.org](http://www.archibaldsmithplantation.org).

"By Skilled Hands." Objects made by enslaved blacks. 10 a.m.-3 p.m. Mondays-Saturdays; 1-3 p.m. Sundays. Through Feb. 29. \$6-\$8. Barrington Hall, 535 Barrington Drive, Roswell. 770-640-3855, [www.barrington-hall.org](http://www.barrington-hall.org).

"Cinema Remixed and Reloaded: Black Women Artists and the Moving Image Since 1970" (Part Two). Video art by Elizabeth Axtman, Maria Magdalena Campos-Pons, Xaviera Simmons, Lorna Simpson and others. 10 a.m.-4 p.m. Tuesdays-Fridays; noon-4 p.m. Saturdays. Through May 24. Donations accepted. Spelman College Museum of Fine Art, 350 Spelman Lane S.W., Atlanta. 404-270-5607, [www.spelman.edu/museum](http://www.spelman.edu/museum).

"Daufuskie Island." More than 60 black-and-white photographs by Jeanne Moutoussamy-Ashe of daily life in the Gullah community --- the descendants of freed African slaves --- that thrived on this South Carolina barrier island. 10 a.m.-5 p.m. Mondays-Saturdays; noon-5 p.m. Sundays. Feb. 21-May 25. \$15; \$14 senior citizens and students; \$13 ages 3-12; ages 2 and younger free. Fernbank Museum, 767 Clifton Road N.E., Atlanta. 404-929-6300, 404-929-6400, [www.fernbank.edu/museum](http://www.fernbank.edu/museum).

"Embodying the Sacred in Yoruba Art." Approximately 70 works that explore the Yoruba culture of West Africa. Features the collection of Bernard and Patricia Wagner, works from the permanent collections of the High and objects from the Fred and Rita Richman Collection and the Newark Museum. 10 a.m.-5 p.m. Tuesdays-Wednesdays and Friday-Saturdays; 10 a.m.-8 p.m. Thursdays; noon-5 p.m. Sundays. Through

April 20. \$18; \$15 senior citizens and college students with ID; \$11 ages 6-17; ages 5 and younger free. High Museum of Art, 1280 Peachtree St. N.E., Atlanta. 404-733-4444, 404-733-5000, [www.high.org](http://www.high.org).

"Legacy: Paintings of Sedrick Huckaby." Works by an artist known for his portraiture and depictions of quilts. 10 a.m.-6 p.m. Tuesdays-Fridays; 1-5 p.m. Saturdays-Sundays. Through April 6. \$4; \$2 senior citizens, students and children. Hammonds House Museum, 503 Peebles St. S.W., Atlanta. 404-612-0500, [www.hammondshouse.org](http://www.hammondshouse.org).

"Lost Kingdoms of the Nile: Nubian Treasures From the Museum of Fine Arts, Boston." More than 250 objects in gold, silver, bronze, ivory, stone and ceramic, whose dates range from 7000 B.C. to modern times. 10 a.m.-5 p.m. Tuesdays-Saturdays; noon-5 p.m. Sundays. Through Aug. 31. Donations accepted. Michael C. Carlos Museum, 571 S. Kilgo Circle, Emory University, Atlanta. 404-727-4282, [carlos.emory.edu](http://carlos.emory.edu).

"The Nature of Things." Photography by Ken Easter. 9 a.m.-9 p.m. Mondays-Fridays; 9 a.m.-5 p.m. Saturdays; noon-5 p.m. Sundays. Through April 24. Free. Pinckneyville Community Center, 4650 Peachtree Industrial Blvd., Norcross. 770-417-2200, [www.gwinnettparks.com](http://www.gwinnettparks.com).

"Odile and Odette." Works by Yinka Shonibare. 10 a.m.-5 p.m. Tuesdays, Wednesdays and Saturdays; 10 a.m.-8 p.m. Thursdays-Fridays; noon-5 p.m. Sundays. Through March 2. ACA Gallery of the Savannah College of Art and Design, 1280 Peachtree St. N.E., Atlanta. 404-815-2931, [www.scadexhibitions.com](http://www.scadexhibitions.com).

"The Seagram's Seven: Atlanta's African American Artists." Works, gathered as part of the Seagram's Gin "Perspectives in African-American Art" program, by Kevin Sipp, John Riddle, Charles Nelson, Lynn Marshall-Linnemeier, Daniel Hoover, Eddie Granderson and Amalia Amaki. 9 a.m.-5 p.m. Mondays-Fridays; 1-5 p.m. Sundays. Through Feb. 24. Free. Douglasville Cultural Arts Center, 8652 Campbellton St., Douglasville. 770-949-2787, [www.artsdouglas.org](http://www.artsdouglas.org).

## ATTRACTIONS

"Courage: The Vision to End Segregation, the Guts to Fight for It." Based on an exhibition by the Levine Museum of the New South to mark the 50th anniversary of the Supreme Court's decision in Brown v. Board of Education. Includes documents, images and artifacts, among them a 1950s bus seat from the Atlanta Transit System. 10 a.m.-5:30 p.m. Mondays-Saturdays; noon-5:30 p.m. Sundays. Through June 22. \$15; \$12 ages 65 and older and students 13 and older; \$10 ages 4-12; ages 3 and younger free. Atlanta History Center, 130 W. Paces Ferry Road N.W., Atlanta. 404-814-4000, [www.atlantahistorycenter.com](http://www.atlantahistorycenter.com).

"Experience a Freedom Ride." A bus trip from Atlanta to Birmingham's Civil Rights Museum. Along the route, participants learn about the civil rights movement through stories, trivia, song and discussion. Bus departs from church parking lot. Advance reservations required. 9 a.m. Feb. 23. \$50; \$25 ages 16 and younger; lunch and a ticket to the Civil Rights Museum included. First St. Paul AME, 2687 Klondike Road, Lithonia. 770-484-9660, [www.1stsaintpaulamechurch.com](http://www.1stsaintpaulamechurch.com).

"I'm a Grady Baby." Photographs document the lives of Atlanta residents born at Grady Memorial Hospital. A biographical essay accompanies each picture. 10 a.m.-8 p.m. Mondays-Thursdays; noon-6 p.m. Fridays-Saturdays; 2-6 p.m. Sundays. Through March 31. Free. Auburn Avenue Research Library, 101 Auburn Ave. N.E., Atlanta. 404-874-9772, [www.afplweb/aarl](http://www.afplweb/aarl).

"In Her Defense." Details the arrest of Tupac Shakur's mother, Afeni Shakur, as a member of the Black Panther Party, the trial of the Panther 21 and her acquittal. Includes photographs, court transcripts and television news footage. 10 a.m.-5 p.m. Mondays-Fridays; noon-6 p.m. Saturdays. Through March 28. Donations accepted. Tupac Amaru Shakur Center for the Arts, 5616 Memorial Drive, Stone Mountain. 404-298-4222, [www.tasf.org](http://www.tasf.org).

Roswell Roots. A celebration of black history and culture. Various venues and performances, events and activities. Through Feb. 29. Most events free; some have nominal charge. 1-800-776-7935, [www.roswellgov.com](http://www.roswellgov.com).

"Telling the Story of Slavery at Bulloch Hall." Displays throughout the house show the daily tasks and chores that were done by slaves. 10 a.m.-3 p.m. Mondays-Saturdays; 1-3 p.m. Sundays. Through Feb. 29. Tours on the hour (last tour at 3 p.m.). \$8; \$6 children. Bulloch Hall, 180 Bulloch Ave., Roswell. 770-992-1731, [www.bullochhall.org](http://www.bullochhall.org).

## BOOK EVENTS

Fifth Annual Poetry Slam. Poets perform their work (discretion encouraged) and are judged by audience members. Cash prizes. 7-8 p.m. sign-up; 8 p.m. performance Feb. 21. Free. Red Door Playhouse, 587 Atlanta St., Roswell. 770-649-9994, [www.reddoorplayhouse.com](http://www.reddoorplayhouse.com).

Beverly Jenkins. Best-selling contemporary and historical romance author discusses her work, past and present. Adult themes. 1 p.m. Feb. 16. Free. Atlanta-Fulton Public Library, East Point Branch, 2757 Main St., East Point. 404-762-4842, [afplweb.com/east\\_point\\_branch\\_library.html](http://afplweb.com/east_point_branch_library.html).

Black History Open Mic and Book Signings. Author signings include: Nathan McCall ("Makes Me Wanna Holler," "Them"); L. Divine, Cliff Chandler, Ira Harrison, Rick Knight, Susan Delaine, Ronald Gauthier, children's illustrator Frank Morrison, Herbert Denmark and Carlos York. 2 p.m. Feb. 23. Barnes & Noble-Southlake, 1939 Mount Zion Road, Morrow. 770-471-2227, [www.barnesandnoble.com](http://www.barnesandnoble.com).

Charles E. Cobb Jr. Discusses and signs "On the Road to Freedom: A Guided Tour of the Civil Rights Trail." The book lists more than 400 sites in America linked to the civil rights movement. Sponsored by Georgia Center for the Book. 7:15 p.m. Feb. 19. DeKalb County Public Library, Decatur, 215 Sycamore St., Decatur. 404-370-8450, Ext. 2225; [www.georgiacenterforthebook.org](http://www.georgiacenterforthebook.org).

LeeAnna Keith. The historian discusses and signs "The Colfax Massacre: The Untold Story of Black Power, White Terror and the Death of Reconstruction." It's an account of the 1873 killing in Louisiana of an all-black Republican militia by white supremacists. Sponsored by Georgia Center for the Book. 7 p.m. Feb. 22. Jimmy Carter Library and Museum, 441 Freedom Parkway, Atlanta. 404-370-8450, Ext. 2225; [www.georgiacenterforthebook.org](http://www.georgiacenterforthebook.org).

Ronda Racha Penrice. Discusses and signs "African-American History for Dummies," which traces the cultural contributions and historical journey of African-Americans from the slave trade through the Civil War, the civil rights era and the new millennium. 5:30 p.m. Feb. 19. Barnes & Noble-Georgia Tech, 48 Fifth St., Atlanta. 404-894-3818, [gatech.bkstore.com](http://gatech.bkstore.com).

"A Tea with Z." Harlem Renaissance author Zora Neale Hurston is celebrated with a high tea sponsored by Zeta Phi Beta Sorority's Kappa Iota Zeta chapter as a free educational and cultural event for the community. Also, a teapot competition and a hat competition called the "Hattitude Stroll." 4 p.m. Feb. 17. Free. East Point First Mallalieu United Methodist Church, 2651 Church St., East Point. 770-474-5419, [www.zphibkiz.org](http://www.zphibkiz.org).

## CONCERTS

Black History Month Concert. The William Baker Festival Singers, the Voices of Grace, the Grady High School Advanced Chorus and Woman's Ensemble and the Atlanta Public Schools Elementary Honor Chorus sing spiritual and gospel pieces. 4 p.m. Feb. 24. \$15; \$10 students and senior citizens; younger than age 12 free. Grace United Methodist Church, 458 Ponce de Leon Ave., Atlanta. 404-909-8357, [www.festivalsingers.org](http://www.festivalsingers.org).

"Celebration of Expression." Musical showcase traces the history of black music and pays tribute to its pioneers. In Baker Center Commons. 7 p.m. Feb. 15. Free. Clayton State University, 2000 Clayton State Blvd., Morrow. 678-466-4000, [www.clayton.edu](http://www.clayton.edu).

Fisk Jubilee Singers. The group from Fisk University in Nashville sings old Negro spirituals. Presented by the Calhoun-Gordon Arts Council; co-sponsored by Atlanta Fisk Club. At church's Christian Activity Center, intersection of Line and Piedmont streets. 7 p.m. Feb. 16. \$17; \$12.50 senior citizens and students. Calhoun First United Methodist Church, 205 E. Line St., Calhoun. 706-629-2599, [www.cgarts.org](http://www.cgarts.org).

Gospel Choir Explosion. Local choirs and artists from metro Atlanta are featured. 5 p.m. Feb. 24. Free. Spivey Hall, 2000 Clayton State Blvd., Clayton State University, Morrow. 678-466-5421, [www.clayton.org](http://www.clayton.org).

"Walkin' and Swingin': The Sacred and Secular Music of Mary Lou Williams." Jazz by Williams, an Atlanta native, performed by Jazz Orchestra Atlanta with L'Tanya Moore, soprano, and the Atlanta Concert Chorale. 8 p.m. Feb. 16. \$25. Cathedral of St. Philip, 2744 Peachtree Road N.W., Atlanta. 404-365-1052, [www.orchestraatlanta.org](http://www.orchestraatlanta.org).

## DANCE

African Drumming and Dancing. Presented by King's Court Chapel Drama Team. Includes traditional and contemporary dance accompanied by live drummers. 2 p.m. Feb. 23. Free. Barrington Hall, 535 Barrington Drive, Roswell. 770-640-3855, [www.barrington-hall.org](http://www.barrington-hall.org).

An Evening of Dance. Celebration chronicles significant moments of black history through dance. Performed by Paisley Academy of Performing Arts. 3 p.m. Feb. 17. \$10; \$5 students and senior citizens. Jennie T. Anderson Theatre, 548 S. Marietta Parkway, Marietta. 678-768-3640, [www.paisleydance.com](http://www.paisleydance.com).

Heritage of Dance Showcase. Includes songs, poetry and black history trivia with giveaways. Also, dances in tap, ballet, African, jazz and hip-hop. Performed by Tiffany E. Maxwell School of Dance. 4-6 p.m. Feb. 17. \$5. Shiloh High School, 4210 Shiloh Road, Snellville. 770-736-9696, [www.myspace.com/temschooldofdance](http://www.myspace.com/temschooldofdance).

Manga African Dancers. High-energy repertoire includes dances from Ghana, Senegal, Guinea, Liberia, Congo, South Africa and Nigeria. Limited seating; contact Sandra Mabry to reserve a seat. 11 a.m. Feb. 19. Free. North Fulton Child Development Center, 89 Grove Way, Roswell. 770-594-6411, [www.roswellgov.com/index.php/m/calendar](http://www.roswellgov.com/index.php/m/calendar).

Peru Negro. Afro-Peruvian traditional music and dance. Celebratory dances mixed with music played on such instruments as wooden crates, tithing boxes and donkey jaws. 8 p.m. Feb. 16. \$32-\$56. Rialto Center for the Arts, 80 Forsyth St. N.W., Atlanta. 404-413-9849, [www.rialtocenter.org](http://www.rialtocenter.org).

## FAITH AND VALUES

"God's Trombones." Production is based on James Weldon Johnson's "God's Trombones: Seven Negro Sermons in Verse." Written in 1927, it captures the oratorical majesty of old-time black preachers through poetic retelling of the biblical stories of the Creation, Prodigal Son, Crucifixion and more. Presented during church service. 11 a.m. Feb. 24. Free. Shrine of the Black Madonna Church, 960 Ralph David Abernathy Blvd. S.W., Atlanta. 404-752-5490.

Gospel Choir Explosion. Local choirs and artists from metro Atlanta are featured. 5 p.m. Feb. 24. Free. Spivey Hall, 2000 Clayton State Blvd., Clayton State University, Morrow. 678-466-5421, [www.clayton.org](http://www.clayton.org).

## FESTIVALS

African-American Heritage Day. African storytelling, poetry, music, art and African food. 10 a.m.-noon Feb. 23. Donations suggested. Stately Oaks Plantation, 100 Carriage Lane, Jonesboro. 770-473-0197, 770-473-9855, [www.historicaljonesboro.org](http://www.historicaljonesboro.org).

International Night. Cultural dance performances, ethnic food, belly dance lessons, henna tattoos, drumming and multicultural fashion show. Proceeds benefit Children's Healthcare of Atlanta. Sponsored by National Association of Serving Hands. 4-8 p.m. Feb. 16. \$15; \$10 ages 4-10. Meadowcreek High School, 4455 Steve Reynolds Blvd., Norcross. 770-381-9680, [www.choa.org/default.aspx?id=6181](http://www.choa.org/default.aspx?id=6181).

## FILM

Celebrate Black History Month. Historical, cultural dramas and documentaries. Films include: "Jump In." A young boxer in training finds a hidden passion for jumping rope. "Pride." A swim coach builds a swim team in

a tough neighborhood. With Terrence Howard. "Dreamgirls." Female singing group struggles to the top. With Beyonce. "Talk to Me." Ex-con becomes popular radio host and activist. With Don Cheadle. "Madea's Family Reunion." Comedy-drama of abuse and hope. With Tyler Perry. Library venues: Redan-Trotti, 1569 Wellborn Road, Redan; Covington, 3500 Covington Highway, Decatur; Flat Shoals, 4022 Flat Shoals Parkway, Decatur; Scott Candler, 2644 McAfee Road, Decatur. Times, dates vary. Through Feb. 26. Free. 770-482-3821, [www.dekalblibrary.org](http://www.dekalblibrary.org).

## HEALTH

Growing Up with a Healthy Heart. Dr. Sheila Robinson Douglass and Dr. Runett Flowers speak on the importance of healthy weight and healthy hearts in young people. Presented by The Buckhead/Cascade Chapter of the Links Inc. In Macy's, near cosmetic counter. 1 p.m. Feb. 16. Free. Greenbriar Mall, 2841 Greenbriar Parkway S.W., Atlanta. 404-344-6611, [www.shopgreenbriar.com](http://www.shopgreenbriar.com).

## KIDS/FAMILY

Adebisi Adeleke --- Talking Drum. Class explains how drumming is used as a form of communication in Africa. The talking drum, agogo and shekere help participants use music and language to explore Yoruba song and dance. 11 a.m. Feb. 23. \$5; \$4 senior citizens; \$3 ages 2-12; ages 1 and younger free. Chattahoochee Nature Center, 9135 Willeo Road, Roswell. 770-992-2055, [www.chattnaturecenter.com](http://www.chattnaturecenter.com).

African-American Music. Participants unscramble the names of musical instruments while movin' and groovin' to famous songs by the likes of guitarist Chuck Berry, saxophonist John Coltrane or pianist Scott Joplin. 2 p.m. Tuesdays-Fridays. Through Feb. 29. No performance Feb. 15. Free with museum admission: \$11; ages 1 and younger free. Imagine It Children's Museum, 275 Centennial Olympic Park Drive, Atlanta. 404-659-5437, [www.imagineit-cma.org](http://www.imagineit-cma.org).

African-Americans in History. The Imaginators and students of Heard Home School Academy tell the inspiring tales of such historic figures as Harriet Tubman, Sojourner Truth or Malcolm X. Noon Feb. 23. Free with museum admission: \$11; ages 1 and younger free. Imagine It Children's Museum, 275 Centennial Olympic Park Drive, Atlanta. 404-659-5437, [www.imagineit-cma.org](http://www.imagineit-cma.org).

African Drum Beat Dance. Giwayen Mata Female Dance and Drum Troupe performs a one-of-a-kind African dance show. Noon Feb. 16. Free with museum admission: \$11; ages 1 and younger free. Imagine It Children's Museum, 275 Centennial Olympic Park Drive, Atlanta. 404-659-5437, [www.imagineit-cma.org](http://www.imagineit-cma.org).

African Drumming and Dancing. Presented by King's Court Chapel Drama Team. Includes traditional and contemporary dance accompanied by live drummers. 2 p.m. Feb. 23. Free. Barrington Hall, 535 Barrington Drive, Roswell. 770-640-3855, [www.barrington-hall.org](http://www.barrington-hall.org).

African Masks. Participants create a one-of-a-kind mask with a variety of art materials. Presented by Christine's Art Gallery of Atlanta. Ages 5 and older. 1 p.m. Feb. 16. Free. Atlanta-Fulton Public Library, Northside Branch, 3295 Northside Parkway N.W., Atlanta. 404-814-3508, [www.af.public.lib.ga.us/northside\\_branch.html](http://www.af.public.lib.ga.us/northside_branch.html).

African Tales for Little Folks. Presentation includes a book display of African and African-American tales, followed by a short movie based on African folklore. Ages 4-6. 4 p.m. Feb. 19. Free. Atlanta-Fulton Public Library, Buckhead Branch, 269 Buckhead Ave., Atlanta. 404-814-3502, [www.afplweb.com/buckhead\\_branch.html](http://www.afplweb.com/buckhead_branch.html).

After School Arts & Crafts: Let's Make a Community Quilt. Participants can make individual quilt squares representing our families and community and then put them together to form artwork for the library. Ages 6-10. Registration required. 3:30 p.m. Feb. 20. Free. Sandy Springs Regional Library, 395 Mount Vernon Highway, Sandy Springs. 404-303-6130, [www.afplweb.com](http://www.afplweb.com).

"Books Into Movies" Series. Popular children's films that started as books. For ages 6-12. All films 4 p.m.: Feb. 15: "Sounder." Feb. 22: "Ruby Bridges." Feb. 29: "Selma, Lord, Selma." March 8: "Bridge to

Terabithia.". Free. Atlanta-Fulton Public Library, Martin Luther King Jr. Branch, 409 John Wesley Dobbs Ave., Atlanta. 404-730-1185.

The Boy Who Would Be King: A Play. Young Martin Luther King Jr. returns to his childhood home to remember family and friends, the trials and confusions of faith and revelations of prejudice that would shape his character. He also revisits moments of the civil rights movement and rekindles the seeds of commitment to nonviolence. Presented by Theatre Gael. 10:30 a.m. Feb. 18. Free. Atlanta-Fulton Public Library, Northeast/Spruill Oaks Branch, 9560 Spruill Road, Alpharetta. 770-360-8820, [www.afplweb.com/northeast\\_spruill\\_oaks\\_regional.html](http://www.afplweb.com/northeast_spruill_oaks_regional.html).

Family Fun Night. Activities include bid whist, spades, dominoes, Scrabble, DJ Diamond (13 years old), Recognize Real dance team, children's movie, face painting, arts and crafts. Benefits Partners With Youth campaign. Refreshments sold. 7-10 p.m. Feb. 21. \$10. Andrew and Walter Young YMCA, 2220 Campbellton Road, Atlanta. 404-523-9622, [ysy.ymcaatlanta.org](http://ysy.ymcaatlanta.org).

Jackie Robinson. The Imaginators teach kids how Jackie Robinson changed baseball and became an American hero. 2 p.m. Saturdays. Through Feb. 23. Free with museum admission: \$11; ages 1 and younger free. Imagine It Children's Museum, 275 Centennial Olympic Park Drive, Atlanta. 404-659-5437, [www.imagineit-cma.org](http://www.imagineit-cma.org).

"Mama Koku's Storytelling". "Presents "From Freedom to Slavery to Freedom: Our Stories." Storyteller Mama Koku takes guests on a 40-minute historical journey from slavery to emancipation. Registration required. 7 p.m. Feb. 18. For ages 3 and older. Roswell Library, 115 Norcross St., Roswell. 770-640-3075, [www.forl.net](http://www.forl.net).

Manga African Dancers. High-energy repertoire includes dances from Ghana, Senegal, Guinea, Liberia, Congo, South Africa and Nigeria. Limited seating; contact Sandra Mabry to reserve a seat. 11 a.m. Feb. 19. Free. North Fulton Child Development Center, 89 Grove Way, Roswell. 770-594-6411, [www.roswellgov.com/index.php/m/calendar](http://www.roswellgov.com/index.php/m/calendar).

Poetic Experiences: A Celebration of African-American Poets. Poetry of Langston Hughes and Maya Angelou comes to life through interpretations by the Imaginators. 1 p.m. Sundays. Through Feb. 24. Free with museum admission: \$11; ages 1 and younger free. Imagine It Children's Museum, 275 Centennial Olympic Park Drive, Atlanta. 404-659-5437, [www.imagineit-cma.org](http://www.imagineit-cma.org).

Tea and Hat Show. For ages 8 and older. Afternoon tea with fashion show. Guest speaker explores hat design and relationship between women and their hats. Hats encouraged. Space limited; reservations required. Noon and 2:30 Feb. 16. \$15. Archibald Smith Plantation Home, 935 Alpharetta St., Roswell. 770-641-3978, [www.archibaldsmithplantation.org](http://www.archibaldsmithplantation.org).

Unity Wreath. Participants add their paper hand in a different color to create a multicolored wreath that signifies a celebration of diversity and cooperation. 11 a.m. and 4 p.m. Sundays. Through Feb. 24. Free with museum admission: \$11; ages 1 and younger free. Imagine It Children's Museum, 275 Centennial Olympic Park Drive, Atlanta. 404-659-5437, [www.imagineit-cma.org](http://www.imagineit-cma.org).

## LECTURES/SEMINARS

**Carrie Mae Weems.** An artist known for her **investigations** of yearning, loss, cultural identity and the visual consequences of power discusses her work. 5 p.m. doors open; 6 p.m. lecture Feb. 15. Free. Savannah College of Art and Design-Atlanta, 1600 Peachtree St. N.W., Atlanta. 404-253-2737, [www.scad.edu](http://www.scad.edu).

Mario Norman Talk: "The 'N' Word." An assistant professor of psychology leads a discussion on the use of what many people consider the most controversial racial slur. In Room 272 of the Baker Center. 12:30 p.m. Feb. 20. Free. Clayton State University, 2000 Clayton State Blvd., Morrow. 678-466-5421, [www.clayton.edu](http://www.clayton.edu).

## NIGHTLIFE

"The Women of Jazz." Hope Deans and her band perform music by Cassandra Wilson and Billie Holiday

while a panel of jazz historians discusses the life and times of each artist. 8-11 p.m. Feb. 23. \$5. Lillian's Sit 'n' Sip Coffee Shop, 1025 Veterans Memorial Highway, Mableton. 770-941-2924, [www.lillianssitnsip.com](http://www.lillianssitnsip.com).

## THEATER

"Angela's Mixtape." In a musical memoir, playwright Eisa Davis --- niece of activist Angela Davis --- reveals her struggle to shine in the shadow of an icon. Presented by Synchronicity Performance Group. 8 p.m. Thursdays-Saturdays; 7 p.m. Sundays. Feb. 15-16 and Feb. 18-March 16. No show Feb. 17. \$15-\$20; \$12-\$15 senior citizens and students. 7 Stages, 1105 Euclid Ave. N.E., Atlanta. 404-484-8636, [synchrotheatre.com](http://synchrotheatre.com).

"El Hajj Malik: The Life and Times of Malcolm X." N.E. Davidson's story of Malcolm X comes alive through acting, singing and dancing. Directed by Michael Simanga. In Jim Cherry Auditorium. 3 and 8 p.m. Feb. 20-21. \$7; \$5 students. Georgia Perimeter College-Clarkston Campus, 555 N. Indian Creek Drive, Clarkston. 404-914-7936, [www.ikamproductions.com/theatre.html](http://www.ikamproductions.com/theatre.html).

"God's Trombone." Based on the poetry of James Weldon Johnson, best known as the author of "Lift Every Voice and Sing." Starring Theresa Hamm-Smith. From Uniquely Yours Productions. 8 p.m. Feb. 15-16. \$20; \$10 ages 12 and younger. Rockdale Auditorium, 903 N. Main St. N.W., Conyers. 770-922-3143, [www.conyersarts.org](http://www.conyersarts.org).

"Resurrection." Daniel Beaty blends music, poetry, comedy and drama in this tale of six males, ages 10 through 60, connected through an evening that changes their lives forever. Directed by Oz Scott for True Colors Theatre Company. 11 a.m. Feb. 14; 8 p.m. Feb. 15-16; 2:30 p.m. Feb. 17. \$10-\$25; \$20 senior citizens and students. 14th Street Playhouse, 173 14th St. N.E., Atlanta. 404-733-4738, [www.truecolorstheatrecompany.com](http://www.truecolorstheatrecompany.com).

**LOAD-DATE:** February 14, 2008

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photo: Michael Gibson "Talk to Me" --- with Don Cheadle (from left), Chiwetel Ejiofor and Martin Sheen --- is part of a series of films celebrating black history to be screened through Feb. 26 (see Film).</ImageData\*

**PUBLICATION-TYPE:** Newspapers



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Frontiers

2008

## Renegotiating Identity

**BYLINE:** Palmer, Carolyn Butler.

CAROLYN BUTLER PALMER holds the Legacy Chair in Modern and Contemporary Arts of the Pacific Northwest in the History of Art Department at the University of Victoria. She is interested in the cultural interfaces between various North American cultural groups and has held fellowships from University of Pittsburgh's Mellon Foundation and the Georgia O'Keeffe Museum. Butler is currently writing a book about David Neel and indigenous cosmopolitanism.

**SECTION:** Pg. 186 Vol. 29 No. 2/3

**LENGTH:** 14656 words

"Primitivism" in 20th Century Art as Family Narrative

The prevailing viewpoint is made all too clear in one of the "affinities" featured on the catalogue covers, a juxtaposition of Picasso's *Girl before a Mirror* . . . with a Kwakiutl half-mask, a type quite rare among Northwest coast creations. Its task here is simply to produce an effect of resemblance (an effect actually created by the camera angle). In this exhibition a universal message, "Affinity of the Tribal and the Modern," is produced by careful selection and maintenance of a specific angle of vision.<sup>1</sup>

James Clifford

A 100-year-old legacy of curatorial colonialism has produced profound disorganizations of unique knowledge systems. . . . The subjugation of indigenous peoples under colonialism results in innumerable forms of oppression from which the arts are not immune. A focus on institutions and patrons of the arts (academics being defined as one type of patron or consumer of native arts) cannot significantly enhance a reading of indigenous aesthetic or worldviews. By shifting the locus of the analysis from the psychology of the oppressor to the experiences of the oppressed, a discursive space is made available in which new paradigms of knowledge may become accessible.<sup>2</sup>

Nancy Mithlo (Chiricahua Apache)

Your questions have brought back memories of the time. I definitely recall the book about my family, *The Totem Carvers*, and that show ["Primitivism" in 20th Century Art] and its catalogue being major catalysts in my need to return to BC [British Columbia] and take up the art. The catalogue for that show has a Kwagiutl mask on the cover, along with a painting by Picasso, my favorite painter even then. There was a Charlie James piece in the show too. Those were pivotal in my beginning to comprehend the influence my artistic heritage was to play in my life.<sup>3</sup>

David Neel (Kwagiutl)<sup>4</sup>

During the summer of 1985, a twenty-five-year-old professional photographer, David Neel, walked through

the doors of the Dallas Museum of Fine Art and into the traveling exhibition, "Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern.<sup>5</sup> Initiated by the Museum of Modern Art (MoMA) in New York City, "Primitivism" in 20th Century Art made visual a historical narrative of European and Euro-American interest in "non-Western art" by juxtaposing the art of Euro-American modernists with cultural objects from around the world.<sup>6</sup> Two months after the exhibition's New York début in September 1984, a now famous debate erupted over the exhibition's Eurocentric underpinnings. In April 1985, just one month before the exhibition opened in Dallas, *Art in America* published anthropologist and critic James Clifford's essay "Histories of the Tribal and Modern." Clifford charges the exhibition's curators, William Rubin and Kirk Varnedoe, with creating a "modernist family of art," "decontextualizing cultural objects," and "reproducing colonial" assumptions.<sup>7</sup> Clifford connects his critique to the discourses of identity politics and difference that raged during the 1980s, and as he predicts, the exhibition has become important within the discourses of modern art history because of the debates about formalism that ensued.<sup>8</sup>

In his exhibition review, Clifford also calls explicit attention to a pair of photographs that appear on the cover of the accompanying exhibition catalogue. One photograph depicts what Clifford refers to as a "Kwakiutl half mask." The other is a close-up shot of a carefully selected section of Pablo Picasso's oil-on-canvas painting, *Girl before a Mirror* (1932). As Clifford points out, the juxtaposition is problematic because it highlights what he says is a superficial set of "affinities" predicated on the objects' visual properties alone. Clifford uses the comparison to showcase the shortcomings of formalism, specifically its tendency to physically and theoretically abstract objects from their cultural contexts: it is a curatorial practice, he argues, that is in itself a perpetuation of colonialism - a strategy of oppression.

Clifford's essay was directed toward a specific audience. His exhibition review first appeared in *Art in America*, a glossy journal that in the mid 1980s was routinely filled with essays about Euro-American artistic conventions and hosted a range of slick advertisements that targeted collectors; a journal that, unlike *Ethnohistory* or *American Indian Art*, was important enough to MoMA that the museum officials paid attention. That Clifford's essay was designed for a very specific - in fact, localized - discursive arena is further underscored by the fact that he felt the need to point out that many of the included artifacts were in museum collections as a consequence of routine confiscation by colonial authorities. Unlike most Euro-Americans, many indigenous people were probably quite aware of this state of affairs.<sup>9</sup> The limits of Clifford's discursive arena are further indicated by the fact that his critique of "Primitivism" in 20th Century Art and the subsequent debates have not generally been a part of the discussion of Northwest Coast art history.

When Neel walked into "Primitivism" in 20th Century Art, he carried knowledge quite different from that of Clifford's target audience. While Neel's mother was Anglo-Canadian, his father was born into one of the most eminent families of Kwakiutl carvers, which includes Charlie James (c. 1867-1938), Mungo Martin (c.1881-1962), and Ellen Neel (1916-1966), all of whose works are held in high esteem throughout indigenous communities of the Pacific Northwest. Charlie James, Mungo Martin, and Ellen Neel (née Newman) are also known for resisting the prohibition of the "potlatch," a convention of feasting in the Pacific Northwest that often includes dancing, gift giving, story telling, and wearing of carved masks. Though the government prohibition included the internment of potlatchers and laws against carving, James, Martin, and Neel continued to carve. Much of their art, therefore, can be seen as subverting the policies of a nation-state in the early to mid-twentieth century - in this instance the Dominion of Canada much like the resistance of Pablo Picasso against Fascist Spain and the Surrealists against Nazi Germany. David Neel's experience of "Primitivism" in 20th Century Art was enriched by bits and pieces of family lore that he had gleaned from a few photographs, stories, and works of art to which he had access as a child. That piecemeal narrative was also greatly enhanced by his contact, as a young adult, with an assortment of family photographs that appeared in *The Totem Carvers: Charlie James, Ellen Neel, and Mungo Martin* (1982), a book by Phil Nuytten, an amateur historian and former student of Ellen Neel's, published just three years before "Primitivism" in 20th Century Art opened in Dallas.<sup>10</sup>

Neel's encounter with "Primitivism" in 20th Century Art, then, was one in a series of events that enabled him to write himself into the narrative of a family from whom he had been separated since early childhood." In this sense, Neel, much like Clifford, was responding to the utterly shattered state of the contemporary indigenous world that includes the dislocation of objects; the loss of land and languages; the criminalization of religion; cross-cultural marriage; the asymmetries of power as they relate to gender and race; the then routine

separation of children from indigenous family members; and the high death rates of indigenous youth and men.<sup>12</sup> Because Neel spent much of his childhood at a distance from his father's family, "Primitivism" in 20th Century Art, despite the shortcomings of its formalist approach, helped enable him - against the odds - to recognize, validate, and shape his indigenous persona, and specifically his identity as a Kwagiutl carver. The exhibition was extremely important to Neel after his return to British Columbia in the late 1980s. Neel would cite, reinterpret, commemorate, and critique the exhibition in the photographs, carved masks, silk-screens, and essays that he created throughout the 1990s.<sup>13</sup>

This essay situates "Primitivism" in 20th Century Art within the family narrative that Neel, the offspring of an intercultural marriage, was assembling and editing as he gathered information about his father's family - about his own identity. As Neel's epigraph to this essay suggests, his response was forged not only by his visit to the exhibition but also by the photographs that appear in the accompanying catalogue, which he has studied and interpreted for more than twenty years. I will show that "Primitivism" in 20th Century Art took on significance for Neel in conjunction with family narratives as exemplified by Nuytten's *The Totem Carvers*. The book and exhibition catalogue connect his family to two discourses of art, one of which explicitly invokes family identity in the hereditary carving rights of the Kwakwaka'wakw.<sup>14</sup> The importance of family history, obscured in "Primitivism" in 20th Century Art but manifest in *The Totem Carvers*, is perhaps a reason that family, lineage, and affiliation are of such importance in Neel's art of the late 1980s and upon his return to the Northwest Coast. I will situate Neel's response to "Primitivism" in 20th Century Art and *The Totem Carvers* with respect to Pierre Bourdieu's and Roland Barthes's celebrated theories of family photography, and to Haida carver Robert Davidson's description of Transformation. The resulting array will allow me to complicate the reception of "Primitivism" in the 20th Century by aligning it with concerns about indigenous identity and mobility, and will aid me in arguing for a theory of family photography rooted in Northwest Coast aesthetic conventions.

#### "PRIMITIVISM" IN 20TH CENTURY ART AND THE FRAGMENTS OF COLONIALISM

The exhibition catalogue that accompanied "Primitivism" in 20th Century Art exemplifies and contributes to the disarray of contemporary indigenous experiences. The catalogue cover, as Clifford quite rightly points out, consists of a carefully choreographed comparison between a swatch of Picasso's *Girl before a Mirror* and a Kwakwaka'wakw mask in its entirety, as photographed from a specific angle. Indeed, it emphasizes similarities of form and color as it obscures enormous cultural and historical differences, which led the artist Andy Warhol to characterize the theme of the show as "what had been taken from what."<sup>15</sup> Within the exhibition catalogue, *Girl before a Mirror* is contextualized by a narrative about Picasso's interest in non-Western objects, photographs of his studio and artwork, and the date of the painting's fabrication - a narrative supplemented by a rather large body of literature on the art and life of Pablo Picasso that is known, at least in part, to some of the exhibit's viewers.<sup>16</sup> By contrast, the mask is presented as an anonymous nineteenth-century "Kwakiutl" creation and is woven into a chapter about Picasso with only a fleeting connection that links it to Northwest Coast conventions of cosmology; consequently, the history and the meaning of Northwest Coast masks go otherwise unmentioned.<sup>17</sup> In this regard, the small portion of the Picasso painting stands for a more fleshed out and readily accessible history, while the mask alone indexes MoMA's superficial account and highlights and exacerbates the perforated structure of indigenous histories, cultures, and identities.

Clifford also observes that the history of colonialism was absent from MoMA's historical explanation. The manifestations of British imperialism in its daughter nation, the Dominion of Canada, and their particularly notorious reputation vis-à-vis Kwakwaka'wakw masks, present an example of such an omission. From 1884 to 1951, the Indian Act, the main body of legislation governing Canada's indigenous population, rendered the indigenous practice of feasting, or "potlatching," illegal. During the following sixty-seven years, the potlatch prohibition was modified several times to include prison sentences for violations, including the possession of masks. Nonetheless, the Kwakwaka'wakw practices of potlatching and carving continued. Forty-five people were arrested after the Cranmer potlatch of 1921, twenty served prison sentences, and many of the confiscated masks and much other feast hardware ended up in museums around the globe.<sup>18</sup> Neel's uncle, Mungo Martin, is often credited with holding the first legal potlatch, in 1953, after the prohibition was quietly erased from the Indian Act.<sup>19</sup>

The mask that appears on the catalogue cover is a Ridicule Mask with ties to historic conventions of feasting. As art historian Aldona Jonaitis points out in her 1991 essay "Chiefly Feasts: The Creation of an Exhibition," the consumption of food was a forum in which identity was articulated through seating order and crest display. She goes on to note that Kwakwaka'wakw construction of identity was not formulated in a single event, but rather through the display of crests over the years and across generations. As a consequence, she notes, objects embellished with crests were often preserved as heirlooms. Although Jonaitis's discussion is focused on crest-embazoned dinnerware, crest display can also be expressed in other media such as the dancing of heirloom masks.<sup>20</sup> But ridicule masks, such as the one that appears on the cover of the "Primitivism" in 20th Century Art catalogue, are associated with the grease feast, a potlatch held to settle rivalries among chiefs from various communities. On such occasions, chiefs gathered around the fire telling stories of their wealth, such as their villages' beautiful women or plentiful salmon runs. The Ridicule Mask refers specifically to one chief's display of wealth, represented in the act of pouring copious amounts of *oulachen* (smelt) oil, a precious commodity, onto the fire, causing it to explode.<sup>21</sup> In some accounts, this arrogant display burns half of the oil-pouring chief's visage. In others, the burned face signifies the unflinching nobility of the witnessing chiefs, who react neither to their colleague's pyrotechnical display nor to the flying sparks that singe their own eyelashes and skin. In contrast to a feast focused on identity assertion, the purpose of a grease feast was to make a statement of ridicule.<sup>22</sup> Thus, in contrast to crest-bearing objects, which are often safeguarded for future displays, the paraphernalia associated with grease feasts would be less likely to be preserved, which is perhaps why James Clifford characterized this genre of the Ridicule Mask, which he referred to as a "half-mask," as "rare."<sup>23</sup>

MoMA curators treated most of the "tribal" objects that appear in the catalogue in a similarly cavalier fashion. Most of these objects are identified by their culture of origin, few are dated, and rarely is the patron, clan, or maker identified. One of the more detailed accounts concerns the memorial pole raised in honor of Mungo Martin.<sup>24</sup> In this instance, the catalogue notes the carvers, Tony and Henry Hunt, as well as the fact that the pole is located in the Alert Bay cemetery. There is, however, no indication that the pole was carved in 1970, nor is there any detailed biographical information about Mungo Martin, the Hunts, or the crests that appear on the pole. Instead, the Mungo Martin pole is situated in a narrative about Max Ernst's avian sculptures and alongside an undated Tlingit pole from Saxman Village, in Alaska.<sup>25</sup> With differences of style and period obscured, the "Primitivism" in 20th Century Art catalogue emphatically reasserted the trope of the tribal as timeless and was primarily designed to highlight the works of canonical Euro-American artists.

#### COMPLEMENTARY TEXTS: "PRIMITIVISM" IN 20TH CENTURY ART AND THE TOTEM CARVERS

Unlike the experiences of Clifford's imagined audience, who may not have otherwise realized that MoMA's narrative was patchy at best, Neel's experience of "Primitivism" in 20th Century Art was primarily enriched by Phil Nuytten's book *The Totem Carvers*, which one of Neel's aunts had mailed to him a year or two earlier.<sup>26</sup> Comparing the "Primitivism" in 20th Century Art catalogue with Nuytten's book makes it very clear that MoMA officials selected a very important work when they chose Martin's memorial pole to juxtapose with Ernst's *The Spirit of Bastille* (1960), important for reasons other than the Surrealist's interest in Northwest Coast art, which predates the pole by more than thirty years. Ten pages of Nuytten's 132-page book are dedicated to the Martin memorial; no other single object in *The Totem Carvers* receives more than a two-page spread.<sup>27</sup> Nuytten's historical account reveals that Martin's memorial pole was raised in 1970, about twenty years after the legal prohibition against the potlatch ended; the Martin pole was the first pole to be planted in Alert Bay in more than forty years.<sup>28</sup> Much as MoMA calls attention to the Euro-American artists' work through photographs of their studios and portraits of them at work, Nuytten underscores the importance of the memorial pole by including photographs of Henry and Tony Hunt carving it, close-up shots of the four displayed crests, the pole raising ceremony, and contextualizing shots of the pole's position in situ in the Alert Bay cemetery surrounded by a number of memorial and telephone poles. In addition, Nuytten refers to the feast and songs and to speeches by chiefs Jimmy Sewid, Jim King, Tommy Hunt, and Peter Smith that identify the pole's four crests (*Kulus*, *Tsefcame*, *Gwai'wina*, and *Dzunufcwa*) and validate Martin's rights to display them.<sup>29</sup> Thus, Nuytten's text suggests that the Martin memorial pole accrues meaning through touch, taste, sound, and sight, and through culture and connection with the land - not through form alone.

With photographs and text, *The Totem Carvers* chronicles more than fifty years of Neel family carving

practices, and specifically, the lives and work of David Neel's grandmother, Ellen Neel, her uncle, Mungo Martin, and her grandfather, Charlie James. In contrast to the static image of Kwagiutl culture presented by MoMA curators, Nuytten pieces together a picture of a Kwagiutl family engaged with ceremonial life in the Kwakwaka'wakw villages of Alert Bay and Fort Rupert, while simultaneously in touch with contemporary technologies, and connected to the world at large. Charlie James is characterized as a prolific carver, a movie buff, and a frequent traveler between Alert Bay and Vancouver; Ellen Neel is presented as a mother, a Vancouver politician, and a carver with an interest in the art of Pablo Picasso; and Mungo Martin appears as a carver and restorer of poles, a Kwagiutl nobleman, and a diplomat who traveled to London to present a pole to Elizabeth II, the ruling monarch of the British Empire, including the Dominion of Canada.<sup>30</sup>

The Totem Carvers reveals that acts of copying connected generations of this carving family. In a discussion with Phil Nuytten, Ellen Neel recalls training by her grandfather in her description of her painting of Thunderbird-under-the-sea:

[My grandfather] used to draw out a drawing and then make me copy it over and over. When my lines wavered, he would draw over them. He said I had to learn to do it his way. Sometimes I would cry. There was so much to learn. These drawings here - they were made when I was only ten or eleven years old - most are my grandfather's but some are mine. This one is the Thunderbird-under-the sea ... he has something like scales on . . . you can see my lines underneath and then where he went over the top to show me the right way. He had dozens of variations of the thunderbird and he called each one differently according to the pattern of the painting and carving.<sup>31</sup>

James's insistence that his granddaughter so closely emulate his art provides an important clue: copying is not just a way of learning, but it is also a central tenet of Northwest Coast aesthetics and family identity. The reproduction of a predecessor's calligraphic lines, often referred to as "formlines," activates connections with and expresses an allegiance to family: copying as a way of honoring The Ancestors.<sup>32</sup>

When David Neel walked into "Primitivism" in 20th Century Art, he also knew something about his family's history of political resistance. Nuytten's book follows the family's migration from the Kwakwaka'wakw village of Alert Bay to the cities of Victoria and Vancouver during the 1940s. In these urban locales, David Neel's predecessors eked out a living in conjunction with British Columbia's tourist economy, but James, Neel, and Martin also engineered several ways to preserve the art of carving at a time when it was illegal for a Kwagiutl person to carve many objects, through the creation of miniature tourist collectibles and the restoration of old poles for museums and tourist attractions in these two cities. Although urban migration may appear to have been a capitulation to the insurmountable forces of assimilation for the Neel family, Victoria and Vancouver were actually venues where they could publicly chip away at the most ominous manifestations of cultural coercion - the criminalization of the potlatch. Thus, through *The Totem Carvers*, David Neel knew his ancestors as political agents, who, much like Euro-American artists such as Max Ernst and Pablo Picasso featured in "Primitivism" in 20th Century Art, responded to contemporary political concerns.

Change is also indexed by the vast collection of photographs that Nuytten includes in his book. *The Totem Carvers* is filled with a wide variety of photographs, including family snapshots, portraits depicting Ellen Neel and Mungo Martin, and stills from Edward S. Curtis's film *The Land of the War Canoes* (1914), which was produced with the aid of Kwakwaka'wakw carvers and actors.<sup>33</sup> In addition, the book includes press photographs of family members at work carving, amateur photographs of the family potlatching, still lives of carvings and maquettes, and landscape photographs of Alert Bay. Although carvings of various sorts appear in most of the photographs, they are displayed alongside family members clad in Western-style clothing, not regalia, which in itself disrupts the sense of timelessness suggested by the MoMA exhibit and catalogue.<sup>34</sup> This disruption is amplified by the fact that in the earliest photographs, female family members appear in long skirts and shawls, but in the photographs of the 1940s, Ellen Neel and her daughters, in keeping with period fashion trends, are dressed in more tailored attire.

The promotional images of the 40s and 50s depicting Ellen Neel, her young family, and their trade ware are especially subversive constructions of the Neel family's identity. In the eyes of Canadian law, she and her children would have lost their Indian status as a result of her marriage to Ted Neel, a man of Irish-American heritage - this despite the fact that Kwakwaka'wakw inheritance usually proceeds along matrilineal lines.<sup>35</sup>

Publicity shots of Ellen Neel taken by the Victoria Times Colonist photographer Jim Ryan opened up a space in which she publicly reasserted a Kwagiutl identity, however. For example, Ryan's photograph, *Neel Totem* (1959), depicts Ellen and Ted Neel along with five of their children standing on a ladder to form a human totem pole.<sup>36</sup> Ellen Neel, clad in a button-embellished velvet jacket and holding a small Thunderbird pole, stands on the highest rung, followed by Ted and their sons and daughters, all of whom also hold masks or miniature poles. As a depiction of a smiling mom, dad, and their kids, the *Neel Totem* conforms to popular culture representations of the patriarchal postwar nuclear family. But the *Neel Totem* notably also recalls a historic Northwest Coast convention of family photography described by anthropologist Margaret Blackman in her 1982 essay, *Copying People*.<sup>37</sup> Blackman observes that in earliest practices of Northwest Coast portrait photography, the sitter usually wears Western attire and displays some sort of crest as a means of connecting identity to the family and to the land. With Blackman's thoughts in mind, the *Neel Totem* sends a clear message about the family's collective identity and its connection to the land, despite the family's physical distance from Kwakwaka'wakw territories. Moreover, Ellen Neel's position atop the *Neel Totem* makes a claim that her family's Kwagiutl identity flows from her.<sup>38</sup>

Although *The Totem Carvers* was not published until the early 1980s, when David Neel was already in his twenties, it was one of the earliest and certainly one of the most extensive representations of his Kwagiutl family that he had seen up until that point. Photographs such as the *Neel Totem* presented Neel with a picture of a playful and happy family with which he had had little contact. Their smiling faces and outward looking eyes are inviting images, designed to promote the family and Ellen Neel's line of commercial carvings to would-be buyers of the 1950s. Some thirty years later, in the early 1980s, the warmth of these images invited David Neel to imagine himself as part of his father's family, and, as his epigraph to this article suggests, induced him to return home from Dallas, Texas. In addition, as a professionally trained photojournalist Neel probably would have appreciated his grandmother's use of the press as a space where she performed her identity for indigenous and other viewers.<sup>39</sup>

Read together, "Primitivism" in 20th Century Art and *The Totem Carvers* broaden our understanding of the connections between Kwakwaka'wakw carving and Euro-American modernism and provide useful insight into Neel's reaction to the exhibition. Neel's response is importantly different from Clifford's critique, because Neel's was shaped by questions about his own identity and his relationship to his father's family. To Neel's eyes the catalogue and the book function as family albums of sorts - albums that afforded him a belated first view of his Kwagiutl family. As we shall see in the following section, however, Neel's reception of the book and exhibition catalogue was also tied into his simultaneous professional investigations into the genre of family photography and the various roles that photography itself plays in the shaping of family identity.

#### DAVID NEEL AND THE DISCOURSES OF FAMILY AND PHOTOGRAPHY

In the mid-1980s, Neel had a professional interest in family photographs. Anthropologist Marjorie Halpin in her afterword to Neel's 1992 book, *Our Chiefs and Elders*, describes one of Neel's earliest photo essays of Mexican cemeteries (ca. 1982) and emphasizes the parallels that Neel then saw between Kwakwaka'wakw and Mexican celebrations of death and family.<sup>40</sup> Neel clearly continued his exploration of family photography in his *Portrait of Mrs. LilyBee and Mertel Holloway* (ca. 1985), one of a series of black-and-white photographs that he made of Dallas's Freedman's Town and State-Thomas neighborhoods.<sup>41</sup> Neel's photograph depicts Lily-Bee, a fifty-year resident of the African American neighborhood, and her daughter Mertel, who has traveled "from Washington State to care for her mother who has developed a heart condition."<sup>42</sup> Mother and daughter sit in the front room of Lily-Bee's small house - her home of thirty-seven years - with Lily-Bee in the foreground, Mertel in the middle ground, and a box of cornflakes in the background.<sup>43</sup> Neel's photograph not only depicts a family reunion, but also calls attention to Lily-Bee's collection of family photographs. Between the two women is an end table that holds a Kleenex box, a bottle of hand lotion, a manicure set, and a portrait photograph. A television set and family shrine built from an organic assemblage of family photographs, a clock, and greeting cards sit across the room. Neel presents Lily-Bee's home as a sensuous space filled with the experiences of sound, sight, smell, touch, and taste - a space where people dwell.

Neel's *Portrait of Lily-Bee and Mertel Holloway* connects him with a generation of photographers who freely mix documentary photography with other media or strategies of art photography. In terms of composition, Neel's black-and-white photograph warmly recalls the documentary style of Henri Cartier-Bresson

(1908-2004), one of three photographers that Neel routinely credits with having shaped his own practice of photography.<sup>44</sup> Cartier-Bresson's mid-century portraits often depict people in various locales with their collections of paintings, family photographs, and jewelry - expressions of personal identity - as does Neel's portrait of the Holloways. In 1986, Neel exhibited his Freedman's Town/State-Thomas series in the lobby of Dallas's LTV Center, where he described his photographs with panels of descriptive text. Some of the panels merely provided an address or the name of an area resident, others recounted histories of local landmarks, or traced brief biographies of Freedman's Town and State-Thomas citizens, and still others quoted the words of area residents. In this regard, Neel's exhibition strategy shares much with other photographers of the period, as exemplified by **Carrie Mae Weems's** Family Pictures and Stories (1982-84), a series of black-and-white photographs in which she mixes casual compositions, captions, and stories recorded on audiotapes.

In addition, Neel added dabs of orange, blue, and yellow paint to the black-and-white photograph. Writing with respect to the work of photographers and artists such as Oscar Rejlander (1813-75), Andy Warhol (1928-87), and Gerhard Richter (b. 1932), scholars have explained similar acts of intervention to test the parameters of art, challenge the notion of artistic identity, or suggest the fluidity of vision, respectively.<sup>45</sup> Neel's application of color to Lily-Bee's skirt, to the cornflake box, and to some of the embedded family photographs also alludes to a multisensory aesthetic experience of Lily-Bee's home, an experience that does not elude the photographic image. As Neel's photograph reveals, Lily-Bee has carefully tucked some of her photographs in the doorframe, pinned or taped others to the wall, and slipped one or two of her family photographs into frames. As we shall see later on in this essay, the sense of touch not only plays an important role in Neel's own experiences of familial representations, but is also important to his own subsequent practice of photography.

Neel's Portrait of Lily-Bee and Mertel Holloway explores photography's role in the construction of family identity, as elucidated by sociologist Pierre Bourdieu in his 1965 book, *Photography: A Middle-Brow Art*. Bourdieu writes about the relationship between the popularization of photography and the construction of family identity among the French middle class during the 1960s, creating an interplay that he argues was informed by both demographic and economic changes. Bourdieu goes on to argue that this trend provoked a geographic separation - fragmentation - of the extended family.<sup>46</sup> With these shifts, Bourdieu observes corresponding changes in the practice of family photography as well; cameras have become more readily available, and photographs of family members are mailed to geographically distant siblings, parents, aunts, uncles, cousins, and grandparents.<sup>47</sup>

Bourdieu goes on to argue that such conventions of circulating family photographs have played an integral role in reaffirming a sense of domestic cohesion, which he refers to as photography's "family function."<sup>48</sup> As evidence of this, Bourdieu points out that the trade in family photographs is usually limited to members of the depicted family.<sup>49</sup> The resultant collections not only map a network of kinship but also aid in recounting family histories that teach newly acquired relatives, such as children and spouses, about the family. Bourdieu postulates that it is the way family photographs are used rather than their visual properties that strengthens a sense of kinship and brings new members into the fold. Thus, in this era of fragmented families, he sees the process of circulating photographs as an instrument of familial cohesion that gradually replaces older, now eroding, emblems of family identity such as ancestral houses and family jewels.<sup>50</sup>

The family function helps enrich our understanding of Neel's Portrait of Lily-Bee and Mertel Holloway. Lily-Bee's assemblage of greeting cards and photographs points towards her position in a complex network of friends and relatives, whose relationships are renewed through the exchange and display of pictures and well-wishing cards. That some of these images were of farflung family members is suggested by the fact that Lily-Bee's daughter, Mertel, is paying a visit from Washington State. Neel also used a methodology that fed into the tenets of the family function: he began distributing copies of pictures he took to the people he photographed.<sup>51</sup> Thus, Neel's distribution practice provided his subjects with the opportunity for the renewal and replenishment of local practices of image exchange that fortify friendships and family identity; presumably, Neel's Portrait of Lily-Bee and Mertel Holloway is now also a part of a family member's assemblage of photographs.

But it must be remembered that Bourdieu formulated his ideas about photography's family function with

regard to how members of the French middle class used photographs, in response to experiences of urbanization and family diffusion during the 1960s. Bourdieu's work neither sets out to consider the many reasons families of different races and socioeconomic classes are mobilized and become fragmented nor does it endeavor to account for how family photographs function, if present at all, across a more diverse spectrum of families. The following section situates Neel's early life experiences with respect to those of indigenous families during the 1960s, a time when, as we shall see, both family visits and the viewing of family photographs were infrequent events. With this in mind, Neel's *Portrait of Lily-Bee and Mertel Holloway* is perhaps more aptly seen as a self-conscious study of the photographs and narratives that were absent from his childhood but that were seeping into his early adult life through *The Totem Carvers* and "Primitivism" in 20th Century Art at about the same time he was working on the *Freedman's Town/State-Thomas* series.

#### COLONIALISM AND THE FRAGMENTATION OF FAMILIES: NEEL'S CHILDHOOD YEARS

Discussions of urbanization and geographic diffusion punctuate most narratives about David Neel's life. One of the earliest published descriptions of Neel's childhood appears in the autobiographical account found in the introduction to his 1992 book, *Our Chiefs and Elders*. He writes,

My father and grandmother, both artists, I lost in my childhood ... so, I was raised by my mother in Alberta, away from my father's culture and people. During this time, my mother taught me to stand on my own feet-to be self-sufficient.<sup>52</sup>

Writing with respect to Neel's rearing in the suburbs of Calgary, Alberta, a Canadian Press report later suggested that this experience rendered him "a candidate to vanish as an Indian."<sup>53</sup> The narrative of separation is also woven into anthropologist Charlotte Townsend-Gault's 1998 account, in which she locates Neel's earliest identification with his father's Kwakwaka'wakw family to a date after his return to the Pacific Northwest in 1986.<sup>54</sup> As does Bourdieu's study of French middle-class families, these three narratives focus on the interplays between mobility and identity that are present in North America during the 1960s. This trio of biographical tales, however, also calls critical attention to the fact that geographic diffusion complicates Neel's identity, for the validity of his indigenous identity is routinely questioned, as are the identities of many children who grow up separated from their indigenous family members and thus are considered by some to be fully assimilated, white, wannabe, or non-Native. Such challenges, in turn, represent an important difference between Neel's experiences and those of his middle-class counterparts, as described by Bourdieu. Thus, diffusion and its relation to colonization are especially important for theorizing indigenous identity in general, and Neel's identity in particular.

An indigenous person's identity and familial connections are "framed" by imperialism, as Maori scholar and political activist Linda Tuhiwai Smith argues in her 1997 book, *Decolonizing Methodologies: Research and Indigenous People*.<sup>55</sup> Tuhiwai Smith observes that

legislated identities which regulated who was an Indian and who was not, who was metis, who had lost their status as an indigenous person, who had the correct fraction of blood quantum, who lived in the regulated spaces of reserves and communities were all worked out arbitrarily (but systematically), to serve the interests of the colonizing society. The specificities of imperialism help to explain the different ways in which indigenous people have struggled to recover histories, lands, languages, and basic human dignity.<sup>56</sup>

As indicated with respect to Ellen Neel's indigenous status, in Canada prior to 1985, *The Indian Act* determined status in a patriarchal manner. Although the internal structure of most First Nations societies are either matrilineal or ambilateral, in the eyes of the nation state, a woman's legal identity in Canada was based on her husband's status, and a child's on that of his or her father. Thus, important facets of Ellen Neel's identity as well as those of her descendents were shaped by law.

Tuhiwai Smith also points out that imperialism goes hand-in-hand with the "impoverished material conditions" of indigenous people in both FirstWorld and developing nations.<sup>57</sup> As shown earlier in this paper, one of the most ominous forces of colonialism, the criminalization of the potlatch, played an instrumental role in the relocation of Ellen Neel's family from the Kwakwaka'wakw village of Alert Bay to Vancouver. Prior to the prohibition of the potlatch, Kwakwaka'wakw carvers were members of, and were professionally patronized



by, a chief's court, but the prohibition of the potlatch yielded a decline in court pageantry and provoked a related downturn in the carver's conventional economy. Thus, it is true that the Neels's new urban locale allowed the family to make a living by tapping into the tourist industry, but it must also be remembered that Ellen Neel was a high-status Kwagiutl noblewoman who raised her own children in a house next to the freight tracks in Vancouver's East end-one of the city's poorest neighborhoods.

Such impoverished material conditions have had a detrimental impact on the health and well being of Canada's indigenous population in general, and have played a leading role in shortened life expectancy of indigenous people on the whole, especially of young indigenous men. Although neither Statistics Canada nor Health Canada has retrievable data on the mortality rates of indigenous people during the 1960s, their assessment of the deplorable conditions of the present also alludes to an even more dire past. Synthesizing material from the federal government report *A Statistical Profile on the Health of First Nations in Canada for the Year 2000*, a Health Canada webpage concerned with indigenous health and wellbeing suggests

[that] aspects of First Nations health are improving, such as longer life expectancy and reduced mortality rates. . . . Some of these factors are education, employment, housing conditions, water quality, and sewage treatment.<sup>58</sup>

Despite the reported improvement in material conditions and health, the webpage's authors also note that discrepancies still exist between the health and welfare of Canada's First Nations peoples and that of the overall population. They write:

In 2000, life expectancy at birth for the Registered Indian population was estimated at 68.9 years for males and 76.6 years for females. This reflects differences of 7.4 years and 5.2 years, respectively, from the Canadian population's life expectancies.

They attribute the lower life expectancy for Canada's indigenous peoples in general, to the fact that death due to injury (including self-injury, suicide, and death sustained in moving vehicle accidents) was almost three and a half times more common among Canada's indigenous population than that of the nation as whole.<sup>59</sup> Although the report calls explicit attention to the fact that motor vehicle accidents are the leading cause of death for all indigenous people, it also alludes to the disproportionately high number of fatal injuries sustained within the segment of the male population under the age of forty-four-a tragic reality that contributes to the even shorter life expectancies for indigenous men than that of the collective indigenous population.

As the Neel family moved away from a life centered on the noble courts of the Kwakwika'wakw to a life based in one of Vancouver's poorest neighborhoods, the family's pattern of mortality came to reflect those described by Health Canada officials with respect to the indigenous population. For example, earlier generations include Ellen Neel's grandfather, Charlie James, who died in his sixties, and her uncle, Mungo Martin, who lived well into his seventies. By contrast, Martin's eldest son, David, died in a motorized-watervehicle accident in 1959, when he was just forty-two, and just two years later, Ellen Neel's eldest son David Neel, Sr., the father of then one-year-old David Neel, died at the age of twenty-four in a fatal car crash.<sup>60</sup> Eleven years later, in 1972, David's younger brother, Ted, died accidentally at the age of thirtytwo.<sup>61</sup> Together, the deaths of David Martin, David Neel, and Ted Neel suggest that the Neel family did not escape the dreadfully high rate of fatal injuries sustained by indigenous men under the age of forty-four, as described by Health Canada officials. That the lives of these three men also were shorter than those of their female counterparts is, in this respect, in keeping with the Health Canada report. Even though Ellen Neel passed away in 1961 at the rather young age of forty-nine due to complications related to a long-term illness, she lived about twice as long as her oldest son, David, and almost one and a half times longer than her second son, Ted.<sup>62</sup> Moreover, all four of her daughters, Cora, Theo, Pamela, and Theresa (also known as Bitty), have lived into their sixties-outliving all three of their brothers. In these ways, David Neel, Sr.'s fatality is inflected with an indigenous tenor.

At the heart of the matter is the fact that the tragically short life of David Neel, Sr., set into motion events that ultimately allowed his son David to become separated from his Kwagiutl relatives. Within a few years of David Neel, Sr.'s death, his seventeen-year-old Euro-Canadian widow Karen Neel (née Clemenson) moved

along with her infant son David Neel away from the Vancouver area where Ellen Neel and her family still lived. Karen Neel and her young son eventually settled in North East Calgary, a suburb of Calgary, Alberta-about seven hundred miles east of Vancouver and her son's Kwagiutl relatives. By the time David Neel was attending kindergarten, his mother had married a butcher, Brian Waterman, and within a few years two more children were born: Bruce in 1964 and Dana in 1965.<sup>63</sup> Although these details of the young David Neel's life were largely shaped by the actions of his non-Native mother, they were brought into play by the forces of imperialism that configure the contours of indigenous mortality and that, as I have shown, played a role in the death of Neel's father. In keeping with Tuhiwai Smith's idea that imperialism "frames" indigenous identities and family connections, so, too, the indigenous nature of David Neel's early life was framed.

Neel's alienation from his father's family also fits into a much larger pattern of indigenous children's dispossession. Journalist Suzanne Fournier and former United Native Nations President Ernie Crey (Sto:Lo) point out in their 1997 book, *Stolen from Our Embrace: The Abduction of First Nations Children and the Restoration of Aboriginal Communities*, that since the time of contact with Europeans, indigenous children have been separated from their families routinely as trophies, for religious conversion, and for cultural assimilation, among other reasons. Neel's generation was no exception. Fournier and Crey contend that by the late 1970s, approximately 25 percent of Canada's legally recognized population of First Nations children had grown up separated from indigenous family members.<sup>64</sup> The authors of *Stolen from Our Embrace* point out that the impoverished material conditions that characterized post-war reserve living often included children orphaned to a lesser degree, frequently living with aged grandparents, and they note that poverty and orphaning were often cited by federal and provincial officials as justification for removing children from their indigenous relatives and placing them with families of the settler societies.<sup>65</sup>

This particular practice of dismantling indigenous families intensified in 1959 and went on for more than twenty years-a social event commonly known as "the sixties scoop."<sup>66</sup> Fournier and Crey speculate that if children of mixed parentage and nonstatus First Nations children, for whom no statistics were kept, are factored into this particular equation of indigenous family fragmentation, the product of the sixties scoop would probably be closer to 33 percent.<sup>67</sup> Fournier and Crey's work also silently alludes to David Neel's separation from his indigenous family members as a part of the sixties scoop; photographs taken by David Neel, a nonstatus First Nations child of mixed parentage, along with paintings made by George Littlechild, an artist of Plains Cree and Micmac descent who was raised in a white foster family, are the only images that illustrate *Stolen From Our Embrace*.

In addition, Fournier and Crey observe that despite the prevalent rhetoric of assimilation children of the sixties scoop generation, like most First Nations people, were surrounded by very negative representations of indigenous people and faced constant reminders that they were different; displaced indigenous children rarely fit with the suburban ideals of the 1960s and 70s.<sup>68</sup> David Neel's childhood experiences of relocation indeed set him quite apart from those of middle-class suburbia as described by Bourdieu. For example, the instruments of family cohesion that Bourdieu discusses-photographs, letters, and visits-depend on the availability of funds to cover the cost of postage stamps, film, processing, train tickets, and gas. Given the overall impoverishment of the indigenous world, the cash for such expenses would rarely be available, and thus poverty would impede long-distance communication between members of a diffuse indigenous family. There are a couple of signs that the Neel family was, in this sense, typically indigenous. For example, Neel cannot recall members of his father's family having much money for travel or phone calls between Calgary and Vancouver.<sup>69</sup> In addition, the poverty of his father's family is also signaled by the relative absence of Neel family photographs from David Neel's childhood.<sup>70</sup> The reality of this void was brought home to me when, in passing, I asked him if he had any photographs of himself with either his father or his grandmother, Ellen Neel. He replied that he knew of only one such image: a snapshot of himself as a baby with his father.<sup>71</sup> This void was belatedly filled with earlier representations of family in the Totem Carvers and "Primitivism" in 20th Century Art, to which he gained access only as a young adult.

Neel's biography provides some additional clues that his teenage years in Calgary have much in common with those of displaced indigenous people, generally. As Fournier and Crey suggest, many in this generation of indigenous children, though reared in urban or suburban areas, were in fact treated very differently from their Euro-Canadian counterparts. One important register of this difference is manifest in the sorts of careers pursued by indigenous people versus those practiced by people from settler societies. Anthropologist Nancy

Mithlo, for example, in her 2001 essay "No John Wayne, No Jesus Christ, No Geronimo: A Native American Statement at the Venice Biennale" observes:

Where other American communities might encourage their young to [go] to college with the hopes of attaining professional training in law, the science or education, most native students find their options are limited by both access and acceptability. A profession in the arts is a legitimate pursuit in most native communities, one that is expected, encouraged and institutionalized.<sup>72</sup>

In an accompanying footnote Mithlo goes on to explain the different career expectations non-Natives have for their own children:

This comparison came glaringly to light as I discovered how unreflective our Southwestern museum volunteers were at their disdain for their own children to become professional artists, while virtually mandating Indian children to enter the arts as their natural calling.<sup>73</sup>

Mithlo's words calls attention to slippages between Native identities and art, which date back to at least the beginning of the twentieth century, as exemplified by the underlying tenets of the "Primitivism" in 20th Century Art exhibit and a string of twentieth-century institutions designed to turn indigenous people into artists, including the establishment of an art program in the 1920s at the Santa Fe Indian School; the sponsorship of Inuit printmaking co-operatives, during the 1950s, by the Federal Government of Canada; and the founding of the Institute of American Indian Arts in 1962 by the executive order of John F. Kennedy.<sup>74</sup>

There is no Institute of American Indian Medicine. That there is no parallel history of educating the indigenous peoples of either Canada or United States in other professions such as law, medicine, engineering, or accounting points towards the racism that underlies the construction of indigenous people as artists. The confining nature of such bias is further illuminated by the relative absence of indigenous prime ministers, presidents, astronauts, and basketball players. Although David Neel states that as a young child he enjoyed drawing, the fact that as a young adult he took courses in photography and the fine arts at Mount Royal College cannot be easily separated from the vectors of racism that have naturalized indigenous peoples' artistic careers.<sup>75</sup> In this sense, Neel's experiences in Calgary appear to have much in common with those of other Native people, as described by Fournier and Crey.

Despite this history of family fragmentation and alienation, or perhaps because of these experiences, Neel endeavored to assemble a narrative about his father's family from the few fragments of familial representation to which he had access. Looking back at his childhood, Neel recalled:

[My mother] told me stories but not so many. She told me what she could, but I don't remember a lot of information forthcoming; I think I picked it up in bits and pieces. As opposed to my children, they get an intensive course in it: they live it. I had no connection to my family and no connection to my father, I think the art functioned as that. I think that it functions very well in that capacity. I think children can get their heads around that. Children are more open to symbolism and iconography: they are not closed and conditioned. So, I think the art served very well for me as a representation of the family . . . and as a representation of [my] place in the world.<sup>76</sup>

As Neel's words suggest, his family was represented by several pieces of their art situated in his childhood home. Although there were no masks or potlatch paraphernalia, he told me that he used to leaf through a stack of his father's paintings-stored under the basement stairs-and play with a hand puppet carved in Ellen Neel's Totem Land Studio. David clearly recalled another Totem Land product: a toothpick holder incised with Sea Otter, one of his family crests.<sup>77</sup> Neel's recollections are reaffirmed by his actions. At about the age of nine, he created an image of a brightly painted red, brown, and blue bear from a published photograph of a woven Chilkat blanket.<sup>78</sup> Thus, Neel began the process of weaving together a family narrative from these bits and pieces.

Like many indigenous children reared in the 1960s, Neel's early life experiences were largely shaped by the forces of imperialism, represented in the reality and consequences of indigenous poverty, the premature

death of his father, his separation from other indigenous family members, and an education closely focused on the arts. The following section returns to Neel's reaction to "Primitivism" in 20th Century Art, and shows that his view of the exhibit was very much informed by the disarray of his indigenous world, and specifically, the shattered state of his indigenous family structure.

#### "PRIMITIVISM" IN 20TH CENTURY ART AND WAYS OF LOOKING AT FAMILY

Taking my cue from the sentiments expressed by Mithlo in the epigraph that heads this essay, this section situates Neel's reaction within theories about viewing beyond formalism's shortcomings and aims to foster a better understanding of indigenous experiences. As Neel's epigraph to this essay suggests, his response to the exhibit was not only formulated within the context of the Dallas Museum of Art, but it was also shaped by his repeated viewing of the pair of photographs that appears on the catalogue cover. The following analysis of Neel's response necessitates a double theoretical move that begins with ideas about different ways of seeing photographic images, and then turns to indigenous theories of family photography.

As the details of Neel's childhood suggest, his reception of "Primitivism" in the 20th Century Art and the accompanying catalogue are part of his lifelong quest for family members he lost as a child. Neel's sense of loss and reclamation shares much with Roland Barthes's description of his own reliance on photographs to mourn the loss of a parent, his mother, in his 1981 book *Camera Lucida: Reflections on Photography*.<sup>79</sup> In the passage, Barthes recalls the solitary process of sifting through an assortment of family photographs and his own struggle to find his recently deceased mother; he mentions a photograph taken before he was born that depicts his mother on the beaches of Les Landes and another of his mother holding him as a child. But he finds his mother's "essence" in *The Winter Garden* photograph, which depicts her as a five-year-old girl standing alongside her slightly older brother in the conservatory, the "winter garden," of their childhood home. Barthes describes his response as a subjective, loving reaction that he refers to as *punctum*, an emotional prick or wound.<sup>80</sup> The sentiments expressed in Neel's epigraph suggest that the exhibit "Primitivism" in 20th Century Art, a representation of long-lost family members, provoked an emotional response similar to that of Barthes' *punctum*.

Barthes's theorization of the *punctum* can be deployed to expose some limits of Clifford's exhibition critique. Elsewhere in *Camera Lucida*, Barthes delves into more details about the *punctum* experience as he sets it in opposition to *Studium*, a way of looking at photographic images predicated on a sense of disinterest or objectivity.<sup>81</sup> As noted in the introduction to this article, Clifford's critique targets various shortcomings of the Museum of Modern Art's formalist approach and the sense of objectivity that is contained within it. But with Barthes's dualist construction of viewing in mind, it becomes apparent that in his exhibition review, Clifford, is focused on a singular mode of looking, one that is in keeping with *Studium*. If there are, indeed, different sorts of responses to photographic images, then it is important to note that in his review Clifford does not set out to explore different ways of looking at the exhibit, such as Barthes's *punctum* and other alternatives that will be reflected, for example, in the words of Robert Davidson, several paragraphs below.

Despite the single method of analysis contained in Clifford's exhibition review, three years later he would go on to theorize other ways of looking at photographic images, though in a different context. In 1988, Clifford traveled to British Columbia and made his way into Kwakwaka'wakw territories, a journey he recorded in his 1991 essay, "Four Northwest Coast Museums." In this essay, Clifford notes that postcards made from photographs taken by Edward S. Curtis (1868-1952) were for sale at the Kwakwaka'wakw-run museum at Cape Mudge, and he reveals his initial disappointment to find such "stereotypic faces" in this indigenous setting.<sup>82</sup> He goes on, however, to reassess the display of Curtis's photograph within the context of Kwakwaka'wakw conceptions of viewing. He writes:

I realize that [it] . . . represents an individual, a named ancestor. What the image communicates here may be quite different from the exoticism and pathos registered by an audience of strangers.<sup>83</sup>

With these words, Clifford concludes that even the most colonizing representation can elicit another set of reactions from indigenous viewers. Clifford points out that indigenous people often see representations of family in these images - not just tropes of imperialism. Thus, the process of mapping of familial relationships often distinguishes the experiences of indigenous viewers from those that Clifford himself initially imagined

with respect to Curtis's photographs and "Primitivism" in 20th Century Art.<sup>84</sup>

As with Barthes's ideas about punctum and Studium, in "Four Northwest Coast Museums" Clifford thoughtfully considers multiple modes of looking, though his analysis also points to concerns about how the legacies of colonialism dramatically influence the way indigenous people, including David Neel, experience representations of the family. Literary scholar Marianne Hirsch's discussion of Barthes's deliberate omission of The Winter Garden Photograph from *Camera Lucida* in her 1997 book *Family Frames: Photography, Narrative, and Postmemory* helps illuminate this difference. Hirsch points out that Barthes's approach reaffirms what she refers to as the "family look," an exchange of various sorts of looks and gazes that situates an individual within a family. Hirsch goes on to argue that participation in the family look, much like Bourdieu's construction of photography's family function, corresponds to and helps to define the structure of family. In her eyes, the editing of the Winter Garden photograph from Barthes's book is not merely a means of preventing the objectification of his mother; it also sets the space of family quite apart from the public sphere in which *Camera Lucida* readers participate.<sup>85</sup> If, as Hirsch suggests, Barthes's exclusively verbal representation of The Winter Garden photograph is an effort to delineate a boundary between the public sphere and the privacy of his family space, his ability to protect the space of family is also an index of his social power and privilege.

The sort of power and privilege that Barthes can command over the representation of his family has not been regularly granted to most indigenous people, and this is one of the reasons that photography is a contentious medium in indigenous circles. Many of the earliest photographs that depict Native Americans were taken by and circulated among cultural outsiders, and, as anthropologist Margaret Blackman and others have observed, the depicted individuals and their families were not considered to be part of the audience.<sup>86</sup> Thus, portraits of Native Americans have routinely hung on the walls of Euro-American houses, been published in books, been preserved in museum archives, and been reproduced as posters, calendars, and placemats - often with the permission of the photographer or archive, but not with that of the depicted individuals or their families. Indigenous people have rarely had the same sort of power to prevent the objectification of family members such as that exerted by Barthes in his option to conceal the Winter Garden photograph. As a consequence, many Native Americans and First Nations people such as David Neel routinely experience representations of family in relatively public venues such as books or museum exhibits, rather than in the privacy of the domestic realm, as is the case for most families of North America's settler societies. Thus, such public displays of indigenous families index the utterly shattered state of their world and register the disempowerment of indigenous people that has been shaped by the forces of colonialism.

Partly because of this fragmentation, indigenous responses to public displays such as "Primitivism" in 20th Century Art may produce additional sorts of encounters, distinct from the phenomenological experiences of punctum described by Barthes. To better understand some of these sorts of experiences, the beginnings of an indigenous theory of photography necessitate probing the concept of "Transformation," or "déjà vu," as described by the now eminent carver Robert Davidson (Haida) in his 1994 exhibition catalogue, *The Eagle Transforming: The Art of Robert Davidson*.<sup>\*7</sup> Davidson writes:

My interest in Haida art began when I was very young, watching my father carve wood, my grandfather carve argillite. . . . When I was thirteen, my father insisted that I start learning to carve. He didn't ask me if I wanted to start carving, he insisted that I start. I had a real feeling of déjà-vu, that I'd carved before in another lifetime.<sup>88</sup>

With these words, Davidson reaffirms the importance of copying to Northwest Coast aesthetics noted earlier in this essay, in Ellen Neel's description of her training with Charlie James. Davidson goes on to describe a similar phenomenological experience with respect to his encounters with historic photographs and museum exhibitions. In 1965, six years after his father began teaching him to carve, Davidson moved from Massett to Vancouver to complete his high school education. By visiting Vancouver museums, Davidson gained access to historic photographs of and carvings from his home village of Massett, which had since lost its former splendor. Many of the monumental structures had been erased from the landscape before his childhood. He describes his experiences as follows:

Then I started to go to museums and saw for the first time art done by my ancestors, art beyond my wildest

dreams, art I did not understand, art whose purpose I did not know. I discovered that there was more than argillite totem poles. There were carved rattles, carved bowls, carved speaker staffs, carved paddles, carved and painted canoes. I saw photographs of ancient Haida villages, with many totem poles lining the fronts of the villages.

I was in dreamland, I was in the spirit world, images were alive. It was another *déjà-vu* experience. I felt that I had been there before. These images made me hungry. I wanted to learn more about them, what they meant and what they represented. I spent many hours studying these new-found treasures, these masterpieces, and they still influence my work today.<sup>89</sup>

Like Barthes's description of punctum, Davidson's words reveal his transfigured world as a very real and animated space; a previously unseen world brought into high relief through a variety of interactions with carved objects and photographic images; spaces in which indigenous people reassemble and lay claim to their lost worlds. That such an experience is likely to occur in a public setting, drawing from a museum exhibit in this case or published photographs in another, however, distinguishes the experiences of *déjà-vu* or Transformation from one more frequently found in the private settings, as in the experience of punctum, as described by Barthes with respect to the Winter Garden photograph. Moreover, as a spiritual conception, Davidson's Transformation suggests a sense of embodiment (as exemplified by his statement, "I was in dreamland. . .") that separates it from Barthes's notion of punctum, which brings his mother, a distinct being, to life.

As previously demonstrated, the forces of imperialism originally cast much of Neel's life into a state of disarray, though his experiences of the indigenous world differ in several respects from those of Davidson, who grew up with close connections to indigenous family members and their land. Neel is one among many First Nations children who grew up separated from indigenous family members and from the land. Such differences, as Tuhiwai Smith has insightfully pointed out, have much to do with the facts that imperialism has no fixed characteristics and the forces of colonialism have not been uniformly applied.<sup>90</sup> In this regard, Neel has much in common with many First Nations people of his generation, but because of colonialism's unevenness, his experiences differ greatly from those of Haida artist Robert Davidson as well those of Kwakwaka'wakw raised in Alert Bay or Vancouver. Moreover, Tuhiwai Smith's remarks suggest that there is a great variety of experiences even within these roughly hewn groups. In this sense, neither the social constructions of indigeneity in general nor of the Kwakwaka'wakw in particular are monolithic. Thus, much like Davidson's recollection of seeing photographs and museum exhibits in Vancouver, one of Neel's interpretations of "Primitivism" in 20th Century Art is part of his on-going effort to piece together a more complete picture of his world and identity. In this sense, his response is in keeping with Davidson's description of Transformation or *déjà-vu*.

Neel's initial experience of Transformation or *déjà-vu* is also heavily marked by his interest in the role photography plays in construction of family identity. As the evidence suggests, his period practice of photography, exemplified by his Portrait of Lily- Bee and Mertel Holloway, explored issues of family identity with respect to the display and creation of photographic images. Neel's interest in family photography is entwined with his childhood separation from family and the absence of family photographs from his life. Before seeing "Primitivism" in 20th Century Art, Neel had only a few glimpses of his family, such as the small-scale carvings and paintings made by his father and other members of the Totem Land studio, and a snapshot of a young David Neel with his father. It was not until the publication of Nuytten's *The Totem Carvers* in the early 1980s that Neel was afforded a more extensive view of his indigenous family. With this in mind, I have situated Neel's reception within a cluster of ideas about family photography including Bourdieu's family function, Barthes' punctum, and Hirsch's family look. But it is in what Clifford refers to as experiences with representations of named ancestors, which twists what may appear to be a colonizing stereotype into a representation of family, that Neel's experience of "Primitivism" in 20th Century Art is most clearly reflected, and Davidson's analysis of dreamland helps the account further still.

Neel's encounter with "Primitivism" in 20th Century Art enabled him to start piecing together fragments of his indigenous world. During the summer of 1986, only one year after the Dallas Museum of Art showed "Primitivism" in 20th Century Art, Neel took a personal journey to British Columbia, where he was reunited with members of his father's family, whom he had not seen for more than twenty years.<sup>91</sup> A year later, in

1987, he moved back to his birthplace, Vancouver, where he established a commercial photography studio.<sup>92</sup> Shortly after relocating to Vancouver, Neel began a much belated two-year apprenticeship with Kwakwaka'wakw master carvers Beau Dick and Wayne Alfred.<sup>93</sup> His education, however, contrasts with that of his grandmother, Ellen Neel, who was taught to carve by her grandfather, Charlie James, and who, by age twelve, was sufficiently skilled enough to sell her carvings to tourists who stopped in Alert Bay on cruise ships bound for Alaska. David's education similarly differs from that of Ellen Neel's eldest son, David Neel, Sr., whose carving skills at age twelve under the tutelage of his mother are said to have matched her own.<sup>94</sup> The younger David Neel did not receive guidance from either his father or grandmother, due to their untimely deaths; as a hereditary carver, David Neel has been privileged by birth and underprivileged by education and social connections - the same byproducts of colonialism that underpin ongoing disputes about Neel's indigenous identity.

After learning to carve, Neel went on to apply his alternative education as a photographer and his knowledge of the press to help give shape to different ways of viewing the indigenous world; Neel's work endeavors to overturn imperial conventions of display, such as the primitive-modern dichotomy that appears on the cover of the "Primitivism" in 20th Century Art catalogue. The Neel Family Diptych (c. 1992), for example, reveals some of the ways Neel has gone on to exploit the reproductive capabilities of the photographic medium and the aesthetic imperative of carving, using masks, portraits, photographs, and text to probe and challenge the imperial mindset that James Clifford so forcefully contested in his 1985 exhibition review. The Family Diptych's right panel consists of a newly created photograph - a self-portrait of David Neel holding his eldest son, baby Edwin, on his lap. The photograph's foreground includes a mask that Neel has been carving. The left panel is a reproduction of a historic family photograph from Nuytten's *The Totem Carvers* that includes David Neel's grandmother, Ellen Neel, who is apparently one of three little girls depicted. Her grandfather, Charlie James, appears to be putting the finishing touches on a pole destined for Christ Church Cathedral in Victoria, British Columbia. To make the Diptych, David Neel silkscreened the pair of images onto an alder panel, a medium unusual for photography and conventionally used in the construction of portrait masks. Neel connected the images with a column of white letters that lists the names and vital dates of family members, including Charlie James, Mungo Martin, Ellen Neel, and David Neel's father, David Neel, Sr. With the creation of this photomontage, Neel finally can place himself in a picture of his longestranged indigenous family as he simultaneously pays homage to the role *The Totem Carvers* played in his life - in his return home. The subject matter and composition of *The Neel Family Diptych* suggests that this pair of images is presented as two parts of a harmonized whole, as opposed to being held in binary opposition, as is implied by MoMA's juxtaposition of the *Ridicule Mask and Girl before a Mirror*. Thus, despite the import of "Primitivism" in 20th Century Art to Neel's construction of family identity, he is also able to operate outside the exhibit's Euro-centric and colonizing sensibilities.

## NOTES

1. James Clifford, "Histories of the Tribal and the Modern," *Arf in America*, April 1985, 166, 171 (hereafter cited as "Histories of the Tribal and the Modern," AM).

2. Nancy Marie Mithlo, "We Have All Been Colonized - Subordination and Resistance on a Global Arts Stage," *Visual Anthropology* 17 (July-December 2004): 230. Mithlo's essay is especially important because it provides a unique opportunity to trace important political shifts in the discourses of curatorial colonialism twenty years after Clifford published his review of "Primitivism" in 20th Century Art, in which he cites Mithlo (as Nancy Mitchell) as one of the colleagues he consulted before the publication of his essay. Although there is no indication that she concurs with all or any aspects of Clifford's argument, I think it is important to recognize that as one of a growing number of indigenous women now curating exhibitions and writing about similar sorts of issues, she denotes an important shift in the academic landscape.

3. David Neel, interview by author, text record, 28 September 2002. My question was prompted by the catalogue's presence in a small case of reference books that I observed during my studio visits in the summer of 2002.

4. Throughout this essay, I deploy the interrelated terms "Kwakiutl," "Kwagiutl," "Kwakwaka'wakw" in very specific ways. To retain a sense of the historic terminology, I preserve the spelling used in the original texts,

when I quote the work of others. For example, in Clifford's quotation above, I have preserved his spelling, which draws upon the spelling system initiated by Franz Boas during the late nineteenth century. By the mid-1980s, the Boasian spelling "Kwakiutl" was commonly used in books, magazines, and scholarly publications to refer to all Kwak'wala-speaking peoples and their cultures. Since the mid 1980s, however, the term "Kwakwaka'wakw" has become the more acceptable descriptor for Kwak'wala speakers, in general, while the term "Kwagiutl," (a more contemporary spelling of Kwakuitl) is more recently reserved for the Kwak'wala of Fort Rupert in particular. In this essay, with the exception of quoted text, I draw upon this more recent set of terminology.

5. See Richard E. Oldenberg, William Rubin, and Kirk Varnendoe, eds., "Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern, vols. 1 and 2 (New York: Museum of Modern Art, 1984) (hereafter cited as "Primitivism" in 20th Century Art).

6. The exhibition dates for "Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern are as follows: Museum of Modern Art, 27 September 1984-15 January 1985; Detroit Institute of Arts, 27 February 1984-19 May 1985; and the Dallas Museum of Fine Art 23 June-i September 1985. See Thomas McEvilley, "Doctor Lawyer Indian Chief: "Primitivism" in 20th Century Art at the Museum of Modern Art," *Artforum International* 23 (November 1984): 54-60.

7. Clifford, "Histories of the Tribal and the Modern," AIA, 166, 171, 215. See also an expanded version of Clifford's argument in "Histories of the Tribal and the Modern" in *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art* (Cambridge, MA: Harvard University Press, 1988), 189-214 (hereafter cited as "Histories of the Tribal and the Modern," POC).

8. See, for example, James Clifford, *The Predicament of Culture*; Charlotte Townsend-Gault, "Kwakiutl Ready-Mades?" *Vanguard* 17 (November 1999): 28-33; Ivan Karp and Steven Lavine, eds., *Exhibiting Cultures: The Poetics and Politics of Museum Display* (Washington: Smithsonian Institution Press, 1991) (hereafter cited as *Exhibiting Cultures*); M. M. Ames, *Cannibal Tours and Glass Boxes: The Anthropology of Museums* (Vancouver: UBC Press, 1992); Hal Foster, "The Artist as Ethnographer," in *The Return of the Real* (Cambridge, MA: MIT Press, 1996), 171-204; George E. Marcus and Fred R. Myers, eds., *The Traffic in Culture: Refiguring Art and Anthropology* (Berkeley: University of California Press, 1995); Miriam Clavir, *Preserving What Is Valued: Museums, Conservation, and First Nations* (Vancouver: UBC Press, 2002). In addition, the institutional critique of artists such as Fred Wilson, **Carrie Mae Weems**, and Renee Green comes to mind as another measure of the exhibition's impact. The **controversy** may have spurred the work of indigenous curators, for example Gerald McMaster, Nancy Marie Mithlo, and other members of the Indigenous Arts Action Alliance (formerly known as the Native American Arts Alliance).

9. U'mista Cultural Centre, "Potlatch Collection," <http://www.umista.ca/collections/index.php> (accessed 10 October 2007).

10. Phil Nuytten, *The Totem Carvers: Charlie James, Ellen Neel, and Mungo Martin* (Vancouver: Panorama Publications, 1982), 13, 43, 75 (hereafter cited as *The Totem Carvers*).

11. David Neel, introduction to *Our Chiefs and Elders: Words and Photographs of Native Leaders* (Vancouver: UBC Press; Seattle: University of Washington Press, 1992), 13.

12. Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples* (London: Zed Books, 1999), 28 (hereafter cited as *Decolonizing Methodologies*); see also Franz Fanon, *The Wretched of the Earth*, trans. Constance Farrington (New York: Grove Press, 1963), 40-43, 236-254.

13. Neel was not the only one who was set in motion by the photographs on the catalogue cover. By 1988, James Clifford had also traveled to British Columbia to study the ways in which objects are displayed at Kwakwaka'wakw institutions such as the Museum and Cultural Center at Cape Mudge and the U'mista Cultural Centre located at Alert Bay. See James Clifford, "On Collecting Art and Culture" in POC and "Four Northwest Coast Museums" in *Exhibiting Cultures*, 212-254.

14. Bill McLennan and Karen Duffek, *The Transforming Image: Painted Arts of Northwest Coast First Nations*



(Vancouver and Toronto: UBC Press; Seattle: University of Washington Press, 2000), 206-208.

15. Andy Warhol, *The Andy Warhol Diaries*, ed. Pat Hackett (New York: Warner Books, 1989), 601.

16. William Rubin, "Picasso," in "Primitivism" in 20th Century Art, 241-334.

17. *Ibid.*, 238-239.

18. For a more detailed political history of the potlatch, see Aldona Jonaitis, ed., *Chiefly Feasts: The Enduring Kwakiutl Potlatch* (Huntington, NY: American Museum of Natural History; Seattle: University of Washington Press, 1991), especially page 11, (hereafter cited as *Chiefly Feasts*); see also Daisy Sewid-Smith, *Prosecution or Persecution* (Cape Mudge, BC, Canada: Nu-Yum Baleess Society, 1979) and U'mista Cultural Society, *Potlatch: A Strict Law Bids Us Dance*, dir. Dennis Wheeler, 53 min., Vancouver: Canadian Filmmakers, 1975, video recording.

19. Nuytten, *Totem Carvers*, 90-101.

20. See Aldona Joantis's description in her essay "Chiefly Feasts: The Creation of an Exhibition," in *Chiefly Feasts: The Enduring Kwakiutl Potlatch*, ed. Aldona Jonaitis (New York: American Museum of Natural History; Seattle: University of Washington Press, 1991), 25 (hereafter cited as *Chiefly Feasts*).

21. For a more extensive description of the Grease Feast, see Irving Goldman, *The Mouth of Heaven: An Introduction to Kwakiutl Religious Thought* (1975; reprint, Huntington, NY: Robert E. Krieger Publishing Company, 1981), 158-163 (hereafter cited as *Mouth of Heaven*); see also Franz Boas, *The Social Organization and the Secret Societies of the Kwakiutl Indians*, United States National Museum Report for 1895, 355.

22. Goldman, *Mouth of Heaven*, 158-163.

23. Clifford, "Histories of the Tribal and the Modern," *AIA*, 166. Although Clifford does not differentiate between old and newly created ridicule masks, David Neel has mentioned on several occasions that when he began carving in the late 1980s, the ridicule mask was popular with carvers producing masks to sell to cultural outsiders, for it only requires carving half a mask. With Neel's remarks in mind, it would appear that only historic ridicule masks are rare entities.

24. Oldenberg, Rubin, and Varnendoe, "Primitivism" in 20th Century Art, 573.

25. Many of the poles at Saxman village were carved or "restored" as a part of the United States government's 1930s Works Project Association mission. For more details regarding the Saxman Pole see Aldona Jonaitis, "Totem Poles and the Indian New Deal," *Canadian Journal of Native Studies* 9 (1989): 237-251.

26. David Neel, interview by author, tape-recorded telephone interview, 27 June 2002.

27. Nuytten, *Totem Carvers*, 20-21.

28. *Ibid.*, 125.

29. *Ibid.*

30. *Ibid.*, 15, 30-36, 47-51, 104-106.

31. *Ibid.*, 43.

32. The term "formline" is one of several expressions introduced into the vocabulary of Northwest Coast art scholarship by Bill Holm in his highly influential text *Northwest Coast Indian Art: An Analysis of Form* (Seattle and London: University of Washington Press, 1965). Holm defines a formline as "the characteristic swelling

and diminishing linelike figure delineating design units. These formlines merge and divide to make a continuous flowing grid over the whole decorated area, establishing the principal [design units, or] forms of the design." (See Holm, 29). In the introduction to Northwest Coast Indian Art, Holm situates his formal study within the interpretive history of Northwest Coast art, which he contends had been narrowly focused on symbolism, and goes on to link his project to the anthropologist Franz Boas's interest in form, which, in addition to symbolism, was an essential component of art as expressed in his 1927 book *Primitive Art*. (See Holm, 8-9). Thus, Holm sees his form-focused project as balancing Northwest Coast art history that was advocated by Boas almost forty years earlier. In contrast with Holm's singular use of the term form, Franz Boas in *Primitive Art* (1927, reprint, Irvington-on-Hudson, New York: Capitol Publishing, 1951, 11-16) summarizes theories of art as they relate to ideas about form asserted by prominent psychologists, art historians, and philosophers, including those of Gustav Theodore Fechner, Wilhelm Wundt, Max Verworn, Richard Thurnwald, Yrjö Hirn, Ernst Grosse, Emil Stephan, Alfred C. Haddon, Gottfried Semper, Alois Riegl, and Alfred Veirkandt. Boas aligns his conception of art most closely with Fechner's, and specifically with his conception of form as autonomous from meaning. Yet, Boas does not see form as a universal construction. In this sense, Boas's conception differs from that deployed by the curators of MoMA's "Primitivism" in 20th Century Art.

33. Nuytten, Totem Carvers, 27.

34. Margaret B. Blackman, "Copying People": Northwest Coast Native Response to Early Photography," *BC Studies* (Winter 1981-82): 107-110.

35. Department of Indian Affairs (Canada), "Bill C-31." [http://www.johnco.com/native/bill\\_c3i.html](http://www.johnco.com/native/bill_c3i.html) (accessed 14 October, 2007).

36. Nuytten, Totem Carvers, 66.

37. Blackman, "Copying People," 107-110.

38. For a detailed explanation on how Kwagiutl property and identity is transferred see Wayne Suttles, "Streams of Property, Armor of Wealth: The Traditional Kwakiutl Potlatch," in *Chiefly Feasts*, 71-94. See also Goldman's *Mouth of Heaven*, 35-45

39. Neel subsequently corroborated this observation when he read an earlier draft of this paper.

40. Halpin, afterword, 184. Neel's photographs of Mexico were unfortunately inaccessible during my studio visits during the summers of 2001 and 2002; however, judging from Neel's later photographic projects it is possible that the shrines caught Neel's attention because they integrated family photographs, Christian themes, and consumer products. For expressions of family identity with respect to Mexican shrines, see Kay Turner, *Beautiful Necessity: Art and Meaning in Women's Shrines* (New York: Thames and Hudson, 1999).

41. Denise M. Ford, "Deep Ellum" (master's thesis, Southern Methodist University, 1982), 1.

42. David Neel, Freedman's Town/State-Thomas File, David Neel Studio, North Vancouver.

43. Ibid.

44. Neel, *Our Chiefs and Elders*, 11.

45. See for example, Stephanie Spencer, "O. G. Rejlander: Art Studies," in *British Photography in the Nineteenth Century*, ed. Mike Weaver (Cambridge U.K.: Cambridge University Press, 1989), 121-123; Caroline A. Jones, *Machine in the Studio: Constructing the Postwar American Artist* (Chicago: University of Chicago Press, 1996), 1192-1204; Gerhard Richter, "Notes, 1964-1965," and "Interview with Peter Sager," in *Gerhard Richter: The Daily Practice of Painting*, ed. Hans-Ulrich Obrist, trans. David Britt (Cambridge, MA.: MIT Press, 1998), 35-37, 66-68.

46. Pierre Bourdieu with Luc Boltanski, Robert Castel, Jean-Claude Chamboredon, and Dominique

Schnapper, *Photography: A Middle-Brow Art*, trans. Sharon Whiteside (Stanford, CA: Stanford University Press, 1990), 25, 28-29, 3\*.

47. *Ibid.*, 26.

48. *Ibid.*, 20, 28.

49. *Ibid.*, 26.

50. *Ibid.*, 31.

51. Toni Giovanetti, "Capturing a Neighborhood's Past," *Dallas Times Herald*, 20 September 1986, sec. C, p. 5.

52. Neel, *Our Chiefs and Elders*, 13.

53. Canadian Press, "Artist Aims to Reflect True Native Spirit In Masks," *Vancouver Sun*, 1 April 1991, sec. B, p. 7.

54. Townsend-Gault, "Neel, David," in *Encyclopaedia of North American Native Artists*, ed. Roger Matuz (New York: St James Press, 1998.) 409-11.

55. Tuhiwai Smith, *Decolonizing Methodologies*, 4.

56. *Ibid.*, 22.

57. *Ibid.*, 4.

58. Health Canada, "First Nations and Inuit Health," [http://www.hc-sc.gc.ca/fnih-spni/index\\_e.html](http://www.hc-sc.gc.ca/fnih-spni/index_e.html) (accessed 17 July 2007).

59. *Ibid.*

60. Nuytten, *Totem Carvers*, 70.

61. Pam Creasy Neel, telephone conversation with author, 8 November 2007.

62. Nuytten, *Totem Carvers*, 73.

63. Neel, interview, 27 June 2002.

64. *Ibid.*, 81-82.

65. *Ibid.*

66. *Ibid.*, 83.

67. *Ibid.*, 88.

68. *Ibid.*, 81, 90.

69. *Ibid.*

70. *Ibid.*

71. David Neel, telephone conversation with author, 12 February 2005.

72. Nancy Mithlo, "No John Wayne, No Jesus Christ, No Geronimo: A Native American Statement at the

Venice Biennale," *Santa Fe The Magazine*, Aug 2001, 37.

73. Ibid.

74. See Margaret D. Jacobs, *Engendered Encounters: Feminism and Pueblo Cultures, 1870-1934* (Lincoln and London: University of Nebraska Press, 1999); Joy Gritten, *The Institute of American Indian Arts: Modernism and U.S. Indian Policy* (Albuquerque: University of New Mexico Press, 2000); and Kristen K. Potter, "James Houston, Armchair Tourism, and the Marketing of Inuit Art," in *Native American Art in the Twentieth Century*, W. Jackson Rushing III, ed. (New York: Routledge, 1999), 39-56.

75. In several autobiographical accounts, Neel recalls his childhood love of drawing and he notes the encouragement he received from teachers to pursue a career in photography. See, for example, Nanaimo Free Press, "Carver Unmasks Agony," *The Victoria Province*, 12 April 1991, 18 and Neel, interview, 27 June 2002.

76. Neel, interview, 27 June 2002.

77. David Neel, conversation with author (unrecorded), August 2003.

78. Neel, interview, 27 June 2002.

79. Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (New York: Hill and Wang, 1981), 63-77.

80. Ibid., 63-71.

81. Ibid., 27.

82. Clifford, "Four Northwest Coast Museums," 230.

83. Ibid., 232.

84. Several other scholars have made similar arguments with respect to the reception of Curtis's photographs by indigenous people. See for example Anne Makepeace, *Coming to Light*, 85 min., Reading, PA: Bullfrog Films, 2000, video recording (hereafter cited as *Coming to Light* (videorecording)), as well as Ruth Kirk, *Tradition and Change on the Northwest Coast: The Makah, Nuuchah-nulth, Southern Kwakiutl and Nuxalk* (Seattle: University of Washington Press, 1986), 15; Jolene Rickard, "The Occupation of Indigenous Space as 'Photograph,'" in *Native Nations: Journeys in American Photography*, ed. Jane Allison (London: Barbican Art Gallery, 2000), 58-59.

85. Marianne Hirsch, *Family Frames: Photography, Narrative, and Postmemory* (Cambridge, MA and London: Harvard University Press, 1997), 54.

86. Margaret Blackman, "Copying People." See also Laurel Kendall, Barbara Mathé, and Thomas Ross Miller, *Drawing Shadows to Stone: The Photography of the Jesup North Pacific Expedition, 1897-1902* (New York: American Museum of Natural History; Seattle: University of Washington Press, 1997); Anne Makepeace, *Coming to Light* (videorecording).

87. I cite Robert Davidson not only because his description of Transformation is so clearly articulated, but also because he is often credited as one of the most important Northwest Coast carvers working at present.

88. Ulli Steltzer and Robert Davidson, *The Eagle Transforming: The Art of Robert Davidson* (Vancouver: Douglas & McIntyre, 1994), 16.

89. Ibid., 19.

90. Tuhiwai Smith, *Decolonizing Methodologies*, 6-7.

91. David Neel, interview, 27 June 2002.

92. Vancouver B.C. City Directory, (1987) Special Collections, Vancouver Public Library.

93. David Neel, interview, 27 June 2002.

94. Nuytten, Totem Carvers, 43 and 54.

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The Boston Globe

December 7, 2007 Friday  
THIRD EDITION

## 'Eve' retrospective focuses on power and femininity

**BYLINE:** Cate McQuaid Globe Correspondent

**SECTION:** LIVINGARTS; Pg. C6

**LENGTH:** 811 words

Art Review

**Carrie** Mae **Weems**: All About Eve: Women, **Sex**, and Desire

At: Neil L. and Angelica Zander Rudenstine Gallery, W.E.B. Du Bois Institute for African and African American Research, Harvard University, 104 Mt. Auburn St. 3R, Cambridge, through Jan. 3. 617-495-8508, [dubois.fas.harvard.edu](http://dubois.fas.harvard.edu)

CAMBRIDGE - What happens when the nude - the female artist's model, perhaps intended by the artist to prompt or sate the viewer's desire - collides with the portrait? When you pour into that objectified space a subject: a real woman, prickly and tart and loving, gutsy but often uncertain?

There you find the work of **Carrie** Mae **Weems**, especially that represented in the small retrospective "**Carrie** Mae **Weems**: All About Eve: Women, **Sex**, and Desire," up at the W.E.B. Du Bois Institute for African and African American Research. It's a collision of yearning and practicality, sweet romance, and its jagged underbelly. Much of **Weems's** work is politically charged; this particular grouping tackles femininity and power.

Sometimes she can be too pointed, even didactic, if witty. As viewers, we prefer to be led, not pushed. As her work matures, **Weems** gets better at leaving room for nuance, and for the viewer to have his or her own response.

The exhibit, which originated at the University of Rochester, traces the feminist thread in the artist's work from the 1990 "Kitchen Table" photo series to her 2006 film "Italian Dreams." In most of the pieces, **Weems** takes center stage, playing the lover, the model, the provocateur. Always the storyteller, **Weems** weaves rich, layered narratives in which characters sway between need and autonomy.

She's at the center of the "Kitchen Table" series, all shot in black and white. People gather around a table in the funnel of light beneath an overhead lamp; the setting recalls an interrogation room as much as it does a kitchen. Like many of **Weems's** pieces, this one features both images and accompanying text, like Duane Michals's photos, only grittier. The form forecasts her move into filmmaking.

Here we have the arc of a relationship: "He felt her demands for more than he could presently give would cause her to lose a good thing." In the photos, the couple smooch; they play cards. They have a daughter, who mimics her mother as she applies lipstick. Throughout, **Weems** grapples with desire; it magnetizes the

relationship until the woman's need for independence pulls her in a different direction. This is no fairy tale, but the way **Weems** lays her story out, we knew the outcome from the beginning.

Two other photo series directly confront the problem of the model and the schism between object and subject. "Framed by Modernism" (1999) has **Weems** in a corner, nude, watching the artist Robert Colescott puzzle beside his canvas. The model observes the painter, and so takes back some power.

In "Not Manet's Type" (1997), she brings the nude model (who is also **Weems**, the artist) into confrontation with herself, alone in a bedroom, fretting before a mirror. "It was clear I was not Manet's type. Picasso - who had a way with women - only used me & Duchamp never even considered me," reads the caption of one image. "But it could have been worse. Imagine my fate had de Kooning gotten hold of me," reads another. The incisive, often howlingly funny text lets the nude model talk back to some of her appropriators. The images, though, are not as strong - they're mere accompaniment to her text's argument.

Despite their cleverness, these works are too calculated; **Weems** knows just how her punch lines will hit. In lush, large-scale photos from the "Roaming" series and in the concurrent "Italian Dreams," she leaves text behind. The photos rivet as they follow **Weems's** lone, dark figure as she wanders through Italian landscapes and architecture. In the video, she layers images into a dreamy, wordless montage. Meaning creeps in, but doesn't hit you in the face. "Italian Dreams" was shot at the Cinecitta in Rome, where Fellini shot most of his films.

We follow **Weems** as she walks regally through the studio in a long black dress, into the dreams and visions of others. The camera cuts among several motifs: a girl kneeling beneath a window filled with stars; clips of women from old films, intercut with mirror images in which **Weems** plays them; and various scenarios of desire, power, and submission between black women and white men. In one, the woman holds a mirror up to the man's face. In another, the man points a flashlight at the woman's crotch. It's a seductive, occasionally alarming brew; just as starry skies and swishing skirts begin to lull you, something outrageous occurs.

But unlike in "Kitchen Table," we don't know the ending; indeed, the narrative "Italian Dreams" seems to spiral in on itself, never-ending. It's the work of an accomplished artist who both acknowledges and subverts the power of sexual objectification.

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The Boston Globe

December 7, 2007 Friday  
THIRD EDITION

## BODY AND SOUL **Weems** explores issues from both sides of camera

**BYLINE:** Vanessa E. Jones Globe Staff

**SECTION:** LIVINGARTS; Pg. C6

**LENGTH:** 1067 words

Securing an interview with the photographer **Carrie Mae Weems** is no easy feat.

**Weems** agrees to talk a few hours before a Monday evening lecture at Harvard's Arthur M. Sackler Museum. But on that day, this reporter receives a call that the flight from her Syracuse, N.Y., home has been delayed.

She nixes the possibility of meeting the next morning because she has to go to Philadelphia, where she's advising the University of Pennsylvania on revamping its photography department and teaching a graduate course on Wednesdays. Instead **Weems** carves out some time after her appearance at the Sackler Museum, during a reception in her honor at Harvard University's W.E.B. Du Bois Institute for African and African American Research. The Institute is hosting a mini-retrospective of her work, "All About Eve: Women, Sex, and Desire," ranging from one of her earliest acclaimed pieces, 1990's "Kitchen Table" series, to her most recent video work, 2006's "Italian Dreams," through Jan. 3.

With the low murmur of the reception attendees seeping into the room and fans glancing longingly at her through the glass walls of professor Henry Louis Gates Jr.'s fishbowl of an office, **Weems**, 54, sits down to answer questions about her work and life. A tall woman, she holds her body in a regal way that suggests her past as a dancer. As she speaks, she tends to repeat phrases melodically in her lilting voice.

**Weems** is known for large black-and-white prints featuring images of her or unidentified black people culled from history or the present, which explore gender, race, and class inequities. Solo exhibitions of her work appear regularly at galleries, university and college museums, and major museums such as the Museum of Modern Art and the Whitney Museum of American Art. In 1997, she and Robert Colescott became the first African-American artists to appear at the Venice Biennale. Two years ago, **Weems** received the prestigious Rome Prize, a fellowship at the American Academy in Rome.

"She is part of a group of artists who are really re-looking at racism, and not sort of obvious racism, but at the way that racism has sort of been systemic in our society," says Patricia Hills, an art history professor at Boston University, who included **Weems** in her textbook "Modern Art in the USA" and teaches about **Weems** in her courses. "What **Weems** is doing is asking the question, 'Who gets to speak for the subjects?' Before it's been white photographers doing photographs for white people to look at. And she is just looking at those photographs, redoing them with her own voice, and one is always very aware that **Carrie Mae Weems** is a black woman photographer."

The "All About Eve" exhibition originally appeared at the University of Rochester earlier this year. How did **Weems** come up with the name for the show? **Weems** begins to explain that it was inspired in part by the



BODY AND SOUL Weems explores issues from both sides of camera The Boston Globe December 7, 2007  
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Bette Davis film of the same name, but she becomes distracted by a male acquaintance calling out to her and holding up a photo to the glass wall of them posing together. Shouting through the divider, he asks for her phone number.

"He doesn't call," **Weems** says as she goes to Gates's desk to find a piece of paper to write the information down. When she opens the door to hand it to him, he tells her he loves her. He's one of at least two men, including Gates, who express affection for the artist during her visit.

**Weems** doesn't take it seriously. She's married to Jeff Hoone, executive director of Syracuse University's Coalition of Museums and Art Centers. But she understands their ardor. "I remind them of their sisters, their mothers, their cousins, their ex-girlfriends," says **Weems**. "Everything but what they're looking for," she adds, then laughs heartily.

**Weems's** "Kitchen Table" series shows **Weems's** interaction with not only a man, but a child and other women. Through various poses, she shows how complicated these relationships are. With "All About Eve," she wanted to show how women are depicted in the arts "as evil, as temptresses, as sources of desire," says **Weems**. "The thing that I'm more interested in is, you know, how to use the black female body to do that."

She gives a list of reasons as to why she uses herself as the subject of her work: She's often the sole black woman in the places where she's lived, she knows how to work with the camera, she's sensitive to how bodies look on film, and she doesn't want to work on someone else's time schedule. But she acknowledges that those explanations are merely excuses.

"Essentially I'm interested in the act of performing, the act of using this body," says **Weems**. "And it's a good body to work with, a good structure to work with. I really like the structure of my body. It moves well, it looks good, it photographs well, it understands gesture and nuance."

**Weems** left her Portland, Ore., home at the age of 16 to live in San Francisco, where she acquired those skills by working as a modern dancer. She received her first camera in 1971, at the age of 18. But it wasn't until 1978 that **Weems** began creating her first documentary photo series, "Family Pictures and Stories," which became her MFA thesis exhibition at the University of California, San Diego.

Her work sometimes elicits interesting responses. A sprawling 1999 Art in America article described her as "**radical**." **Weems** seems amused, then mildly annoyed by the classification.

"I'm deeply dissatisfied with the way black people are treated in this country and the way workers are treated in this country and the way women are treated in this country," says **Weems**, "and I take every opportunity that I have in some way or another to talk about that. So if that's what they mean about being **radical** then I suppose that I am, but I wouldn't use that word to describe it."

At this point the assistant director of the Institute comes in to ask if **Weems** needs anything. Perhaps irked by the previous question or merely eager to join Gates and his guests at a nearby restaurant, **Weems** says, "No. I think we're about finished." But before she ends the interview, she goes back to the subject at least subconsciously while answering another question. Yes, she tackles specific issues, but her work is universal.

"It's a problem of a country," says **Weems**, "not a problem of one specific ethnic group within a country. So if we talk about what makes a better place to live, then we have to grapple with these issues that affect us all."

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**GRAPHIC:** Wigan Ang for the Boston Globe (top); courtesy of W.E.B. Du Bois Institute for African and African American research "I'm interested in the act of performing, the act of using this body," says **Carrie Mae Weems**, who takes center stage as the subject of her work in photographs such as the 1990 "Kitchen Table" series (second from left and far right) and the more recent "Roaming" series (left and third from left).

BODY AND SOUL Weems explores issues from both sides of camera The Boston Globe December 7, 2007  
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In her exhibit, **Carrie** Mae **Weems** says she wanted to show how women are depicted in the arts "as evil, as temptresses, as sources of desire."

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Monterey County Herald (California)

October 26, 2007 Friday

## Photographer chronicles race and gender

**BYLINE:** By ANDRE BRISCOE Herald Staff Writer**SECTION:** LOCAL**LENGTH:** 617 words

For internationally celebrated photographer **Carrie Mae Weems**, art is truly a reflection of life. And that is what she hopes to teach students at CSU-Monterey Bay.

"This material comes out of my own imagination, but at the same time it becomes the seed for other ideas that many of these students will take and be able to use in other spheres of life, whether it be literature, dance or theater," said **Weems** before she began photographing dozens of students at the sound studio in the Teledramatic Arts and Technology building.

"The work is trans-migrational. It doesn't stay located in one place," she said.

**Weems** spoke to a packed audience late Wednesday at the World Theatre to open the school's African American Legacy Project.

**Weems** has exhibited her works at the Metropolitan Museum of Art and the Museum of Modern Art in New York and the Getty Center in Los Angeles. She established her artistic reputation over the years using photography, video and text to document and critique race, gender and class.

One of her most highly praised works is "Kitchen Table Series," 20 images centered on one woman that explores the human experience from the point of the woman photographed, the viewer and the African-American point of view.

The two-year CSUMB project is geared toward celebrating contributions of African-Americans on the Central Coast. **Weems'** talk centered on the need for artists to pay attention to other artists' works.

"As an artist, it's important to know about the world and the context in which you live," she said. "You come to know this by viewing the work of others. Even though it may be an artist you don't necessarily admire. But it is important that you understand who they are and their work. It gives you something a bit more concrete to react against."

**Weems**, who is in the county working on another project, is an artist in residence at CSUMB this week, funded through a partnership of the Visual and Public Arts and the Music and Performing Arts departments.

**Weems** chose to photograph reenactments of human and civil rights moments in history. A group of up to 40 students posed for her photographs.

"Out of the tragedies that we know about, that have been painful, that have caused destruction and despair, that is a way we come to know it and develop empathy as well," **Weems** said.

Photographer chronicles race and gender Monterey County Herald (California) October 26, 2007 Friday

Students were photographed as Chinese railroad workers **laboring** under harsh conditions building the transcontinental railroad, and as Mexicans in the 1970s at the height of the farmworker's movement. Jews killed during the **Holocaust** of World War II were depicted, as were blacks during the Civil Rights struggle of the 1950s and 1960s.

For the students involved in the daylong shoot, the experience was an invaluable experience.

"She is a major player and to be involved with such an amazing person who has done so much in the art world, I don't know anybody who wouldn't do it," said Theresa Juran, a 22-year-old in the Visual and Public Arts Department.

"I thought it was a great opportunity," said Dean Bardos, a junior in the same department. "What she deals with, race and gender political relations and the social aspects and how they intertwine, has always been an interest of mine."

In May, CSU-Monterey Bay will host a conference to look at the role blacks played in settling early California. The exhibit will include early California art, memorabilia and family photos. The project will include activities highlighting African and African-American traditions, folk arts, music and performances. A Web site will highlight progress of the exhibit.

**Weems** has received degrees from California Institute of the Arts, the University of California-San Diego, and the University of California-Berkeley.

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**GRAPHIC:** Photographer **Carrie** Mae **Weems** drew a full house at CSUMB on Wednesday.

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The Journal of Blacks in Higher Education

Summer 2007

## **Record Number of Honorary Degree Awards for Blacks at the Nation's Highest-Ranked Colleges and Universities**

**SECTION:** Pg. 73 No. 56

**LENGTH:** 5422 words

In 2006 the number of honorary degrees given to blacks at the nation's highest-ranked colleges and universities was at the lowest level since JBHE began tracking these honors in 1995. This year there were 44 honorary degrees bestowed on blacks. This is the highest level in the history of the JBHE annual survey of honorary degree awards from the most prestigious educational institutions in our country.

HONORARY DEGREES WERE first given out in the fifteenth century at Oxford and Cambridge universities in England. While many of America's great universities including MIT, Stanford, Cornell, CalTech, Rice, Vanderbilt, the University of California at Berkeley, the University of California at Los Angeles, and the University of Virginia do not award honorary degrees, the practice has become widespread in this country.

In 1804 Lemuel Haynes, a minister in the Congregational Church and a veteran of Ethan Allen's Green Mountain Boys of the Revolutionary War, won an honorary degree from Middlebury College. Haynes was the first black person to be awarded an honorary degree by an American college or university. But prior to the 1960s, almost no other blacks had received such honors.

Major academic achievers were ignored. Black scholars and writers such as W.E.B. Du Bois, E. Franklin Frazier, Zora Neale Hurston, Langston Hughes, James Weldon Johnson, Alain LeRoy Locke, and Carter G. Woodson never received an honorary degree from a predominantly white college or university. In many cases these important black intellectuals took political positions that did not mesh with white views as to the proper behavior of the Negro. Accordingly, their names were never considered by the all-white trustees and administrators who governed America's colleges and universities at that time.

When civil rights pressures began to mount in the 1960s, a significant number of honorary degrees were conferred on blacks. The motives were mixed. Colleges and universities, many of which still had no African Americans on their faculties or in their administrations, found that they could win public praise and perhaps deflect criticism of their token policies on faculty diversity by offering, and publicizing, honorary degrees awarded to prominent blacks. In many cases today, these awards continue to be viewed as triumphs in institutional tokenism.

In the spring of 2007, 25 honorary degrees were awarded to blacks from the nation's 30 highest-ranked universities and another 19 were awarded by the 30 highest-ranked liberal arts colleges. This is the most honorary degrees bestowed on blacks since JBHE began tracking these awards in 1995. Last year, the number of honorary degree awards to blacks was the lowest in the 13 years of our survey.

In most cases, colleges and universities continue to make safe choices when awarding honorary degrees to blacks. The same names continue to pop up year after year. Honorary degrees typically go to distinguished scholars, university presidents, or celebrated artists. Rap artists, soul singers, black filmmakers, or

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Afrocentric academics rarely are awarded an honorary degree. When it comes to honorary degrees, America's leading colleges and universities are still reluctant to "rock the boat."

In recent years, honorary degree awards to black sports superstars and entertainers have become commonplace. For example, Aretha Franklin, Willie Mays, Muhammad Ali, and Bill Russell all received honorary degrees this year.

Brown University gave honorary degrees to three blacks this year. Among the high-ranking universities, Harvard University, Princeton University, Tufts University, Dartmouth College, the University of Pennsylvania, Carnegie Mellon University, and the University of Notre Dame each gave honorary degrees to two blacks. Among the leading liberal arts colleges, Bates College, Colby College, and Haverford College each awarded honorary degrees to two blacks.

This year there were no black individuals who received honorary degrees from more than one high-ranking educational institution.

This year's honorary degree awards to blacks from the nation's highest-ranked colleges and universities are listed on the following pages in alphabetical order of the bestowing institution. Direct quotations from the citation accompanying the honorary degree are printed in italics.

#### AMHERST COLLEGE

Valerie Bowman Jarrett is president of The Habitat Company, the firm charged with overseeing public housing development in the city of Chicago:

*"Through your work in Chicago government and residential development, you are improving life in Chicago, especially for the city's low- and middle-income residents. You have also made a significant mark on Chicago through community service. You have found time for leadership on a number of civic and not-for-profit boards that are enhancing the quality of life in the Windy City."*

#### BATES COLLEGE

Corey Harris, a Bates alumnus, is an award-winning singer and songwriter:

*In the words of one reviewer, 'you are a scholar who doesn't play like one. ' An evocative vocalist, stirring songwriter, and expert guitarist, you first gained worldwide renown as a stellar performer of delta blues, and more recently, for your hybrid cross-continental Afroroots-blues collaborative interpretations. "*

Anna Deavere Smith is a playwright, actress, performance artist, and educator:

*"Actor, playwright, journalist, and teacher, you have made your life's work the exploration of the role the arts play in our understanding of community, society and nation. Confronting some of the most controversial issues of our time - the unfolding of traumatic events as they cross the lines of race, class, and gender - you summon the acuity of a reporter, the mindfulness of an editor, and the nuance of an actor. You bring the voices of Americans of all races and classes to our common conversation about who we are and what we hope to become. "*

#### BOWDOIN COLLEGE

Geoffrey Canada is president of the Harlem Children's Zone:

*"Geoffrey Canada, champion of children and communities, educator, author, and distinguished alumnus, Bowdoin College honors you today for your inspirational work in community redevelopment and for your enduring efforts to overcome the legacy of poverty, disenfranchisement, and despair. "*

*"For over 30 years you have been an advocate for urban, poor children and communities. Through your work, you not only better the lives of the children and families in a 60block area in Central Harlem, you better*

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all of our lives by articulating in the public arena two critically important messages. First, that the problems of poverty that places like Harlem face are not beyond our capacity and responsibility to solve. Second, that solving the problems of urban poverty matters not only to the people who live in places like Central Harlem, but matters to all of us because all of our lives are dependent on raising healthy and enfranchised children wherever they live. By example, you ask us to be our best selves. "

#### BROWN UNIVERSITY

Norman Francis is president of Xavier University in New Orleans. He is the longest-standing president of a university in the United States:

"Dedicated educator and humanitarian, you have led Xavier University of Louisiana through four decades of growth, becoming a nationally recognized leader in education and preparing countless students to assume roles of leadership and service in society. For your unwavering commitment to educational and social freedom and equality, spiritual enlightenment, and community service, we salute you. "

Marvalene Hughes is president of Dillard University in New Orleans:

"Respected educator and leader, you became the ninth president and first woman to lead Dillard University just weeks before it faced the greatest challenge in its 138-year history: the devastation of Hurricane Katrina. You have been steadfast and strong in guiding Dillard during its recovery. You inspire us with your dedication to Dillard's longstanding mission and your determination to make the university a vital part of the rebuilding and economic recovery of New Orleans. "

Riley B.B. King, famed blues singer and guitarist, he has recorded more than 50 albums and has won 14 Grammy awards:

"Beloved troubador, musician of the heart and soul, you have defined the genre of blues for more than a halfcentury. At 81 years old, you continue to tour with your band, bringing your timeless voice and the sweet stinging sound of a guitar named Lucille to audiences that defy categorization by age and demographics. Your musical legacy will inspire performers and aficionados long into the future. In celebration of your peerless reign as King of the Blues, we honor you. "

#### CARNEGIE MELLON UNIVERSITY

William Cosby is an author, actor, comedian, and educator:

"For the laughter and joy you have brought us all and for your unwavering belief in the power of education for every child, we honor you.

" Helen S. Faison is director of the Pittsburgh Teachers Institute, a professional development program for teachers in the city's public school system:

"By dedicating your life to public education, you encouraged thousands of students to achieve their own dreams. By example, you are a teacher of us all. "

#### COLBY COLLEGE

Ngozi Okonjo-Iweala is a distinguished visiting fellow from the Brookings Institution and former finance minister of Nigeria:

"Path-breaking policymaker, development economist, change agent. The British newspaper The Independent called you 'the woman who has the power to change Africa ' - and you did. Pragmatic yet passionate, the legacy of your brave efforts will create oppor tunities for a new generation of Nigerians and other African citizens. "

Sonny Rollins is a world-renowned saxophonist:

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"Saxophone colossus. A half-century after the release of your iconoclastic album of the same name, we recognize that those two words merely begin to suggest your monumental influence on jazz composition and performance. Guided by your gift for melodic, harmonic, and rhythmic invention, you have remained true to your **convictions** about how jazz should be played. As soloist, ensemble player, and composer, you have opened unknown and compelling musical territory to your listeners while also unlocking unimagined beauty from the familiar phrases of standards."

#### COLGATE UNIVERSITY

**Carrie Mae Weems** is an award-winning photographer and educator. A native of Portland, Oregon, she most recently taught at Syracuse University:

"A gifted photographer, you use your lens to explore issues of race, gender, and class in America. Your art is beautiful and thought provoking. It stimulates discussion and advanced important social issues. You have said that your responsibility as an artist is to work, to make art, beautiful and powerful, that adds and reveals; to beautify the mess of a messy world; to heal the sick and feed the helpless."

"Future generations of artists have benefited from your experience and wisdom as you have taught at college across the country. Your contributions to the world of art and to our collective conversations of critical issues are immeasurable."

#### COLUMBIA UNIVERSITY

Benjamin S. Carson Sr. is the director of pediatric neurosurgery and professor at Johns Hopkins University:

"There is no greater miracle of human achievement than that of a mind - and hands - capable of saving the life and mind of a child who might grow and prosper into a healthy adulthood. Yet this is an everyday miracle you continue to perform, having defied all odds in your own life."

#### DARTMOUTH COLLEGE

Willie Mays is a member of baseball's Hall of Fame:

"A gifted player, you excelled at hitting, running, fielding, and throwing. Season after season you mesmerized America, amazing us with your athleticism, your poise, and your love for the game. As a pioneer black player at a time when the game confronted racism, you endured taunts and threats. You never flinched. Your talent and commitment to the game were response enough. You were, quite simply, the greatest all-around ballplayer of the twentieth century."

John A. Rich is a Dartmouth alumnus. He is currently chair of health management and policy at the Drexel University School of Public Health and associate professor of medicine at the Boston University medical school:

"A native of Queens, New York, in 1976 you came to Dartmouth where you learned the power of language and, filled with a compassion for those without a voice, you were determined to help their stories be heard and to change the course of their lives."

#### EMORY UNIVERSITY

Benny Andrews, one of Georgia's most respected painters and collage artists, died this past November soon after learning that he would be awarded an honorary degree:

"Guided by your distinctive and bright-burning polestar, you set out on a path of art wholly your own. Combining internationally sophisticated abstract expressionism with the wit, charm, and earthiness of folk art, you found a home among artistic masters while never shaking the red dust of Georgia from your feet. Passionate in your dedication to your vision, you also zealously fought for due recognition of the achievements of other black artists and never tired of encouraging, inspiring, and bringing along a younger



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generation. "

#### GEORGETOWN UNIVERSITY

Kofi A. Annan recently completed his term as secretary general of the United Nations:

"You have dedicated your entire professional career to international public service. In the area of human rights you have been a champion of the values of equality, tolerance, and human dignity. Your priorities and actions have been guided by the principles of the universality of human rights and the concept that suffering anywhere concerns people everywhere. "

#### GRINNELL COLLEGE

Angela Y. Davis is professor of history of consciousness and feminist studies at the University of California Santa Cruz: "Frequently true courage is required to effect social change, particularly in the face of a society that would rather turn away than face an unpleasant reality. You have demonstrated the courage to speak up, forcefully and without apology, against the inequities you see in American society. You are a living witness to the historic struggles of the contemporary era. For your courage, activism and scholarship, we honor you today. "

#### HAMILTON COLLEGE

Johnnetta B. Cole is the former president of Spelman College who recently stepped down as president of Bennett College for Women:

"You grew up in the highly segregated South. From early on, you had a passion for education and a will to confront and overcome challenge. Fueled by your passion to advance women's education and your belief in positive change through diversity and inclusion, yours has been a career of path-breaking accomplishment. Today, at Spelman, there is a Johnnetta Betsch Cole Living and Learning Center, and at Bennett, a Diversity and Inclusion Institute that bears your name. What could be more fitting in recognition of aspirations and goals to whose advancement you have contributed so significantly?"

#### HARVARD UNIVERSITY

Conrad K. Harper, a prominent attorney and the first African-American member of the Harvard Corporation:

"Cosmopolitan counselor, bibliophile barrister, as conversant with Jane Austen as with Austin Hall; your perspicacity, prudence, and devotion to justice have enriched the worlds of law and learning. "

William Felton Russell played center for the Boston Celtics of the National Basketball Association:

"A Rembrandt of roundball whose championship rings are enough to outnumber your fingers. A peerless team player your skill and tenacity led even your strongest foes to Wilt."

#### HAVERFORD COLLEGE

Freeman A. Hrabowski II is president of the University of Maryland Baltimore County:

"Prominent educator, author, for your courage as a leader in the civil rights movement, and for your nurturing a new generation of high-achieving African-American men and women in science and mathematics, we honor you. "

Ghebre S. Mehreteab, a native of Eritrea, is CEO of the NHP Foundation, a nonprofit organization specializing in affordable housing which is headquartered in Washington:

"Ghebre Selassie Mehreteab, civic leader, founding member, chief executive officer, and co-chairman of the National Housing Partnership, we honor you for your courageous leadership in building affordable housing

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for all, and especially for the victims of Hurricane Katrina, and for your valiant efforts to break the cycle of poverty through services which provide education and health programming and integration. "

#### LAFAYETTE COLLEGE

Peter J. Gomes is Plummer Professor of Religion and pastor of Memorial Church at Harvard University:

"John Kenneth Galbraith said of you that 'Second only to the President of the University, you were the best known member of the Harvard community. And without any close competition at all, [you were] the best loved. '

"The conviction and compassion with which you profess your faith have earned you ardent admirers in Harvard Yard - and far beyond. You are revered for the courage and forthrightness of your belief, the generosity and warmth with which you welcome those who are excluded from traditional faith communities, and the unwavering integrity with which you fulfill your special calling. Your message is a powerful resource and guide for everyone who seeks what you have called the 'truths that last in times of need.'"

#### MACALESTER COLLEGE

Marian Wright Edelman is founder and president of the Children's Defense Fund:

"Advocate for children and families, CiViV rights worker, public interest lawyer, educator, author: You have devoted your entire career to speaking on behalf of children and other underrepresented people. You have been a voice for social justice and a marvelous example of the ability one person to make a difference in the world. "

#### MOUNT HOLYOKE COLLEGE

Debra Martin Chase is a lawyer and Hollywood producer:

"You are one of Hollywood's savviest and most respected producers, and you have used your influence to advance a progressive social agenda both on screen and off. Your productions are notable both for their critical and public acclaim. You have proven that one can have success in the marketplace without compromising artistic integrity or humane values. Your films and television programs reject stereotypes, particularly around race and gender, in favor of characters who think and act for themselves. You yourself provide a striking role model as an African- American woman who, through her own talent, intelligence, and resolve, made it big in the predominantly white, male American film industry. "

#### NORTHWESTERN UNIVERSITY

Fred Douglas Wilson III is a nationally renowned artist from New York City:

"A great artist teaches the world to see in new ways, and this is exactly what you have done in your landmark museum installations. By rearranging existing collections to subvert established narratives, you have forced us to see ordinary objects in a new light, showing how art and culture are shaped by social and economic forces. Your work has prompted new understandings of racism while making us ponder the very nature of museums. As New York Times critic Holland Cotter said, you have 'pumped air into the museum so it's as big as the world outside.'"

#### PRINCETON UNIVERSITY

Muhammad Ali is the former heavyweight boxing champion of the world:

"Acclaimed throughout the world as the most gifted, most imaginative, most audacious, and most courageous of heavyweight boxing champions, you have long been revered as one of the great athletes of all time. Unwavering in your moral commitments, you have fought tenaciously outside the ring for freedom of conscience, for equality and justice, and for the dignity and emancipation of all people. An Olympian of global

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reach and Herculean determination, you inspire the least athletic among us to float like the butterfly, sting like the bee, and aim for nothing less than the gold. "

LaSalle Leffall Jr. is the former chair of the department of surgery at Howard University School of Medicine:

"For more than 50 years you have brought your skills as a surgeon, oncologist, and educator to the fight against cancer. By combining your extensive medical knowledge with compassion and determination, you have forged formidable weapons against life-threatening disease, while nurturing a new generation of doctors to carry on your good work. Knowing that no cure can be effective if access to it is denied, you have championed life-affirming public policy, especially for African Americans and economically disadvantaged populations. Your entire life has been a quest to overcome barriers in an Odyssey with no boundaries."

#### SMITH COLLEGE

Helene Gayle is a pediatrician and head of the international humanitarian organization CARE:

"One of the most respected figures in the worldwide battle against AIDS, you found in medicine a way to address not only infectious disease but the social inequities, poverty and racism that perpetuate it. A social activist at heart and an unrelenting public health champion, you combine your considerable expertise in epidemiology with the passion of an advocate and the persuasive eloquence of a diplomat."

#### SWARTHMORE COLLEGE

Robert P. Moses, a veteran of the civil rights struggle, is the director of the Algebra Project, an organization seeking to increase mathematical literacy among African American youth:

"Doing voter registration in the 1960s was not radical per se. Taking sit-in movement insurgencies, nemeses of Jim Crow, into 1960s Mississippi, doing voter registration to gain political access for Delta sharecroppers was. Getting down to and understanding the root cause of Jim Crow, facing it, and devising means to uproot it was radical."

#### TRINITY COLLEGE

William Julius Wilson is the Lewis P. and Linda L. Geyser University Professor at Harvard University:

"You have been not only a distinguished academician, but also a prolific writer. You have a longstanding commitment to the idea that rigorous scholarship can have a positive impact on the quality of life."

#### TUFTS UNIVERSITY

Denise Jefferson is director of the Alvin Ailey Dance Center:

"You nurture the aspiration and talent of the world's finest dancers in training. Your commitment to make dance accessible to all who show promise brings opportunity and visibility to artists who otherwise might never shine. Using a universal language rooted in elegance of movement, you, Denise Jefferson, remind us to pause and absorb the beauty in all humanity."

T.J. Anderson is a professor of music at Tufts University:

"You are a master of composition, a renowned artist whose works are acclaimed for their compelling voice, complexity and brilliance. A dedicated and generous teacher, you have stimulated a passion for music in generations of students. 'Making the music' brings you - and your listeners - joy. Your ability to engage audiences across generations and musical genres reflects a personality both imaginative and inclusive."

#### UNIVERSITY OF MICHIGAN

J. Max Bond Jr. of the New York City firm Davis Brody Bond Architects, designed the Martin Luther King Jr.

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Memorial:

"Prominent architect, you express your ideas of precision, creativity, and social justice through the many buildings you have designed around the world."

UNIVERSITY OF NOTRE DAME

Richard Howard Hunt, the Chicago-based sculptor, has completed more public sculptures than any artist in the nation:

"A prolific creator of public sculpture, whose fearlessly innovative works grace spaces in Detroit, Memphis, your native Chicago, and numerous other cities. Reared on Chicago's South Side, you learned art appreciation from your mother, a librarian, and business and political acumen from your father, a barber. A longtime friend and adviser to this university, you are Midwest-rooted but world renowned."

Immaculee Ilibagiza, a survivor of the Rwandan genocide, is the author of *Left to Tell: Discovering God Amidst the Rwandan Holocaust*:

"A survivor of the 1994 Rwandan genocide, you have devoted your life to proclaiming the importance of the virtues of understanding and forgiveness. In your incredible and inspiring book, you describe how you hid for more than three months from Hutu death squads, emerging only to find that most of your family were among the one million Rwandans who lost their lives. Your journey from disbelief through rage to forgiveness is a testament to individual bravery, inspirational leadership, and uncommon grace."

UNIVERSITY OF PENNSYLVANIA

Aretha Franklin is a recording artist who has won 18 Grammy awards:

"Your voice has been called 'a force of nature.' The daughter of a preacher, you have conveyed the value of love and human dignity through music that has resonated across five decades of musical and social change. You could raise the temperature singing gospel, jazz, blues, pop, and rock and roll. But you raised the roof when you sang soul. Your successes inspired pride in all who struggled for justice and equality. We honor you for enriching the world with an incomparable body of musical work and for giving soaring voice to those whose dreams previously went unheard."

Shirley Franklin is mayor of the city of Atlanta, Georgia:

"You ran for mayor of Atlanta on the slogan, 'You make me mayor, and I'll make you proud.' Your tenure as Atlanta's mayor furnishes a textbook case for excellent government. In a remarkably brief time, you restored the city's fiscal integrity, improved schools, and led sweeping ethics reform. You launched a massive redevelopment plan, battled crime, and supplied healthcare and job training for the homeless. For profoundly improving the lives of the people of Atlanta, for demonstrating deft, pragmatic leadership that produces good will, and for serving as a model for civic leaders all over the world, we honor you."

WAKE FOREST UNIVERSITY

Harold L. Martin Sr., former chancellor of Winston-Salem State University, is the senior vice president for academic affairs of the 16-campus University of North Carolina system:

"Service, mankind's highest calling, assumes a special - perhaps an even spiritual - aura when it is rendered to one's own. Winston-Salem native Harold L. Martin Senior embodies that principle. Serving as chancellor of Winston-Salem State University you oversaw an auspicious period of institutional growth, during which enrollment nearly doubled, freshman SAT scores climbed by nearly 70 points, and the largest capital fundraising campaign the school's history was launched. In the community, you provided leadership to a major initiative to transform the city's textile- and tobacco-based economy to one driven by technology. Devoted to young people and their advancement, you remain ever grounded in, and devoted to, the city of his roots."

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#### WASHINGTON UNIVERSITY

Henry Givens Jr. is president of HarrisStowe State University in St. Louis:

"When you took over as president of Harris Stowe State College in 1979 it offered one degree program in teacher education and had one building on its midtown St. Louis campus. Today, it is no longer a college, but a university offering 12 degree programs and boasting six buildings."

#### WESLEYAN UNIVERSITY

Jewell Plummer Cobb is president and professor of biological science, emerita at California State University at Fullerton:

"Renowned as a teacher, a research biologist, and advocate for the participation of women and members of minority groups in sciences."

#### WILLIAMS COLLEGE

Neil deGrasse Tyson is an astrophysicist who serves as director of the Hayden Planetarium at the American Museum of Natural History in New York City:

"Dubbed by no less an authority than People magazine as 'the sexiest astrophysicist alive,' you have brought new cachet to the scientific study of the universe. Your work represents one of the greatest contributions to the advancement of science literacy in our society at a time when that has never been more sorely needed, and it also shines as a beaming example to all those who, like you, grow up in neighborhoods that discourage learning that with curiosity, energy, and drive, to use the title of your autobiography, even 'The Sky Is Not the Limit.'"

#### YALE UNIVERSITY

Pius Nkonzo Langa is chief justice of the Constitutional Court of South Africa:

"From humble beginnings in the yoke of apartheid, you attained the highest judicial seat in South Africa. You are deeply respected as one devoted not to party or politics, but to human dignity and the rule of law. You have worked as a guarantor of democracy, protecting and defending your country's new constitution and helping to transform the courts from agents of oppression into guardians of justice. You have devoted your entire judicial career to righting society's wrongs and advancing human rights in South Africa and throughout the world."

Wit and Wisdom From Black Commencement Speakers in the Spring of 2007

Oprah Winfrey, television talk show host, actress, producer, and author, speaking at the graduation ceremonies at Howard University in Washington, D.C.:

"My integrity is not for sale and neither is yours. Do not be a slave to any form of selling out."

Ellen Johnson Sirleaf, graduate of Harvard University and president of Liberia, addressing the graduates of Längsten University, the historically black educational institution in Oklahoma:

"Excellence and greatness come with a high price. They require dedication. They require focus, determination and sacrifice. They require discipline and commitment."

Peter J. Gomes, Plummer Professor of Christian Morals at Harvard University and Pusey Minister in Harvard's Memorial Church, speaking at the graduation ceremonies at Lafayette College in Easton, Pennsylvania:

"My hope is that each of you will find that which is worth the doing and will do it with joy, and that in doing it

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with joy you will meet some of this world's great needs."

Kareem Abdul-Jabbar, one of the greatest basketball players in the history of the game, speaking to graduates at his alma mater, the University of California at Los Angeles:

"I'm not claiming that you have to sell all your worldly possessions, wander the globe in rags, and, worse, cancel HBO. You should embrace and celebrate your pleasures. But also prove that you are worthy of being successful by making yourself significant."

Barack Obama, U.S. senator from Illinois and candidate for president of the United States, speaking at the commencement at Southern New Hampshire University in Manchester:

"We live in a culture that discourages empathy, where those in power will tell you that the Americans who sleep in the streets and beg for food got there because they're lazy or weak of spirit. That inner-city children in dilapidated schools can't learn so we should give up on them entirely. I hope you don't listen to this because you have an obligation to yourself. It's only when you hitch your wagon to something larger than yourself will you realize your full potential and become full-grown."

Bill Cosby, author, entertainer, and social commentator, speaking at the graduation exercises at Carnegie Mellon University in Pittsburgh:

"The college graduation is the most important occasion in family life. There's the wedding, funeral, and college graduation. The only one that does not have a reputation for a family fight is the graduation."

Tavis Smiley, author, journalist, and radio talk show host, addressing the graduates of Indiana University in Bloomington:

"You can be successful without greatness, but you cannot be great without success. Greatness is found in serving the least amongst us."

John Lewis, a veteran of the civil rights struggle and now a congressman from Georgia, speaking at the 203rd commencement at the University of Vermont:

"You must make our society a better place. Take a long deep breath, but tomorrow you must be ready to roll up your sleeves, because the world is waiting for talented men and women to lead us to a better place."

Alice Walker, the award-winning novelist, spoke at the graduation ceremonies of Naropa University in Colorado:

"Look to a future without deception or shame and learn to extend the range of our compassion. We are the ones we have been waiting for. We shall not be moved - we are the human sunrise, brightest when we shine together."

James E. Clyburn, congressman from South Carolina and House majority whip, gave the commencement address at Southern University in Baton Rouge:

"You now possess a tremendous gift. The gift of a wonderful education. This is the greatest tool you have to make the right choices as you embark on the next chapter of your life. So I leave you with one last piece of advice - never give up, and never get hung up on who gets the credit."

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The Women's Review of Books

September 1, 2007

## Madame X: the recent work of **Carrie Mae Weems**; Photography

**BYLINE:** Kaplan, Cheryl

**SECTION:** Pg. 20(2) Vol. 24 No. 5 ISSN: 0738-1433

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[ILLUSTRATION OMITTED]

Her back to the camera, **Carrie Mae Weems** seems at first like an incidental tourist or an extra. Her place in the photographs appears secondary, her long black dress a consistent icon in each image. She is John Singer Sargent's Madame X in reverse, ignoring the viewer and blending in seamlessly to become both the onlooker and the one who is observed. As the elusive protagonist, **Weems** places herself on equal footing with historic time, drifting from museum to monument and city to city in this latest series of photographs entitled Roaming and Museum, as well as in her film Italian Dreams, set in Cinecitta in Rome, where Federico Fellini made most of his films.

**Weems's** migration is a form of expulsion and a method of monitoring the world. She appears in the ancient world of Matera, Italy, and in proximity to contemporary sites such as I.M. Pei's glass pyramid in front of the Louvre. She then shows up at the Ostia entrance to Rome, at the site of a second pyramid built by a private citizen during an neo-Egyptian moment. Ricocheting among historic frames, **Weems** inspects obsolete social and political orders, as if to expose a faulty past. This process of inspection is a subject **Weems** knows best, as seen in her earlier photographs and videos, from the Jefferson Suite to After Manet.

Here, **Weems** acts as surveyor, plotting and questioning social and cultural boundaries. Her pattern of fleeing and following recalls Alfred Hitchcock's 1958 film Vertigo, in which the detective John "Scottie" **Ferguson** (James Stewart) trails his friend's wife, Madeleine (Kim Novak), as she flits in and out of "madness," apparently possessed by a dead relative whose portrait we see in a museum. Madeleine's wanderings mirror the detective's anxiety. **Weems's** procession is part crusade and part myopic perception of the intolerance of time. She telescopes a world simultaneously monumental and usurped by its own grandeur.

[ILLUSTRATIONS OMITTED]

**Carrie Mae Weems's** photographs and installations have been exhibited widely in the US and internationally in more than 50 one-person shows and many group shows. Her numerous awards and fellowship include the Women in Photography International Distinguished Photographers Award, a National Endowment for the Arts Visual Arts Fellowship, and the Photographer of the Year Award from the San Francisco Friends of Photography.

Cheryl Kaplan is an artist, writer, and producer based in New York. Two films Kaplan produced were official selections at the Tribeca Film Festival 2006: Hidden Inside Mountains, written and directed by Laurie



Madame X: the recent work of Carrie Mae Weems; Photography The Women's Review of Books September 1, 2007

Anderson, and Mariners & Musicians: Rosanne Cash. Kaplan has written books on Uta Barth and Tom Sachs, among others, as well as a recent volume on contemporary photography and fashion titled Th(e) Influencer.

**LOAD-DATE:** October 5, 2007

**LANGUAGE:** ENGLISH

**ACC-NO:** 169380241

**PUBLICATION-TYPE:** Magazine

**JOURNAL-CODE:** 2876 ASAP

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Memphis Flyer (Tennessee)

May 17, 2007 - May 23, 2007

## Food for the Soul

**BYLINE:** Wilson, Simone

**SECTION:** FOOD NEWS; Pg. 45 No. 951

**LENGTH:** 998 words

### ABSTRACT

Most ethnic groups have food that qualifies as "soul": soothing comfort food that brings back fond memories. However, in America, the term soul food is related to African-American cuisine. In the mid-1960s, when the civil rights movement was gaining strength, soul was commonly used to describe African-American culture and, as such, was also used to describe its particular cuisine of chitlins, country-fried steak, cracklings, fried chicken, pigs' feet, okra, greens, sweet potatoes, biscuits and cornbread, hushpuppies, chow-chow, and grits. Although a popular thesis in Africana studies locates the genesis of African-American culture in the fusion of faith and the movement that produced the "ring shout," jazz, and other creative hallmarks, the exhibition will explore the premise that African-American culture and its products emerged from its culinary traditions.

On June 6th, the theme of Brooks' 1st Wednesday will be "Art and Soul." There will be live soul music, art tours, a discussion of the origins of soul food by Luther Ivory of Rhodes College, and soul food prepared by Brushmark chef Wally Joe. Items on the menu include Southern fried chicken with creamy macaroni and cheese and red-cabbage cole slaw, smoked and smothered pork chops with candied yams and peppered turnip greens, and pan-fried Mississippi Delta catfish with pecan rice and okra-tomato stew. Tickets are free for members and \$6 for nonmembers. The event is from 6 to 9 p.m.

### FULL TEXT

The Memphis Brooks Museum of Art will join the "50 Years of Soul" celebration with "Soul Food: African American Cooking and Creativity," showing May 19th through August 19th. The exhibition includes more than 50 works - photographs, mixed-media installations, paintings, and artifacts - that trace the roots of soul food and the development of black culinary traditions.

Most ethnic groups have food that qualifies as "soul": soothing comfort food that brings back fond memories. However, in America, the term soul food is related to African-American cuisine. In the mid-1960s, when the civil rights movement was gaining strength, soul was commonly used to describe African-American culture and, as such, was also used to describe its particular cuisine of chitlins, country-fried steak, cracklings, fried chicken, pigs' feet, okra, greens, sweet potatoes, biscuits and cornbread, hushpuppies, chow-chow, and grits. Although a popular thesis in Africana studies locates the genesis of African-American culture in the fusion of faith and the movement that produced the "ring shout," jazz, and other creative hallmarks, the exhibition will explore the premise that African-American culture and its products emerged from its culinary traditions.

Artist Kerry James Marshall's multifaceted, mixed-media piece Baptist alludes to the trade routes that carried

Food for the Soul Memphis Flyer (Tennessee) May 17, 2007 - May 23, 2007

Africans to the New World to grow sugar, rice, cotton, and **tobacco**. A postcard series commemorating the "Cakewalk" - an antebellum entertainment where the enslaved parodied the enslaver - reveals the role of food and festival in maintaining the appearance of social order while simultaneously creating disorder. **Carrie Mae Weems'** portrait Black Man with Watermelon introduces some of the more painful and complicated associations between food and African-American culture.

On May 18th at 7 p.m., Oxford, Mississippi, group Afrissippi will perform its unique mix of North Mississippi hill-country blues and traditional Senegalese melodies. The event will offer guests a sneak preview of the exhibit as well as a cash bar and African-inspired food. Tickets for the concert are \$10 for members and \$15 for nonmembers.

On June 6th, the theme of Brooks' 1st Wednesday will be "Art and Soul." There will be live soul music, art tours, a discussion of the origins of soul food by Luther Ivory of Rhodes College, and soul food prepared by Brushmark chef Wally Joe. Items on the menu include Southern fried chicken with creamy macaroni and cheese and red-cabbage cole slaw, smoked and smothered pork chops with candied yams and peppered turnip greens, and pan-fried Mississippi Delta catfish with pecan rice and okra-tomato stew. Tickets are free for members and \$6 for nonmembers. The event is from 6 to 9 p.m.

On June 29th, John T. Edge of the Southern Foodways Alliance and filmmaker Joe York will present Above the Line: Saving Willie Mae's Scotch, a film that tells the story of Willie Mae Seaton's famed Scotch House during and after Hurricane Katrina. Following the film is a tasting of soul food by local restaurateurs. Tickets for the event, which starts at 6:30 p.m., are \$10 for members and \$20 for nonmembers.

In addition, throughout the run of "Soul Food," the Brushmark will feature soul food on its lunch menu.

The Inn at Hunt Phelan is offering diners a special treat this weekend. Sous chef Brown Burch is headed to Europe for the summer to pick up some culinary tricks, and he's bidding Memphis farewell with an 11-course tasting menu on Friday and Saturday. The menu starts with foie gras prepared two ways, followed by Columbia River salmon tartar, gnocchi with spring-vegetable ragout, curry-oil-poached scallops, halibut, lobster, veal sweet breads with wild boar pancetta, duck-leg confit, lamb loin with smoked eggplant puree, Roquefort with cayenne apricot jam, and chocolate-coffee bananas. The cost for the tasting is \$120 per person plus tax and gratuity. Wine pairings - a three-ounce tasting per wine - are available for \$50. Seating is limited, and reservations are required.

The Inn at Hunt Phelan, 533 Beale (525-8225)

The Grove Grill will host an Italian-wine dinner at its chef's table on May 23rd. John Adams of Star Distributors selected the wines for this five-course dinner. The featured vineyard is Domain Select Wine Estates. Cost for the menu is \$75 per person plus tax and gratuity. Seating is limited, and reservations are required.

The Grove Grill, 4550 Poplar (818-9951)

## **SIDEBAR**

Unidentified artist, Luzianne Coffee and Chicory, c. 1902

**LOAD-DATE:** August 25, 2007

**LANGUAGE:** ENGLISH

**ACC-NO:** 58727

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**PUBLICATION-TYPE:** Newspaper

Food for the Soul Memphis Flyer (Tennessee) May 17, 2007 - May 23, 2007

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The Boston Globe

March 21, 2007 Wednesday  
FIRST EDITION

## Exhibit revisits old uncomfortable questions

**BYLINE:** Greg Cook GLOBE CORRESPONDENT

**SECTION:** LIVINGARTS; Pg. F2

**LENGTH:** 859 words

Art Review

**Carrie** Mae **Weems**:The Hampton Project

At: Williams College Museum of Art, Williamstown, through April 29. 413-597-2429, wcma.org

WILLIAMSTOWN - At the end of the Civil War, General Samuel Chapman Armstrong became convinced that his calling was to help newly freed slaves become "educated and elevated." The progressive son of American missionaries in the Hawaiian islands and a graduate of Williams College, he figured the best way to help was to found Hampton Normal and Agricultural Institute (now Hampton University) in Hampton, Va.

Armstrong stands behind his family in a photo that artist **Carrie** Mae **Weems** enlarged and printed onto a stretched canvas as part of her current Williams College Museum of Art installation, "The Hampton Project." Across the old image she printed, "With your missionary might/ you extended the hand of grace/ reaching down & snatching me/ up and out of myself."

With these words **Weems** acknowledges Armstrong's noble aims while **indicting** him. She flanks the Armstrong portrait with two photos of Native American men. At left, they arrive to begin their studies at Hampton in 1878, wearing traditional dress and long hair. At right, the same guys are photographed two years later, attired in prim suits, with their hair cut short and neatly parted. Is it a sign of progress or a dubious "civilizing"? Too much was lost, **Weems's** art argues, in their assimilation.

In the late 1980s and early '90s, concerns with personal identity, race, gender, and **sexuality** (think AIDS) were all the rage in the art world, and a group of black women working this territory, including **Weems**, Lorna Simpson, and Brookline's Maria Magdalena Campos-Pons, first gained notice. Though these artists continued to produce strong work, the white-hot spotlight of the art world eventually moved elsewhere. But we're in the midst of a reassessment of this socially concerned style now, with retrospectives of Campos-Pons at the Indianapolis Museum of Art, Simpson at New York's Whitney Museum, and Kara Walker at Minneapolis's Walker Art Center. (Walker also has a small show at Andover's Addison Gallery of American Art.) It seems after **9/11**, Iraq, and the drowning of New Orleans, we're ready again to consider old uncomfortable questions about race, gender, and **sexuality**.

Williams College commissioned **Weems** in 1996 to create a piece inspired by Armstrong and Hampton, which began educating African-Americans in 1868 and Native Americans a decade later. A particular focus of the project, which debuted in 2000, was a set of photos documenting Hampton that the school

commissioned magazine and corporate photographer Frances Benjamin Johnson to shoot in 1899 to promote the institution's accomplishments.

**Weems** visited Hampton, selecting old photos from the university's archive to scan and print on diaphanous muslin banners that hang from the Williams College gallery ceiling. They are grainy, sepia-toned blow-ups of appropriated class photos showing smartly attired African-American students from 1934, students studying in a library, a freaky Ku Klux Klan parade float celebrating "white supremacy," white missionaries baptizing Native Americans in a pond, blacks sprayed by police with fire hoses to break up a '60s civil rights demonstration.

There are stark comparisons: One banner depicting a poor elderly black couple eating a meal in their humble shack is next to a banner showing the members of a comfortable middle-class black family gathered for a meal in their stiff finery. The debasement of Native American traditions is evidenced by an Edward Curtis photo of a masked Navajo man hung next to an image of a group of children sporting hand-made "Indian" paper masks, apparently the result of some Boys & Girls Club craft project.

To see all the images, viewers must wander between the banners, getting caught in the middle of things - literally and metaphorically. The banners are sheer, revealing and overlapping the images hung behind. The result is a blending of history and a suggestion of the simultaneity of memories.

"At Hampton you arrived/ as prisoners of war and freed-slaves/ displaced and dislocated," **Weems's** piped-in, disembodied voice says. "Leaving blankets and chains at the door/ you checked in one way/ and came out another/ but your Missionary instruction/ would not be/ to Conserve a Legacy."

The voice gives a poetic accounting of the history of blacks and Native Americans in the United States - as **Weems** tells it, a legacy of oppression, deleted traditions, dashed hopes. **Weems** says in the catalog, "Education is always about maintaining the status quo. It is based on conformity. And that becomes most obvious when we look at questions of education regarding people of color." Her charge has merit, but her focus on critique drowns out the benefits of education in general and, in particular, at Hampton, whose alumni include Booker T. Washington.

**Weems's** photographic and textual juxtapositions are often blunt, sometimes a bit obvious, but her smooth, alluring spoken voice is haunting. It is a spirit seeking justice - not an avenging spirit, but a spirit calmly, righteously asserting the historical truth.

**LOAD-DATE:** May 19, 2007

**LANGUAGE:** ENGLISH

**GRAPHIC:** In **Carrie Mae Weems's** "The Hampton Project," photographs imposed on banners get viewers literally caught in the middle of the history of Hampton University and race in America.

**PUBLICATION-TYPE:** Newspaper

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Rochester Democrat and Chronicle (New York)

March 9, 2007 Friday

## News beat

**SECTION:** LOCAL&STATE; Pg. 1B

**LENGTH:** 420 words

{ }Squirrel cuts power to 2,500

About 2,500 residents in the Dewey Avenue-Ling Road area of Greece lost electrical power for about 45 minutes Thursday because of a squirrel.

The animal got into a substation and caused a circuit to fail, said Joe Rizzo, a spokesman for Rochester Gas and Electric Co.

The outage was from roughly 5:45 to 6:30 p.m., Rizzo said.

{ }All-star lineup in 'megaticket'

Shows featuring Brad Paisley, Kenny Chesney and Toby Keith are this summer's "Country Megaticket" being offered by Darien Lake Performing Arts Center, Route 77, Darien, Genesee County.

The package, which goes on sale at noon Saturday, is one ticket for the same seat to each show, priced at \$299, \$249 and \$85 for lawn tickets. They'll be available at Ticketmaster, (585) 232-1900 or [www.ticketmaster.com](http://www.ticketmaster.com). All three shows will go on sale individually later this spring.

The shows are:

\*Paisley, with Taylor Swift, Jack Ingram and former {dcidc}American Idol contestant Kellie Pickler, June 8.

\*Chesney, with Sugarland and Pat Green, June 21.

\*Keith, with Miranda Lambert and Flynnville Train, Aug. 24.

{ }Democrats tap Morelle to lead

Assemblyman Joseph Morelle was officially tapped Thursday night as chairman of the Monroe County Democratic Committee

Morelle, of Irondequoit, served as party chairman for a year and a half but resigned in January to run for state comptroller.

Morelle's bid was unsuccessful.

{ }Three shooting

{ }victims ID'd

Rochester police Thursday identified three people shot in a Dewey Avenue barbershop as Gary Bartlett, 44; Raymond Chenier, 28; and Rodney Manigault, 41.

None of the wounds was believed to be life-threatening, said Office Deidre Taccone.

Police said Manigault works in the barbershop at 511 Dewey Ave. He was inside with the other victims about 9:14 p.m. when two men entered and fired several shots. Manigault was struck in the back. Bartlett was hit the leg and Chenier was shot in the foot, Taccone said.

"It appears one of the victims may have been in a **dispute** earlier in the day," she said.

For more News beat, turn to { }Page 2B.

{ }Things to do

{ }All About Eve: Works by celebrated African-American artist/photographer **Carrie Mae Weems**. 11 a.m. to 8 p.m. today. Hartnett Gallery in Wilson Commons Student Union, University of Rochester. Free. (585) 275-4188.

For more events, see Things to do on { }Page 6C.

{ }Coming up

{ }Blindness adds new challenge

Somalian-born Mohamed Gazali, 22, has an extra challenge, having gone blind not long after he arrived here almost 10 years ago.

In Saturday's

Democrat and Chronicle

**LOAD-DATE:** March 11, 2007

**LANGUAGE:** ENGLISH

**PUBLICATION-TYPE:** Newspaper

**JOURNAL-CODE:** roc



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The Berkshire Eagle (Pittsfield, Massachusetts)

March 7, 2007 Wednesday

## Calendar, March 7-8

**BYLINE:** Community

**SECTION:** CALENDAR

**LENGTH:** 2145 words

Today

Art

Art at Bagels Too

"A Family," retrospective of drawings by Tom Linton, on display through March, open daily from 6 a.m. to 4 p.m., Sundays until 2 p.m. Information: (413) 637-3315.

Le Petit Musee

Ongoing eclectic exhibitions of art plus the Poetry Palace, display of poetry from writers inside and outside of Berkshire County, open Wed.-Sun., from noon to 6 p.m., Le Petit Musee @ Wild Sage, 333 North St., Pittsfield, (413) 329-4141.

Dance

Quintessential Dance

Beginner ballroom/Latin dance lessons, free for high school and college students, from 7 to 8 p.m.; open dance from 8 to 9:30 p.m., singles and couples welcome, experienced dance partners available, PNA (Polish National Alliance Hall), 13 Victory St., Adams; information, (413) 822-1600.

Film

Berkshire Community College

"Water," on the institutionalized oppression of women in 1930's colonial India, at 6:30 p.m. K-111, West Street, Pittsfield.

Williams College

"Witness," part of spring film series, "Classics of the 20th Century," at 7:30 p.m., Griffin 6, Williamstown.

Health and Fitness

Blood Pressure Clinics

Walk-ins are welcome, sponsored by the Lee Regional VNA and Lee Board of Health, VNA offices, 32 Park St., Lee, from 9 to 10, and from 11 to noon, Egremont Town Hall; sponsored by Berkshire VNA, from 1 to 4 p.m., Stop & Shop, 660 Merrill Road, Pittsfield; sponsored by VNA & Hospice of N. Berkshire, from 9 to 10 a.m., Barrett House, Adams, and from 10 to 11:30 a.m., Adams Council on Aging.

#### Gentle Yoga Class

Open to seniors and non-senior adults, sponsored by Huntington Council on Aging, from 9 to 10:30 a.m., Stanton Hall, Huntington; information: Elethea, (413) 562-1095.

#### Kids' Stuff

#### CHP Family Network

Playgroups from 9:30 to 11:30 a.m., Becket Town Hall, and from 10 to noon, Lenox Community Center; information: (413) 528-0721.

#### Cummington Family Center

Playgroup for all hilltown families and caregivers with children up to age 5, includes art activities, stories and songs, from 9:30 to 11:30 a.m., community house, 33 Main St., Cummington, (413) 634-5362.

#### Lee Library

Pre-K story and craft program, children ages 3-5 must be accompanied by an adult, limited to 20 participants, at 10:30 a.m., 100 Main St., Lee, (413) 243-0385.

#### North Adams Library

Preschool story time with craft or activity, at 10 a.m., 74 Church St., North Adams, (413) 662-3133.

#### N. Berkshire Family Net

Adams preschool playgroup, from 9:30 to 11 a.m., Howland Avenue; toddler group, at 10 a.m., Haskins Community Center, State Street, North Adams.

#### Playgroup

Parent/child playgroup, for children age 5 and under, includes art activity, free play and snack, from 10 to 11:30 a.m., Lee Youth Association, 13 Academy St., Lee, (413) 243-5535.

#### Stockbridge Library

Toddler storytime and playgroup, for ages 18 months to 3 years, from 11 to 11:30, Main Street, (413) 298-5501.

#### Lectures

#### Berkshire Community College

"Women in Government," with former Pittsfield city councilor Pam Malumphy, at noon. H-207, West Street, Pittsfield.

#### Clark Art Institute

"Drawing from Life: The Academic Tradition," with curator of education, Michael Cassin, part of "Language of Drawing" illustrated lecture series, at 5:30 p.m. 225 South St., Williamstown, (413) 458-0563.

Calendar, March 7-8 The Berkshire Eagle (Pittsfield, Massachusetts) March 7, 2007 Wednesday

#### Williams College

"Strategies for Problem Solving: How to Succeed in Research," by Richard Zare of Stanford University, at 7 p.m., Thompson Chemistry 202, Williamstown.

#### Williams College Museum of Art

"**Carrie Mae Weems**: The Hampton Project," curator of the collection Vivian Patterson previews the exhibition at 4 p.m., Main Street, Williamstown.

#### Miscellaneous

#### Berkshire Botanical Garden

"Advanced Pest **Management** & IPM," level II course with instructor Ron Kujawski, from 6 to 9 p.m., Wednesdays through March 21, and Saturday, March 31, from 10 a.m. to 1 p.m. Routes 102 and 183, Stockbridge. Register: (413) 298-3926.

#### Berkshire Fatherhood Coalition

Meeting at 7 p.m., 100 North St., Suite 404, Pittsfield, (413) 443-3150.

#### BNI Meeting

Greater Berkshire chapter of Business Network International, "The Business Referral Organization," weekly meeting at 7 a.m., BCARC, 65 Depot St., Dalton; information: (413) 822-9427.

#### Berkshire Writers Room

Non-fiction writing with Steven Dansky, from 7 to 9 p.m., Berkshire Community College, Melville 217, 1350 West St., Pittsfield; information: (413) 236-2191.

#### Bingo

Progressive jackpot, charity games, door prizes, at 6:30 p.m., Itam Lodge, Waubeek Road, Pittsfield.

#### Community Lunch

All welcome, at noon, Guthrie Center, 4 Van Deusenville Road, Great Barrington, (413) 528-1955.

#### Contract Bridge

For all levels, from 1 to 4 p.m., Lee Senior Center; information: (413) 243-3512.

#### Hockey Fundraiser

"Hockey Night for Maura Taillefer," to benefit family of Maura and Terry Taillefer, Dana Farber Institute for Cancer Research and Jimmy Fund of Berkshire County, at 7 p.m., doors open at 6:15 p.m., rink, Boys' and Girls' Club, Melville Street, Pittsfield. Tickets: \$5 for adults, \$3 for students and \$10 for families.

#### Neighborhood Meeting

East Mountain Neighborhood Task Force, group's focus is to permanently preserve the Gilmore Avenue park, at 7 p.m., St. Peter's Parish Center, corner of East and Cottage streets, Great Barrington.

#### Open Forum

With peer evaluators from the National League for Nursing Accreditation Commission, public comments

Calendar, March 7-8 The Berkshire Eagle (Pittsfield, Massachusetts) March 7, 2007 Wednesday

sought about the associate degree in nursing program at Berkshire Community College for re-accreditation visit, at 3 p.m., General Bartlett Room, Susan B. Anthony Center, BCC, West Street, Pittsfield. Information: Patricia, (413) 236-4638.

#### Pembury Bridge Club

ACBL-sponsored duplicate bridge, open game at 11:30 (call to confirm), South Congregational Church, 110 South St., Pittsfield; Helen Lidstone, (413) 637-7273.

#### School Council Meeting

Craneville School Council, at 4 p.m., Park Avenue, Dalton.

#### Tutor Training Session

For volunteers interested in tutor training at the Pittsfield Adult Learning Center, participants will learn about the center, challenges of the adult learner, the role of volunteers, one-on-one tutoring strategies, the GED and tutoring English as a second language, four sessions continue tomorrow, and March 14 and 15, from 6 to 8 p.m., 10 Lyman St., Pittsfield. Information/registration: Deborah, (413) 499-9530.

#### Music

##### Berkshire Highlanders

Pipe band rehearsals, spectators and aspiring pipers and drummers are welcome, from 7 to 9 p.m. South Congregational Church, 110 South St., Pittsfield, rear entrance. Information: (413) 447-7050.

#### Tomorrow

#### Art

##### Open Studio

Life drawing with live model for practicing artists, bring your own materials, from 7 to 9 p.m., Lichtenstein Center for the Arts, 28 Renne Ave., Pittsfield. Dance

#### Country Dance Classes

Couples/line dances, singles welcome, with instructor Cheryl Wendling, from 7 to 9:30 p.m., Itam Lodge, Waubeek Road, Pontoosuc Lake, Pittsfield, (413) 443-6263.

#### Film

##### Dalton Free Public Library

"The Homestead Strike," part of series "10 Days That Unexpectedly Changed America," at 2 p.m., 462 Main St., Dalton.

#### Health and Fitness

##### Blood Pressure Clinic

Walk-ins are welcome, sponsored by Lee Regional VNA, from 10 to noon, Stop & Shop, Merrill Road, Pittsfield; sponsored by Berkshire VNA, from 2 to 4 p.m., Hillcrest Campus, 165 Tor Court, Pittsfield; sponsored by VNA & Hospice of Northern Berkshire, from 3 to 4 p.m., VNA & Hospice, 535 Curran Highway, North Adams.

#### Parkinson's Exercise Group

Medical clearance required, \$5 per session, from 1:30 to 2:30 p.m., Berkshire Medical Center, Medical Arts Complex, fifth floor, Pittsfield, (413) 447-3075.

#### Yoga Class

For all levels, from 5:30 to 6:30 p.m., Grace Episcopal Church, Dalton; information: Terri, (413) 684-1268.

#### Yoga/Pilates

Beginner pilates, from 4:30 to 5:30 p.m.; strength/fusion class for all levels, from 5:45 to 6:45 p.m., DeMartino Physical Therapy, 1450 East St., Pittsfield, (413) 329-2121.

#### Kids' Stuff

##### Berkshire Athenaeum

Story time for children ages 3 to 5, no registration required, at 10 a.m., children's library, Wendell Avenue, Pittsfield, (413) 499-9480, ext. 5.

##### CHP Family Network

Playgroup at West Stockbridge Congregational Church, from 9:30 to 11:30 a.m., and infant/toddler group at the Great Barrington Family Center, from 12:30 to 2 p.m.

##### Dalton Free Library

For ages 3 to 5, features stories, short video, craft activity and a snack, at 10 a.m., 462 Main St., Dalton.

##### Lenox Library

Story/craft, for children ages 3 to 5, program also features fingerplays, songs and follow-along activities, followed by a craft related to the stories, from 10:30 to 11:15 a.m., Youth Department, Main Street, Lenox. Information: (413) 637-0197, ext. 105.

##### N. Berkshire Family Net

Playgroup for all Northern Berkshire families with children age 6 and under, young toddler group, from 10 to 11 a.m., Haskins Center; and from 1 to 2:30 p.m., playgroup at Haskins Gym, State Street, North Adams. Information: (413) 664-4821.

#### Lectures

##### Berkshire Community College

"Defending Civil Liberties Through Local Action," with Carol Rose, executive director of the Massachusetts ACLU, on the erosion of American freedoms under the Patriot Act, at 12:15 and 7:30 p.m., K111, Koussevitzky Arts Center, West Street, Pittsfield.

##### Clark Art Institute

"Madame Monnom," by Theo van Rysselberghe, with Danielle Steinmann, assistant curator of education, at 12:30 p.m.; "Private Lives: A Look at the Lives and Works of Famous Artists in History," lecture series Michael Cassin on the lives and works of notable artists, from 1 to 2:30 p.m., 225 South St., Williamstown, (413) 458-0524.

##### Williams College

Marlene Sandstrom, associate professor of psychology on "Who's In? Who's Out? Who Cares: Peer

Calendar, March 7-8 The Berkshire Eagle (Pittsfield, Massachusetts) March 7, 2007 Wednesday

Relations and Adjustment in Childhood," at 4 p.m., Wege Auditorium, Science Center; "Diverting Demons: Odysseus, Iros and the Origins of Iambic Song," Classics lecture by Deborah Steiner of Columbia University, at 6:30 p.m., Griffin 6, Williamstown.

#### Williams College Museum of Art

Educators' Gallery Talk to explore the educational possibilities of WCMA's exhibitions with Cynthia Way, at 3:30 p.m., Williamstown, (413) 597-2429.

#### Miscellaneous

##### Benefit Dinner

Sponsored by RecipeE for Success, featuring dinner and dessert at 5:30 p.m., Masonic Temple, 116 South St., and performance by Cherryholmes at 8 p.m., Colonial Theatre. Information: (413) 997-4444.

##### BNI Meeting

Berkshire Entrepreneurs Network, discussion on trademarks and copyrights, networking and complimentary hors d'oeuvres/cash bar begin at 5:30 p.m., programs ends at 7:30 p.m., followed by an optional buffet dinner, Aster's Restaurant, 1015 South St., Route 7, Pittsfield. Information: [www.BerkshireEntrepreneursNetwork.org](http://www.BerkshireEntrepreneursNetwork.org).

#### Berkshire South

"Read Across America," Berkshire Community College students will act out and read "Where the Wild Things Are," "The Empty Pot," "Bringing the Rain to Kapiti Plain" and "The True Story of the Three Little Pigs," at 4 p.m., Berkshire South Regional Community Center, Crissey Road, Great Barrington.

##### Investment Review Day

Senior Infinex Investment Executive Thomas D. McKeon will visit branch offices of Legacy Banks to meet with clients about financial planning, customers may meet on a first come, first serve basis or by appointment by calling (413) 445-3526; Pittsfield office, 609 Merrill Road.

#### Rabies Clinic

Sponsored by Savoy Volunteer Fire Department, from 5:30 to 6:30 p.m., fire station, Center Road.

##### School Committee Meeting

Policy sub-committee of the Mount Greylock Regional School Committee, at 4 p.m., Lanesborough Town Hall, 83 North Main St.

##### Thursday Morning Club

Monthly meeting with speaker Jill Jillson, photographer, on "A Trip to the Former Republic of Yugoslavia," at 2 p.m., First Congregational Church, Great Barrington.

##### Veterans' Meeting

Department of Veterans Affairs Pittsfield Outpatient Clinic monthly meetings for returning OIF/OEF veterans, from 5:30 to 7 p.m., at the clinic, 73 Eagle St., Pittsfield. Information: (413) 499-2672.

##### Women's Day Event

"Roots and Transplants: Berkshire International Women," panel discussion with women from France, Poland, Russia, Korea, Ghana, India and the Philippines comparing life in their birth country to life in the Berkshires,

Calendar, March 7-8 The Berkshire Eagle (Pittsfield, Massachusetts) March 7, 2007 Wednesday

at 7 p.m., Spice Restaurant, North Street, Pittsfield. Information: [www.pittsfieldwhen.org](http://www.pittsfieldwhen.org) .

#### Music

##### The Colonial

Cherryholmes, at 8 p.m., South Street, Pittsfield; box office: (413) 997-4444.

##### Guthrie Center

Hootenanny Nite, 7 p.m., 4 Van Deusenville Road, Great Barrington, (413) 528-1955.

#### Sports

##### Billiard League Meeting

Captain's meeting for New England Billiard League at 7 p.m., Casey's Billiard Emporium, 501 Dalton Ave., Pittsfield. Information: (413) 997-2255.

##### Spring Football Clinic

Eight-week clinic for prospective football officials, offered by Berkshire County Football Officials Association, at 6 p.m., Catholic Youth Center, Melville Street, Pittsfield. Information: Matt Conant, (413) 478-9775.

#### Theater

##### Williams College

"Inside," presented by Cap & Bells, written and directed by Dav Wright '08, at 8 p.m., Adams Memorial Theatre, '62 Center, Williamstown. Reservations: (413) 597-2425.

**LOAD-DATE:** March 7, 2007

**LANGUAGE:** ENGLISH

**PUBLICATION-TYPE:** Newspaper

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The Berkshire Eagle (Pittsfield, Massachusetts)

March 6, 2007 Tuesday

## Calendar, March 6-7

**BYLINE:** Community

**SECTION:** CALENDAR

**LENGTH:** 2553 words

Today

Art

Art at Bagels Too

"A Family," retrospective of drawings by Tom Linton, on display through March, open daily from 6 a.m. to 4 p.m., Sundays until 2 p.m. Information: (413) 637-3315.

Dance

Lichtenstein Center

Rhythm tap dance classes, basics at 5 p.m., basics II at 5:30 p.m., beyond basics at 6 p.m., Lichtenstein Center for the Arts, 28 Renne Ave., Pittsfield; information; Stefanie, (413) 281-6734.

Quintessential Dance

Beginner ballroom/Latin dance lessons, high school and college are free, from 7 to 8 p.m.; free open dance from 8 to 9:30 p.m., singles and couples welcome, experienced dance partners available, Italian American Club, 203 Newell St., Pittsfield; information, visit [quintessentialdance.com](http://quintessentialdance.com) or call (413) 822-1600.

Tango Pulse

Argentine tango classes, basic beginner class from 7:45-8:45 p.m.; follow/leader technique from 7:45-8:45 p.m.; practica and intermediate/advanced class from 8:45-10 p.m., no partner required, Sambaland, end of Rosseter Street, Great Barrington. Information: Jackie, (413) 281-9722 or visit [www.tangopulse.net](http://www.tangopulse.net).

Film

Berkshire Athenaeum

Attorney Patrick Gable will introduce the film "The Verdict," as part of "The Cinema of Law series," at 6 p.m., Berkshire Athenaeum, Wendell Avenue, Pittsfield.

Health and Fitness



Calendar, March 6-7 The Berkshire Eagle (Pittsfield, Massachusetts) March 6, 2007 Tuesday

### Blood Pressure Clinics

Walk-ins are welcome, sponsored by Berkshire Visiting Nurse Association, from 1 to 2:30 p.m., Stop & Shop, 1 Dan Fox Drive, Pittsfield; sponsored by VNA & Hospice of N. Berkshire, from 10 to 11:30 a.m., Stop & Shop, and from 3 to 4 p.m., VNA & Hospice, 535 Curran Highway, both in North Adams.

### Kripalu Yoga

Beginner/moderate yoga flow, from 5:30 to 7 p.m., Women's Club, 42 Wendell Ave., Pittsfield; information: [www.gratefulspirit.info](http://www.gratefulspirit.info) or (413) 464-1944.

### Yoga/Pilates

Yoga flow, from 5:30 to 6:30 p.m., DeMartino Physical Therapy, 1450 East St., Pittsfield; information: (413) 329-2121.

### Kids' Stuff

#### Berkshire Athenaeum

Story time for ages 1 1/2 to 3, at 10 a.m., Wendell Avenue, Pittsfield; information: children's library, (413) 499-9480, ext. 5.

#### CHP Family Network

Playgroups from 9:30 to 11:30 a.m., Sandisfield Community Center, and Great Barrington Family Center.

#### Family Net

Playgroup for families with children from birth to age 6, at 10 a.m., Cheshire Senior Center, School Street, Cheshire; information: (413) 664-4821.

#### Lenox Library

Story time for children 18 months to 3 years and their caregivers, also will sing songs and learn finger plays, from 11 to 11:30 a.m., 18 Main St., Lenox.

#### North Adams Public Library

Toddler Time, at 9:30 a.m., 74 Church St., North Adams, (413) 662-3133.

#### Pediatric Development Center

"You and Your Premie" playgroup, from 1 to 2 p.m., Community Center, 388 Columbus Ave. Ext., Pittsfield; information: Terry, (413) 499-4537, Ext. 121.

### Lectures

#### Clark Art Institute

"Must We Mean What We See?" part of spring Clark Fellows' Lecture series, with Darby English, University of Chicago, at 5:30 p.m., 225 South St., Williamstown, (413) 458-2303.

### Miscellaneous

#### Auxiliary Meeting

American Legion Auxiliary Unit 125 monthly meeting, at 1 p.m., Legion Home, North Adams; members are

reminded to bring items for the country store.

#### Benefit Dinner

To benefit Monument Mountain alpine ski team, gourmet, four-course dinner prepared by chef Peter Platt from the Old Inn on the Green, hors d'oeuvres at 5:15 p.m., dinner to follow, at the high school, Great Barrington. Tickets: \$25 per person, (413) 528-5222 or (413) 329-6236.

#### Berkshire Botanical Garden

"Landscape Design I," level I course to focus on principles of design and the importance of drainage, with instructor Christopher Tomich, from 6 to 9 p.m., Tuesdays through April 3. Routes 102 and 183, Stockbridge. For registration, call (413) 298-3926.

#### Berkshire Community College

Poetry reading with Barry Sternlieb of Richmond, at 12:15 p.m. K-111, Koussevitzky Arts Center, West Street, Pittsfield.

#### Berkshire Museum

Camera Club's fifth competition of the year, subject is "Portraits," local photographer Sandy McNay will be judging, at 7:30 p.m. 39 South St., Pittsfield. For more information, visit [www.BerkshireCameraClub.org](http://www.BerkshireCameraClub.org).

#### Budget Workshop

Adams-Cheshire Regional School District, at 6:30 p.m., computer lab, Hoosac Valley High School, Route 116, Cheshire.

#### Camera Club

Berkshire Museum Camera Club, to enhance photographic skills of its members and to increase their enjoyment of photography, at 7:30 p.m., 39 South St., Pittsfield; information: (413) 298-5440.

#### Committee Meeting

Relay for Life, private dining room C, Berkshire Medical Center, North Street, Pittsfield.

#### Evening Star Dinner

Corned beef and cabbage, served family style, includes potatoes au gratin, green vegetable and chef's dessert, at 6:30 p.m., Evening Star Lodge, Laurel Street, Lee (next to state police barracks). Cost is \$9.

#### Gold Card Club Meeting

Monthly meeting, at 1 p.m., Miss Adams Diner, Park Street, Adams. Information: Dot Russett, (413) 663-5594.

#### Hancock Shaker Village

Guided tours of selected historic buildings at 1 p.m., demonstrations of traditional crafting and farming activities throughout the day, from 10 a.m. to 4 p.m., Route 20, Pittsfield; information: (413) 443-0188.

#### Information Meeting

Pittsfield High School 8th grade information meeting, from 6 to 7 p.m., theater, PHS, East Street. Information: (413) 499-9541.

### Job Fair

Sponsored by Southern Berkshire Job Fair Committee, participating employers include Barrett Tree Service, Berkshire Farm, Big Y, Catamount Ski Resort and Fairview Commons, from 1 to 5 p.m., Monument Mountain Regional High School, Great Barrington. Information: Cindy Bucier, (413) 499-2720.

### Movie-Making Workshop

"Create Your Own Animated Movie," students will take home their creations on videotape; by reservation, call to reserve a spot, 841-6679. AniMagic, 77 Main St., Lee.

### Pittsfield Chess Club

All levels welcome, at 7 p.m., Hillcrest Hospital cafeteria, Tor Court, Pittsfield; information: (413) 448-6165.

### Toastmasters Club

Self-paced meeting for members (new members may start at anytime) to speak as emcee, speaking impromptu, giving prepared speeches, or providing evaluations of speakers, and to learn how to conduct efficient meetings, at noon, Berkshire Community College, South County campus; and at 6:30, Lenox Library, Main Street, Lenox. Information: Will Ryan, (413) 528-0501; Ann Bloch, (413) 637-0958.

### Ventfort Hall

Self-guided tours between 11 a.m. and 2 p.m., also includes exhibit: "Shopping in the Gilded Age," includes vintage England Brothers Christmas window display items, 104 Walker St., Lenox, (413) 637-3206.

### Word Street

Drop-in tutoring, help available with reading, test prep, writing and research projects, also participants may create their own mini-magazine, short story or poem, or may just come to read, for ages 7-18, from 3:30 to 6:30 p.m., 163 North St., Pittsfield; registration: (413) 997-3307.

### Music

#### Sweet Adelines

Berkshire Hills Chorus, member Sweet Adelines International, a women's chorus of four-part harmony a capella, directed by Valeri Reynolds, weekly rehearsal, all women who like to sing are invited, at 6:30 p.m., Gladys Allen Brigham Community Center, 165 East St., Pittsfield, (use front entrance). Information: (413) 743-2730 or visit [www.harmonize.com/BerkshireHills](http://www.harmonize.com/BerkshireHills).

### Williams College

Ronald Feldman, conductor; John Harbison: Violin Concerto, James Buswell, soloist; Shostakovich: Symphony No. 12 "The Year 1917," at 8 p.m., Chapin Hall; pre-concert discussion by Ronald Feldman, at 7:15 p.m., Brooks-Rogers Recital Hall, Williamstown.

### Tomorrow

#### Art

#### Art at Bagels Too

"A Family," retrospective of drawings by Tom Linton, on display through March, open daily from 6 a.m. to 4 p.m., Sundays until 2 p.m. Information: (413) 637-3315.

### Le Petit Musee

Calendar, March 6-7 The Berkshire Eagle (Pittsfield, Massachusetts) March 6, 2007 Tuesday

Ongoing eclectic exhibitions of art plus the Poetry Palace, display of poetry from writers inside and outside of Berkshire County, open Wed.-Sun., from noon to 6 p.m., Le Petit Musee @ Wild Sage, 333 North St., Pittsfield, (413) 329-4141 or [indearts@aol.com](mailto:indearts@aol.com).

## Dance

### Quintessential Dance

Beginner ballroom/Latin dance lessons, free for high school and college students, from 7 to 8 p.m.; open dance from 8 to 9:30 p.m., singles and couples welcome, experienced dance partners available, PNA (Polish National Alliance Hall), 13 Victory St., Adams; information, visit [quintessentialdance.com](http://quintessentialdance.com) or call (413) 822-1600.

## Film

### Berkshire Community College

"Water," on the institutionalized oppression of women in 1930's colonial India, will be shown at 6:30 p.m. K-111, West Street, Pittsfield.

### Williams College

"Witness," part of spring film series, "Classics of the 20th Century," at 7:30 p.m., Griffin 6, Williamstown.

## Health and Fitness

### Blood Pressure Clinics

Walk-ins are welcome, sponsored by the Lee Regional VNA and Lee Board of Health, VNA offices, 32 Park St., Lee, from 9 to 10, and from 11 to noon, Egremont Town Hall; sponsored by Berkshire VNA, from 1 to 4 p.m., Stop & Shop, 660 Merrill Road, Pittsfield.

### Gentle Yoga Class

Open to seniors and non-senior adults, sponsored by Huntington Council on Aging, from 9 to 10:30 a.m., Stanton Hall, Huntington; information: Elethea Goodkin, (413) 562-1095.

## Kids' Stuff

### CHP Family Network

Playgroups from 9:30 to 11:30 a.m., Becket Town Hall, and from 10 to noon, Lenox Community Center; information: (413) 528-0721.

### Cummington Family Center

Playgroup for all hilltown families and caregivers with children up to age 5, includes art activities, stories and songs, from 9:30 to 11:30 a.m., community house, 33 Main St., Cummington; information: (413) 634-5362.

### Lee Library

Pre-K story and craft program, children ages 3-5 must be accompanied by an adult, limited to 20 participants, at 10:30 a.m., 100 Main St., Lee. Information: (413) 243-0385.

### North Adams Library

Preschool story time with craft or activity, at 10 a.m., 74 Church St., North Adams, (413) 662-3133.

## N. Berkshire Family Net

Adams preschool playgroup, from 9:30 to 11 a.m., Howland Avenue; toddler group, at 10 a.m., Haskins Community Center, State Street, North Adams.

## Playgroup

Parent/child playgroup, for children age 5 and under, includes art activity, free play and snack, from 10 to 11:30 a.m., Lee Youth Association, 13 Academy St., Lee, (413) 243-5535.

## Stockbridge Library

Toddler storytime and playgroup, for ages 18 months to 3 years, from 11 to 11:30, Main Street, (413) 298-5501.

## Lectures

## Berkshire Community College

"Women in Government," with former Pittsfield city councilor Pam Malumphy, at noon. H-207, West Street, Pittsfield.

## Clark Art Institute

"Drawing from Life: The Academic Tradition," with curator of education, Michael Cassin, part of "Language of Drawing" illustrated lecture series, at 5:30 p.m. 225 South St., Williamstown. For more information, call (413) 458-0563.

## Williams College

"Strategies for Problem Solving: How to Succeed in Research," by Richard Zare of Stanford University, at 7 p.m., Thompson Chemistry 202, Williamstown.

## Williams College Museum of Art

"**Carrie Mae Weems**: The Hampton Project," curator of the collection Vivian Patterson previews this exhibition that sets vintage photographs by Francis Benjamin Johnston in dialogue with a moving installation by **Carrie Mae Weems**, at 4 p.m., Main Street, Williamstown.

## Miscellaneous

## Berkshire Botanical Garden

"Advanced Pest **Management** & IPM," level II course to focus on principles of Integrated Pest **Management**, with instructor Ron Kujawski, from 6 to 9 p.m., Wednesdays through March 21, and Saturday, March 31, from 10 a.m. to 1 p.m. Routes 102 and 183, Stockbridge. For registration, call (413) 298-3926.

## BNI Meeting

Greater Berkshire chapter of Business Network International, "The Business Referral Organization," weekly meeting at 7 a.m., BCARC, 65 Depot St., Dalton; information: (413) 822-9427.

## Berkshire Writers Room

Non-fiction writing with Steven Dansky, from 7 to 9 p.m., Berkshire Community College, Melville 217, 1350 West St., Pittsfield; information: (413) 236-2191.

## Bingo

Calendar, March 6-7 The Berkshire Eagle (Pittsfield, Massachusetts) March 6, 2007 Tuesday

Progressive jackpot, charity games, door prizes, at 6:30 p.m., Itam Lodge, Waubeek Road, Pittsfield.

#### Community Lunch

All welcome, at noon, Guthrie Center, 4 Van Deusenville Road, Great Barrington, (413) 528-1955.

#### Contract Bridge

For all levels, from 1 to 4 p.m., Lee Senior Center; information: (413) 243-3512.

#### Hancock Shaker Village

Guided tours of selected historic buildings at 1 p.m., demonstrations of traditional crafting and farming activities throughout the day, from 10 a.m. to 4 p.m., Route 20, Pittsfield; information: (413) 443-0188.

#### Hockey Fundraiser

"Hockey Night for Maura Taillefer," to benefit family of Maura and Terry Taillefer, Dana Farber Institute for Cancer Research and Jimmy Fund of Berkshire County, at 7 p.m., doors open at 6:15 p.m., rink, Boys' and Girls' Club, Melville Street, Pittsfield. Tickets: \$5 for adults, \$3 for students and \$10 for families.

#### Knitters' Group Meeting

Berkshire County Knitters, for knitters and fiber lovers of any medium share skills, exchange ideas, socialize and get inspired, at 7 p.m., Starbucks, Berkshire Crossings Plaza, Hubbard Avenue, Pittsfield; information: (413) 442-9107 or bckonline.org.

#### Movie-Making Workshop

Berkshires' Museum of Animation, Special Effects and Art, view original models and technologies from the movies and see a real Academy Award; also, "Create Your Own Animated Movie" workshop where students will take home their creations on videotape; by reservation, call to reserve a spot, (413) 841-6679; free with reservation. AniMagic, 77 Main St., Lee.

#### Neighborhood Meeting

East Mountain Neighborhood Task Force, group's focus is to permanently preserve the Gilmore Avenue park, at 7 p.m., St. Peter's Parish Center, corner of East and Cottage streets, Great Barrington.

#### Open Forum

With peer evaluators from the National League for Nursing Accreditation Commission, public comments sought about the associate degree in nursing program at Berkshire Community College for re-accreditation visit, at 3 p.m., General Bartlett Room, Susan B. Anthony Center, BCC, West Street, Pittsfield. Information: Patricia Brien, (413) 236-4638.

#### Pembury Bridge Club

ACBL-sponsored duplicate bridge, open game at 11:30 (call to confirm), South Congregational Church, 110 South St., Pittsfield; Helen Lidstone, (413) 637-7273.

#### School Council Meeting

Craneville School Council, at 4 p.m., Park Avenue, Dalton.

#### Tutor Training Session

For volunteers interested in tutor training at the Pittsfield Adult Learning Center, participants will learn about

Calendar, March 6-7 The Berkshire Eagle (Pittsfield, Massachusetts) March 6, 2007 Tuesday

the center, challenges of the adult learner, the role of volunteers, one-on-on tutoring strategies, the GED and tutoring English as a second language, four sessions continue tomorrow, and March 14 and 15, from 6 to 8 p.m., 10 Lyman St., Pittsfield. Information/registration: Deborah, (413) 499-9530.

#### Ventfort Hall

Self-guided tours between 11 a.m. and 2 p.m., also includes exhibit: "Shopping in the Gilded Age," includes vintage England Brothers Christmas window display items, 104 Walker St., Lenox, (413) 637-3206.

#### Word Street

Drop-in tutoring, help available with reading, test prep, writing and research projects, also participants may create their own mini-magazine, short story or poem, or may just come to read, for ages 7-18, from 3:30 to 6:30 p.m., 163 North St., Pittsfield; registration: (413) 997-3307.

#### Music

#### Berkshire Highlanders

Pipe band rehearsals, spectators and aspiring pipers and drummers are welcome, from 7 to 9 p.m. South Congregational Church, 110 South St., Pittsfield, rear entrance. For more information, call (413) 447-7050.

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The Berkshire Eagle (Pittsfield, Massachusetts)

March 1, 2007 Thursday

## Calendar, March 1-7

**BYLINE:** Berkshires Week

**SECTION:** CALENDAR

**LENGTH:** 4674 words

Thursday, March 1

Art

Le Petit Musee

Ongoing eclectic exhibitions of art plus the Poetry Palace, display of poetry from writers inside and outside of Berkshire County, open Wed.-Sun., from noon to 6 p.m. Le Petit Musee @ Wil d Sage, 333 North St., Pittsfield. For more information, call (413) 329-4141 or e-mail indearts@ aol .com.

Open Studio

Life drawing with live model for practicing artists, bring your own materials, from 7 to 9 p.m. Lichtenstein Center for the Arts, 28 Renne Ave., Pittsfield.

TD Banknorth

The Housatonic Valley Art League will present the work of Mark Gardner for the month of March at TD Banknorth. 271 Main St., Great Barrington.

Dance

Country Dance Classes

Couples/line dances, singles welcome, with instructor Cheryl Wendling, from 7 to 9:30 p.m. Itam Lodge, Waubeek Road, Pontoosuc Lake, Pittsfield. For more information, call Cheryl Wendling, (413) 443-6263.

Films

Dalton Free Library

"Antietam," part of "10 Days That Unexpectedly Changed America," video series from the History Channel, at 2 p.m. Main Street, Dalton.

Williams College

Liza Johnson, associate professor of art at Williams College, will present "Everybody Knows About



Calendar, March 1-7 The Berkshire Eagle (Pittsfield, Massachusetts) March 1, 2007 Thursday

Mississippi: A Film Screening of 'South of Ten' and 'Some Thoughts about American Open Secrets' " as part of the annual Faculty Lecture Series, at 4 p.m. Images Cinema, 55 Spring St., Williamstown.

#### Kid Stuff

##### Lenox Library

Preschool story/craft, for ages 3-5 years, stories, songs and follow-along activities followed by a craft, from 10:30 to 11:15 a.m. 18 Main St., Lenox. For more information, call (413) 637-0197, ext. 105.

#### Lectures

##### Berkshire Community College

"Artist-Teacher/Teacher-Artist," discussion and slide show with artist Michael Filan, School of Visual Arts in New York City, at 12:15 p.m. K-111, Koussevitzky Arts Center, West Street, Pittsfield.

##### Clark Art Institute

"Rocky Mountain High: Daniel Libeskind's Denver Art Museum," with Timothy J. Standing, DAM deputy director, at 5:30 p.m. 225 South St., Williamstown. For more information, call (413) 458-0524.

#### Miscellaneous

##### Hancock Shaker Village

Guided tours of selected historic buildings at 1 p.m., demonstrations of traditional crafting and farming activities throughout the day, from 10 a.m. to 4 p.m. Route 20, Pittsfield. For more information, call (413) 443-0188.

##### Lenox Historical Society

"The Bears of the Berkshires," an exhibition of more than 100 teddy bears, is on display through March 10. Open Thursday, Friday and Saturday from 11 a.m. to 3 p.m. at the Academy, 65 Main St., Lenox. For more information, call (413) 441-7902.

##### Movie-Making Workshop

"Create Your Own Animated Movie," students will take home their creations on videotape; by reservation, call to reserve a spot, 841-6679. AniMagic, 77 Main St., Lee.

##### Noah Center

"Surrender and the Soul: A Courageous Path of Healing," presented by life coaches Lawrence and Margo Davis-Hollander of Dynamic Change, from 6 to 8 p.m. Great Barrington location. For registration, call the Noah Center at (413) 528-4097, or for further information call Dynamic Change at (413) 229-8316.

##### Ventfort Hall

Self-guided tours between 11 a.m. and 2 p.m. Open daily. 104 Walker St., Lenox. For more information, call (413) 637-3206.

#### Music

##### Guthrie Center

Hootenanny Nite, 7 p.m. 4 Van Deusenville Road, Great Barrington. For more information, call (413) 528-1955.

Calendar, March 1-7 The Berkshire Eagle (Pittsfield, Massachusetts) March 1, 2007 Thursday

#### Lee High School

"Memories -- The Farewell Show," final show with the Earth Angels, featuring music from the '50s and '60s as well as a wide array of music from the glitz and glamour of Las Vegas. Lee Middle/High School Auditorium, Lee. For times and information, call (413) 274-6098 or visit [www.theearthangels.org](http://www.theearthangels.org).

#### Theater

##### Berkshire Community College

"Players Vaudeville," presented by BCC Players, at 7:30 p.m. Boland Theatre, Koussevitzky Arts Center, West Street, Pittsfield.

##### Berkshire Country Day School

BCD's Ensemble Theatre Arts will present "Secret in the Wings," a play by Mary Zimmerman, at 7 p.m. Winthrop Theatre, 45 West St., Lenox. Tickets will be available at the door for a small donation.

##### Mass. College of Liberal Arts

The Fine and Performing Arts Department will present Federico Garcia Lorca's "Blood Wedding," a story of love, deceit and betrayal, at 8 p.m. Venable Theatre, MCLA campus, North Adams. For information and reservations, call (413) 662-5123.

##### Smith College

"Machinal," written by Sophie Treadwell, based on the sensational murder trial of Ruth Snyder, one of the first women to go to the electric chair, at 8 p.m. Hallie Flanagan Studio Theatre, Mendenhall CPA, Green Street, Northampton. For more information, call (413) 585-2787.

##### Williams College

"Skhephani," a collaboration with the Market Lab Conservatory of Johannesburg, South Africa, and the Williams College Theater Department, celebrates an exchange between our two cultures to explore what separates us and what binds us as people through the language of theater, at 8 p.m. Adams Memorial Theatre of the '62 Center for Theatre and Dance, Williams College campus, Williamstown. To make a reservation, call (413) 597-2425.

#### Friday, March 2

#### Art

##### IS183 Art School of the Berkshires

Fresco secco workshop, based on the ancient form of fresco painting, open to all levels. Fri., from 7 to 8:30 p.m., and Sat./Sun., from 10 a.m. to 4 p.m. 13 Willard Hill Road, Stockbridge. For more information, call (413) 298-5252, ext. 100.

#### Dance

##### The Egg

Martha Graham Dance Company will perform, part of "Dance New York" series, at 8 p.m., pre-performance talk at 7:15 p.m. Center for the Performing Arts, Empire State Plaza, Albany, N.Y. For more information, call (518) 473-1845.

##### Tango Pulse

Calendar, March 1-7 The Berkshire Eagle (Pittsfield, Massachusetts) March 1, 2007 Thursday

Argentine tango classes, follower/leader technique from 7-8 p.m.; basic beginner class at 7 p.m.; practice for basic beginners from 8:30 to 9:30 p.m.; intermediate/advanced class from 9:30 to 11 p.m.; practica, no partner required. Terpsichore, 395 North St., second floor, Pittsfield. For more information, call Jackie, (413) 281-9722 or visit [www.tangopulse.net](http://www.tangopulse.net)

#### Exhibits

##### Workshop Live

"Rock Star Poster Series" by Michael Rousseau, 10 images will be on display through March 31, viewing hours are 9 a.m. to 5 p.m., Monday to Friday. 877 South St., Pittsfield.

#### Film

##### Clark Art Institute

"Rembrandt," with Charles Laughton as the embattled Dutch painter, will be shown at 4 p.m. 225 South St., Williamstown. For more information, call (413) 458-0524.

#### Lecture

##### Clark Art Institute

New Parents Gallery Talk, for parents with infants, talk to focus on a highlight of the collection, strollers permitted, at 10:15 a.m. 225 South St., Williamstown. For more information, call (413) 458-0524.

#### Miscellaneous

##### Lenox Historical Society

"The Bears of the Berkshires," an exhibition of more than 100 teddy bears, is on display through March 10. Open Thursday, Friday and Saturday from 11 a.m. to 3 p.m. at the Academy, 65 Main St., Lenox. For more information, call (413) 441-7902.

##### Williams College

Astronomy students will host free shows, open to the public, at 7:30 p.m. Milham Planetarium, located inside the Old Hopkins Observatory on Route 2 in Williamstown. For reservations (recommended) contact Barbara Swanson at (413) 597-2188.

#### Music

##### Lee High School

"Memories -- The Farewell Show," final show with the Earth Angels, featuring music from the '50s and '60s as well as a wide array of music from the glitz and glamour of Las Vegas, Lee Middle/High School Auditorium, Lee. For times and information, call (413) 274-6098 or visit [www.theearthangels.org](http://www.theearthangels.org).

##### Mount Holyoke College

Mount Holyoke Baroque Ensemble, featuring works by Buxtehude to commemorate the 300th anniversary of his death, at 8 p.m. McCulloch Auditorium, 50 College St., South Hadley.

##### Mountain Dulcimer

Mountain Dulcimer Music Fest, featuring workshops starting at 3:15 p.m., and a concert at 7:30. Calvary United Methodist Church, Belle Avenue, off Old Loudon Road, Latham, N.Y. To register and for more information, call (518) 762-7516.

Calendar, March 1-7 The Berkshire Eagle (Pittsfield, Massachusetts) March 1, 2007 Thursday

## WAMC

Lee Shaw Trio with Rich Syracuse and Jeff Siegel, CD release, at 8 p.m. 339 Central Ave., Albany, N.Y., (corner of Quail & Central). For more information, call (518) 465-5233, ext. 4.

## Williams College

The Berkshire Symphony with conductor Ronald Feldman will perform works of Lara, Harbison, Buswell and Shostakovich, at 8 p.m., Chapin Hall; preconcert discussion by Ronald Feldman at 7:15 p.m., Brooks-Rogers Recital Hall. Williams campus, Main Street, Williamstown.

## You Gotta Hear This!

"A Very Valentine's Cabaret" features Steven Marking, soprano Ida Faiella, David Sutton, Joyce Morier and Sam Aldrich, accompanied by Jan Burnett, performing songs by Cole Porter and other American composers, at 7:30 p.m. Hidden Meadow, 356 Pine Valley Road, 1.8 miles from N.Y. Route 7 in Hoosick, N.Y. For reservations, e-mail Steven Marking at baritonissimo@yah oo.com or call (518) 424-1089.

## Theater

### Berkshire Community College

"Players Vaudeville," presented by BCC Players, at 7:30 p.m. Boland Theatre, Koussevitzky Arts Center, West Street, Pittsfield.

### Berkshire Country Day School

BCD's Ensemble Theatre Arts will present "Secret in the Wings," a play by Mary Zimmerman, at 7 p.m. Winthrop Theatre, 45 West St., Lenox. Tickets will be available at the door for a small donation.

### Copake Theatre Company

"Bed Among the Lentils" from "Talking Heads," by Alan Bennett, and "Talking, Talking Heads," by Nick Kidd, bittersweet comedies featuring English actress Leda Hodgson, at 8 p.m. Historic Grange, Route 22 to 7A and Empire Road, Copake, N.Y. For reservations, call (518) 325-1234. For more information, visit [www.copaketheatrecompany.com](http://www.copaketheatrecompany.com).

### Mass. College of Liberal Arts

The Fine and Performing Arts Department will present Federico Garcia Lorca's "Blood Wedding," a story of love, deceit and betrayal, at 8 p.m. Venable Theatre, MCLA campus, North Adams. For information and reservations, call (413) 662-5123.

### Smith College

"Machinal," written by Sophie Treadwell, based on the sensational murder trial of Ruth Snyder, one of the first women to go to the electric chair, at 8 p.m. Hallie Flanagan Studio Theatre, Mendenhall CPA, Green Street, Northampton. For more information, call (413) 585-2787.

### Williams College

"Skhephani," a collaboration with the Market Lab Conservatory of Johannesburg, South Africa, and the Williams College Theater Department, celebrates an exchange between our two cultures to explore what separates us and what binds us as people through the language of theater, at 8 p.m. Adams Memorial Theatre of the '62 Center for Theatre and Dance, Williams College campus, Williamstown. To make a reservation, call (413) 597-2425.

Saturday, March 3

## Dance

### Quintessential Dance

Ballroom dinner-dance with non-stop music with both Champagne Jam and Quintessential Dance, from 6 to 11 p.m. The Masonic Hall, 116 South St., Pittsfield. To make a reservation or for more information, call (413) 822-1600.

## Exhibits

### Art at Bagels Too

A reception for "A Family," a retrospective of drawings by Tom Linton which will be on display through the end of March, will be held from 3 to 5 p.m. 166 North St., Pittsfield. For more information, call (413) 499-0119.

### Hudson Opera House

An opening reception for the Columbia County Council on the Arts 12th Annual Juried Art Show will be held from 5 to 7 p.m. Awards will be presented at 6 p.m. The show is on view through April 7. For more information, call (518) 671-6213 or visit [www.artscolumbia.org](http://www.artscolumbia.org). 327 Warren St., Hudson, N.Y.

### Joyce Goldstein Gallery

"Modernism to Abstraction: Fred Mitchell, 1940-1949," reception from 3 to 6 p.m., exhibit on display through March 25. 16 Main St. Chatham, N.Y. For more information, call (518) 392-2250.

### Lascano Gallery

"The Painterly & the Linear," works of Richard Britell, Mark Catalina, Bernard Re, Michael Sherman, Kathy Burge, Julio Granda and Joseph E. Richards, and "Havana -- A Conflict of History," works of Michael Lavin Flower, opening reception from 5 to 7 p.m., exhibit on display through April 8. 297 Main St., Great Barrington.

### Wistariahurst Museum

Opening reception for "We did not come to this country to starve: Laboring for Holyoke's Industries," historical exhibit that examines industries in Holyoke including paper and textile factories as well as the immigrant and migrant work force that kept them running, from noon to 4 p.m. 238 Cabot St., Holyoke. For more information, call (413) 322-5660.

## Kids' Stuff

### Berkshire Museum

A four-part, hands-on art program for children ages 6 to 10 to learn about original works of art and use collage, painting, drawing and bookmaking techniques, will begin today from 10 a.m. to noon and continue over the next three Saturdays. At the end of the program, on March 24, children will leave with a bound collection of their artwork. 39 South St., Pittsfield. Pre-registration is recommended: (413) 443-7171, ext. 10.

## Miscellaneous

### Berkshire Botanical Garden

"Growing a Great Lawn," learn how to grow and maintain a beautiful healthy lawn, and "Gardener's Latin," learn some keys for reading and using Latin plant names, from 1 to 3 p.m. Intersection of Routes 102 and 183, Stockbridge. For registration, call (413) 298 -3926.

### IS183 Art School of the Berkshires

Calendar, March 1-7 The Berkshire Eagle (Pittsfield, Massachusetts) March 1, 2007 Thursday

"Kabuki A-Go-Go," IS183's biennial winter masquerade ball, featuring artwork created by students and faculty, a silent auction, music from Kamikaze-DJ Funk Master, DJ Big Show, beverages from The Barrington Brewery and Domaney's and treats from Edible Adventures, at 8 p.m. Berkshire South Community Center, 15 Crissey Road, Great Barrington. For more information, call (413) 298-5252, ext. 100.

#### Lenox Historical Society

"The Bears of the Berkshires," an exhibition of more than 100 teddy bears, is on display through March 10. Open Thursday, Friday and Saturday from 11 a.m. to 3 p.m. The Academy, 65 Main St., Lenox. For more information, call (413) 441-7902.

#### Plum Gallery

Mark Mulherrin will discuss techniques and inspirations for his recent body of work currently on display at the Plum Gallery, at 2 p.m. 112 Water St., Williamstown. For more information, call (413) 458-3389.

#### Smith College

Spring bulb show, on display through March 18, from 10 a.m. to 4 p.m. Lyman Conservatory, College Lane, Northampton. For more information, call (413) 585-2787.

#### Stockbridge Booksellers

Beth Saulnier will read from her latest novel, "The Mortician's Daughter," at 7 p.m. 10 Elm St., Stockbridge. For more information or to reserve signed books, call (413) 298-3329 or [www.stockbridgebooksellers.com](http://www.stockbridgebooksellers.com).

#### Music

##### Blafield Children's Chorus

Blafield Children's Chorus and Berkshire Singers Teen Chorus, rehearsals for spring concerts, new singers welcome, at 10:30 a.m. Berkshire Athenaeum, Wendell Avenue, Pittsfield. For more information, call (413) 499-0258 or visit [www.berkshirelyrictheatre.org](http://www.berkshirelyrictheatre.org).

#### Clark Art Institute

The Boys of the Lough will perform Irish and Scottish music in concert, at 8 p.m. 225 South St., Williamstown. For more information, call (413) 458-0524.

#### Common Grounds

The Hunger Mountain Boys, will perform in concert at 8 p.m., doors open at 7 p.m. Common Grounds Coffee House, First United Methodist Church, 55 Fenn St., Pittsfield. To pre-purchase tickets, go to [www.fumcpittsfield.org](http://www.fumcpittsfield.org) (credit card only) or contact the church office (413) 499-0866 for hours (cash or check). Tickets will also be sold the day of the performance beginning at 7 p.m.

#### Hilltown Folk

Lucy Kaplansky and David "Goody" Goodrich will perform at 7:30 p.m. Memorial Hall, 51 Bridge St., Shelburne Falls. For more information, call (413) 625-6878.

#### Lee High School

"Memories -- The Farewell Show," final show with the Earth Angels, featuring music from the '50s and '60s as well as a wide array of music from the glitz and glamour of Las Vegas, Lee Middle/High School Auditorium, Lee. For times and information, call (413) 274-6098 or visit [www.theearthangels.org](http://www.theearthangels.org).

#### Mountain Dulcimer

Calendar, March 1-7 The Berkshire Eagle (Pittsfield, Massachusetts) March 1, 2007 Thursday

Mountain Dulcimer Music Fest, featuring workshops from 9 a.m. to 4 p.m., and a concert by Doofus, an old-time band, at 7:30. Calvary United Methodist Church, Belle Avenue, off Old Loudon Road, Latham, N.Y. To register and for more information, call (518) 762-7516.

#### Troy Savings Bank Music Hall

The Taj Mahal Trio will perform in concert at 8 p.m. 30 Second St., Troy, N.Y. For more information, call (518) 273-0038.

#### Union College

Union College 35th International Festival of Chamber Music, featuring the Ysaye String Quartet performing works of Haydn, Bartok and Debussy, at 8 p.m. Memorial Chapel, Schenectady, N.Y. For more information, call (518) 388-6131.

#### WAMC

Gandalf Murphy & the Slambovian Circus Of Dreams will perform at 8 p.m. 339 Central Ave., Albany, N.Y., (corner of Quail & Central). For more information, call (518) 465-5233, ext. 4.

#### Theater

##### Berkshire Community College

"Players Vaudeville," presented by BCC Players, at 7:30 p.m. Boland Theatre, Koussevitzky Arts Center, West Street, Pittsfield.

##### Berkshire Country Day School

BCD's Ensemble Theatre Arts will present "Secret in the Wings," a play by Mary Zimmerman, at 7 p.m. Winthrop Theatre, 45 West St., Lenox. Tickets will be available at the door for a small donation.

##### Colonial Theatre

"Staggering Towards America," with Rik Reppe, one-man show, mature language, at 8 p.m. Proceeds from the show will benefit the DARE and School Safety programs in Pittsfield. South Street, Pittsfield. For more information, call (413) 997-4444.

##### Copake Theatre Company

"Bed Among the Lentils" from "Talking Heads," by Alan Bennett, and "Talking, Talking Heads," by Nick Kidd, bittersweet comedies featuring English actress Leda Hodgson, at 8 p.m. Historic Grange, Route 22 to 7A and Empire Road, Copake, N.Y. For reservations, call (518) 325-1234. For more information, visit [www.copaketheatrecompany.com](http://www.copaketheatrecompany.com).

##### Mass. College of Liberal Arts

The Fine and Performing Arts Department will present Federico Garcia Lorca's "Blood Wedding," a story of love, deceit and betrayal, at 8 p.m. Venable Theatre, MCLA campus, North Adams. For information and reservations, call (413) 662-5123.

##### Smith College

"Machinal," written by Sophie Treadwell, based on the sensational murder trial of Ruth Snyder, one of the first women to go to the electric chair, at 8 p.m. Hallie Flanagan Studio Theatre, Mendenhall CPA, Green Street, Northampton. For more information, call (413) 585-2787.

##### Williams College

Calendar, March 1-7 The Berkshire Eagle (Pittsfield, Massachusetts) March 1, 2007 Thursday

"Skhephani," a collaboration with the Market Lab Conservatory of Johannesburg, South Africa, and the Williams College Theater Department, celebrates an exchange between our two cultures to explore what separates us and what binds us as people through the language of theater, at 2 and 8 p.m. Adams Memorial Theatre of the '62 Center for Theatre and Dance, Williams College campus, Williamstown. To make a reservation, call (413) 597-2425.

Sunday, March 4

Film

Berkshire International Film Festival

BIFF continues its monthly free screenings with the documentary, "The Power of Community: How Cuba Survived the Peak Oil," which documents Cuba's transition to local organic agriculture, renewable energy and large-scale mass transit. A discussion with expert Raya Ariella, moderated by H. Emerson "Chip" Blake of the Orion Society, will follow. The event, free and open to the public, is at 11:00 a.m. Triplex Cinema, Railroad Street, Great Barrington. For more information, visit [www.biffma.com](http://www.biffma.com) or [www.thetriplex.com](http://www.thetriplex.com).

Music

Church on the Hill

The Berkshire Baroque Trio will perform early music from Bull to Bach, including music from 1600 to 1800 on original instruments, at 3 p.m. 169 Main St., Lenox. For more information, call Carol Powell, (413) 442-1057.

Sheep Hill

An old-fashioned community shape-note sing will be held from 1 to 5 p.m. Participants are invited to bring a potluck snack or beverage. Sheet music will be provided; experienced singers should bring their own shape-note songbooks and are encouraged to teach or lead their favorite hymns. Sheep Hill, 671 Cold Spring Road, Williamstown. For more information, call Deb at (413) 458-2494.

St. John's Episcopal Church

The Cantilena Chamber Choir will present a concert and workshop by area composers at 3 p.m. 35 Park St., Williamstown. Reservations are recommended; call (518) 791-0185.

WAMC

John & Bucky Pizzarelli will perform at 3 and 7 p.m. 339 Central Ave., Albany, N.Y., (corner of Quail & Central). For more information, call (518) 465-5233, ext. 4.

Theater

Berkshire Community College

"Players Vaudeville," presented by BCC Players, at 2:30 & 7:30 p.m. Boland Theatre, Koussevitzky Arts Center, West Street, Pittsfield.

Copake Theatre Company

"Bed Among the Lentils" from "Talking Heads," by Alan Bennett, and "Talking, Talking Heads," by Nick Kidd, bittersweet comedies featuring English actress Leda Hodgson, at 2 p.m. Historic Grange, Route 22 to 7A and Empire Road, Copake, N.Y. For reservations, call (518) 325-1234. For more information, visit [www.copaketheatrecompany.com](http://www.copaketheatrecompany.com).

Monday, March 5



## Dance

### Ballroom Dance Lessons

Beginner ballroom dance lessons, basic, swing, cha-cha and more, singles and couples welcome, from 7 to 9:30, with instructor Cheryl Wendling. Itam Lodge, Pontoosuc Lake, Pittsfield. For more information, call (413) 443-6263.

### Quintessential Dance

Beginner ballroom/Latin dance lessons, free for high school students, students and adults at 7 p.m., open dance from 8 to 9 p.m., singles and couples welcome, experienced dance partners available. Berkshire South Regional Community Center, 15 Crissey Road, Great Barrington. For more information, visit [quintessentialdance.com](http://quintessentialdance.com) / or call (413) 822-1600.

### Tango Pulse

Argentine tango classes, four class series, from 6:30-7:30 p.m., beginners, and from 6:30-7:30 p.m., Tango Fundamentals for all levels; from 7:30-8:30 p.m., intermediate tango class; from 8:30 -9:30 p.m., practice. Terpsichore, second floor, 395 Main St., Pittsfield. For more information, call (413) 281-9722.

## Films

### Dalton Free Library

"The Homestead Strike," part of "10 Days That Unexpectedly Changed America," video series from the History Channel, at 7 p.m. Main Street, Dalton.

### Images Cinema

For five consecutive Mondays, the Williams College Department of Romance Languages and Images Cinema will screen five French language films on the theme of "In the Best of Families: Domestic Drama in New French and Francophone Film." The screenings are scheduled for 7 p.m. Assistant professor of French at Williams College, Martin Brian, will give introductions to each film. This week, "The Child (L'Enfant)," at 7 p.m. 50 Spring St., Williamstown. Free and open to the public.

### Mahaiwe Performing Arts Center

"American Graffiti," 1973 film by George Lucas, will be shown at 7 p.m. 14 Castle St., Great Barrington. For tickets, call (413) 528-0100.

### Quaker Meeting

The Old Chatham Quaker Meeting will show "Sir!, No Sir!," a film depicting the underground movement within the military to end the Vietnam War, at 7 p.m. Refreshments and a discussion will follow. Powell House Quaker Conference and Retreat Center, 524 Pitt Hall Road, off County Route 13, Old Chatham, N.Y. For more information, call (518) 794-0259.

## Lecture

### Stephentown Historical Society

Lion G. Miles will present an illustrated talk on the native American in Berkshire and Columbia Counties, at 7:30 p.m. Heritage Center, Garfield Road, Stephentown, N.Y. For more information, call (518) 733-5675.

## Miscellaneous

### Jewish Federation of the Berkshires

Calendar, March 1-7 The Berkshire Eagle (Pittsfield, Massachusetts) March 1, 2007 Thursday

"Beginning your Genealogy Research at the National Archives," a free presentation with Jean Nudd, an archivist with the National Archives and Records Administration, at 1 p.m. Congregation Kneset Israel, 16 Colt Road, Pittsfield. For more information, call (413) 442-4360, ext. 15.

#### Music

##### Berkshire Hillsmen

Men's barbershop chorus meeting at 7:30 p.m., St. Stephen's Episcopal Church, East Street at Park Square, use Allen Street entrance, Pittsfield. For more information, call (413) 442-7293.

##### Berkshire Lyric Theatre

Rehearsals, interested singers are encouraged to attend, at 7:15 p.m. Unitarian Universalist Church, 175 Wendell Avenue, Pittsfield. For more information, call (413) 499-0258 or [www.berkshirelyrictheatre.org](http://www.berkshirelyrictheatre.org).

##### Eagles Band Rehearsals

Eagles Wind Symphony rehearsal for 2006 season, new members welcome to sit in, bring a music stand, from 7 to 9 p.m. First United Methodist Church, 55 Fenn St., Pittsfield. For more information, call (413) 499-2071.

#### Tuesday, March 6

#### Dance

##### Lichtenstein Center

Rhythm tap dance classes, basics at 5 p.m., basics II at 5:30 p.m., beyond basics at 6 p.m. Lichtenstein Center for the Arts, 28 Renne Ave., Pittsfield. For more information, call (413) 281-6734.

##### Quintessential Dance

Beginner ballroom/Latin dance lessons, high school and college are free, from 7 to 8; free open dance from 8 to 9:30 p.m., singles and couples welcome, experienced dance partners available. Italian American Club, 203 Newell St., Pittsfield. For more information, visit [quintessentialdance.com](http://quintessentialdance.com) / or call (413) 822-1600.

#### Film

##### Berkshire Athenaeum

Attorney Patrick Gable will introduce the film "The Verdict," as part of The Cinema of Law series at 6 p.m. Berkshire Athenaeum, Wendell Avenue, Pittsfield.

#### Kid Stuff

##### Lenox Library

Toddler story time, for ages 18 months to 3 years, stories, songs and finger plays, from 11 to 11:30 a.m. 18 Main St., Lenox. For more information, call (413) 637-0197, ext. 105.

#### Lecture

##### Clark Art Institute

"Must We Mean What We See?" with Clark Fellow Darby English, University of Chicago, at 5:30 p.m. 225 South St., Williamstown. For more information, call (413) 458-0524.

Calendar, March 1-7 The Berkshire Eagle (Pittsfield, Massachusetts) March 1, 2007 Thursday

## Miscellaneous

### Berkshire Botanical Garden

"Landscape Design I," level I course to focus on principles of design and the importance of drainage, with instructor Christopher Tomich, from 6 to 9 p.m., Tuesdays through April 3. Routes 102 and 183, Stockbridge. For registration, call (413) 298-3926.

### Berkshire Community College

Poetry reading with Barry Sternlieb of Richmond, at 12:15 p.m. K-111, Koussevitzky Arts Center, West Street, Pittsfield.

### Berkshire Museum

Camera Club's fifth competition of the year, subject is "Portraits," local photographer Sandy McNay will be judging, at 7:30 p.m. 39 South St., Pittsfield. For more information, visit [www.BerkshireCameraClub.org](http://www.BerkshireCameraClub.org).

## Music

### Sweet Adelines

Berkshire Hills Chorus, member Sweet Adelines International, a women's chorus of four-part harmony a capella, directed by Valeri Reynolds, weekly rehearsal, all women who like to sing are invited, at 6:30 p.m. Gladys Allen Brigham Community Center, 165 East St., Pittsfield, (use front entrance). For more information, call (413) 743-2730 or visit [www.harmonize.com](http://www.harmonize.com) / BerkshireHills.

## Wednesday, March 7

## Dance

### Quintessential Dance

Beginner ballroom/Latin dance lessons, free for high school and college students, from 7 to 8 p.m.; open dance from 8 to 9:30 p.m., singles and couples welcome, experienced dance partners available. PNA (Polish National Alliance Hall), 13 Victory St., Adams. For more information, visit [quintessentialdance.com](http://quintessentialdance.com) / or call (413) 822-1600.

## Film

### Berkshire Community College

"Water," on the institutionalized oppression of women in 1930's colonial India, will be shown at 6:30 p.m. K-111, West Street, Pittsfield.

## Lectures

### Berkshire Community College

"Women in Government," with former Pittsfield city councilor Pam Malumphy, at noon. H-207, West Street, Pittsfield.

### Clark Art Institute

"Drawing from Life: The Academic Tradition," with curator of education, Michael Cassin, part of "Language of Drawing" illustrated lecture series, at 5:30 p.m. 225 South St., Williamstown. For more information, call (413) 458-0563.

Calendar, March 1-7 The Berkshire Eagle (Pittsfield, Massachusetts) March 1, 2007 Thursday

Williams College Museum of Art

"**Carrie Mae Weems**: The Hampton Project," curator of the collection Vivian Patterson previews this exhibition that sets vintage photographs by Francis Benjamin Johnston in dialogue with a moving installation by **Carrie Mae Weems**, at 4 p.m. Main Street, Williamstown.

Miscellaneous

Berkshire Botanical Garden

"Advanced Pest **Management** & IPM," level II course to focus on principles of Integrated Pest **Management**, with instructor Ron Kujawski, from 6 to 9 p.m., Wednesdays through March 21, and Saturday, March 31, from 10 a.m. to 1 p.m. Routes 102 and 183, Stockbridge. For registration, call (413) 298-3926.

Music

Berkshire Highlanders

Pipe band rehearsals, spectators and aspiring pipers and drummers are welcome, from 7 to 9 p.m. South Congregational Church, 110 South St., Pittsfield, rear entrance. For more information, call (413) 447-7050.

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Chattanooga Times Free Press (Tennessee)

January 28, 2007 Sunday

## Hunter mounts two-part **Weems** exhibit

**BYLINE:** Ann Nichols, Arts Writer

**SECTION:** ARTS; Pg. D6

**LENGTH:** 465 words

In her two exhibitions on display at the Hunter Museum of American Art, **Carrie Mae Weems** provides visitors with a look at what it was and is like to be an African-American growing up in 19th- and 20th-century America.

In one exhibit, "The Louisiana Project," she uses the city of New Orleans as the backdrop to tell the story of being black. Comprised of photographic stills, video projections, murals and text, this installation was commissioned by Erik Neil, curator of the Newcomb Art Gallery at Tulane University, to commemorate the 200th anniversary of the Louisiana Purchase.

Ms. **Weems** begins her narrative with staged photographs that she has taken. For example, her portrait of "Liberty" is composed of a costumed actor dressed as a donkey, while "Justice" is portrayed by another actor dressed as an elephant.

In another series of black-and-white photographs, Ms. **Weems** is found in various locations around New Orleans -- chemical plants, plantations, railroad tracks -- standing at a distance and observing the scene. A third group of photographs show her looking into a mirror -- possibly asking herself, "If I look hard enough, will I find the answer" or "How have my experiences affected me?"

The video offers viewers a chance to observe relationships between white men, white women and black women using the shadow dance as a metaphor.

"Initially there is a brief introduction where you can see a white couple, but the rest of the video shows them dancing and interacting in silhouette," said Nandini Makrandi, Hunter's curator of contemporary art.

Frozen moments from this video are depicted on 14 canvases, presented in a mural format.

Though Ms. **Weems** narrowed her focus to New Orleans, she explored issues of social justice, racial and **sexual** identity and the legacy of slavery that were and are relevant to other parts of the country.

The second exhibit, "From Here I Saw What Happened and I Cried" is composed of rephotographed black-and-white pictures from the J. Paul Getty Museum's collection. The 19th- and 20th-century images show black men and women from the pre-Civil War era to the present.

Ms. **Weems** rephotographed the originals, toned them in red and covered them with a sheet of glass on which she imposed text.

"This series features a variety of African-Americans -- men, women, young, old -- in a number of daily

Hunter mounts two-part Weems exhibit Chattanooga Times Free Press (Tennessee) January 28, 2007  
Sunday

situations," said Ms. Makrandi. "The overlaid text reinstates the historical stereotypes that the featured individuals quite probably faced."

Both exhibitions will remain on display through April 29. An opening reception will be held on Thursday at 6 p.m.

The Hunter, 10 Bluff View, is open from 10 a.m. to 5 p.m. Monday, Tuesday, Friday and Saturday, noon to 5 p.m. on Wednesday and Sunday and 10 a.m. to 9 p.m. on Thursday.

For information, call 267-0968.

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Chattanooga Times Free Press (Tennessee)

January 26, 2007 Friday

## Two-part photo exhibit opens Saturday at Hunter

**SECTION:** WEEKEND; Pg. h19

**LENGTH:** 217 words

Staff Report

A two-part exhibition by **Carrie Mae Weems** opens Saturday at Hunter Museum of American Art, 10 Bluff View.

"The Louisiana Project" and "From Here I Saw What Happened and I Cried" are photographic series in which **Weems** explores how race, identity, genre and class have infiltrated American society.

"The Louisiana Project" delves into the carnival history and resulting culture of New Orleans through video projections, photographs and murals.

"From Here I Saw What Happened and I Cried" reinterprets the anthropological photographs of Africans and African-Americans from major museum collections.

A member preview of the exhibition is scheduled at 7:30 tonight, and an opening reception is Thursday, beginning at 6 p.m.

Other related events include a "Considering Carrie" theme on Family Fun Sunday, 1-4 p.m. March 4; "An Evening With **Carrie Mae Weems**," 6 p.m. April 5; and "Cooking Cajun" with Blue Orleans chef Mike Adams, 6 p.m. April 12.

"The Louisiana Project" was organized by the Newcomb Art Gallery at Tulane University in New Orleans and is toured under the auspices of Pamela Auchincloss, Arts **Management**, New York. "From Here I Saw What Happened and I Cried" is on loan from the collections of Eileen Harris Norton and Peter Norton, Santa Monica, Calif.

For more information, call 267-0968.

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The New York Times

January 5, 2007 Friday  
Late Edition - Final

## Self-Portraits That Obscure the Self

**BYLINE:** By GRACE GLUECK

**SECTION:** Section E; PT2; Column 1; Leisure/Weekend Desk; PHOTOGRAPHY REVIEW; Pg. 39

**LENGTH:** 901 words

Photographers and painters have always made self-portraits; doing your own likeness is part of an artist's franchise. But sometimes the camera's potential nudges photographers further, encouraging a theatrical impulse: to portray themselves as a clown, or a person of the opposite sex, or even, say, Jesus. That was the case with F. Holland Day (1864-1933), a wealthy and eccentric Bostonian influenced by artists like Oscar Wilde and Aubrey Beardsley. Starting out as a publisher of belles lettres, in the late 1880s he began making photographs, and rather exotic ones, at that.

Probably his best-known work is an 1898 series of more than 250 photographs portraying the Passion of Christ, in which he posed as Jesus, training for the role by losing weight and letting his hair and beard grow. What is usually shown from this series is the group known as "The Seven Last Words of Christ," seven portraits that refer to Jesus' statements from the time of his crucifixion until his death. In each photograph Mr. Day, in character, assumed what he felt were facial expressions consonant with Jesus' ordeal.

Mr. Day's work, more or less sidelined by Modernist photography, nevertheless reverberated into the 1960s, when artists began to pick up on the notion he and other early photographers had of seeing themselves in unaccustomed aspects, perhaps as historical or fantastical personages or in other manifestations rising above the usual tightly controlled portrait shot. Now, in "Photography and the Self: The Legacy of F. Holland Day," a small show organized by Carrie Springer, a senior curatorial assistant, the Whitney Museum of American Art has juxtaposed "The Seven Last Words of Christ" with less exalted photographs from its own collection by 14 more recent practitioners who present themselves in all manner of guises.

Arguably the best-known serial self-imagist of our times is Cindy Sherman, who has portrayed herself in hundreds of elaborately constructed semblances, from a modest housewife to the elegant subject of portraits by Rembrandt and Ingres. Here she appears in a more commonplace role, the sexless clown ("Untitled," 2004) whose morose stare contrasts sharply with the flamboyance of her getup. Others who cross the gender gap include Robert Mapplethorpe, dressed as a cool, befurred floozie in "Self-Portrait" (1980); and Lyle Ashton Harris, who in "Billie #21" (2002) sees himself as his idol Billie Holiday with fur wrap and pearl necklace, mouth wide open in mid-song.

For some of the artists in the show, self-identity has strong political overtones. Gender inequality was a serious matter for the feminist performer Hannah Wilke (1940-1993), who in a photograph of her face from her "S.O.S. Scarification Object Series" (1974) sardonically calls attention to her femalehood by wearing her hair in curlers and plastering her face with small, vulva-shaped patches of chewing gum.

Anti-homosexual sentiment is flouted by Robert Gober, who for his "Untitled" (1992-96) has concocted a



dummy page from The New York Times, inserting himself into a bridal-gown advertisement positioned under an article headlined "Vatican Condones **Discrimination** Against **Homosexuals**."

The dilemma of being black in a white society is separately enacted by Adrian Piper and **Carrie Mae Weems**. In "Food for the Spirit" (1971), a series of 14 photographs that seem to grow progressively blacker, Ms. Piper can be dimly perceived, sometimes nude and facing frontally, a camera at the ready as if to snap a picture of the viewer. Her own image is finally lost in darkness. Ms. **Weems's** "Portrait of Myself as an Intellectual Revolutionary" (1988) shows her staring defiantly at the viewer, hands folded under chin, elbows resting on a barren desk, wearing a white sleeveless shirt with a hammer-and-sickle logo. Behind her hang portraits of a Russian woman worker holding a gun, Marx and other political figures.

Lucas Samaras and Francesca Woodman project otherworldly, rather than political, identities. In "Skull and Milky Way" (1966) Mr. Samaras places an X-ray of his skull against the vast, glittering background of the galaxy. And in a slightly more intimate interplay with closer surroundings, Ms. Woodman (1958-81), her crouching nude body camouflaged by a piece of torn wallpaper, puts her hands yearningly against a wall as if she would be part of it (1976).

Even though this show is small, it is more inclusive than it ought to be. Surely the performance of a so-called body artist like Chris Burden, who in an early piece from 1971 presents himself as a man of invincible strength, strapped to the floor with copper bands while live wires come dangerously near him, has less interest as psychic exploration than as a physical feat. And the same goes for Charles Ray, another California provocateur who in 1973 attached his body to a tree branch for more than half a day to be mulled by puzzled passers-by.

Nor is it easy to catch a clue to the inner persona of Nan Goldin in "Nan and Brian in Bed" (1983). The show's concept is a good one, and there are wonderful things here, but a certain confusion of focus and its limitation to the Whitney's own collection seem to handicap better development of the theme.

"Photography and the Self: The Legacy of F. Holland Day" continues through March 11 at the Whitney Museum of American Art, (212) 570-3676, whitney.org.

**URL:** <http://www.nytimes.com>

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**GRAPHIC:** Photos: Photography and the Self: The Legacy of F. Holland Day at the Whitney Museum. "The Seven Last Words of Christ" by Mr. Day. (Photo by F. Holland Day/Collection of Bruce Silverstein)(pg. E39) A detail from "The Seven Last Words of Christ," by F. Holland Day. (Photo by F. Holland Day/Collection of Bruce Silverstein)

In "Billie #21," the photographer Lyle Ashton Harris as Billie Holiday. (Photo by Lyle Ashton Harris/CRG Gallery, New York)(pg. E41)

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The Courier-Journal (Louisville, Kentucky)

September 17, 2006 Sunday  
METRO Edition

## VIEWPOINTS: Notable art auctions on tap

**BYLINE:** Diane Heilenman dheilenman@courier-journal.com The Courier-Journal

**SECTION:** ARTS; Pg. 2I

**LENGTH:** 665 words

Hamilton to speak

at Woman's Club

By Diane Heilenman

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The Courier-Journal

Two art auctions are worth noting on your calendar:

In Louisville, the 43rd Art Auction to benefit the Louisville Visual Art Association and the University of Louisville Hite Art Institute is Sept. 30 at Louisville Slugger Field, 401 E. Main St. Sales support the LVAA's Children's Free Art Classes and Mary Spencer Nay scholarships for UofL art students. Preview is 6:30 p.m., with dinner at 8 p.m. followed by the live auction. Tickets are \$80, \$75 for LVAA members. For more information, call (502) 896-2146 .

The Carnegie Galleries at 1028 Scott Blvd. in Covington, Ky., will offer an "Art's Happening Art Auction" at 7 p.m. Oct. 7 with silent bidding until midnight. A review of works by 100 regional artists is on display at the galleries now through Oct.6. Some works will go online beginning tomorrow . Exhibit admission is free. Auction tickets are \$100, with more information at [www.thecarnegie.com](http://www.thecarnegie.com) . Gallery hours are 10 a.m. to 5 p.m. Monday through Friday; noon to 3 p.m. Saturday.

Mark your calendar

Louisville sculptor Ed Hamilton gives a free talk at 1 p.m. Wednesday at the Woman's Club of Louisville, 1320 S. Fourth St. He is nationally noted for public sculptures in Detroit, Washington, D.C., and Louisville. Current projects include a portrait of Dr. Martin Luther King Jr. for Newport News, Va. Hamilton's autobiography, "The Birth of an Artist: A Journey of Discovery," will be available at the talk.

Only in West Virginia

The first look at new work by internationally acclaimed artist and storyteller of cultural politics **Carrie Mae Weems** of Syracuse, N. Y., is offered in an exhibition through Nov. 12 at the Huntington (W. Va.) Museum of Art.

VIEWPOINTS: Notable art auctions on tap The Courier-Journal (Louisville, Kentucky) September 17, 2006  
Sunday

**Weems**, born in Portland, Ore., in 1953, presents her new photo/video work "Italian Dreams" and an earlier project "May Days Long Forgotten," which features four young African- American girls. **Weems**, who has just completed a year in Rome under the Joseph H. Hazen Rome Prize Fellowship, says she **investigates** "the human spirit, how it operates, where it goes awry, how to ... look at it , how to unravel it." She often uses text and sound with visual images to challenge perceptions of race, gender and class.

She will give a free talk at 7:30 p.m. Oct. 18 at Marshall University in Huntington and a free talk at 7 p.m. Oct 19 at the Huntington museum, as well as a workshop Oct. 20- 22. For more information, call (304) 529-2701 or visit [www.- hmoa.org](http://www.hmoa.org) .

The museum at 2033 McCoy Road is open 10 a.m. to 9 p.m. Tuesday; 10 a.m. to 5 p.m. Wednesday through Saturday; noon to 5 p.m. Sunday. Admission is \$3.

Artful travel

Two shows worth the miles:

The first is a significant national traveling show, "Frank Stella 1958" at the Wexner Center for the Arts at Ohio State University in Columbus through Dec. 31. It presents a major turning point in the early career of an artist who would become a major American painter.

The 20 monumental canvases were done by Stella just out of college. Organized by the Harvard University Art Museum, the Stella show includes a free talk at 1 p.m. Oct. 3 by Harry Cooper of the Fogg Art Museum and other talks Oct. 13 and Nov. 3.

Center hours are 11 a.m. to 6p.m. Tuesday through Wednesday and Sunday; 11 a.m. to 8 p.m. Thursday through Saturday. The Wexner is located on North High Street at the corner of 15th Avenue. For more information, visit [www.wexarts.org](http://www.wexarts.org) .

The next is for the horsy set as the "American Academy of Equine Art's 2006 Annual Fall Open Juried Exhibition and Sale" opens Friday at the International Museum of the Horse, 4089 Iron Works Parkway, Lexington, Ky. It continues through Oct. 31.

Hours are 9 a.m. to 5 p.m. daily until Oct 31. Ad mission is \$14 for adults and \$8 for children 7-12 and that includes various museums, displays and events. From Nov. 1 through March 14, h ours are 9 a.m. to 5p.m. Wednesday through Sunday; admission then is \$9 for adults, \$6 for children 7-12.

**LOAD-DATE:** February 15, 2007

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## The Mercury News

Found on BayArea.com  
San Jose Mercury News (California)

September 10, 2006 Sunday

### Images from down the street, and around the world

**BYLINE:** the Mercury News

**LENGTH:** 584 words

If you like learning about new artists, ones who challenge you, then you will like the upcoming visual arts season. Here are a few of the most intriguing of the fall exhibits.

`Suburban Escape' Ranch-style houses. Freeways. Backyard swimming pools. Go figure. All of these served as inspiration for a generation of artists. Once you see ``Suburban Escape: The Art of California Sprawl," you never will be able to look at a cul-de-sac in the same way.

Where: San Jose Museum of Art, 110 S. Market St.

When: Tuesdays through Sundays, 11 a.m. to 5 p.m., Sept. 23 through March 4

How much: Adults: \$8; students and seniors: \$5; San Jose Library cardholders: \$2 discount; children under 6 and museum members: free

Info: (408) 271-6840, [www.sjmusart.org](http://www.sjmusart.org)

`Family Legacies' Remember the disco song that went ``We are family/I got all my sisters with me"? Well, mother Betye and daughters Alison and Lezley Saar are family, and each is a splendid artist in her own right. ``Family Legacies," a collection of their work, explores themes of race, color and feminism in a decidedly familial manner.

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Images from down the street, and around the world San Jose Mercury News (California) September 10, 2006 Sunday

Where: Cantor Center for Visual Arts, Stanford University, Lomita Drive at Museum Way (off Palm Drive).

When: Nov. 15 through March 4

How much: Free

Info: (650) 723-4177, <http://museum.stanford.edu>

`Pioneers of Philippine Art` Pioneers of Philippine Art: Luna, Amorsolo, Zóbel" is the kind of eye-opening show that makes the trek to San Francisco worth it. These three artists from the late 19th to the late 20th centuries -- Juan Luna, Fernando Amorsolo and Fernando Zóbel -- had a profound influence on the development of modern art in their country. After seeing their work, it is easy to understand why they are considered national treasures.

Where: Asian Art Museum, 200 Larkin St., San Francisco.

When: Tuesdays, Wednesdays, Fridays through Sundays, 10 a.m. to 5 p.m.; Thursdays until 9 p.m., Oct. 20 through Jan. 7

How much: Adults: \$10; ages 65 and older with ID: \$7; children under 12 and museum members: free

Info: (415) 581-3500, [www.asianart.org](http://www.asianart.org)

`The Louisiana Project` "Carrie Mae Weems: The Louisiana Project," at the Museum of the African Diaspora in San Francisco, shows a maturity in the work of an artist whose photographs were showstoppers at the 1991 Whitney Biennial. Through still photography, video and audio narration, Weems shows why, even in this post- Hurricane Katrina world, some have a love-hate relationship with Louisiana. This exhibit also shows why, in just a few short months, the Museum of African Diaspora (called MoAD by insiders) has become the focal point for the Bay Area's black arts movement.

Where: Museum of African Diaspora, 685 Mission St. (at Third Street), San Francisco

When: Sundays, noon to 5 p.m.; Mondays, Wednesdays through Saturdays, 10 a.m.- 6 p.m., through Oct. 9

How much: Adults: \$10; ages 65 and older: \$5; full-time students with ID: \$5; children under 12 and museum members: free

Info: (415) 358-7200, [www.moadsf.org](http://www.moadsf.org)

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## The Mercury News

Found on BayArea.com  
San Jose Mercury News (California)

September 7, 2006 Thursday

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**BYLINE:** Mercury News staff

**LENGTH:** 584 words

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National Public Radio (NPR)

August 3, 2006 Thursday

**SHOW:** News and Notes 9:00 AM EST

## The History of Louisiana Told Through Art

**ANCHORS:** ED GORDON

**REPORTERS:** NANCY MULLANE

**LENGTH:** 841 words

ED GORDON, host:

Hurricane Katrina may have destroyed much of what New Orleans was. But before the destruction, **Carrie** Mae **Weems** captured the history and culture of the city in photographs, narration, and multimedia. Now an exhibit of her work has opened at the Museum of the African Diaspora in San Francisco.

Nancy Mullane reports.

(Soundbite of video)

Ms. **CARRIE MAE WEEMS** (Artist): (In video clip) I saw it in the magnificently mounted masquerades of metaphor...

NANCY MULLANE reporting:

There's nothing simple about the work of **Carrie** Mae **Weems**. In her traveling exhibition - the Louisiana Project at San Francisco's Museum of African Diaspora - **Weems** gently pulls you in with black and white photographs, narrative text, and a captivating video. In each, **Weems** disrobes the not-so-hidden social contradictions of race, class, and **sex**.

In Louisiana's complex society...

(Soundbite of video)

Ms. **WEEMS**: (In video clip) I saw it in the thin blue veins of bluebloods forever limiting the game of chance.

MULLANE: Originally commissioned by Tulane University to commemorate the bicentennial of the Louisiana Purchase, the exhibition has the distinction of documenting a world, a society that no longer exists.

One of the first to climb the museum's flights of stairs and enter the third floor exhibit on opening night is Sandra Wilson. Two years ago, as Hurricane Katrina was approaching, she and her family fled New Orleans for San Francisco. She says this exhibit tells the truth about her culture and society, and that can be hard to take.

Ms. SANDRA WILSON (Former New Orleans Resident): You know when they say sucker punched?

(Soundbite of laughter)

Ms. WILSON: Well, she brings you in, and it's very subtle. It's a seduction, which - this is very seductive.

MULLANE: Moving slowly through the darkly lit gallery, Wilson says one area of the exhibit is particularly provocative. It's a video, a shadow play depicting a sexually powerful relationship of control between a white man and a black woman.

Ms. WILSON: I noticed that when people were watching the film, that when she got to the most suggestive part of the film, they walked away. Well, that's part of the story, that's part of the history. That's why those of us in Louisiana that are colored peoples are colored the way that we are, and why our families look the way that they are. And you can't walk away from it.

MULLANE: **Carrie Mae Weems** says the exhibition juxtaposes the cultural and social structures of New Orleans - the historical and contemporary, the rich and growing number of poor, the plantation system and those who worked it. According to **Weems**, one of the most shocking parallel realities of New Orleans society was the plusage(ph).

Ms. **WEEMS**: Mothers would introduce their daughters to white men that might be able to take care of them. Not marry them, but they would have kind of a, you know, like a leg up on everybody else.

MULLANE: **Weems** is fascinated with the early 19th century New Orleans ball culture, where white men were paired with emancipated black women. In black and white photographs that appear in one area of the gallery, **Weems** dresses as a man in cotillion clothing - wearing animal masks, ready for the masquerade.

Professor LOUIS CHUDE-SOKEI (Literature, University of California Santa Cruz): Her work succeeds on so many levels, but one of the ways it succeeds is that it brings you into it.

MULLANE: Louis Chude-Sokei is professor of literature at the University of California in Santa Cruz. He says what **Carrie Mae Weems** is doing in this exhibition is celebrating a faded glory and holding up a mirror for us all.

Prof. CHUDE-SOKEI: What she's doing is layering and layering and layering things so that all of these categories - Black/White, male/female, top/bottom, strong/weak - because there's some interesting moments when power is reversed. She's asking questions that are broader than just racial ones.

(Soundbite of piano playing)

MULLANE: Back in the gallery, Katrina survivor Sandra Wilson says she finds it difficult to look at one photograph in particular. In the large black and white framed print, a woman is standing, looking out a window. Wilson says it looks just like her former home, but that is gone forever.

Ms. WILSON: And it's ironic that this, she was putting together this exhibit, and simultaneously the city and that culture was destroyed. And just, it's gone. This is record of things as they were, but it's not the future. This is what was.

MULLANE: **Carrie Mae Weems** says she doesn't plan to change the exhibit to incorporate the effects of Hurricane Katrina, but she will visit Louisiana soon. The Louisiana Project by **Carrie Mae Weems** will be exhibited at the Museum of the African Diaspora through early October.

For NPR News, I'm Nancy Mullane in San Francisco.

(Soundbite of music)

GORDON: That's our program for today. Thanks for joining us. To listen to the show, visit [npr.org](http://npr.org). NEWS AND NOTES was created by NPR News and the African- American Public Radio Consortium.

The History of Louisiana Told Through Art National Public Radio (NPR) August 3, 2006 Thursday

(Soundbite of music)

GORDON: I'm Ed Gordon. This is NEWS AND NOTES.

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# San Francisco Chronicle

THE SAN FRANCISCO CHRONICLE (California)

July 29, 2006 Saturday  
FINAL Edition

## REVIEW;

**Two centuries ago, the U.S. doubled in size. At what cost? One artist wonders -- in black and white.**

**BYLINE:** Kenneth Baker, Chronicle Art Critic

**SECTION:** DAILY DATEBOOK; Pg. E1

**LENGTH:** 811 words

Former Oaklander **Carrie** Mae **Weems** treats inflammatory themes with a cool synthesis of photography, performance, narrative and installation. Her "The Louisiana Project" just opened at the Museum of the African Diaspora.

Tulane University's Newcomb Art Gallery commissioned the work to mark the bicentennial of the Louisiana Purchase in 2003. Unfortunately for **Weems**, national television coverage of Hurricane Katrina's aftermath burned into public memory images of racial and class injustice more vivid and visceral than anything "The Louisiana Project" delivers.

Or have the amnesia industries and subsequent appalling national and world events already buried those memories for people as far removed from New Orleans as we?

**Weems'** way of working has the drawback of looking like conceptual art, while the problems she **strikes** at -- the social, economic and psychic legacy of slavery in America -- remain too hot for most of us to handle even in our heads.

**Weems** works exclusively in black and white, an aesthetic decision whose overtones play particularly well against one theme of "The Louisiana Project": the region's long-standing obsession with parsing racial identity. As a legal exercise, in pre-Emancipation days, it might mean the difference between slavery and freedom. **Weems** touches the anxieties of appearance, self-image and racial ancestry in a series of photographs showing individuals who sit in near-darkness and study themselves in a hand mirror, as she hovers close like an admonishing angel.

**Weems'** persistent use of black and white also serves to remind black and white -- and more obliquely, male and female -- viewers of divergences in their responses that will probably go unarticulated.

That the Louisiana Purchase nearly doubled the size of the United States, and that buying territory implies the purchase of its inhabitants -- symbolically parallel to traffic in slaves -- gives large implications to the commemorative and topical aspects of **Weems'** "Project."

REVIEW; Two centuries ago, the U.S. doubled in size. At what cost? One artist wonders -- in black and white. THE SAN FRANCISCO CHRONICLE (California) July 29, 2006 Saturday

But even with the promptings of wall text, visitors unfamiliar with New Orleans' local traditions and history will have a hard time making sense of "The Louisiana Project" or imagining the impact it might have on clued-in viewers.

**Weems** apparently took from a letter or journal a passage that frames one section of the "Louisiana Project": "I was not amongst the gentle crowd of ragged negroes gathered together in the evening to stand under the old oak tree and sing sad spirituals, while the gentleman of the house and his guests reflected with glee, the naturalness of their privilege. No, I was the chambermaid, the whore and the witness."

A series of photographs follows in which **Weems** appears alone, wearing an old-fashioned housecoat, staring at, or out from within, various landmarks in New Orleans, ranging from famous antebellum mansions to a contemporary housing project, a petroleum tank farm and an unbeckoning stretch of railroad track.

Each of these sites might have distinct associations to those who know them or know their implications in the history of New Orleans and Louisiana. So would **Weems'** performance as inquiring, incriminating witness from the past. But in San Francisco, to those unacquainted with that past, they have little immediacy.

Perhaps only those who already know Louisiana firsthand recognize it as a place where the American drama of mingling cultures, and resistance to it, has played out with special vehemence for more than two centuries.

The cultural distance between here and the topical center of "The Louisiana Project" makes **Weems'** work look more like conceptual art than she probably intends. Not even the big ink-on-canvas tableaux in silhouette that **Weems** abstracted from her video can offset the oddly cold impression her show makes.

The most disturbing sequence in "The Louisiana Project" turns out to be one in which **Weems** posed in formal attire wearing various animal masks. It refers to a masked parade staged in 1873 by one of the self-appointed groups that early on turned Mardi Gras and concurrent festivities into rites to reaffirm hierarchies of class and race.

The elephant and donkey masks **Weems** dons make us think of the national political parties. In wall text, she quotes a **racist** newspaper account of the ape-masked parader that manages to combine slurs against black people and Charles Darwin.

Here the swirl of images and references takes on an unexpected power, partly because of the photographs' casual surrealism and formal poise. The photographs have a mystery that sustains the curiosity it takes to learn something of the work's background, which only the exhibition catalog adequately provides.

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**Carrie Mae Weems:** The Louisiana Project: photographs, video and installation. Through Oct. 9. Museum of the African Diaspora, 685 Mission St., San Francisco. (415) 358-7200, [www.moadsf.org](http://www.moadsf.org).

**LOAD-DATE:** July 29, 2006

**LANGUAGE:** ENGLISH

**GRAPHIC:** PHOTO (3)

(1-2) "The Louisiana Project" includes photos that show artist **Carrie Mae Weems** at various Louisiana landmarks, including, above, a mansion and, below, a housing project., (3) "Candles," a silhouette of an antebellum scene, is part of "**Carrie Mae Weems: The Louisiana Project**" at Museum of the African Diaspora. / **Carrie Mae Weems**

**PUBLICATION-TYPE:** Newspaper

REVIEW; Two centuries ago, the U.S. doubled in size. At what cost? One artist wonders -- in black and white. THE SAN FRANCISCO CHRONICLE (California) July 29, 2006 Saturday

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The New York Times

July 20, 2006 Thursday  
Late Edition - Final

## Anecdotal Evidence Of Homesick Mankind

**BYLINE:** By EDWARD ROTHSTEIN

**SECTION:** Section E; Column 1; The Arts/Cultural Desk; MUSEUM REVIEW; Pg. 1

**LENGTH:** 1479 words

**DATELINE:** SAN FRANCISCO

Museums are morphing. Once they were chroniclers or collectors, gathering objects and facts and putting them on display. Now many have become crucibles: places where a cultural identity is hammered out, refined and reshaped. Along the way they also have become community centers, where a group gathers to celebrate its past, commemorate its tragedies and convey its achievements to others.

That is what the Museum of the African Diaspora, designed by the North Carolina firm the Freelon Group, is meant to be. It is just down the street from two other such institutions being built here: the Mexican Museum and the Contemporary Jewish Museum. With its 20,000 square feet, the African museum's \$20 million building houses no permanent collection and promises no scholarly revelations.

Instead the museum describes itself on its Web site ([www.moadsf.org](http://www.moadsf.org)) as a "collector of stories," one that "promotes, explores and appreciates the contributions people of African descent have made across the globe." It intends "to foster a greater understanding of human history and promote cross-cultural communication."

Those are sweeping ambitions, which are only fitfully realized in the museum's permanent exhibits; the tendency to "promote" often eclipses the goals to explain and explore. But the museum, which boasts of 40,000 visitors since its opening in December, also says it intends over time to shape an understanding of the "African diaspora."

What does that term mean? The Greek word, which once referred to the exile of Jews beginning in the sixth century B.C., implies more than just dispersal. It implies an emotional quality of both displacement and attachment. In the case of Africa, it alludes to the spread of African people, ideas and cultures throughout the world, both through the brutality of slavery and the voluntary migration of populations. It also suggests a continuing yearning for what the continent represents.

The scope of the African diaspora is visible in the single most telling exhibit at the museum: an enormous sepia-toned mural that, unfortunately, can only be seen fully from outside the building at a distance (and is marred by window glare). It is a face of an African child photographed by Chester Higgins Jr. of The New York Times. Up close, awkwardly seen as you mount the stairs that cut across the image on the way to the second floor, the face is revealed to be a mosaic of smaller images constructed by Robert Silvers using more than 2,000 photographs solicited by the museum. They include portraits of Masai women, Malcolm X, Muhammad Ali, a Pangale elder, celebrities and anonymous soldiers, graduates, children, dancers,



merchants, ballplayers. It is a fantastically detailed evocation of Africa's worldwide demographic legacy.

Some of this variety is also meant to be captured in the community events and public programs the museum has organized (including an evening with an Ethiopian Jewish comedian) and its collaborations with other museums (which is to include, in 2007, a French photography exhibition about Africa).

But in the permanent displays, where the institution presumably presents its central vision, this concept of the African diaspora starts to break up into inconsistent fragments, like the mural's poignant face. It splinters into miscellany, even as the museum's vision of Africa itself becomes almost unreal in its bland uniformity.

At first the idea of the African diaspora is made as broad as possible. "When did you discover you are African?" is the question posed on the entrance wall facing visitors; the implication is that all visitors are African -- even if they don't know it.

In another display, human migrations over the millennia appear as lighted paths on a global map, expanding outward from Africa where geneticists now believe *Homo sapiens* originated. We are all members of this diaspora. But this makes African identity so broad as to be meaningless.

In other displays, different problems arise. With only about 3,000 square feet of permanent exhibition space, and no objects or artifacts of its own, the museum seems to have at once too little material for its subject and too much ground to cover. Everything is simplified.

Africa, after all, far from containing a single nation or people, has been host to scores of tribes and kingdoms with vastly varying social arrangements and cultures. Yet all of that history and detail is ignored (as are contemporary realities). What unites the continent in our imaginations is the crippling yoke of slavery to which its many heritages were harnessed during the Western world's modern history (as well as during periods of Arab domination). Here, the continent is recalled through the scrim of that exile, simplifying Africa, reducing it to a diaspora dream of a lost home.

In the first main exhibit, called "Celebration Circle," a film is shown on a 180-degree screen in a circular room. Racially diverse speakers testify to the joys of families, feasts and celebrations. They then pay tribute to Africa as the primal source of human society and brotherly sentiment. This evokes a warm communal feeling of course, but it is a mythical image, portraying an entire continent as a realm of pastoral and celebratory bliss.

That image of Africa as a vague source of pleasure and plenty remains in other exhibits as well. One wall, titled "What You Wear and Who You Are, a World of Choices," shows three human figures created out of a shifting collage of traditional African and contemporary dress, their video-heads morphing into a sampling of humanity.

Africa is, the wall implies, the source of much diversity as well as much celebration. But no information is given about these clothing styles, Africa's varied cultures or their influences on worldwide fashion and customs.

More concrete information is provided on a wall devoted to foods influenced by Africa as push-button-display video slide shows. One screen revealingly suggests, for example, that one reason Southern recipes now use plenty of greens is that black slaves typically used these cast-off scraps of vegetables for cooking. But is the exaggerated suggestion necessary that the worldwide taste for eating greens on a regular basis "comes from Africa"?

This impulse to celebrate even weakens the museum's most informative display: a wall of touch-screens surveying the rich African influences on world music, complete with examples, including tribal chants, ragtime, rumbas, rhythm and blues, and hip-hop.

But in the midst of descriptions, which should be tribute enough, come exaggerations. The importance of music to African social events and ritual, for example, is ascribed to "the values that African cultures place on inclusion" -- except that music is central to every culture, inclusive or not. So eager is the urge to herald

African influence that when it comes to European and American symphonic compositions, the exhibit ascribes almost every stylistic characteristic, including contrapuntal complexity and harmonic dissonance, to African influence (and makes other errors along the way).

This African romance may help spur a sense of connection and identity, but it ultimately interferes with historical understanding. A stylized short film about Toussaint L'Ouverture, made by Doug McHenry, filters out so much detail and eccentricity that this complex 18th-century leader of Haiti's slave revolution becomes a cartoon martyr packaged for contemporary tastes.

The most moving permanent exhibit has little to do with forging an identity or image. All celebration is silenced in a darkened room lined with benches. Original accounts of enslavement and liberation are heard, powerfully read; they dwarf the other displays with their historical fact and elemental humanity.

Perhaps, over time, given the ambitions of its new executive director, V. Denise Bradley (who was hired in September after the permanent exhibitions had been designed), such documentation may become more the rule than the exception. The museum, with an annual budget of \$4 million to \$5 million, may even overcome the burden of these permanent exhibits with community events and collaborations.

Later in July, for example, a visiting show, "**Carrie Mae Weems**: The Louisiana Project," will use photography, narratives, videos and archival material to create an installation that evokes the mingling of cultures in New Orleans over the course of 200 years.

The museum may also provide a kind of **laboratory** to help refine planning for one of the largest museum projects of the next decade: the National Museum of African American History and Culture in Washington.

But in taking on the new role of cultural crucible, museums are assuming burdens undreamed of by traditional collectors. And so far this particular crucible still needs to be shaped.

**URL:** <http://www.nytimes.com>

**LOAD-DATE:** July 20, 2006

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photos: The face of an African child that stares out through the facade of the Museum of the African Diaspora is a mosaic of smaller images. (Photo by Thor Swift for The New York Times)(pg. E1)  
One of the museum's interactive displays features morphing faces and clothing to represent Africans' contributions to fashion.

A map at the Museum of the African Diaspora in San Francisco shows the spread of the continent's peoples throughout the world. (Photographs by Thor Swift for The New York Times)(pg. E7)

**DOCUMENT-TYPE:** Review

**PUBLICATION-TYPE:** Newspaper

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The New York Times

June 20, 2006 Tuesday  
Late Edition - Final

## Emancipation Remains a Work in Progress

**BYLINE:** By HOLLAND COTTER

**SECTION:** Section E; Column 2; The Arts/Cultural Desk; ART REVIEW; Pg. 1

**LENGTH:** 966 words

Slavery, it could be argued, didn't really end in the United States until civil rights legislation was passed in the 1960's. That was a full century after the Emancipation Proclamation. Or the "Emancipation Approximation," as the artist Kara Walker calls it in a series of hallucinatory silkscreen prints that turn the Old South into a compassless moral state, in which slave and master alike are adrift.

Ms. Walker's witty, poetic, wicked images are among the high points of "Legacies: Contemporary Artists Reflect on Slavery," the second of three exhibitions organized by the New-York Historical Society on American slavery. The first, last year's "Slavery in New York," was archival in nature, made up of relics from the past. "Legacies" is very much of the present, with some of the art made for the occasion.

I came to it with doubts. Topical art, like occasional poetry, is hard to pull off. It can be fleet and fervent, sharpened by its thematic parameters. It can just as easily feel rigged, overpitched, speechifying. "Legacies" solves the potential problems by creating a large, textured exhibition experience, a kind of aesthetic support system. If a given piece is too thin or too arcane, it's O.K. It's part of the argument. It keeps you looking, thinking and rethinking. This is the historical society's first-ever contemporary art show. I have no doubt there will be others.

The show is lucky in its curator, Lowery Stokes Sims, president of the Studio Museum in Harlem. She has a sharp, seasoned eye and knows that "contemporary" spans generations.

Working with Cynthia R. Copeland and Kathleen Hulser of the historical society, she has brought together older artists (Willie Birch, Faith Ringgold, Betye Saar) with others in their 20's and 30's (Fatima Allotey, Cedric Smith, Jeff Sonhouse). Most, however, like Ms. Walker, made their names in the 1980's and 90's, when identity politics coalesced as a volatile cultural movement. As a subject, slavery naturally invites polemics, and this show is not shy of them. Ms. Ringgold's "Slave **Rape** Story Quilt" (1985) includes explicit images and texts about **sexual** violence. **Carrie Mae Weems** incorporates a Civil War-era photograph of a male slave's scarred back into a multimedia piece. Whitfield Lovell, in a characteristically lucid drawing, enshrines the image of a lynched body in a florid Victorian frame. Recent video interviews taped by the American Anti-Slavery Group document the persistence of chattel bondage in Africa and elsewhere.

But most of the 32 artists approach their theme obliquely. Kerry James Marshall highlights the faces of individual onlookers in a 1930 photograph of a lynching, leaving the act itself obscured. The hanging figures in ink drawings by Eli Kince are half-abstract silhouettes; they could be pods on a tree. A crystalline painting by Malcolm Bailey titled "Hold, Separate but Equal" (1969), the show's earliest piece, turns 19th-century diagrams of slave ships into a scathing separate-but-equal emblem.

Ms. Sims is clearly intent on demonstrating that political art can be as much about transformation as about information. Lorenzo Pace evokes his family's history, from slavery to the present, in an invitingly bright-colored, wall-filling collage of images and objects. A fountain designed by Algernon Miller and dedicated to Frederick Douglass looks, in a scale model, like a sky of shining stars. Leslie King-Hammond and Jose J. Mapily turn the memory of an African-American settlement leveled to make way for Central Park into a magical theater-altar called "Celestial Praise House for Seneca Village."

Some of the work is very close to theater. In a video filmed at the historical society, Bradley McCallum and Jacqueline Tarry slowly turn through space in interracial union. On paper the idea sounds labored; on film it looks great. Ellen Driscoll's installation, based on Harriet Jacobs's 1861 "Incidents in the Life of a Slave Girl," looks fussy and cluttered until you enter the camera obscura environment at its center. Close the door behind you, and you're in the ghostly, locked-in world that Jacobs experienced for seven years as a fugitive slave hiding in an attic.

It's almost impossible to imagine the feelings such confinement would provoke. Fury has to be one, and it sizzles just below the surface in much of the art here: in Renee Cox's mesmerizing self-portrait as a machete-wielding rebel slave; in an installation by Fred Wilson, "Liberty/ Liberte," festooned 19th-century busts of George Washington and Napoleon with iron shackles and manacles; and in Ms. Walker's bad-dream visions, calculated to let no one pass without a reaction, and to let no reaction be easy or "right," or less than intense.

American slavery -- what it did, what it is still doing -- remains an incendiary topic, as racial discrimination becomes subtler, harder to pin down, played out along lines of class and economics. The topic has also gained importance with the developing diaspora-consciousness of the last few decades, embodied here in a photograph by Maria Magdalena Campos-Pons of herself and her mother, Cubans of African descent.

Although the two women stand apart, each holds one end of a single long, knotted strand of colored beads. It isn't a heavy, binding chain; it's a connecting thread, linking generations through a mutual history. That history was cruel; the emotions it raises are complicated and changing. But its reality, revisited and rethought, can be a source of power rather than depletion. Ms. Campos-Pons has titled her family portrait "Replenishing."

"Legacies: Contemporary Artists Reflect on Slavery" remains at the New-York Historical Society, 170 Central Park West, at 77th Street, (212) 873-3400, through January.

**URL:** <http://www.nytimes.com>

**LOAD-DATE:** June 20, 2006

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photos: "Replenishing," a photograph by Maria Magdalena Campos-Pons of herself and her mother. (Photo by The New-York Historical Society)(pg. E1)  
Left, Kara Walker's "Scene 19" from the "Emancipation Approximation" series. Right, "Sow Good Seeds," by Whitfield Lovell.

An installation by Fred Wilson in "Legacies: Contemporary Artists Reflect on Slavery" at the New-York Historical Society. (Photographs from New-York Historical Society)(pg. E7)

**DOCUMENT-TYPE:** Review

**PUBLICATION-TYPE:** Newspaper

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The News & Observer (Raleigh, North Carolina)

May 7, 2006 Sunday  
Final Edition

## Collector finds common ground in diverse works

**BYLINE:** Ellen Sung, Staff Writer

**SECTION:** ARTS & ENTERTAINMENT; Pg. G3

**LENGTH:** 739 words

In her early 20s, Julia Norrell became enraptured with a Cuban abstract painting. But her father, a U.S. Congressman from southeastern Arkansas, refused to buy it for her, saying he would support her education but not a trivial pursuit like art.

Norrell took her first job just to buy the painting. More than four decades later, her collection has grown to some 2,000 works of art.

Today, the N.C. Museum of Art opens "Common Ground: Discovering Community in 150 Years of Art," an exhibit culled from Norrell's collection. It's quite a smorgasbord, with 125 works by 99 artists. Compare that to the blockbuster "Matisse, Picasso and the School of Paris" show at the same museum, which had 74 works.

"Matisse, Picasso" also had a concrete theme. "Common Ground," originally organized by the Corcoran Gallery of Art in Washington, D.C., is more conceptual. With a heavy emphasis on documentary photography, it explores race, inequality and faith.

Museumgoers can explore the collection accordingly or approach it with one of the following themed tours, organized by the kinds of works that might appeal to different interests.

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### AFRICAN-AMERICAN VIEWS

Julia Norrell ("Judy" to friends) is an avid collector of work by African-American artists. Her collection includes the "big name" artists of the Harlem Renaissance as well as emerging artists.

In "Juba II," Whitfield Lovell takes a seemingly ordinary object, a bugle, and gives it a position of importance. It's a visible reminder of the musical heritage of African-Americans, yet the man depicted in charcoal is somber, staring ahead, as though he's unaware of or alienated from the instrument and its ability to give voice to his feelings and thoughts.

Lovell, a New York-based artist, came to Durham in 2001 to work with students at Neal Middle School as part of the Literacy Through Photography project at the Center for Documentary Studies at Duke University.

ALSO LOOK FOR:

- William H. Clarke, "Funeral Procession" (2000).

Collector finds common ground in diverse works The News & Observer (Raleigh, North Carolina) May 7, 2006 Sunday

- David Driskell, "African Musician" (1994).
- Jacob Lawrence, "Two **Rebels**" (1963).
- James VanDerZee, untitled (Interior View of a Restaurant) (1926).
- **Carrie** Mae **Weems**, "Sea Island Series @#3269" (1992).

###

#### NEW FRONTIERS IN CONTEMPORARY PHOTOGRAPHY

If you liked the museum's recent show of photographs from the collection of Allen G. Thomas Jr. of Wilson, there is plenty for you to see in "Common Ground." Some of the hottest contemporary art photographers explore many of the same themes as the early documentary photographers -- but with strikingly different methods and compositions.

Israeli photographer Adi Nes carefully poses his subjects in tableaux from Greek mythology. But it's never quite clear what the story is. Another contemporary photograph by Sally Mann shows the Mississippi river bank where she believes Emmitt Till's body was dragged and dumped.

#### ALSO LOOK FOR:

- Ken Ashton, "The Howard Theater" (1993).
- Shimon Attie, "Mulackstrasse 37: Slide Projections of Former Jewish Residents and Hebrew Reading Room, Berlin (1930)" (1993).
- Rashid Johnson, "George" (1999).
- Sally Mann, untitled toned gelatin silver print (1998).
- Zwi Mthethwa, untitled color coupler print (2002).

###@#

#### EARLY DOCUMENTARY PHOTOGRAPHS

In the early 20th century, photography became a powerful medium to depict social injustice and suffering. During the Great Depression, pioneering photographers -- a surprising number of them women -- visited migrant farm camps and created iconic images of the rural South. Other settings produced equally haunting works.

In the 1958 photograph "Penn Station," Louis Stettner captures a woman who appears asleep in New York City. Stettner devoted an entire series of work to people riding subway cars, caught in fleeting moments that seem suspended in time.

#### ALSO LOOK FOR:

- Ansel Adams, "Cemetery Statue and Oil Derricks, Long Beach, California" (1939).
- Margaret Bourke-White, "Hood's Chapel, Georgia" (1936).
- Walker Evans, "Child's Grave, Hale County, Alabama" (1936).
- Lewis Hine, "Another 'Dependent Father.' Lyell, Columbus & Swift Mills, Columbus, Georgia" (1913).
- Dorothea Lange, "Ma Burnham, Conway, Arkansas" (1938).

Collector finds common ground in diverse works The News & Observer (Raleigh, North Carolina) May 7,  
2006 Sunday

- Ben Shahn, "Day Laborers Picking Cotton, Arkansas" (1935).

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#### DETAILS

WHAT "Common Ground."

WHEN Today through July 16.

WHERE N.C. Museum of Art, 2110 Blue Ridge Road, Raleigh.

HOURS Tuesday-Saturday, 9 a.m.-5 p.m. (until 9 p.m. Friday); Sunday, 10 a.m.-5 p.m.

COST Free.

CONTACT 839-6262, [www.ncartmuseum.org](http://www.ncartmuseum.org).

**LOAD-DATE:** May 7, 2006

**LANGUAGE:** ENGLISH

**GRAPHIC:** Juba II  
Penn Station

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Sarasota Herald-Tribune (Florida)

March 24, 2006 Friday  
ALL EDITION

## Lingering injustices form crux of **Weems'** 'Louisiana Project'

**BYLINE:** By KEVIN COSTELLO CORRESPONDENT

**SECTION:** TICKET; Pg. 33

**LENGTH:** 453 words

**Carrie** Mae **Weems** came late to art, receiving her Bachelor of Arts degree at 28 and her Master's of Art degree at 34.

The daughter of Mississippi sharecroppers who moved to Oregon in the 1950s, she relocated to San Francisco after high school to study modern dance and became politically active in the labor movement while working in a garment factory.

Given a camera for her 21st birthday, **Weems** initially used it exclusively for political rather than aesthetic purposes. Awarded a National Endowment for the Arts Visual Arts grant in 1995, she presently works in Rome.

Organized by Tulane University in New Orleans, "The Louisiana Project" at the Ringling School of Art and Design is one of **Weems'** most conceptually challenging photographic projects.

The exhibition deals with a number of contemporary issues through the use of Southern rituals that hide social injustice, as well as racial and **sexual** stereotyping.

Like other female photographic artists of the '80s, such as Cindy Sherman and Barbara Kruger, **Weems** on occasion uses the tableaux format and images re-photographed from high art and pop culture to explore issues of female identity.

In "The Louisiana Project," she uses large ink-jet on canvas video stills of silhouetted tableaux to draw attention to the cultural consequences of the Louisiana Purchase of 1803. The acquisition by the United States from France brought together Anglo-American, Franco-Caribbean and African cultures.

One outcome was the creation of a complicated racial and social hierarchy involving white men, their wives and their Creole mistresses. This lattice of class, race and sex is at the heart of the exhibition.

The silhouettes refer to a unique annual New Orleans ritual related to the Louisiana Purchase, in which the city's wealthiest elite step out of their ordinary lives to impersonate royalty. The silhouettes address this relationship of black servants and white folk playing dress-up in their 18th-century costumes.

This is a visually beautiful and culturally jarring exhibition. Only time will show if **Weems'** revealed truths will eventually set all those immersed in its mythologies free.

Gwendolyn DuBois Shaw, a professor in the University of Pennsylvania's art history department, will discuss



Lingering injustices form crux of Weems' 'Louisiana Project' Sarasota Herald-Tribune (Florida) March 24, 2006 Friday

the imagery and cultural significance of **Weems'** work at 6 p.m. Thursday at the Selby Gallery.

**TICKETS**

**Carrie Mae Weems:** The Louisiana Project

On display through April 7 at Selby Gallery, Ringling School of Art and Design, one-half block east of 2700 N. Tamiami Trail on Dr. Martin Luther King Jr. Way, Sarasota. Gallery hours are 10 a.m. to 4 p.m. Friday, Saturday, Monday, Wednesday and Thursday, and 10 a.m. to 7 p.m. Tuesday.

Call 359-7563 or

access [www.ringling.edu/selbygallery](http://www.ringling.edu/selbygallery).

**LOAD-DATE:** March 25, 2006

**LANGUAGE:** ENGLISH

**GRAPHIC:** PHOTO

COURTESY PHOTO / **CARRIE MAE WEEMS** "A Distant View," an iris print, is part of "**Carrie Mae Weems:** The Louisiana Project," on display through April 7 at the Ringling School of Art and Design's Selby Gallery.

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Orlando Sentinel (Florida)

March 5, 2006 Sunday  
FINAL

## Polk museum serves art's true purpose

**BYLINE:** Kelly Griffith, Sentinel Columnist

**SECTION:** SOUTHWEST; SOUTHWEST; Pg. J1

**LENGTH:** 486 words

Akin to musing about the very meaning of life itself, asking "What is art?" may spark a near-jihad, depending on the company.

Art to me may be abominable to you. And besides, what is the artist for, anyway?

Looking around at some of our area art centers, museums and galleries, it's clear many have reduced our artists to a singular mission: making us feel good.

That is, matching the hues on the canvas to the colors on the couch. And making sure the Florida landscapes have the egrets wading in perfect aquatic settings and the serene sun dropping off the Gulf's horizon. Oh, and the florals. Never forget the mondo flowers. After all, Georgia O'Keeffe made it work.

Indeed, what is art? Art to you may be abominable to me.

See how that works?

The people running the Polk Museum of Art in Lakeland cling to higher callings for artists. That is, to provoke thought, discussion and intellectual and emotional exchange.

Their exhibitions and lectures, at least, reflect that: speakers such as the **Guerrilla** Girls, a group of female artists who often charge **sexism** by the art world; exhibitions such as ceramics by master painter Pablo Picasso; photography exploring race and gender by **Carrie Mae Weems**; and coming soon, haunting photographic images from where the World Trade Center once stood by Joel Meyerowitz. These might make a person think he or she is in a museum in Miami or D.C., not Polk County.

A Picasso in Polk County?

A pop-art exhibit hangs now at the museum with works by people such as Andy Warhol and Roy Lichtenstein, forcing us to discuss "high art" and "low art" and what the heck art is anyway.

Warhol's "Factory," where he churned out production pieces, mocked the ideas of the hoity-toity art world. Frankly, we could use a Warhol-like mocking today.

It used to be that the artists' role in society was provoking not only thought, but also change. They practically sparked revolutions with challenging and bold ideas.

Polk museum serves art's true purpose Orlando Sentinel (Florida) March 5, 2006 Sunday

Salvador Dali's surreal and painfully personal paintings often were accompanied by political manifestos, pages and pages long.

Honest work of artists coming out of Nazi Germany conjure tears decades later. The pain sears.

Today? Artists make our dens and living rooms look nice and make sure Florida glimmers when anyone looks at it on canvas.

I wonder why today's artists don't paint a raped Florida landscape or an impressionistic school building, so jammed with children they are devoid of personality, as if part of a faceless mass?

Do artists not send messages anymore? Rarely, it seems.

Large museums often need the help of wealthy donors -- conservative wealthy donors -- and so, it's little wonder there's not more art that challenges, shocks and forces us to reassess culture.

So then, what is art these days? I can't think of a better place than the pop-art exhibit in Lakeland to ponder that question.

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Afterimage

March 1, 2006

## Evolution of a photo fair; Photo L.A trade fairs

**BYLINE:** Campbell, Clayton

**SECTION:** Pg. 8(2) Vol. 33 No. 5 ISSN: 0300-7472

**LENGTH:** 957 words

PHOTO L.A.

SANTA MONICA, CALIFORNIA

JANUARY 19-22, 2006

Presenting its fifteenth installment this year, photo l,a, has matured into one of the better art photography trade fairs in the UnitedStates. Improving on last year's event with its overabundance of conventional or gold chip photography, this year's fair featured more contemporary and diverse work. On opening night, the fair was packed with collectors seeking new discoveries and a large public audience filled the Santa Monica Civic Auditorium for the remaining three days ofthe fair. The seventy-three exhibitors seemed generally pleased withthe response and the business being conducted.

There were countless works to peruse. Current Aperture and Flash Art favorites Lisa Sarfati and Loretta Lux graced the walls of the Yossi Milo (New York) booth. Lux's unusual portraits of children are compelling, but Sarfati's C-prints of young American adults have an overdone, Nan Goldin feel. Sze Tsung Leong's large C-prints continue the popular international investigation into bleak urban landscapes as another well-worn post-modernist theme. Photo-eye (Santa Fe) presented dye coupler prints by Doug Keyes, whose images of artists' books are cagey and art smart. A similar eye candy experience was found at the booth of Charlotte Jackson Fine Art (Santa Fe), which was devoted mostly to Michael Eastman's strikingly large-scale, C-prints of interiors from ruined Cuban villas, as well as his dramatic vistas from his "Vanishing America" series (2005), and his most recent inkjet landscapes.

A number of artists pointed their lenses at action figures, models, or artificially created landscapes and interiors as point of view or subject matter. The use of kitschy, plastic figurines by artists seems to be reaching a crescendo. The Stephen Cohen Gallery (Los Angeles) exhibited artist Tracey Snelling's Convenient (2005), an ingenious tabletop model of a drive-in movie theater. The movie screen is a laptop computer screen playing a program of random images. From G. Gibson Gallery (Seattle), Lori Nix's appealing C-print Paradise (2001) seems to be either a re-photograph of an existing artificial landscape with a waterfall or a shot of a model or poster. Either way, the engaging image works well because of its unrepentant cheesiness.

Represented by Charles Guice Fine Art Photography (Berkeley) is the video Winter in America (2005). This fine work by Hank Willis Thomas and Kambui Olujimi uses action figures left behind by a **murdered** relative, which brings an unspoken gravitas, taking it beyond the infantile and superficial into a very different realm of

experience. Guice also exhibits strong work by **Carrie Mae Weems**, especially *Black Love* (Triptych) (2003).

[ILLUSTRATION OMITTED]

There were other quirky surprises around the corner from Guice. From Michael Dawson Gallery (Los Angeles), Claudia Kunin's series of anaglyphic prints "*Ghost Stories*" (2005) require 3-D glasses. In addition to her high-quality photography, her work is utterly charming and funny. Presenting some of the most interesting art in the fair, Lisa Sette Gallery (Scottsdale, Arizona) exhibited the ingeniously unique works of Rick Hards. Small and delicate, his oil on tintypes and his pen and ink on cabinet card miniatures fall into the arena of photo-based mixed media works. Despite their small scale, the pieces succeed as ideas, in contrast to some of the inane large C-prints littering some of the other galleries. An example is Kim Joon's work at Walsh Gallery (Chicago). Joon's imagery is flashy--depicting three nude models whose bodies are painted in full color and emblazoned with an Adidas logo in one photograph and images from Jimi Hendrix albums in another. The prints have the impact of billboards. Some large-scale imagery does hold its own, such as Lalla Essaydi's at Laurence Miller (New York). Appearing to be influenced by Shirin Neshat, Essaydi's take on Muslim women is beautiful in its austerity. At Paul Kopelkin (Los Angeles), Jill Greenberg's large-scale digital photo print *Trillions* (Sierra) (2004) is a delightful image of a toddler crying. Jan Kesner (Los Angeles) exhibited John Humble's series "*Night Freeways*" (2004-2005), another compelling entry in the internationalist urban landscape theme.

While most of the galleries were from the U.S., the Czech Center for Photography presented an interesting collection of black-and-white images from Czech Republic photographers. The Wetterling Gallery of Stockholm had two pieces by Per Huttner, whose project of photographing himself jogging in a white outfit in locales populated by "persons of color" makes an intriguing comment on race and colonialism.

Because photo l.a. is a trade fair for commercial galleries, there was the normal assortment of collectible artist portfolios, Edward S. Curtis photogravures, and the work of A-list photographers with big price tags. Some work pops up as resale items in several galleries. A more rigorous selection of galleries exhibiting would improve photo l.a. Demographically, the audience and the dealers were mainly Caucasian. This situation tends to narrow the field of interest in a worthy event like photo l.a. The population of Los Angeles is 50 percent Latino and the city has a multicultural middle class, but these demographics were noticeably absent. Particularly missing were galleries from Latin America and Asia where important work is being done by new generations of artists. The next step for photo l.a. is to engage a wider audience and constituency, in order to make the event truly world-class.

CLAYTON CAMPBELL is the Los Angeles correspondent for *Flash Art* magazine and Santa Monica editor for *Contemporary* magazine.

info

For more information about photo l.a. see [www.photola.com](http://www.photola.com).

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The Star-Ledger (Newark, New Jersey)

February 24, 2006 Friday  
FINAL EDITION

## Colorful expressions

**BYLINE:** DAN BISCHOFF, STAR-LEDGER STAFF

**SECTION:** TICKET; Pg. 40

**LENGTH:** 609 words

ART African-American Works From the Collection Where: The Montclair Art Museum, 3 South Mountain Ave., Montclair When: Through Aug. 6. 11 a.m.-5 p.m. Tuesdays-Sundays How much: \$8; \$6 seniors and students; by contribution 11 a.m.-1 p.m. Fridays; free to children under 12. Call (973) 746-5555 or visit [www.montclairmuseum.org](http://www.montclairmuseum.org).

The Montclair Art Museum is marking African-American heritage month with a small show, "African-American Works From the Collection," a dozen works in the old entrance gallery on the top floor, just outside the permanent collections. One of the nice things about this exhibition - the nicest, really - is the focus on the late Jacob Lawrence, who is represented by "Tools" (1977) and two prints from his series about abolitionist John Brown's pre-Civil War uprising. One, the image of Brown saying grace at a dinner table attended by his excess of sons, has a wonderfully verbose title: "For 40 years, John Brown reflected upon the sufferings and hopelessness of slaves ..."

Which is just the note to strike in this yearly acknowledgement of African-American contributions to our culture, since those contributions have been so often slighted by prejudice or limited by physical circumstances. It's particularly nice this February, after the recent, unexpected confluence of near-state funerals for two black female heroes of the civil rights movement, Rosa Parks and Coretta Scott King. They both had their share of suffering and hopelessness to reflect upon, too.

Of course, one only has to look around to see African-American influence - and not just in color palette - throughout contemporary art. Installation art, and collage generally, seem to have something of the African-American sensibility, just as music from blues to rock to hip-hop shares a spectrum of inflection. Fugitive materials, sly defiance, a density and even misdirection of overt meaning, all have long pedigrees in African-American cultural expression, and all have become commonplace themes in Western contemporary art.

Art is one of those pursuits in America for which you are never paid enough - well, unless you're Leroy Nieman or somebody - and Lawrence, who was raised in Atlantic City, worked for much of his life as a college teacher. "Tools" is about work, of course, though what it is really about is Lawrence's love of high-key color harmonies and flat, Modernist design. Art is not really about getting paid; it is about doing the work and enjoying it, and nothing really communicates that better than the chrome yellow Lawrence lays alongside the indigo blue in this picture.

As much as we want to honor African-American culture this time of year, we also have to recognize that the idea of ethnic cultural "authenticity" in America is pretty much a fiction. We're all hyphenated Americans.

Lawrence was knee-deep in Matisse when he got his start during the Harlem Renaissance (he was a teenager when he first won notice), and the **protest** art in this show, like "Untitled (Fight for Freedom)," a 1945 tempera on board by Charles White, or the contemporary art photographer **Carrie Mae Weems'** "Ebo Landing at Dunbar Creek," a pair of photos of a swampy Southern island where a group of slaves refused to be sold and instead drowned themselves in the shallow water, speak through common media and within popular styles that are not uniquely African-American.

Montclair's own Janet Taylor Pickett twists similar threads together in her painting "Silent Harmonies" (1988), which overtly links Native- and African-American themes in a single, color-saturated image.

That is what Americans do, mix, melt, things together. That's when we start to cook.

**LOAD-DATE:** April 19, 2007

**LANGUAGE:** ENGLISH

**GRAPHIC:** 1. "Silent Harmonies" (1988), an opaque watercolor on paper by Janet Taylor Pickett of Montclair. 2. The exhibit focuses on the works of Jacob Lawrence (1917-2000), including "Tools" (1977).

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The Roanoke Times (Virginia)

November 4, 2005 Friday Metro Edition

## OUT & ABOUT

**SECTION:** NEIGHBORS - NORTH; Pg. NN3

**LENGTH:** 4978 words

New this week

n Bedford Community Orchestra

Music will include Tchaikovsky's "March Slav" and the "Sleeping Beauty" waltz, Liszt's "Hungarian Rhapsody No. 2," selections from "Titanic," "Lord of the Rings" and more. 7:30 p.m. Nov. 19. Bedford Middle School Auditorium. Free. (540) 947-0208. OUT & ABOUT

Booker T. Washington Monument

n 11 a.m. to 12:30 p.m. Sunday. The Kitchen Cabin: A Living History Interpretation.

n 2 p.m. Nov. 20. William Davis book signing and lecture on "An Honorable Defeat."

Haunted house

The Moneta Fire and Rescue Departments are hosting their Annual Haunted House Fundraiser. 7 to 11 p.m. Friday and Saturday. Virginia 122 South in Moneta between Camper's Paradise and Kasey Drive. \$5 donation suggested. 420-3892.

Pink Ice Ball

The Beta Chi Omega Chapter of Alpha Kappa Alpha Sorority will hold its annual ball Saturday in the Crystal Ballroom of the Hotel Roanoke and Conference Center. Cocktail hour begins at 6:30 p.m. Dinner will be served at 7:30 p.m., followed by Unsung Heroes award presentation, entertainment and dancing. \$40. 362-4353.

Chili Festival

Chili for every taste as participants compete for flavor and showmanship. Fun, music, crafters, activities and lots of chili at this lakeside event. Held Saturday at Bridgewater Plaza, Smith Mountain Lake. \$3. 721-1203 or [www.visitsmithmountainlake.com](http://www.visitsmithmountainlake.com).

The Golden Eaglet

A free, one time screening of the 1919 silent film that features Girl Scouts in the cast. 11 a.m. Saturday at the Grandin Theatre, 1310 Grandin Road. Sponsored by the Botetourt Girl Scouts.

n Flood of '85 exhibit



An exhibit chronicling one of the worst floods in Roanoke. Photos by Tommy Firebaugh and original news footage from WDBJ 7. Runs through Dec. 30. History Museum of Western Virginia, 1 Market Square. 10 a.m. to 4 p.m. Tuesday through Friday. 10 a.m. to 5 p.m. Saturday. 1 to 5 p.m. Sunday. 342-5770.

#### Peace walk

Promoting peaceful resolution to conflict. Sponsor sheets can be obtained by calling the Conflict Resolution Center, 342-2063. Registration begins at 1 p.m. Sunday., walk begins at 2 p.m. Darrell Shell Park, Penn Forest Elementary School, 6328 Merriman Road. The walk benefits school mediation programs and scholarships.

#### Red Ribbon Affair

Supports AIDS health, outreach and wellness program through the Council of Community Services. 6:30 to 11 p.m. Nov. 11. Wyndham Roanoke Hotel, 2801 Hersherberger Road. Pam Meador, 985-0131. Purchase tickets online, [www.redribbonaffair.org](http://www.redribbonaffair.org).

#### Founders' Day Dinner

The first annual Founders' Day Dinner will be held at 6:30 p.m. Nov. 11. Congressman Bob Goodlatte and Oriskany Strings will be featured. Sponsored by the Botetourt County Historical Society. \$18. Fincastle United Methodist Church, Church Street, Fincastle.

#### Anniversary celebration

An international buffet, silent auction, Latin singers, African dancers and a Hispanic girls' choir will be featured at the 30th anniversary celebration of Refugee and Immigration Services. 5:30 to 9 p.m. Nov. 12. \$30. St. John's Lutheran Church, 4608 Brambleton Ave. 342-7561.

#### n Harvest ball

Fall ballroom dancing with music by Dancing DJ Steve Becker. 7:30-10:30 p.m. Nov. 19. Brambleton Center, 3738 Brambleton Ave., Roanoke. Bring a snack to share. \$10. 772-7505, 772-4388.

#### n Mineral and gem show

The Roanoke Valley Gem and Mineral Show will be held at the Salem Civic Center. 3 to 7 p.m. Nov. 25. 10 a.m. to 6 p.m. Nov. 26. Noon to 6 p.m. Nov. 27. Adults, \$2. Children 16 & under, free.

### MUSIC & THEATER

#### Singers wanted

n The Virginia Gentlemen Barbershop Harmony Chorus is looking for men of all ages who love to sing to perform Christmas music at several locations in the valley during December. Weekly rehearsals begin Monday. Lewis-Gale Medical Foundation, 3807 Brandon Ave. Bill Clark, 721-3340.

n Ladies who like to sing are invited to join the Roanoke Valley Star Chorus of Sweet Adelines. Meets at 7:30 p.m. Thursdays. Salem Presbyterian Church, corner of W. Main and N. Market streets, Salem. Carol Glover, 966-4423. Bonnie Blomberg, 389-5830.

#### Circlesongs

The Roanoke College Choir will be joined by guest director Roger Treece for an evening of Circlesongs. 7:30 p.m. Saturday. Roanoke College, Antrim Chapel. Free.

#### Roanoke Fiddle and Banjo Club

An evening of bluegrass, gospel and old-time string music by the Smith Mountain Grass, Old Dominion Cloggers, Acoustic Endeavors, Bluegrass Travellers and the Shelton Bros. 6-10 p.m. Saturday. Charles R. Hill Senior Center, 820 East Washington Ave., Vinton. \$5; children under 12 free. 982-6686. Food and drink available; no outside food, please.

#### Paulsson/ Canning Duo

Anders Paulsson, on soprano saxophone, and Andrew Canning, on the organ, will perform a concert at 4 p.m. Sunday. Free. Greene Memorial United Methodist Church, Church Avenue at Second Street. [www.gmumc.org](http://www.gmumc.org). 344-6225.

#### n Charles E. Cullen

This will only hurt for a minute. The Charles E. Cullen Story: A Tale of Savage Independence. A documentary by Janet Lubas. 9 p.m. Thursday. \$7.50. Grandin Theater, 1310 Grandin Road.

#### Pat Metheney Trio

Pat Metheney, the Grammy Award winning guitarist, will be joined by Christian McBride and Antonio Sanchez in a concert at the Jefferson Center. 8 p.m. Nov. 12. \$34-38. 345-2550. [www.jeffcenter.org](http://www.jeffcenter.org).

#### n Roanoke Symphony Orchestra

Pip Clarke will perform the Violin Concerto at 8 p.m. Nov. 12. Roanoke Performing Arts Theatre. The RSO will also perform the Mother Goose Suite and Tchaikovsky's Symphony No. 5. \$28-51. Supper at the Symphony tickets also available for \$18.95. Reserve by Wednesday. Jefferson Center, 541 Luck Ave. 343-9127. [www.rso.com](http://www.rso.com).

#### n Hymns for Hope

A musical benefit for the Interfaith Hospitality Network will be held at 3 p.m. Nov. 13. David Wiley will perform with the IFN choir. Flute duet by Julee Hickcox and Kevin Williams. First Presbyterian Church, 2101 S. Jefferson St. Free. A love offering will be collected to benefit the work of IFN.

#### Organ dedication recital

Featuring Carole Terry, guest organist, and a commissioned anthem by Andrew Carter, composer for choir, soprano and organ. 4 p.m. Nov. 13. Second Presbyterian Church, 214 Mountain Ave.

#### Folk dancers

Experience the folk dances of Israel, Greece, Russia and other countries through relaxed, drop-in sessions. 8-10 p.m. Nov. 14. Beth Israel Synagogue, 920 Franklin Road, Roanoke. 343-8897.

#### FROGZ

Imago Theatre will present the theatrical menagerie of wonder, whimsy and wackiness at the Jefferson Center. The show will feature escaped penguins, silent sloths and finicky frogs. 7:30 p.m. Nov. 17. \$12-25. 345-2550. [www.jeffcenter.org](http://www.jeffcenter.org).

#### n Spiritual movies

A monthly series of spiritually-themed movies of depth and humor. 7:30 p.m. Nov. 19. The Yoga Center, 3107 Franklin Road. Sponsored by the Roanoke Association in Consciousness meditation group. Donations welcome. Melinda, 989-8513.

#### n An O'Henry Christmas

Attic Productions will presents An O'Henry Christmas, featuring "The Gift of the Magi" and "The Last Leaf." 7:30 p.m. Nov. 25, 26 and Dec. 1-3. 2:30 p.m. Dec. 3. Lord Botetourt High School Auditorium, 1435 Roanoke Raod, Daleville. \$10-12. Group rates available, 473-3216.

#### n A Wonderful Life

On the Trinkle Main Stage. Nov. 25-Dec. 23. \$18-35. 342-5740. [www.millmountain.org](http://www.millmountain.org).

#### Underground Roanoke

n No Shame Theater. 11 p.m. each Friday night through May. Five-minute readings. Scripts accepted at 10 p.m. Rules: the work had to be original, five-minutes or less, and it can't break anything -- people, the space or laws. \$5.

n Comedy Improv with Big Lick Conspiracy. 9 p.m. on the first and third Saturdays of each month. \$5.

Mill Mountain Theatre, Waldron Stage, 20 East Church Ave. 342-5740. [www.millmountain.org](http://www.millmountain.org).

#### ART

##### n Buck Mountain Grill

Over 26 pieces of Art on Gold by photographer F. Barish-Stern will be showcased at Buck Mountain Grill, 3603 Franklin Road. Through Nov. 30. 591-9021 or 345-6455. Barish-Stern will give a 30 percent donation of her sales from [www.artongoldgallery.com](http://www.artongoldgallery.com) and [www.portraitsongold.com](http://www.portraitsongold.com) through December to the American Red Cross.

##### n Ferrum College student show

A juried exhibition of student work will be on display from Nov. 16-Dec. 4. E. Taylor Greer Gallery, Stanley Library, Ferrum College. Reception from 3 to 5 p.m. Nov. 16. Nancy Hart, 365-4357, [nhart@ferrum.edu](mailto:nhart@ferrum.edu).

##### n The Gallery at Jefferson Center

An all media exhibit celebrating the fall and winter seasons and holidays. Nov. 17-Jan. 30. Reception will be held from 5 to 7 p.m. Dec. 5 in the Fralin Atrium. 541 Luck Ave. 345-2550.

#### Ewald Art & Frame Gallery

William S. Phillips, known for his artistic work in aviation, will be at Ewald Art & Frame Gallery from noon to 4 p.m. Nov. 13. Picadilly Square Shopping Center, 3117 Franklin Road. 772-4459.

#### White House Galleries

"Windows," an exhibit of original oil paintings by Elizabeth Gilkeson opens from 2 to 5 p.m. Sunday. 1302 Second St. 344-9600.

#### Studios on the Square

The third annual studio artists display show runs through Dec. 31. Come dressed as your favorite artist or artwork. Live music by the Foggy Memory Boys. 345-4076.

#### Gallery by the James

"A Seasonal Faire," new works by Mary Emory. Through Nov. 12. 19827 Main St., Buchanan. 254-9708. 11 a.m. to 6 p.m. Wednesday through Friday and 10 a.m. to 4 p.m. Saturday.

#### Smoyer Gallery

Passion and Wheels will be on display through Nov. 12. Exhibit features Bryan Lauch and Nicole Antebi. Open daily from 1 to 4 p.m. Smoyer Gallery, Roanoke College. Room 231, Olin Hall. 375-2332.

#### Gallery at Jefferson Center

The League of Roanoke Artists Showcase will be on display through Nov. 14. Fralin Atrium, Jefferson Center, 541 Luck Ave.

#### The Market Gallery

Oabla! will be on display through Nov. 19. 10 a.m. to 5:30 p.m. Monday through Saturday. 206 Market Square. 343-2323.

#### Eleanor D. Wilson Museum

Award-winning photographer **Carrie Mae Weems'** works will be on display through Dec. 17 for the museum's inaugural exhibition. Hollins University, 7916 Williamson Road, Roanoke. 362-6081.

#### AUCTIONS & SALES

##### n Seed for Song sale

The Roanoke Valley Bird Club will hold a seed sale from 10 a.m. to 1 p.m. Saturday. Wild birdseed mixes, sunflower seed, speciality seeds, suet cakes and ear corn available. Northwest True Value Hardware, 2913 W. Main St., Salem. Eunice Hodges, 389-4056. Alyce Quinn, 719-0109.

##### n Art auction

A silent and live auction of Nancy Wellons' artwork. 3 to 5 p.m. Sunday. Proceeds will benefit the Bradley Free Clinic and the Art Museum of Western Virginia. The Park-Oak Grove Retirement Community, 4920 Woodmar Drive. 989-9501.

##### n Book fair

The Community School will hold a book fair from 9 a.m. to 11 p.m. today and Saturday and 9 a.m. to 9 p.m. Sunday. Present a Community School voucher and Barnes & Noble will donate a portion of the proceeds to the school. Barnes & Noble Bookstore, 4478 Electric Road.

#### Auction

Join us for the Annual Newcomers Charity Auction at 9:30 a.m. Tuesday. Holiday Inn Tanglewood, 4468 Starkey Road. Barbara Stevenson will serve as auctioneer at the live auction. There will also be a silent auction. All monies raised go to local charities. \$16, includes a buffet lunch. 776-7808.

#### Bazaars and craft fairs

n The Roanoke County Parks, Recreation and Tourism Department will sponsor their annual craft show from 8 a.m. to 2:30 p.m. Nov. 5. Hand crafted items. Free admission. Brambleton Center, 3738 Brambleton Ave. 772-7529, ext. 224.

n Christmas Shoppe, by the Smith Mountain Lake Fraternal Order of Eagles Auxiliary, will be held from 9 a.m. to 3 p.m. Saturday. Crafts and vendors, including representatives from Mary Kay Cosmetics, Pampered Chef, Discovery Toys, Home Interiors, Premier Jewelry and Tupperware. Resurrection Catholic Church, Virginia 122 in Moneta.

n Holiday House, a Thanksgiving and Christmas bazaar will be held from 9 a.m. to 3 p.m. Saturday. Arts and crafts, decorations, baked goods, Santa's Pack drawing, silent auction and lunch. Roanoke Council of Garden Clubs, 3640 Colonial Ave. Free admission. 343-5278.

n More than 80 booths of arts, crafts, local authors, local musicians and food, with a juried art show. 9 a.m. to 4 p.m. Saturday and noon to 4 p.m. Sunday. Bedford Elementary School, 806 Tiger Trail, Bedford. 297-7109. Proceeds to benefit Bedford Hospice House. Sponsored by Bedford Women's and Junior Women's Clubs.

n First Church of Nazarene will host a craft and bake sale from 9 a.m. to 3 p.m. Nov. 12. Proceeds will benefit the church's building fund. 723 Highland Ave. 342-4003.

n Stocked Market holiday bazaar. Sponsored by the Junior League of the Roanoke Valley. Salem Civic Center. Three-day pass, \$8. 11 a.m. to 7 p.m. Nov. 11; 9 a.m. to 6 p.m. Nov. 12; and 11 a.m. to 5 p.m. Nov. 13.

n Great holiday shopping in a friendly and relaxed atmosphere. Featuring fair trade crafts and gourmet goodies from all over the world. Profits will benefit the American God Parent Scholarship Foundation, which provides scholarships to poor students in Tanzania. Noon to 2 p.m. Sunday and Nov. 13, 20 and 27, Dec. 4, 11 and 18. 9 a.m. to noon Saturday and Dec. 3. College Lutheran Church, 210 S. College Ave., Salem.

n The Park-Oak Grove will hold a "Holiday Benefit Bazaar" from 9 a.m. to 2 p.m. Nov. 19. Featuring handmade holiday gifts, a jumble sale and a bake sale. Proceeds will benefit the Salvation Army's Turning Point Women's Shelter and the Rescue Mission's Lois J. Bettis Women and Children's Center. Park Oak Grove Retirement Community, 4920 Woodmar Drive. 989-9501.

n The Lord Botetourt Marching Band is sponsoring a craft show, bake sale and silent auction. 9 a.m. to 2 p.m. Nov. 19. High school cafeteria, 1435 Roanoke Road, Daleville. Free admission. Westleyan Killian, 992-1465.

#### Spaghetti supper

The Moneta Ruritan Club will hold its annual fall spaghetti supper from 4 to 7 p.m. Nov. 12. Moneta Elementary School, 12718 Moneta Road, Moneta. Homemade Italian meat sauce, spaghetti, salad, bread, dessert cakes and beverages. Take out available. Free will donations.

#### Giant indoor yard sale

Roanoke Civic Center Exhibit Hall. 7 a.m. to noon Nov. 12. No admission for buyers. Sellers may rent one table for \$25 or two for \$40. To register, 853-2236. Proceeds will be used to promote recycling.

#### n Chicken dinner

The Stewartsville Rescue Squad Auxillary's annual chicken dinner will be held from 1 to 6 p.m. Nov. 12. Stewartsville Elementary School cafeteria, 1138 Wildcat Road, Goodview. Adults, \$6 and children under 12, \$5. Dessert donations appreciated.

#### Holiday in Athens dinner

Greek food and wine and entertainment for the family. Authentic recipes, friendly atmosphere. Carry out available. Noon to 7 p.m. Nov. 13. 30 Huntington Blvd., Roanoke. \$16 per person. Full course dinner, dessert and beverage. 362-3601.

#### Crafters needed

For Making Spirits Bright, a holiday festival in lights. 6 to 10 p.m. Nov. 25 to Dec. 23. Grand Piano Building downtown. 362-3714. [www.makingspiritsbright.org](http://www.makingspiritsbright.org).

#### SPEAKERS & OPEN HOUSE

#### Ferrum College

There will be an open house for prospective students and their families Nov. 19. 1-800-868-9797. [admissions@ferrum.edu](mailto:admissions@ferrum.edu).

#### Roanoke College lecture

Dr. Lisa Pertillar Brevard, Roanoke College's Hurricane Relief Fellowship Scholar will present a lecture titled "Musical Monarchs: Celia Cruz, Queen of Salsa, and Mahalia Jackson, Queen of Gospel Music." 8 p.m. Tuesday. Antrim Chapel.

#### The Building of an Agency

Dr. Elizabeth Kolmstetter, of the Department of Homeland Security's Transportation Security Administration, will present a lecture entitled "TSA: The Building of an Agency After 9/11." 4:30 p.m. Thursday. Ballator Gallery, Moody Student Center of Hollins University, 7916 Williamson Road. Kolmstetter, a psychologist, will reflect on her first-hand experience "standing up" the newest federal agency after 9/11. 362-6451. [www.hollins.edu](http://www.hollins.edu).

#### Art lecture

Kistler, curator at the Visual Arts Center of Richmond, will talk about the work of photographer **Carrie Mae Weems**, featured in an exhibit in the Wilson Museum through Dec. 17. 6:30 p.m. Thursday. Room 200, Richard Wetherill Visual Arts Center, Hollins University, Roanoke. 362-6081.

#### n Astronomical Society

A day long conference highlighting the intriguing hobby of amateur astronomy. Sessions range from astrophotography, observing, telescopes and amateur contributions to professional astronomy. 8:30 a.m. to 5 p.m. Saturday. Adults, \$15. Students, \$8. Whitman Auditorium, Virginia Western Community College. 966-4606. <http://www.vaas2005.com>.

#### VWCC debate

The Madison Society will present the Virginia Western Community College 2005 Annual Debate from 4:30 to 6:30 p.m. Nov. 17. The topic will be "Euthanasia; Ultimate Mercy or Simply Murder?" Sharpen your perspective of this life or death issue. Downs Center, 3095 Colonial Ave. 204-2817.

#### n Decks the halls in style

Learn the secrets of elegant holiday decorating. Well-known local interior designer Carol Fralin will show you how to decorate your home in four styles, colonial Williamsburg, black tie elegant, children's fantasy and old-fashioned southern Christmas. Event is free. Holiday refreshments will be served. 2 p.m. Nov. 19. Brandon Oaks Retirement Community, 3804 Brandon Ave. 776-2611. [www.brandonoaks.net](http://www.brandonoaks.net).

#### CLASSES

##### SML Adult education classes

n Antiquing with "Colonel" Bill. Monday and Tuesday.

n Cooking with Jason. Nov. 15 and 16.

Held at the Skelton 4-H Educational Conference Center at Smith Mountain Lake. Dennis Crowley, 721-2759, ext. 264. [www.skelton4hcenter.org](http://www.skelton4hcenter.org).

#### Valley Bookfest

Annual literary festival of the Roanoke Public Libraries Offering free programs for adults and children. Illustrating Workshop for Children, Writing Forum, Creating a Memorable Character: A Writing Workshop,

Youth Author's Breakfast, Poetry Readings, Discover the World of e-Publishing and Meet the Author sessions. 1 to 8 p.m. Nov. 11 and 10 a.m. to 5 p.m. Nov. 12. Main Library, 706 S. Jefferson St. 853-2473. <http://www.roanokeva.gov/bookfest>.

#### Dismantling Racism

A workshop offering people of different backgrounds the opportunity to discuss their experience of race in a comfortable atmosphere. 9 a.m. to 4 p.m. Nov. 12. Gainsboro Library, 15 Patton Ave. \$10. Sponsored by Plowshare Peace Center, 985-0808.

#### MEETINGS

##### DAR

The Margaret Lynn Lewis Chapter of the Daughters of the American Revolution will meet at 10:30 a.m. today. Betty Low will present the history of the life of Andrew Lewis' mother. First Presbyterian Church, 2101 Jefferson St. Rose Marie Jones, 774-3122.

##### Federal employees

The National Active and Retired Federal Employees will meet at noon today. Joe Howard will discuss reverse mortgages. The Roanoker Restaurant, 2522 Colonial Ave.

##### n Sister cities program

The Lijiang, China Sister City organization will hold a meeting at 7 p.m. Wednesday. Raleigh Court Presbyterian Church, 1837 Grandin Road. There will be a lecture and slideshow on Yunnan Province and Lijiang. Free and open to the public. RSVP by Sunday to Kathy Young, 375-4145.

##### n Miller Court Alliance

The Miller Court Neighborhood Alliance will hold its annual fellowship and recognition banquet at 5 p.m. Nov. 12. Melrose Christian Church, 4801 Cove Road. \$12 in advance, \$17 at the door. Beverly Carter, 562-0831. Ruth Bowens, 562-2532. Janet Thompson, 562-2619.

##### n Upward Bound celebration

Roanoke College's Upward Bound Program is celebrating its 40-year anniversary. All program alumni are invited to a celebration from 7 to 9 p.m. Nov. 12. Colket Center Wortmann Ballroom, Roanoke College. [www.roanoke.edu/ub/alumni](http://www.roanoke.edu/ub/alumni).

##### Star City Ferret Club

Celebrating the holidays with ferrets: How to have a safe, ferret friendly holiday season will be presented by the Star City Ferret Club from 1 to 3:30 p.m. Nov. 12. Roanoke City Public Library, 3837 Williamson Road. 986-1823. <http://starcityferrets.bravehost.com>.

##### Etiquette for the Young Adult

Program empowering 11 to 15-year-olds to present themselves with confidence in social and dining situations. Topics will include: communication skills, host and dining skills, telephone etiquette, handshaking and more. 9:30 a.m. to 1:30 p.m. Nov. 12. Hotel Roanoke, 110 Shenandoah Ave. To register, Clara Sowers, 231-9087. [casowers@vt.edu](mailto:casowers@vt.edu).

##### n Writing Practice Group

Open to anyone interested in free association and creative writing. 6:30 to 8 p.m. Thursdays. Roanoke City Library, 706 S. Jefferson St. Gloria, 774-3037. [roanokewords@hotmail.com](mailto:roanokewords@hotmail.com).

### Chess club

The Roanoke Valley Chess Club meets from 7 to 11 p.m. on Fridays. Open to all skill levels. Lessons available. Grandin Court Recreational Center, at Lofton and Barham roads. [www.roanokechess.com](http://www.roanokechess.com).

### Beaders

The Blue Ridge Beaders will meet at 10 a.m. Saturday and Dec. 3 to bead, swap, share information and teach each other the techniques of beading. 10 a.m. Roanoke County Public Library, Hollins Branch, 6624 Peters Creek Road. Susan Young, 772-0726.

### Neighborhood watch

The Meadowview Acres Neighborhood Watch Association will meet at 7 p.m. Monday. Sheriff George McMillan will be the guest speaker. Upstairs of the Educational Building, Hollins Road Baptist Church, 3502 Old Mountain Road.

### Southeast Alumni

Southeast Alumni will meet for lunch at noon Monday. Blueberry Hill, 5301 Williamson Road. 389-5886.

### Blue Ridge Quilt Guild

The next regular meeting will be held at 7 p.m. Tuesday at the home of Rose Marie Novotny. Open to anyone interested. Carolyn Zaleski, 977-0419.

### n Embroiders' Guild

The Blue Ridge Chapter of the Embroiders' Guild of American will meet at 10 a.m. and 7 p.m. Wednesday. Peggy Ramsay will present "Pulled Thread." Green Ridge Presbyterian Church, 7640 Alpine Road. At 1 p.m., there will be a special interest bead meeting. Nancy Karnes, 774-7827.  
<http://hometown.aol.com/bregausa/index.html>.

### Red Hat Society

The Ravishing Reds will meet at 6 p.m. Thursday. Dynasty International Super Buffet, 1941 W. Main St., Salem. 563-0040.

### Earth Friendly Fridays

"Healthy Air, Healthy Communities: The Virginia Clean Smokestacks Act" will be the topic of the next meeting. 6:30 p.m. Nov. 11. Unitarian Universalist Church, 2015 Grandin Road. Free. Open to the public. Pot luck snack optional. Diana Christopulos, 387-0930 or Bob Egbert, 384-7448.  
<http://virginia.sierraclub.org/roanoke>.

### Roanoke Valley Bird Club

n The next monthly meeting will be held at 7 p.m. Nov. 14. Pam and Elly Wefel will share about their summer to Alaska. Grandin Court Baptist Church, 2660 Brambleton Ave.

n Pond hopping. 8 a.m. Nov. 12. Meet Bill Hunley at Bojangles in Botetourt Commons, Daleville. Explore local ponds in search of waterfowl and other water birds. Limited walking. 774-2397.

n Trip to Fairy Stone Park and Ducks Unlimited ponds in Patrick County. Led by Clyde Kessler of the New River Valley Bird Club. In search of sparrows, nuthatches, purple finch, pied-billed grebe, ring-necked duck, hooded merganser and more. Nov. 19. Bring lunch and drinks. Trip will last into early afternoon. Meet Beth Griffin, 265-4856, at 7 a.m. under the sign at Tanglewood Mall. Or meet the Quinns, 719-0109, in the parking lot of the Rocky Mount Wal-mart. Or meet Kessler at 8:30 in the parking lot at Fairy Stone Lodge.



n Trip to Lake Moomaw in Highland County. Meet Tad Finnell, 473-1271, at Bojangles in Botetourt Commons, Daleville. 7 a.m. Dec. 3. In search of waterfowl, hawks and eagles. Brings snacks, drinks and lunch. If cancelled due to inclement weather, will be rescheduled for Dec. 10.

#### Parliamentarians

The Roanoke Valley Unit of the National Association of Parliamentarians is planning a evening study group or clinic for having more productive meetings. Will meet once a month. 389-6733, indicate times available to meet.

#### Infant adoption information

Children's Home Society of Virginia is offering a free informational session. 5 p.m. Nov. 15. 1620 Fifth St. 344-9281.

#### n Southeast Friends

The Southeast Friends group will meet for lunch at noon Nov. 16. Roanoker Restaurant, 2522 Colonial Ave. 563-9473. 989-3225.

#### n Genealogical society

The Southwestern Virginia Genealogical Society will meet at 1:30 p.m. Nov. 19 in the Brody Room of the Roanoke City Library, 706 S. Jefferson St. Featured speaker will be Lou Rossie, a retired Army colonel who traveled to Italy in search of his roots. 774-3856.

#### n Adoption information

Commonwealth Catholic Charities will host a free informational meeting covering an array of adoption options. 7 p.m. Nov. 28. 820 Campbell Ave. Reservations, 344-5107.

#### TRIPS

##### Abingdon

The Friends of the Roanoke County Library are sponsoring a bus trip to shop in Abingdon and see the play "Spitfire Grill" at the Barter Theatre. Leave at 8 a.m. and return at 6:30 p.m. Saturday. Cost is \$50 for members. Includes theater ticket, lunch and transportation. 772-7507.

##### Washington, D.C.

Bedford County Parks and Recreation Department is sponsoring a trip to Washington, D.C. Nov. 12-13. The group will visit the United States Holocaust Museum, the New Air and Space Museum and several memorials. \$129-199. 586-7682.

##### A Wohlfahrt House Christmas

The Singles Travel Club is sponsoring a bus trip to the Wohlfahrt Dinner Theatre in Wytheville on Nov. 17. \$59. 366-2888.

#### Study abroad for teachers

n In Mexico. July 1-31. Learn Spanish, analyze causes of immigration, teach English to elementary school children and take service-learning field trips. \$2,700. Kris Tilley-Lubbs, 231-4658. glubbs@vt.edu.

n In Malawi in sub-Saharan Africa. July 1-24. Work with teachers in schools, visit villages, go on a safari. For Ecological Sustainability, Culture and Education in Malawi. \$3,500. George Glasson, 231-8346, glassong@vt.edu; Patricia Kelly, 231-7279, kellyp@vt.edu.

#### n Christmas at the Biltmore Estate

The Bedford County Parks and Recreation Department will sponsor a bus trip the Biltmore Estate in Asheville, N.C. Nov. 19. \$79. 586-7682.

#### n New York City

The Bedford County Parks and Recreations Department will sponsor a bus trip to see the Christmas lights of New York City, Nov. 25-27. \$295-395. 586-7682.

#### CALLING ALL ENTRIES

##### Vinton Christmas Parade

The Vinton Area Chamber of Commerce is now accepting entries for the Vinton Christmas parade. 7 p.m. Dec. 1. Deadline for entries is Nov. 12. 343-1364.

##### Gingerbread house competition

Creations must be made from edible products. Size may be no larger than 30 inches by 30 inches. Open to individuals, companies, chefs, children's groups, art schools and clubs. No entry fee. 387-0267 for registration form. Entries due Nov. 22 and 23.

#### n Nonprofit grant program

The Rotary Club of Salem is continuing a grant program for nonprofit organizations in the Roanoke Valley. Grants of approximately \$5,000 each will be awarded for new educational programs that can make an impact on the community. Cultural and government organizations are not eligible. Applications or detailed letters of request must be e-mailed by Nov. 21. spetzler@aol.com.

#### DONATIONS

##### Military Family Support Center

The Team Virginia Military Family Support Center requests the following donations: infant formula, diapers, baby food, school supplies, parts for home and auto repairs, video projector, laptop computer, 13 to 19-inch TV/DVD combo for playroom, copier services or a copier and supplies, multi-function printer, new carpet, used car and van, phone cards, gift cards, gas cards and postage. 302 First St. 400-8301. [www.milfamsupcen.org](http://www.milfamsupcen.org).

##### Interfaith Hospitality Network

The kitchen of the day center needs dish detergent, dish cloths, hand towels and laundry detergent. Kelly, 343-9982.

##### Holiday donations needed

The Council of Community Services has the following holiday donation opportunities:

n Catawba Hospital needs clothing (sweatsuits, underwear, caps, hats, gloves, socks and pajamas), small radios, inexpensive wristwatches, makeup, shampoo, large print Bibles, playing cards, small boxed fruit drinks, cookies, soft candy and sugar-free candy.

n LOA/ Area Agency on Aging needs wrapping paper, gift bags, tissue paper and monetary donations to buy gifts.

n Roanoke Area Ministries needs hats, mittens, gloves, scarves, copy paper, spices for the food pantry, 30-50 gallon trash can liners, paper towels, toilet paper and plates.

n Refugee and Immigration Services needs food, clothing, toys and bikes for children.

n The Salvation Army needs gifts for the Angel Tree, items for food baskets, and goodies for childrens' stockings.

n The Roanoke Valley Interfaith Hospitality Network needs pillows, mattress pads and twin sheet sets.

n Easter Seals of Virginia needs toys for children ages 3 to 10.

n The Ronald McDonald House needs hams, turkeys, stockings and stuffers for parents, phone cards and gas gift cards.

n Avante at Roanoke needs: socks, large sweatshirts for adults, makeup, brushes, liquid soap, brushes, shampoo, conditioner, lotions, deodorant, cologne, markers, crayons, cards, domino games, 100-piece puzzles, costume jewelry, clip-on earrings, watches, small blankets, new stuffed animals and dolls. No glass items or baby powder please.

For more information about any of these opportunities, contact Volunteer Roanoke Valley, 985-0131, ext. 501. SUBMISSION GUIDELINES

E-mail: neighbors.events@

roanoke.com

Mail: Neighbors

The Roanoke Times

P.O. Box 2491

Roanoke, Va. 24010

Submit calendar items with a daytime telephone number for verification or to get additional information. Listings cannot be accepted over the phone.

Deadline: Noon Friday two weeks before publication

Listings are free, may run for three consecutive weeks and can run with accompanying photos. Events are subject to change without notice. We do not accept announcements that primarily benefit commercial or for-profit entities.

**LOAD-DATE:** November 8, 2005

**LANGUAGE:** ENGLISH

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The Roanoke Times (VA)

November 4, 2005

## **OUT & ABOUT; NEIGHBORS - NORTH**

**SECTION:** Pg. NN3

**LENGTH:** 5007 words

New this week

n Bedford Community Orchestra

Music will include Tchaikovsky's "March Slav" and the "Sleeping Beauty" waltz, Liszt's "Hungarian Rhapsody No. 2," selections from "Titanic," "Lord of the Rings" and more. 7:30 p.m. Nov. 19. Bedford Middle School Auditorium. Free. (540) 947-0208. OUT & ABOUT

Booker T. Washington Monument

n 11 a.m. to 12:30 p.m. Sunday. The Kitchen Cabin: A Living History Interpretation.

n 2 p.m. Nov. 20. William Davis book signing and lecture on "An Honorable Defeat."

Haunted house

The Moneta Fire and Rescue Departments are hosting their Annual Haunted House Fundraiser. 7 to 11 p.m. Friday and Saturday. Virginia 122 South in Moneta between Camper's Paradise and Kasey Drive. \$5 donation suggested. 420-3892.

Pink Ice Ball

The Beta Chi Omega Chapter of Alpha Kappa Alpha Sorority will hold its annual ball Saturday in the Crystal Ballroom of the Hotel Roanoke and Conference Center. Cocktail hour begins at 6:30 p.m. Dinner will be served at 7:30 p.m., followed by Unsung Heroes award presentation, entertainment and dancing. \$40. 362-4353.

Chili Festival

Chili for every taste as participants compete for flavor and showmanship. Fun, music, crafters, activities and lots of chili at this lakeside event. Held Saturday at Bridgewater Plaza, Smith Mountain Lake. \$3. 721-1203 or [www.visitsmithmountainlake.com](http://www.visitsmithmountainlake.com)

The Golden Eaglet

A free, one time screening of the 1919 silent film that features Girl Scouts

## OUT &amp; ABOUT; NEIGHBORS - NORTH The Roanoke Times (VA) November 4, 2005

in the cast. 11 a.m. Saturday at the Grandin Theatre, 1310 Grandin Road. Sponsored by the Botetourt Girl Scouts.

#### n Flood of '85 exhibit

An exhibit chronicling one of the worst floods in Roanoke. Photos by Tommy Firebaugh and original news footage from WDBJ 7. Runs through Dec. 30. History Museum of Western Virginia, 1 Market Square. 10 a.m. to 4 p.m. Tuesday through Friday. 10 a.m. to 5 p.m. Saturday. 1 to 5 p.m. Sunday. 342-5770.

#### Peace walk

Promoting peaceful resolution to conflict. Sponsor sheets can be obtained by calling the Conflict Resolution Center, 342-2063. Registration begins at 1 p.m. Sunday., walk begins at 2 p.m. Darrell Shell Park, Penn Forest Elementary School, 6328 Merriman Road. The walk benefits school mediation programs and scholarships.

#### Red Ribbon Affair

Supports AIDS health, outreach and wellness program through the Council of Community Services. 6:30 to 11 p.m. Nov. 11. Wyndham Roanoke Hotel, 2801 Hersherberger Road. Pam Meador, 985-0131. Purchase tickets online, [www.redribbonaffair.org](http://www.redribbonaffair.org)

#### Founders' Day Dinner

The first annual Founders' Day Dinner will be held at 6:30 p.m. Nov. 11. Congressman Bob Goodlatte and Oriskany Strings will be featured. Sponsored by the Botetourt County Historical Society. \$18. Fincastle United Methodist Church, Church Street, Fincastle.

#### Anniversary celebration

An international buffet, silent auction, Latin singers, African dancers and a Hispanic girls' choir will be featured at the 30th anniversary celebration of Refugee and Immigration Services. 5:30 to 9 p.m. Nov. 12. \$30. St. John's Lutheran Church, 4608 Brambleton Ave. 342-7561.

#### n Harvest ball

Fall ballroom dancing with music by Dancing DJ Steve Becker. 7:30-10:30 p.m. Nov. 19. Brambleton Center, 3738 Brambleton Ave., Roanoke. Bring a snack to share. \$10. 772-7505, 772-4388.

#### n Mineral and gem show

The Roanoke Valley Gem and Mineral Show will be held at the Salem Civic Center. 3 to 7 p.m. Nov. 25. 10 a.m. to 6 p.m. Nov. 26. Noon to 6 p.m. Nov. 27. Adults, \$2. Children 16 & under, free.

#### MUSIC & THEATER

#### Singers wanted

n The Virginia Gentlemen Barbershop Harmony Chorus is looking for men of all ages who love to sing to perform Christmas music at several locations in the valley during December. Weekly rehearsals begin Monday. Lewis-Gale Medical Foundation, 3807 Brandon Ave. Bill Clark, 721-3340.

n Ladies who like to sing are invited to join the Roanoke Valley Star Chorus of Sweet Adelines. Meets at 7:30 p.m. Thursdays. Salem Presbyterian Church, corner of W. Main and N. Market streets, Salem. Carol Glover, 966-4423. Bonnie Blomberg, 389-5830.

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## Circlesongs

The Roanoke College Choir will be joined by guest director Roger Treece for an evening of Circlesongs. 7:30 p.m. Saturday. Roanoke College, Antrim Chapel. Free.

## Roanoke Fiddle and Banjo Club

An evening of bluegrass, gospel and old-time string music by the Smith Mountain Grass, Old Dominion Cloggers, Acoustic Endeavors, Bluegrass Travellers and the Shelton Bros. 6-10 p.m. Saturday. Charles R. Hill Senior Center, 820 East Washington Ave., Vinton. \$5; children under 12 free. 982-6686. Food and drink available; no outside food, please.

## Paulsson/ Canning Duo

Anders Paulsson, on soprano saxophone, and Andrew Canning, on the organ, will perform a concert at 4 p.m. Sunday. Free. Greene Memorial United Methodist Church, Church Avenue at Second Street.

[www.gmumc.org](http://www.gmumc.org)

. 344-6225.

## n Charles E. Cullen

This will only hurt for a minute. The Charles E. Cullen Story: A Tale of Savage Independence. A documentary by Janet Lubas. 9 p.m. Thursday. \$7.50. Grandin Theater, 1310 Grandin Road.

## Pat Metheney Trio

Pat Metheney, the Grammy Award winning guitarist, will be joined by Christian McBride and Antonio Sanchez in a concert at the Jefferson Center. 8 p.m. Nov. 12. \$34-38. 345-2550.

[www.jeffcenter.org](http://www.jeffcenter.org)

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## n Roanoke Symphony Orchestra

Pip Clarke will perform the Violin Concerto at 8 p.m. Nov. 12. Roanoke Performing Arts Theatre. The RSO will also perform the Mother Goose Suite and Tchaikovsky's Symphony No. 5. \$28-51. Supper at the Symphony tickets also available for \$18.95. Reserve by Wednesday. Jefferson Center, 541 Luck Ave. 343-9127.

[www.rso.com](http://www.rso.com)

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## n Hymns for Hope

A musical benefit for the Interfaith Hospitality Network will be held at 3 p.m. Nov. 13. David Wiley will perform with the IFN choir. Flute duet by Julee Hickcox and Kevin Williams. First Presbyterian Church, 2101 S. Jefferson St. Free. A love offering will be collected to benefit the work of IFN.

## Organ dedication recital

Featuring Carole Terry, guest organist, and a commissioned anthem by Andrew Carter, composer for choir, soprano and organ. 4 p.m. Nov. 13. Second Presbyterian Church, 214 Mountain Ave.

## Folk dancers

Experience the folk dances of Israel, Greece, Russia and other countries through relaxed, drop-in sessions. 8-10 p.m. Nov. 14. Beth Israel Synagogue, 920 Franklin Road, Roanoke. 343-8897.

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## FROGZ

Imago Theatre will present the theatrical menagerie of wonder, whimsy and wackiness at the Jefferson Center. The show will feature escaped penguins, silent sloths and finicky frogs. 7:30 p.m. Nov. 17. \$12-25. 345-2550.

[www.jeffcenter.org](http://www.jeffcenter.org)

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## n Spiritual movies

A monthly series of spiritually-themed movies of depth and humor. 7:30 p.m. Nov. 19. The Yoga Center, 3107 Franklin Road. Sponsored by the Roanoke Association in Consciousness meditation group. Donations welcome. Melinda, 989-8513.

## n An O'Henry Christmas

Attic Productions will presents An O'Henry Christmas, featuring "The Gift of the Magi" and "The Last Leaf." 7:30 p.m. Nov. 25, 26 and Dec. 1-3. 2:30 p.m. Dec. 3. Lord Botetourt High School Auditorium, 1435 Roanoke Raod, Daleville. \$10-12. Group rates available, 473-3216.

## n A Wonderful Life

On the Trinkle Main Stage. Nov. 25-Dec. 23. \$18-35. 342-5740.

[www.millmountain.org](http://www.millmountain.org)

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## Underground Roanoke

n No Shame Theater. 11 p.m. each Friday night through May. Five-minute readings. Scripts accepted at 10 p.m. Rules: the work had to be original, five-minutes or less, and it can't break anything -- people, the space or laws. \$5.

n Comedy Improv with Big Lick Conspiracy. 9 p.m. on the first and third Saturdays of each month. \$5.

Mill Mountain Theatre, Waldron Stage, 20 East Church Ave. 342-5740.

[www.millmountain.org](http://www.millmountain.org)

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## ART

## n Buck Mountain Grill

Over 26 pieces of Art on Gold by photographer F. Barish-Stern willbe showcased at Buck Mountain Grill, 3603 Franklin Road. Through Nov. 30. 591-9021 or 345-6455. Barish-Stern will give a 30 percent donation of her sales from

[www.artongoldgallery.com](http://www.artongoldgallery.com)

and

[www.portraitsongold.com](http://www.portraitsongold.com)

through December to the American Red Cross.

## n Ferrum College student show

A juried exhibition of student work will be on display from Nov. 16-Dec. 4. E. Taylor Greer Gallery, Stanley Library, Ferrum College. Reception from 3 to 5 p.m. Nov. 16. Nancy Hart, 365-4357,

[nhart@ferrum.edu](mailto:nhart@ferrum.edu)

## n The Gallery at Jefferson Center

An all media exhibit celebrating the fall and winter seasons and holidays.

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Nov. 17-Jan. 30. Reception will be held from 5 to 7 p.m. Dec. 5 in the Fralin Atrium. 541 Luck Ave. 345-2550.

#### Ewald Art & Frame Gallery

William S. Phillips, known for his artistic work in aviation, will be at Ewald Art & Frame Gallery from noon to 4 p.m. Nov. 13. Picadilly Square Shopping Center, 3117 Franklin Road. 772-4459.

#### White House Galleries

"Windows," an exhibit of original oil paintings by Elizabeth Gilkeson opens from 2 to 5 p.m. Sunday. 1302 Second St. 344-9600.

#### Studios on the Square

The third annual studio artists display show runs through Dec. 31. Come dressed as your favorite artist or artwork. Live music by the Foggy Memory Boys. 345-4076.

#### Gallery by the James

"A Seasonal Faire," new works by Mary Emory. Through Nov. 12. 19827 Main St., Buchanan. 254-9708. 11 a.m. to 6 p.m. Wednesday through Friday and 10 a.m. to 4 p.m. Saturday.

#### Smoyer Gallery

Passion and Wheels will be on display through Nov. 12. Exhibit features Bryan Lauch and Nicole Antebi. Open daily from 1 to 4 p.m. Smoyer Gallery, Roanoke College. Room 231, Olin Hall. 375-2332.

#### Gallery at Jefferson Center

The League of Roanoke Artists Showcase will be on display through Nov. 14. Fralin Atrium, Jefferson Center, 541 Luck Ave.

#### The Market Gallery

Oabla! will be on display through Nov. 19. 10 a.m. to 5:30 p.m. Monday through Saturday. 206 Market Square. 343-2323.

#### Eleanor D. Wilson Museum

Award-winning photographer **Carrie Mae Weems'** works will be on display through Dec. 17 for the museum's inaugural exhibition. Hollins University, 7916 Williamson Road, Roanoke. 362-6081.

#### AUCTIONS & SALES

##### n Seed for Song sale

The Roanoke Valley Bird Club will hold a seed sale from 10 a.m. to 1 p.m. Saturday. Wild birdseed mixes, sunflower seed, speciality seeds, suet cakes and ear corn available. Northwest True Value Hardware, 2913 W. Main St., Salem. Eunice Hodges, 389-4056. Alyce Quinn, 719-0109.

##### n Art auction

A silent and live auction of Nancy Wellons' artwork. 3 to 5 p.m. Sunday. Proceeds will benefit the Bradley Free Clinic and the Art Museum of Western Virginia. The Park-Oak Grove Retirement Community, 4920 Woodmar Drive. 989-9501.

##### n Book fair

The Community School will hold a book fair from 9 a.m. to 11 p.m. today and Saturday and 9 a.m. to 9 p.m. Sunday. Present a Community School voucher and Barnes & Noble will donate a portion of the proceeds to the school. Barnes & Noble Bookstore, 4478 Electric Road.



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## Auction

Join us for the Annual Newcomers Charity Auction at 9:30 a.m. Tuesday. Holiday Inn Tanglewood, 4468 Starkey Road. Barbara Stevenson will serve as auctioneer at the live auction. There will also be a silent auction. All monies raised go to local charities. \$16, includes a buffet lunch. 776-7808.

## Bazaars and craft fairs

n The Roanoke County Parks, Recreation and Tourism Department will sponsor their annual craft show from 8 a.m. to 2:30 p.m. Nov. 5. Hand crafted items. Free admission. Brambleton Center, 3738 Brambleton Ave. 772-7529, ext. 224.

n Christmas Shoppe, by the Smith Mountain Lake Fraternal Order of Eagles Auxiliary, will be held from 9 a.m. to 3 p.m. Saturday. Crafts and vendors, including representatives from Mary Kay Cosmetics, Pampered Chef, Discovery Toys, Home Interiors, Premier Jewelry and Tupperware. Resurrection Catholic Church, Virginia 122 in Moneta.

n Holiday House, a Thanksgiving and Christmas bazaar will be held from 9 a.m. to 3 p.m. Saturday. Arts and crafts, decorations, baked goods, Santa's Pack drawing, silent auction and lunch. Roanoke Council of Garden Clubs, 3640 Colonial Ave. Free admission. 343-5278.

n More than 80 booths of arts, crafts, local authors, local musicians and food, with a juried art show. 9 a.m. to 4 p.m. Saturday and noon to 4 p.m. Sunday. Bedford Elementary School, 806 Tiger Trail, Bedford. 297-7109. Proceeds to benefit Bedford Hospice House. Sponsored by Bedford Women's and Junior Women's Clubs.

n First Church of Nazarene will host a craft and bake sale from 9 a.m. to 3 p.m. Nov. 12. Proceeds will benefit the church's building fund. 723 Highland Ave. 342-4003.

n Stocked Market holiday bazaar. Sponsored by the Junior League of the Roanoke Valley. Salem Civic Center. Three-day pass, \$8. 11 a.m. to 7 p.m. Nov. 11; 9 a.m. to 6 p.m. Nov. 12; and 11 a.m. to 5 p.m. Nov. 13.

n Great holiday shopping in a friendly and relaxed atmosphere. Featuring fair trade crafts and gourmet goodies from all over the world. Profits will benefit the American God Parent Scholarship Foundation, which provides scholarships to poor students in Tanzania. Noon to 2 p.m. Sunday and Nov. 13, 20 and 27, Dec. 4, 11 and 18. 9 a.m. to noon Saturday and Dec. 3. College Lutheran Church, 210 S. College Ave., Salem.

n The Park-Oak Grove will hold a "Holiday Benefit Bazaar" from 9 a.m. to 2 p.m. Nov. 19. Featuring handmade holiday gifts, a jumble sale and a bake sale. Proceeds will benefit the Salvation Army's Turning Point Women's Shelter and the Rescue Mission's Lois J. Bettis Women and Children's Center. Park Oak Grove Retirement Community, 4920 Woodmar Drive. 989-9501.

n The Lord Botetourt Marching Band is sponsoring a craft show, bake sale and silent auction. 9 a.m. to 2 p.m. Nov. 19. High school cafeteria, 1435 Roanoke Road, Daleville. Free admission. Westleyan Killian, 992-1465.

## Spaghetti supper

The Moneta Ruritan Club will hold its annual fall spaghetti supper from 4 to 7 p.m. Nov. 12. Moneta Elementary School, 12718 Moneta Road, Moneta. Homemade Italian meat sauce, spaghetti, salad, bread, dessert cakes and beverages. Take out available. Free will donations.

## Giant indoor yard sale

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Roanoke Civic Center Exhibit Hall. 7 a.m. to noon Nov. 12. No admission for buyers. Sellers may rent one table for \$25 or two for \$40. To register, 853-2236. Proceeds will be used to promote recycling.

#### n Chicken dinner

The Stewartsville Rescue Squad Auxillary's annual chicken dinner will be held from 1 to 6 p.m. Nov. 12. Stewartsville Elementary Schoolcafeteria, 1138 Wildcat Road, Goodview. Adults, \$6 and children under 12, \$5. Dessert donations appreciated.

#### Holiday in Athens dinner

Greek food and wine and entertainment for the family. Authentic recipes, friendly atmosphere. Carry out available. Noon to 7 p.m. Nov. 13. 30 Huntington Blvd., Roanoke. \$16 per person. Full course dinner, dessert and beverage. 362-3601.

#### Crafters needed

For Making Spirits Bright, a holiday festival in lights. 6 to 10 p.m. Nov. 25 to Dec. 23. Grand Piano Building downtown. 362-3714.

[www.makingspiritsbright.org](http://www.makingspiritsbright.org)

#### SPEAKERS & OPEN HOUSE

##### Ferrum College

There will be an open house for prospective students and their families Nov. 19. 1-800-868-9797.

[admissions@ferrum.edu](mailto:admissions@ferrum.edu)

##### Roanoke College lecture

Dr. Lisa Pertillar Brevard, Roanoke College's Hurricane Relief Fellowship Scholar will present a lecture titled "Musical Monarchs: Celia Cruz, Queen of Salsa, and Mahalia Jackson, Queen of Gospel Music." 8 p.m. Tuesday. Antrim Chapel.

##### The Building of an Agency

Dr. Elizabeth Kolmstetter, of the Department of Homeland Security's Transportation Security Administration, will present a lecture entitled "TSA: The Building of an Agency After 9/11." 4:30 p.m.

Thursday. Ballator Gallery, Moody Student Center of Hollins University, 7916 Williamson Road. Kolmstetter, a psychologist, will reflect on her first-hand experience "standing up" the newest federal agency after 9/11. 362-6451.

[www.hollins.edu](http://www.hollins.edu)

##### Art lecture

Kistler, curator at the Visual Arts Center of Richmond, will talk about the work of photographer Carrie Mae Weems, featured in an exhibit in the Wilson Museum through Dec. 17. 6:30 p.m. Thursday. Room 200, Richard Wetherill Visual Arts Center, Hollins University, Roanoke. 362-6081.

##### n Astronomical Society

A day long conference highlighting the intriguing hobby of amateur astronomy. Sessions range from astrophotography, observing, telescopes and amateur contributions to professional astronomy. 8:30 a.m. to 5 p.m. Saturday. Adults, \$15. Students, \$8. Whitman Auditorium, Virginia Western Community College.

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966-4606.

<http://www.vaas2005.com>

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#### VWCC debate

The Madison Society will present the Virginia Western Community College 2005 Annual Debate from 4:30 to 6:30 p.m. Nov. 17. The topic will be "Euthanasia; Ultimate Mercy or Simply Murder?" Sharpen your perspective of this life or death issue. Downs Center, 3095 Colonial Ave. 204-2817.

#### n Decks the halls in style

Learn the secrets of elegant holiday decorating. Well-known local interior designer Carol Fralin will show you how to decorate your home in four styles, colonial Williamsburg, black tie elegant, children's fantasy and old-fashioned southern Christmas. Event is free. Holiday refreshments will be served. 2 p.m. Nov. 19. Brandon Oaks Retirement Community, 3804 Brandon Ave. 776-2611.

[www.brandonoaks.net](http://www.brandonoaks.net)

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#### CLASSES

##### SML Adult education classes

n Antiquing with "Colonel" Bill. Monday and Tuesday.

n Cooking with Jason. Nov. 15 and 16.

Held at the Skelton 4-H Educational Conference Center at Smith Mountain Lake. Dennis Crowley, 721-2759, ext. 264.

[www.skelton4hcenter.org](http://www.skelton4hcenter.org)

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#### Valley Bookfest

Annual literary festival of the Roanoke Public Libraries Offering free programs for adults and children. Illustrating Workshop for Children, Writing Forum, Creating a Memorable Character: A Writing Workshop, Youth Author's Breakfast, Poetry Readings, Discover the World of e-Publishing and Meet the Author sessions. 1 to 8 p.m. Nov. 11 and 10 a.m. to 5 p.m. Nov. 12. Main Library, 706 S. Jefferson St. 853-2473.

<http://www.roanokeva.gov/bookfest>

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#### Dismantling Racism

A workshop offering people of different backgrounds the opportunity to discuss their experience of race in a comfortable atmosphere. 9 a.m. to 4 p.m. Nov. 12. Gainsboro Library, 15 Patton Ave. \$10. Sponsored by Plowshare Peace Center, 985-0808.

#### MEETINGS

##### DAR

The Margaret Lynn Lewis Chapter of the Daughters of the American Revolution will meet at 10:30 a.m. today. Betty Low will present the history of the life of Andrew Lewis' mother. First Presbyterian Church, 2101 Jefferson St. Rose Marie Jones, 774-3122.

#### Federal employees

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The National Active and Retired Federal Employees will meet at noon today. Joe Howard will discuss reverse mortgages. The Roanoker Restaurant, 2522 Colonial Ave.

n Sister cities program

The Lijiang, China Sister City organization will hold a meeting at 7 p.m. Wednesday. Raleigh Court Presbyterian Church, 1837 Grandin Road. There will be a lecture and slideshow on Yunnan Province and Lijiang. Free and open to the public. RSVP by Sunday to Kathy Young, 375-4145.

n Miller Court Alliance

The Miller Court Neighborhood Alliance will hold its annual fellowship and recognition banquet at 5 p.m. Nov. 12. Melrose Christian Church, 4801 Cove Road. \$12 in advance, \$17 at the door. Beverly Carter, 562-0831. Ruth Bowens, 562-2532. Janet Thompson, 562-2619.

n Upward Bound celebration

Roanoke College's Upward Bound Program is celebrating its 40-year anniversary. All program alumni are invited to a celebration from 7 to 9 p.m. Nov. 12. Colket Center Wortmann Ballroom, Roanoke College.

[www.roanoke.edu/ub/alumni](http://www.roanoke.edu/ub/alumni)

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Star City Ferret Club

Celebrating the holidays with ferrets: How to have a safe, ferret friendly holiday season will be presented by the Star City Ferret Club from 1 to 3:30 p.m. Nov. 12. Roanoke City Public Library, 3837 Williamson Road. 986-1823.

<http://starcityferrets.bravehost.com>

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Etiquette for the Young Adult

Program empowering 11 to 15-year-olds to present themselves with confidence in social and dining situations. Topics will include: communication skills, host and dining skills, telephone etiquette, handshaking and more. 9:30 a.m. to 1:30 p.m. Nov. 12. Hotel Roanoke, 110 Shenandoah Ave. To register, Clara Sowers, 231-9087.

[casowers@vt.edu](mailto:casowers@vt.edu)

n Writing Practice Group

Open to anyone interested in free association and creative writing. 6:30 to 8 p.m. Thursdays. Roanoke City Library, 706 S. Jefferson St. Gloria, 774-3037.

[roanokewords@hotmail.com](mailto:roanokewords@hotmail.com)

Chess club

The Roanoke Valley Chess Club meets from 7 to 11 p.m. on Fridays. Open to all skill levels. Lessons available. Grandin Court Recreational Center, at Lofton and Barham roads.

[www.roanokechess.com](http://www.roanokechess.com)

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Beaders

The Blue Ridge Beaders will meet at 10 a.m. Saturday and Dec. 3 to bead,

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swap, share information and teach each other the techniques of beading. 10 a.m. Roanoke County Public Library, Hollins Branch, 6624 Peters Creek Road. Susan Young, 772-0726.

#### Neighborhood watch

The Meadowview Acres Neighborhood Watch Association will meet at 7 p.m. Monday. Sheriff George McMillan will be the guest speaker. Upstairs of the Educational Building, Hollins Road Baptist Church, 3502 Old Mountain Road.

#### Southeast Alumni

Southeast Alumni will meet for lunch at noon Monday. Blueberry Hill, 5301 Williamson Road. 389-5886.

#### Blue Ridge Quilt Guild

The next regular meeting will be held at 7 p.m. Tuesday at the home of Rose Marie Novotny. Open to anyone interested. Carolyn Zaleski, 977-0419.

#### n Embroiders' Guild

The Blue Ridge Chapter of the Embroiders' Guild of America will meet at 10 a.m. and 7 p.m. Wednesday. Peggy Ramsay will present "Pulled Thread." Green Ridge Presbyterian Church, 7640 Alpine Road. At 1 p.m., there will be a special interest bead meeting. Nancy Karnes, 774-7827.

<http://hometown.aol.com/bregausa/index.html>

#### Red Hat Society

The Ravishing Reds will meet at 6 p.m. Thursday. Dynasty International Super Buffet, 1941 W. Main St., Salem. 563-0040.

#### Earth Friendly Fridays

"Healthy Air, Healthy Communities: The Virginia Clean Smokestacks Act" will be the topic of the next meeting. 6:30 p.m. Nov. 11. Unitarian Universalist Church, 2015 Grandin Road. Free. Open to the public. Pot luck snack optional. Diana Christopoulos, 387-0930 or Bob Egbert, 384-7448.

<http://virginia.sierraclub.org/roanoke>

#### Roanoke Valley Bird Club

n The next monthly meeting will be held at 7 p.m. Nov. 14. Pam and Elly Wefel will share about their summer to Alaska. Grandin Court Baptist Church, 2660 Brambleton Ave.

n Pond hopping. 8 a.m. Nov. 12. Meet Bill Hunley at Bojangles in Botetourt Commons, Daleville. Explore local ponds in search of waterfowl and other water birds. Limited walking. 774-2397.

n Trip to Fairy Stone Park and Ducks Unlimited ponds in Patrick County. Led by Clyde Kessler of the New River Valley Bird Club. In search of sparrows, nuthatches, purple finch, pied-billed grebe, ring-necked duck, hooded merganser and more. Nov. 19. Bring lunch and drinks. Trip will last into early afternoon. Meet Beth Griffin, 265-4856, at 7 a.m. under the sign at Tanglewood Mall. Or meet the Quinns, 719-0109, in the parking lot of the Rocky Mount Wal-mart. Or meet Kessler at 8:30 in the parking lot at Fairy Stone Lodge.

n Trip to Lake Moomaw in Highland County. Meet Tad Finnell, 473-1271, at Bojangles in Botetourt Commons, Daleville. 7 a.m. Dec. 3. In search of waterfowl, hawks and eagles. Brings snacks, drinks and lunch. If cancelled due to

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inclement weather, will be rescheduled for Dec.10.

#### Parliamentarians

The Roanoke Valley Unit of the National Association of Parliamentarians is planning a evening study group or clinic for having more productive meetings. Will meet once a month. 389-6733, indicate times available to meet.

#### Infant adoption information

Children's Home Society of Virginia is offering a free informational session. 5 p.m. Nov. 15. 1620 Fifth St. 344-9281.

#### n Southeast Friends

The Southeast Friends group will meet for lunch at noon Nov. 16. Roanoker Restaurant, 2522 Colonial Ave. 563-9473. 989-3225.

#### n Genealogical society

The Southwestern Virginia Genealogical Society will meet at 1:30 p.m. Nov. 19 in the Brody Room of the Roanoke City Library, 706 S. Jefferson St. Featured speaker will be Lou Rossie, a retired Army colonel who traveled to Italy in search of his roots. 774-3856.

#### n Adoption information

Commonwealth Catholic Charities will host a free informational meeting covering an array of adoption options. 7 p.m. Nov. 28. 820 Campbell Ave. Reservations, 344-5107.

#### TRIPS

##### Abingdon

The Friends of the Roanoke County Library are sponsoring a bus trip to shop in Abingdon and see the play "Spitfire Grill" at the Barter Theatre. Leave at 8 a.m. and return at 6:30 p.m. Saturday. Cost is \$50 for members. Includes theater ticket, lunch and transportation. 772-7507.

##### Washington, D.C.

Bedford County Parks and Recreation Department is sponsoring a trip to Washington, D.C. Nov. 12-13. The group will visit the United States Holocaust Museum, the New Air and Space Museum and several memorials.\$129 -199. 586-7682.

##### A Wohlfahrt House Christmas

The Singles Travel Club is sponsoring a bus trip to the Wohlfahrt Dinner Theatre in Wytheville on Nov. 17. \$59. 366-2888.

##### Study abroad for teachers

n In Mexico. July 1-31. Learn Spanish, analyze causes of immigration, teach English to elementary school children and take service-learning field trips. \$2,700. Kris Tilley-Lubbs, 231-4658.

glubbs@vt.edu

n In Malawi in sub-Saharan Africa. July 1-24. Work with teachers in schools, visit villages, go on a safari. For Ecological Sustainability, Culture and Education in Malawi. \$3,500. George Glasson, 231-8346,

glassong@vt.edu;

Patricia Kelly, 231-7279,

kellyp@vt.edu

n Christmas at the Biltmore Estate

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The Bedford County Parks and Recreation Department will sponsor a bus trip to the Biltmore Estate in Asheville, N.C. Nov. 19. \$79. 586-7682.

n New York City

The Bedford County Parks and Recreation Department will sponsor a bus trip to see the Christmas lights of New York City, Nov. 25-27. \$295-395. 586-7682.

CALLING ALL ENTRIES

Vinton Christmas Parade

The Vinton Area Chamber of Commerce is now accepting entries for the Vinton Christmas parade. 7 p.m. Dec. 1. Deadline for entries is Nov. 12. 343-1364.

Gingerbread house competition

Creations must be made from edible products. Size may be no larger than 30 inches by 30 inches. Open to individuals, companies, chefs, children's groups, art schools and clubs. No entry fee. 387-0267 for registration form. Entries due Nov. 22 and 23.

n Nonprofit grant program

The Rotary Club of Salem is continuing a grant program for nonprofit organizations in the Roanoke Valley. Grants of approximately \$5,000 each will be awarded for new educational programs that can make an impact on the community. Cultural and government organizations are not eligible. Applications or detailed letters of request must be e-mailed by Nov. 21. spetzler(AT\_SIGN)aol.com.

DONATIONS

Military Family Support Center

The Team Virginia Military Family Support Center requests the following donations: infant formula, diapers, baby food, school supplies, parts for home and auto repairs, video projector, laptop computer, 13 to 19-inch TV/DVD combo for playroom, copier services or a copier and supplies, multi-function printer, new carpet, used car and van, phone cards, gift cards, gas cards and postage. 302 First St. 400-8301.

www.milfamsupcen.org

Interfaith Hospitality Network

The kitchen of the day center needs dish detergent, dish cloths, hand towels and laundry detergent. Kelly, 343-9982.

Holiday donations needed

The Council of Community Services has the following holiday donation opportunities:

n Catawba Hospital needs clothing (sweatsuits, underwear, caps, hats, gloves, socks and pajamas), small radios, inexpensive wristwatches, makeup, shampoo, large print Bibles, playing cards, small boxed fruit drinks, cookies, soft candy and sugar-free candy.

n LOA/ Area Agency on Aging needs wrapping paper, gift bags, tissue paper and monetary donations to buy gifts.

n Roanoke Area Ministries needs hats, mittens, gloves, scarves, copy paper, spices for the food pantry, 30-50 gallon trash can liners, paper towels, toilet paper and plates.

n Refugee and Immigration Services needs food, clothing, toys and bikes for

children.

n The Salvation Army needs gifts for the Angel Tree, items for food baskets, and goodies for childrens' stockings.

n The Roanoke Valley Interfaith Hospitality Network needs pillows, mattress pads and twin sheet sets.

n Easter Seals of Virginia needs toys for children ages 3 to 10.

n The Ronald McDonald House needs hams, turkeys, stockings and stuffers for parents, phone cards and gas gift cards.

n Avante at Roanoke needs: socks, large sweatshirts for adults, makeup, brushes, liquid soap, brushes, shampoo, conditioner, lotions, deodorant, cologne, markers, crayons, cards, domino games, 100-piece puzzles, costume jewelry, clip-on earrings, watches, small blankets, new stuffed animals and dolls. No glass items or baby powder please.

For more information about any of these opportunities, contact Volunteer Roanoke Valley, 985-0131, ext. 501. SUBMISSION GUIDELINES

E-mail: neighbors.events@

roanoke.com

Mail: Neighbors

The Roanoke Times

P.O. Box 2491

Roanoke, Va. 24010

Submit calendar items with a daytime telephone number for verification or to get additional information. Listings cannot be accepted over the phone.

Deadline: Noon Friday two weeks before publication

Listings are free, may run for three consecutive weeks and can run with accompanying photos. Events are subject to change without notice. We do not accept announcements that primarily benefit commercial or for-profit entities.

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## **OUT & ABOUT; NEIGHBORS - NORTH**

**SECTION:** Pg. NN3

**LENGTH:** 5007 words

New this week

n Bedford Community Orchestra

Music will include Tchaikovsky's "March Slav" and the "Sleeping Beauty" waltz, Liszt's "Hungarian Rhapsody No. 2," selections from "Titanic," "Lord of the Rings" and more. 7:30 p.m. Nov. 19. Bedford Middle School Auditorium. Free. (540) 947-0208. OUT & ABOUT

Booker T. Washington Monument

n 11 a.m. to 12:30 p.m. Sunday. The Kitchen Cabin: A Living History Interpretation.

n 2 p.m. Nov. 20. William Davis book signing and lecture on "An Honorable Defeat."

Haunted house

The Moneta Fire and Rescue Departments are hosting their Annual Haunted House Fundraiser. 7 to 11 p.m. Friday and Saturday. Virginia 122 South in Moneta between Camper's Paradise and Kasey Drive. \$5 donation suggested. 420-3892.

Pink Ice Ball

The Beta Chi Omega Chapter of Alpha Kappa Alpha Sorority will hold its annual ball Saturday in the Crystal Ballroom of the Hotel Roanoke and Conference Center. Cocktail hour begins at 6:30 p.m. Dinner will be served at 7:30 p.m., followed by Unsung Heroes award presentation, entertainment and dancing. \$40. 362-4353.

Chili Festival

Chili for every taste as participants compete for flavor and showmanship. Fun, music, crafters, activities and lots of chili at this lakeside event. Held Saturday at Bridgewater Plaza, Smith Mountain Lake. \$3. 721-1203 or [www.visitsmithmountainlake.com](http://www.visitsmithmountainlake.com)

The Golden Eaglet

A free, one time screening of the 1919 silent film that features Girl Scouts

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in the cast. 11 a.m. Saturday at the Grandin Theatre, 1310 Grandin Road. Sponsored by the Botetourt Girl Scouts.

#### n Flood of '85 exhibit

An exhibit chronicling one of the worst floods in Roanoke. Photos by Tommy Firebaugh and original news footage from WDBJ 7. Runs through Dec. 30. History Museum of Western Virginia, 1 Market Square. 10 a.m. to 4 p.m. Tuesday through Friday. 10 a.m. to 5 p.m. Saturday. 1 to 5 p.m. Sunday. 342-5770.

#### Peace walk

Promoting peaceful resolution to conflict. Sponsor sheets can be obtained by calling the Conflict Resolution Center, 342-2063. Registration begins at 1 p.m. Sunday., walk begins at 2 p.m. Darrell Shell Park, Penn Forest Elementary School, 6328 Merriman Road. The walk benefits school mediation programs and scholarships.

#### Red Ribbon Affair

Supports AIDS health, outreach and wellness program through the Council of Community Services. 6:30 to 11 p.m. Nov. 11. Wyndham Roanoke Hotel, 2801 Hersherberger Road. Pam Meador, 985-0131. Purchase tickets online, [www.redribbonaffair.org](http://www.redribbonaffair.org)

#### Founders' Day Dinner

The first annual Founders' Day Dinner will be held at 6:30 p.m. Nov. 11. Congressman Bob Goodlatte and Oriskany Strings will be featured. Sponsored by the Botetourt County Historical Society. \$18. Fincastle United Methodist Church, Church Street, Fincastle.

#### Anniversary celebration

An international buffet, silent auction, Latin singers, African dancers and a Hispanic girls' choir will be featured at the 30th anniversary celebration of Refugee and Immigration Services. 5:30 to 9 p.m. Nov. 12. \$30. St. John's Lutheran Church, 4608 Brambleton Ave. 342-7561.

#### n Harvest ball

Fall ballroom dancing with music by Dancing DJ Steve Becker. 7:30-10:30 p.m. Nov. 19. Brambleton Center, 3738 Brambleton Ave., Roanoke. Bring a snack to share. \$10. 772-7505, 772-4388.

#### n Mineral and gem show

The Roanoke Valley Gem and Mineral Show will be held at the Salem Civic Center. 3 to 7 p.m. Nov. 25. 10 a.m. to 6 p.m. Nov. 26. Noon to 6 p.m. Nov. 27. Adults, \$2. Children 16 & under, free.

#### MUSIC & THEATER

##### Singers wanted

n The Virginia Gentlemen Barbershop Harmony Chorus is looking for men of all ages who love to sing to perform Christmas music at several locations in the valley during December. Weekly rehearsals begin Monday. Lewis-Gale Medical Foundation, 3807 Brandon Ave. Bill Clark, 721-3340.

n Ladies who like to sing are invited to join the Roanoke Valley Star Chorus of Sweet Adelines. Meets at 7:30 p.m. Thursdays. Salem Presbyterian Church, corner of W. Main and N. Market streets, Salem. Carol Glover, 966-4423. Bonnie Blomberg, 389-5830.

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## Circlesongs

The Roanoke College Choir will be joined by guest director Roger Treece for an evening of Circlesongs. 7:30 p.m. Saturday. Roanoke College, Antrim Chapel. Free.

## Roanoke Fiddle and Banjo Club

An evening of bluegrass, gospel and old-time string music by the Smith Mountain Grass, Old Dominion Cloggers, Acoustic Endeavors, Bluegrass Travellers and the Shelton Bros. 6-10 p.m. Saturday. Charles R. Hill Senior Center, 820 East Washington Ave., Vinton. \$5; children under 12 free. 982-6686. Food and drink available; no outside food, please.

## Paulsson/ Canning Duo

Anders Paulsson, on soprano saxophone, and Andrew Canning, on the organ, will perform a concert at 4 p.m. Sunday. Free. Greene Memorial United Methodist Church, Church Avenue at Second Street.

[www.gmumc.org](http://www.gmumc.org)

. 344-6225.

## n Charles E. Cullen

This will only hurt for a minute. The Charles E. Cullen Story: A Tale of Savage Independence. A documentary by Janet Lubas. 9 p.m. Thursday. \$7.50. Grandin Theater, 1310 Grandin Road.

## Pat Metheney Trio

Pat Metheney, the Grammy Award winning guitarist, will be joined by Christian McBride and Antonio Sanchez in a concert at the Jefferson Center. 8 p.m. Nov. 12. \$34-38. 345-2550.

[www.jeffcenter.org](http://www.jeffcenter.org)

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## n Roanoke Symphony Orchestra

Pip Clarke will perform the Violin Concerto at 8 p.m. Nov. 12. Roanoke Performing Arts Theatre. The RSO will also perform the Mother Goose Suite and Tchaikovsky's Symphony No. 5. \$28-51. Supper at the Symphony tickets also available for \$18.95. Reserve by Wednesday. Jefferson Center, 541 Luck Ave. 343-9127.

[www.rso.com](http://www.rso.com)

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## n Hymns for Hope

A musical benefit for the Interfaith Hospitality Network will be held at 3 p.m. Nov. 13. David Wiley will perform with the IFN choir. Flute duet by Julee Hickcox and Kevin Williams. First Presbyterian Church, 2101 S. Jefferson St. Free. A love offering will be collected to benefit the work of IFN.

## Organ dedication recital

Featuring Carole Terry, guest organist, and a commissioned anthem by Andrew Carter, composer for choir, soprano and organ. 4 p.m. Nov. 13. Second Presbyterian Church, 214 Mountain Ave.

## Folk dancers

Experience the folk dances of Israel, Greece, Russia and other countries through relaxed, drop-in sessions. 8-10 p.m. Nov. 14. Beth Israel Synagogue, 920 Franklin Road, Roanoke. 343-8897.

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## FROGZ

Imago Theatre will present the theatrical menagerie of wonder, whimsy and wackiness at the Jefferson Center. The show will feature escaped penguins, silent sloths and finicky frogs. 7:30 p.m. Nov. 17. \$12-25. 345-2550.

[www.jeffcenter.org](http://www.jeffcenter.org)

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## n Spiritual movies

A monthly series of spiritually-themed movies of depth and humor. 7:30 p.m. Nov. 19. The Yoga Center, 3107 Franklin Road. Sponsored by the Roanoke Association in Consciousness meditation group. Donations welcome. Melinda, 989-8513.

## n An O'Henry Christmas

Attic Productions will presents An O'Henry Christmas, featuring "The Gift of the Magi" and "The Last Leaf." 7:30 p.m. Nov. 25, 26 and Dec. 1-3. 2:30 p.m. Dec. 3. Lord Botetourt High School Auditorium, 1435 Roanoke Raod, Daleville. \$10-12. Group rates available, 473-3216.

## n A Wonderful Life

On the Trinkle Main Stage. Nov. 25-Dec. 23. \$18-35. 342-5740.

[www.millmountain.org](http://www.millmountain.org)

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## Underground Roanoke

n No Shame Theater. 11 p.m. each Friday night through May. Five-minute readings. Scripts accepted at 10 p.m. Rules: the work had to be original, five-minutes or less, and it can't break anything -- people, the space or laws. \$5.

n Comedy Improv with Big Lick Conspiracy. 9 p.m. on the first and third Saturdays of each month. \$5.

Mill Mountain Theatre, Waldron Stage, 20 East Church Ave. 342-5740.

[www.millmountain.org](http://www.millmountain.org)

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## ART

## n Buck Mountain Grill

Over 26 pieces of Art on Gold by photographer F. Barish-Stern willbe showcased at Buck Mountain Grill, 3603 Franklin Road. Through Nov. 30. 591-9021 or 345-6455. Barish-Stern will give a 30 percent donation of her sales from

[www.artongoldgallery.com](http://www.artongoldgallery.com)

and

[www.portraitsongold.com](http://www.portraitsongold.com)

through December to the American Red Cross.

## n Ferrum College student show

A juried exhibition of student work will be on display from Nov. 16-Dec. 4. E. Taylor Greer Gallery, Stanley Library, Ferrum College. Reception from 3 to 5 p.m. Nov. 16. Nancy Hart, 365-4357,

[nhart@ferrum.edu](mailto:nhart@ferrum.edu)

## n The Gallery at Jefferson Center

An all media exhibit celebrating the fall and winter seasons and holidays.

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Nov. 17-Jan. 30. Reception will be held from 5 to 7 p.m. Dec. 5 in the Fralin Atrium. 541 Luck Ave. 345-2550.

#### Ewald Art & Frame Gallery

William S. Phillips, known for his artistic work in aviation, will be at Ewald Art & Frame Gallery from noon to 4 p.m. Nov. 13. Picadilly Square Shopping Center, 3117 Franklin Road. 772-4459.

#### White House Galleries

"Windows," an exhibit of original oil paintings by Elizabeth Gilkeson opens from 2 to 5 p.m. Sunday. 1302 Second St. 344-9600.

#### Studios on the Square

The third annual studio artists display show runs through Dec. 31. Come dressed as your favorite artist or artwork. Live music by the Foggy Memory Boys. 345-4076.

#### Gallery by the James

"A Seasonal Faire," new works by Mary Emory. Through Nov. 12. 19827 Main St., Buchanan. 254-9708. 11 a.m. to 6 p.m. Wednesday through Friday and 10 a.m. to 4 p.m. Saturday.

#### Smoyer Gallery

Passion and Wheels will be on display through Nov. 12. Exhibit features Bryan Lauch and Nicole Antebi. Open daily from 1 to 4 p.m. Smoyer Gallery, Roanoke College. Room 231, Olin Hall. 375-2332.

#### Gallery at Jefferson Center

The League of Roanoke Artists Showcase will be on display through Nov. 14. Fralin Atrium, Jefferson Center, 541 Luck Ave.

#### The Market Gallery

Oabla! will be on display through Nov. 19. 10 a.m. to 5:30 p.m. Monday through Saturday. 206 Market Square. 343-2323.

#### Eleanor D. Wilson Museum

Award-winning photographer **Carrie Mae Weems'** works will be on display through Dec. 17 for the museum's inaugural exhibition. Hollins University, 7916 Williamson Road, Roanoke. 362-6081.

#### AUCTIONS & SALES

##### n Seed for Song sale

The Roanoke Valley Bird Club will hold a seed sale from 10 a.m. to 1 p.m. Saturday. Wild birdseed mixes, sunflower seed, speciality seeds, suet cakes and ear corn available. Northwest True Value Hardware, 2913 W. Main St., Salem. Eunice Hodges, 389-4056. Alyce Quinn, 719-0109.

##### n Art auction

A silent and live auction of Nancy Wellons' artwork. 3 to 5 p.m. Sunday. Proceeds will benefit the Bradley Free Clinic and the Art Museum of Western Virginia. The Park-Oak Grove Retirement Community, 4920 Woodmar Drive. 989-9501.

##### n Book fair

The Community School will hold a book fair from 9 a.m. to 11 p.m. today and Saturday and 9 a.m. to 9 p.m. Sunday. Present a Community School voucher and Barnes & Noble will donate a portion of the proceeds to the school. Barnes & Noble Bookstore, 4478 Electric Road.

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## Auction

Join us for the Annual Newcomers Charity Auction at 9:30 a.m. Tuesday. Holiday Inn Tanglewood, 4468 Starkey Road. Barbara Stevenson will serve as auctioneer at the live auction. There will also be a silent auction. All monies raised go to local charities. \$16, includes a buffet lunch. 776-7808.

## Bazaars and craft fairs

n The Roanoke County Parks, Recreation and Tourism Department will sponsor their annual craft show from 8 a.m. to 2:30 p.m. Nov. 5. Hand crafted items. Free admission. Brambleton Center, 3738 Brambleton Ave. 772-7529, ext. 224.

n Christmas Shoppe, by the Smith Mountain Lake Fraternal Order of Eagles Auxiliary, will be held from 9 a.m. to 3 p.m. Saturday. Crafts and vendors, including representatives from Mary Kay Cosmetics, Pampered Chef, Discovery Toys, Home Interiors, Premier Jewelry and Tupperware. Resurrection Catholic Church, Virginia 122 in Moneta.

n Holiday House, a Thanksgiving and Christmas bazaar will be held from 9 a.m. to 3 p.m. Saturday. Arts and crafts, decorations, baked goods, Santa's Pack drawing, silent auction and lunch. Roanoke Council of Garden Clubs, 3640 Colonial Ave. Free admission. 343-5278.

n More than 80 booths of arts, crafts, local authors, local musicians and food, with a juried art show. 9 a.m. to 4 p.m. Saturday and noon to 4 p.m. Sunday. Bedford Elementary School, 806 Tiger Trail, Bedford. 297-7109. Proceeds to benefit Bedford Hospice House. Sponsored by Bedford Women's and Junior Women's Clubs.

n First Church of Nazarene will host a craft and bake sale from 9 a.m. to 3 p.m. Nov. 12. Proceeds will benefit the church's building fund. 723 Highland Ave. 342-4003.

n Stocked Market holiday bazaar. Sponsored by the Junior League of the Roanoke Valley. Salem Civic Center. Three-day pass, \$8. 11 a.m. to 7 p.m. Nov. 11; 9 a.m. to 6 p.m. Nov. 12; and 11 a.m. to 5 p.m. Nov. 13.

n Great holiday shopping in a friendly and relaxed atmosphere. Featuring fair trade crafts and gourmet goodies from all over the world. Profits will benefit the American God Parent Scholarship Foundation, which provides scholarships to poor students in Tanzania. Noon to 2 p.m. Sunday and Nov. 13, 20 and 27, Dec. 4, 11 and 18. 9 a.m. to noon Saturday and Dec. 3. College Lutheran Church, 210 S. College Ave., Salem.

n The Park-Oak Grove will hold a "Holiday Benefit Bazaar" from 9 a.m. to 2 p.m. Nov. 19. Featuring handmade holiday gifts, a jumble sale and a bake sale. Proceeds will benefit the Salvation Army's Turning Point Women's Shelter and the Rescue Mission's Lois J. Bettis Women and Children's Center. Park Oak Grove Retirement Community, 4920 Woodmar Drive. 989-9501.

n The Lord Botetourt Marching Band is sponsoring a craft show, bake sale and silent auction. 9 a.m. to 2 p.m. Nov. 19. High school cafeteria, 1435 Roanoke Road, Daleville. Free admission. Westleyan Killian, 992-1465.

## Spaghetti supper

The Moneta Ruritan Club will hold its annual fall spaghetti supper from 4 to 7 p.m. Nov. 12. Moneta Elementary School, 12718 Moneta Road, Moneta. Homemade Italian meat sauce, spaghetti, salad, bread, dessert cakes and beverages. Take out available. Free will donations.

## Giant indoor yard sale

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Roanoke Civic Center Exhibit Hall. 7 a.m. to noon Nov. 12. No admission for buyers. Sellers may rent one table for \$25 or two for \$40. To register, 853-2236. Proceeds will be used to promote recycling.

#### n Chicken dinner

The Stewartsville Rescue Squad Auxillary's annual chicken dinner will be held from 1 to 6 p.m. Nov. 12. Stewartsville Elementary Schoolcafeteria, 1138 Wildcat Road, Goodview. Adults, \$6 and children under 12, \$5. Dessert donations appreciated.

#### Holiday in Athens dinner

Greek food and wine and entertainment for the family. Authentic recipes, friendly atmosphere. Carry out available. Noon to 7 p.m. Nov. 13. 30 Huntington Blvd., Roanoke. \$16 per person. Full course dinner, dessert and beverage. 362-3601.

#### Crafters needed

For Making Spirits Bright, a holiday festival in lights. 6 to 10 p.m. Nov. 25 to Dec. 23. Grand Piano Building downtown. 362-3714.

[www.makingspiritsbright.org](http://www.makingspiritsbright.org)

#### SPEAKERS & OPEN HOUSE

##### Ferrum College

There will be an open house for prospective students and their families Nov. 19. 1-800-868-9797.

[admissions@ferrum.edu](mailto:admissions@ferrum.edu)

##### Roanoke College lecture

Dr. Lisa Pertillar Brevard, Roanoke College's Hurricane Relief Fellowship Scholar will present a lecture titled "Musical Monarchs: Celia Cruz, Queen of Salsa, and Mahalia Jackson, Queen of Gospel Music." 8 p.m. Tuesday. Antrim Chapel.

##### The Building of an Agency

Dr. Elizabeth Kolmstetter, of the Department of Homeland Security's Transportation Security Administration, will present a lecture entitled "TSA: The Building of an Agency After 9/11." 4:30 p.m.

Thursday. Ballator Gallery, Moody Student Center of Hollins University, 7916 Williamson Road. Kolmstetter, a psychologist, will reflect on her first-hand experience "standing up" the newest federal agency after 9/11. 362-6451.

[www.hollins.edu](http://www.hollins.edu)

#### Art lecture

Kistler, curator at the Visual Arts Center of Richmond, will talk about the work of photographer Carrie Mae Weems, featured in an exhibit in the Wilson Museum through Dec. 17. 6:30 p.m. Thursday. Room 200, Richard Wetherill Visual Arts Center, Hollins University, Roanoke. 362-6081.

#### n Astronomical Society

A day long conference highlighting the intriguing hobby of amateur astronomy. Sessions range from astrophotography, observing, telescopes and amateur contributions to professional astronomy. 8:30 a.m. to 5 p.m. Saturday. Adults, \$15. Students, \$8. Whitman Auditorium, Virginia Western Community College.

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966-4606.

<http://www.vaas2005.com>

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#### VWCC debate

The Madison Society will present the Virginia Western Community College 2005 Annual Debate from 4:30 to 6:30 p.m. Nov. 17. The topic will be "Euthanasia; Ultimate Mercy or Simply Murder?" Sharpen your perspective of this life or death issue. Downs Center, 3095 Colonial Ave. 204-2817.

#### n Decks the halls in style

Learn the secrets of elegant holiday decorating. Well-known local interior designer Carol Fralin will show you how to decorate your home in four styles, colonial Williamsburg, black tie elegant, children's fantasy and old-fashioned southern Christmas. Event is free. Holiday refreshments will be served. 2 p.m. Nov. 19. Brandon Oaks Retirement Community, 3804 Brandon Ave. 776-2611.

[www.brandonoaks.net](http://www.brandonoaks.net)

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#### CLASSES

##### SML Adult education classes

n Antiquing with "Colonel" Bill. Monday and Tuesday.

n Cooking with Jason. Nov. 15 and 16.

Held at the Skelton 4-H Educational Conference Center at Smith Mountain Lake. Dennis Crowley, 721-2759, ext. 264.

[www.skelton4hcenter.org](http://www.skelton4hcenter.org)

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#### Valley Bookfest

Annual literary festival of the Roanoke Public Libraries Offering free programs for adults and children. Illustrating Workshop for Children, Writing Forum, Creating a Memorable Character: A Writing Workshop, Youth Author's Breakfast, Poetry Readings, Discover the World of e-Publishing and Meet the Author sessions. 1 to 8 p.m. Nov. 11 and 10 a.m. to 5 p.m. Nov. 12. Main Library, 706 S. Jefferson St. 853-2473.

<http://www.roanokeva.gov/bookfest>

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#### Dismantling Racism

A workshop offering people of different backgrounds the opportunity to discuss their experience of race in a comfortable atmosphere. 9 a.m. to 4 p.m. Nov. 12. Gainsboro Library, 15 Patton Ave. \$10. Sponsored by Plowshare Peace Center, 985-0808.

#### MEETINGS

##### DAR

The Margaret Lynn Lewis Chapter of the Daughters of the American Revolution will meet at 10:30 a.m. today. Betty Low will present the history of the life of Andrew Lewis' mother. First Presbyterian Church, 2101 Jefferson St. Rose Marie Jones, 774-3122.

#### Federal employees



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The National Active and Retired Federal Employees will meet at noon today. Joe Howard will discuss reverse mortgages. The Roanoker Restaurant, 2522 Colonial Ave.

n Sister cities program

The Lijiang, China Sister City organization will hold a meeting at 7 p.m. Wednesday. Raleigh Court Presbyterian Church, 1837 Grandin Road. There will be a lecture and slideshow on Yunnan Province and Lijiang. Free and open to the public. RSVP by Sunday to Kathy Young, 375-4145.

n Miller Court Alliance

The Miller Court Neighborhood Alliance will hold its annual fellowship and recognition banquet at 5 p.m. Nov. 12. Melrose Christian Church, 4801 Cove Road. \$12 in advance, \$17 at the door. Beverly Carter, 562-0831. Ruth Bowens, 562-2532. Janet Thompson, 562-2619.

n Upward Bound celebration

Roanoke College's Upward Bound Program is celebrating its 40-year anniversary. All program alumni are invited to a celebration from 7 to 9 p.m. Nov. 12. Colket Center Wortmann Ballroom, Roanoke College.

[www.roanoke.edu/ub/alumni](http://www.roanoke.edu/ub/alumni)

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Star City Ferret Club

Celebrating the holidays with ferrets: How to have a safe, ferret friendly holiday season will be presented by the Star City Ferret Club from 1 to 3:30 p.m. Nov. 12. Roanoke City Public Library, 3837 Williamson Road. 986-1823.

<http://starcityferrets.bravehost.com>

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Etiquette for the Young Adult

Program empowering 11 to 15-year-olds to present themselves with confidence in social and dining situations. Topics will include: communication skills, host and dining skills, telephone etiquette, handshaking and more. 9:30 a.m. to 1:30 p.m. Nov. 12. Hotel Roanoke, 110 Shenandoah Ave. To register, Clara Sowers, 231-9087.

[casowers@vt.edu](mailto:casowers@vt.edu)

n Writing Practice Group

Open to anyone interested in free association and creative writing. 6:30 to 8 p.m. Thursdays. Roanoke City Library, 706 S. Jefferson St. Gloria, 774-3037.

[roanokewords@hotmail.com](mailto:roanokewords@hotmail.com)

Chess club

The Roanoke Valley Chess Club meets from 7 to 11 p.m. on Fridays. Open to all skill levels. Lessons available. Grandin Court Recreational Center, at Lofton and Barham roads.

[www.roanokechess.com](http://www.roanokechess.com)

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Beaders

The Blue Ridge Beaders will meet at 10 a.m. Saturday and Dec. 3 to bead,

## OUT &amp; ABOUT; NEIGHBORS - NORTH The Roanoke Times (VA) November 4, 2005

swap, share information and teach each other the techniques of beading. 10 a.m. Roanoke County Public Library, Hollins Branch, 6624 Peters Creek Road. Susan Young, 772-0726.

#### Neighborhood watch

The Meadowview Acres Neighborhood Watch Association will meet at 7 p.m. Monday. Sheriff George McMillan will be the guest speaker. Upstairs of the Educational Building, Hollins Road Baptist Church, 3502 Old Mountain Road.

#### Southeast Alumni

Southeast Alumni will meet for lunch at noon Monday. Blueberry Hill, 5301 Williamson Road. 389-5886.

#### Blue Ridge Quilt Guild

The next regular meeting will be held at 7 p.m. Tuesday at the home of Rose Marie Novotny. Open to anyone interested. Carolyn Zaleski, 977-0419.

#### n Embroiders' Guild

The Blue Ridge Chapter of the Embroiders' Guild of America will meet at 10 a.m. and 7 p.m. Wednesday. Peggy Ramsay will present "Pulled Thread." Green Ridge Presbyterian Church, 7640 Alpine Road. At 1 p.m., there will be a special interest bead meeting. Nancy Karnes, 774-7827.

<http://hometown.aol.com/bregausa/index.html>

#### Red Hat Society

The Ravishing Reds will meet at 6 p.m. Thursday. Dynasty International Super Buffet, 1941 W. Main St., Salem. 563-0040.

#### Earth Friendly Fridays

"Healthy Air, Healthy Communities: The Virginia Clean Smokestacks Act" will be the topic of the next meeting. 6:30 p.m. Nov. 11. Unitarian Universalist Church, 2015 Grandin Road. Free. Open to the public. Pot luck snack optional. Diana Christopoulos, 387-0930 or Bob Egbert, 384-7448.

<http://virginia.sierraclub.org/roanoke>

#### Roanoke Valley Bird Club

n The next monthly meeting will be held at 7 p.m. Nov. 14. Pam and Elly Wefel will share about their summer to Alaska. Grandin Court Baptist Church, 2660 Brambleton Ave.

n Pond hopping. 8 a.m. Nov. 12. Meet Bill Hunley at Bojangles in Botetourt Commons, Daleville. Explore local ponds in search of waterfowl and other water birds. Limited walking. 774-2397.

n Trip to Fairy Stone Park and Ducks Unlimited ponds in Patrick County. Led by Clyde Kessler of the New River Valley Bird Club. In search of sparrows, nuthatches, purple finch, pied-billed grebe, ring-necked duck, hooded merganser and more. Nov. 19. Bring lunch and drinks. Trip will last into early afternoon. Meet Beth Griffin, 265-4856, at 7 a.m. under the sign at Tanglewood Mall. Or meet the Quinns, 719-0109, in the parking lot of the Rocky Mount Wal-mart. Or meet Kessler at 8:30 in the parking lot at Fairy Stone Lodge.

n Trip to Lake Moomaw in Highland County. Meet Tad Finnell, 473-1271, at Bojangles in Botetourt Commons, Daleville. 7 a.m. Dec. 3. In search of waterfowl, hawks and eagles. Brings snacks, drinks and lunch. If cancelled due to

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inclement weather, will be rescheduled for Dec.10.

#### Parliamentarians

The Roanoke Valley Unit of the National Association of Parliamentarians is planning a evening study group or clinic for having more productive meetings. Will meet once a month. 389-6733, indicate times available to meet.

#### Infant adoption information

Children's Home Society of Virginia is offering a free informational session. 5 p.m. Nov. 15. 1620 Fifth St. 344-9281.

#### n Southeast Friends

The Southeast Friends group will meet for lunch at noon Nov. 16. Roanoker Restaurant, 2522 Colonial Ave. 563-9473. 989-3225.

#### n Genealogical society

The Southwestern Virginia Genealogical Society will meet at 1:30 p.m. Nov. 19 in the Brody Room of the Roanoke City Library, 706 S. Jefferson St. Featured speaker will be Lou Rossie, a retired Army colonel who traveled to Italy in search of his roots. 774-3856.

#### n Adoption information

Commonwealth Catholic Charities will host a free informational meeting covering an array of adoption options. 7 p.m. Nov. 28. 820 Campbell Ave. Reservations, 344-5107.

#### TRIPS

##### Abingdon

The Friends of the Roanoke County Library are sponsoring a bus trip to shop in Abingdon and see the play "Spitfire Grill" at the Barter Theatre. Leave at 8 a.m. and return at 6:30 p.m. Saturday. Cost is \$50 for members. Includes theater ticket, lunch and transportation. 772-7507.

##### Washington, D.C.

Bedford County Parks and Recreation Department is sponsoring a trip to Washington, D.C. Nov. 12-13. The group will visit the United States Holocaust Museum, the New Air and Space Museum and several memorials.\$129 -199. 586-7682.

##### A Wohlfahrt House Christmas

The Singles Travel Club is sponsoring a bus trip to the Wohlfahrt Dinner Theatre in Wytheville on Nov. 17. \$59. 366-2888.

##### Study abroad for teachers

n In Mexico. July 1-31. Learn Spanish, analyze causes of immigration, teach English to elementary school children and take service-learning field trips. \$2,700. Kris Tilley-Lubbs, 231-4658.

glubbs@vt.edu

n In Malawi in sub-Saharan Africa. July 1-24. Work with teachers in schools, visit villages, go on a safari. For Ecological Sustainability, Culture and Education in Malawi. \$3,500. George Glasson, 231-8346,

glassong@vt.edu;

Patricia Kelly, 231-7279,

kellyp@vt.edu

n Christmas at the Biltmore Estate

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The Bedford County Parks and Recreation Department will sponsor a bus trip to the Biltmore Estate in Asheville, N.C. Nov. 19. \$79. 586-7682.

n New York City

The Bedford County Parks and Recreation Department will sponsor a bus trip to see the Christmas lights of New York City, Nov. 25-27. \$295-395. 586-7682.

CALLING ALL ENTRIES

Vinton Christmas Parade

The Vinton Area Chamber of Commerce is now accepting entries for the Vinton Christmas parade. 7 p.m. Dec. 1. Deadline for entries is Nov. 12. 343-1364.

Gingerbread house competition

Creations must be made from edible products. Size may be no larger than 30 inches by 30 inches. Open to individuals, companies, chefs, children's groups, art schools and clubs. No entry fee. 387-0267 for registration form. Entries due Nov. 22 and 23.

n Nonprofit grant program

The Rotary Club of Salem is continuing a grant program for nonprofit organizations in the Roanoke Valley. Grants of approximately \$5,000 each will be awarded for new educational programs that can make an impact on the community. Cultural and government organizations are not eligible. Applications or detailed letters of request must be e-mailed by Nov. 21. spetzler(AT\_SIGN)aol.com.

DONATIONS

Military Family Support Center

The Team Virginia Military Family Support Center requests the following donations: infant formula, diapers, baby food, school supplies, parts for home and auto repairs, video projector, laptop computer, 13 to 19-inch TV/DVD combo for playroom, copier services or a copier and supplies, multi-function printer, new carpet, used car and van, phone cards, gift cards, gas cards and postage. 302 First St. 400-8301.

www.milfamsupcen.org

Interfaith Hospitality Network

The kitchen of the day center needs dish detergent, dish cloths, hand towels and laundry detergent. Kelly, 343-9982.

Holiday donations needed

The Council of Community Services has the following holiday donation opportunities:

n Catawba Hospital needs clothing (sweatsuits, underwear, caps, hats, gloves, socks and pajamas), small radios, inexpensive wristwatches, makeup, shampoo, large print Bibles, playing cards, small boxed fruit drinks, cookies, soft candy and sugar-free candy.

n LOA/ Area Agency on Aging needs wrapping paper, gift bags, tissue paper and monetary donations to buy gifts.

n Roanoke Area Ministries needs hats, mittens, gloves, scarves, copy paper, spices for the food pantry, 30-50 gallon trash can liners, paper towels, toilet paper and plates.

n Refugee and Immigration Services needs food, clothing, toys and bikes for

children.

n The Salvation Army needs gifts for the Angel Tree, items for food baskets, and goodies for childrens' stockings.

n The Roanoke Valley Interfaith Hospitality Network needs pillows, mattress pads and twin sheet sets.

n Easter Seals of Virginia needs toys for children ages 3 to 10.

n The Ronald McDonald House needs hams, turkeys, stockings and stuffers for parents, phone cards and gas gift cards.

n Avante at Roanoke needs: socks, large sweatshirts for adults, makeup, brushes, liquid soap, brushes, shampoo, conditioner, lotions, deodorant, cologne, markers, crayons, cards, domino games, 100-piece puzzles, costume jewelry, clip-on earrings, watches, small blankets, new stuffed animals and dolls. No glass items or baby powder please.

For more information about any of these opportunities, contact Volunteer Roanoke Valley, 985-0131, ext. 501. SUBMISSION GUIDELINES

E-mail: neighbors.events@

roanoke.com

Mail: Neighbors

The Roanoke Times

P.O. Box 2491

Roanoke, Va. 24010

Submit calendar items with a daytime telephone number for verification or to get additional information. Listings cannot be accepted over the phone.

Deadline: Noon Friday two weeks before publication

Listings are free, may run for three consecutive weeks and can run with accompanying photos. Events are subject to change without notice. We do not accept announcements that primarily benefit commercial or for-profit entities.

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The Roanoke Times (Virginia)

October 28, 2005 Friday Metro Edition

## SAVE THE DATE AND COMMUNITY CALENDAR

**SECTION:** NEIGHBORS - NORTH; Pg. NN3

**LENGTH:** 4622 words

New this week

n Vinton trick or treating

Approximately 50 businesses will provide treats for children 12 and under. 2:30 to 4:45 p.m. Monday. Portions of Lee Avenue, Pollard Street, Jackson Avenue and Walnut Street will be closed. 983-0613. OUT & ABOUT

Booker T. Washington Monument

n Black Nationalism: From Tuskegee Institute to Nation of Islam. 2 p.m. Saturday. 721-2094. [www.nps.gov/bowa](http://www.nps.gov/bowa).

n 11 a.m. to 12:30 p.m. Nov. 6. The Kitchen Cabin: A Living History Interpretation.

n 2 p.m. Nov. 20. William Davis book signing and lecture on "An Honorable Defeat."

The Maize

The seven-acre corn maze gives people the chance to get lost while having fun. Take a wagon ride out to the pumpkin patch and pick your own from among thousands of pumpkins in our patch. Through Sunday. Layman Orchard, 50 Layman Brothers Drive, Daleville. \$5.50-\$7.50. 966-3056, 815-7906.

n Halloween jazz and poetry jam

Local artists unite to aid the poor and needy. Open mic and silent auction. 5 to 10 p.m. Sunday. Dolce Restaurant and Lounge, 16 Campbell Ave. Free admission. Donations accepted. Bob Hale, 342-4969.

n Buchanan ghost walk

Downtown Ghost Tour sponsored by the Buchanan Downtown Business Association. Tours begin at 7 p.m. Saturday. \$3-5. 254-1212.

n Finding What Has Been Lost

An exhibit highlighting the black heritage of Botetourt County. 10 a.m. to 2 p.m. Saturday and Monday. 2 to 4 p.m. Sunday. Botetourt County Historical Museum, 1 W. Main St., Fincastle. 473-8394.

Salem ghost walk

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The Salem Museum will hold the eighth annual ghost walk<!-- 2013(unknown) -->a tour of the East Hill Cemeteries where costumed re-enactors tell the stories of Salem's past. Tours run every 15 minutes from 6:30 to 9 p.m. Saturday. \$6 donation suggested. Reservations, 389-6760.

#### Haunted house

The Moneta Fire and Rescue Departments are hosting their Annual Haunted House Fundraiser. 7 to 11 p.m. Friday and Saturday and Nov. 4-5. Virginia 122 South in Moneta between Camper's Paradise and Kasey Drive. \$5 donation suggested. 420-3892.

#### Pet Rescue Day

Information will be provided for adopting or fostering pets from the Franklin County Humane Society, Roanoke Valley SPCA and the Roanoke Valley Horse Rescue. 10 a.m. to 2 p.m. Saturday. Kroger parking lot on Virginia 122. Call RE/Max LakeFront Realty, 721-3555.

#### Halloween Spooktacular

Sponsored by the Kirk Family YMCA and the Roanoke Dazzle basketball team. Will feature games, a costume contest and a haunted house. 5:30 to 8:30 p.m. today. Kirk Family YMCA, 520 Church Ave. Michelle Anderson, 342-9622.

#### Pink Ribbon Party in the Park

Educational opportunities to learn more about cancer as well as entertainment for the whole family. 10 a.m. to 2 p.m. Saturday. Longwood Park, Salem.

#### Halloween for kids

The amphitheater at Smith Mountain Lake State Park will hold two Halloween events for children on Saturday. From 2 to 3 p.m., there will be short hayrides, story telling, treats and crafts. Suggested for children under 10. From 7 to 8:30 p.m., there will be fortune telling, story telling, treats, tricks, a haunted trail hike and a visit to a haunted barn. Suggested for children over 10. Regular \$4 parking fee applies.

#### Chrysanthemum show

The Blue Ridge and Skyline chapters of the National Chrysanthemum Society will hold a joint chrysanthemum show. Noon to 5 p.m. Saturday and 1 to 3 p.m. Sunday. Roanoke Council of Garden Clubs, 3640 Colonial Ave. Free. Open to the public.

#### Sleepy Hollow at Explore Park

n 10 a.m. to 5 p.m. Saturday and noon to 5 p.m. Sunday . Trick or treating in the Historic Areas, pumpkin decorating, paint a holiday mural, horse and wagon rides and more. General admission rates apply, \$5-8. Canned goods for the food bank or kids dressed in costumes receive \$1 off admission.

n The Legend of Sleepy Hollow will be presented by the Theater at Lime Kiln at 1:30 and 3:30 p.m. Friday and Saturday.

n All Hallow's Eve kicks off at 6 p.m. tonight at the Brugh Tavern. The theme is A World Lit Only by Fire! \$70. Jo Nelson, 427-1800, ext. 327.

Located at milepost 115 on the Blue Ridge Parkway. 427-1800. [www.explorepark.org](http://www.explorepark.org).

#### Service of Remembrance

Sponsored by Good Samaritan Hospice. 2 p.m. Sunday. St. John's Episcopal Church, corner of Elm Avenue and Jefferson Street. RSVP, 776-0198.

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### Fresh Market Wine Gala

An event for wine and food lovers that benefits the Arts Council of the Blue Ridge. 7 p.m. Tuesday in the new Fresh Market store, upper level of Towers Mall. The Roanoke Symphony Orchestra Harp Ensemble will provide music. Tickets, 342-5790. [www.theartscouncil.org](http://www.theartscouncil.org).

### Fashion show fundraiser

The fourth annual Tea for Trust fashion show fundraiser will be held from 3 to 4:30 p.m. Friday. Shenandoah Ballroom, Hotel Roanoke and Conference Center. \$25. Benefits TRUST House. 344-4691.

### Hot Rod Mud Bog

The Hot Rod Mud Bog Nationals Plus State Championship Tuff Truck Races will be held at 7:30 p.m. Thursday and Nov. 5. Salem Civic Center. General admission, \$8-15. 343-8100. [www.ticketmaster.com](http://www.ticketmaster.com).

### Pink Ice Ball

The Beta Chi Omega Chapter of Alpha Kappa Alpha Sorority will hold its annual ball Nov. 5 in the Crystal Ballroom of the Hotel Roanoke and Conference Center. Cocktail hour begins at 6:30 p.m. Dinner will be served at 7:30 p.m., followed by Unsung Heroes award presentation, entertainment and dancing. \$40. 362-4353.

### Chili Festival

Chili for every taste as participants compete for flavor and showmanship. Fun, music, crafters, activities and lots of chili at this lakeside event. Held Nov. 5 at Bridgewater Plaza, Smith Mountain Lake. \$3. 721-1203 or [www.visitsmithmountainlake.com](http://www.visitsmithmountainlake.com).

### The Golden Eaglet

A free, one time screening of the 1919 silent film that features Girl Scouts in the cast. 11 a.m. Nov. 5 at the Grandin Theatre, 1310 Grandin Road. Sponsored by the Botetourt Girl Scouts.

### n Peace walk

Promoting peaceful resolution to conflict. Sponsor sheets can be obtained by calling the Conflict Resolution Center, 342-2063. Registration begins at 1 p.m. Nov. 6., walk begins at 2 p.m. Darrell Shell Park, Penn Forest Elementary School, 6328 Merriman Road. The walk benefits school mediation programs and scholarships.

### n Red Ribbon Affair

Supports AIDS health, outreach and wellness program through the Council of Community Services. 6:30 to 11 p.m. Nov. 11. Wyndham Roanoke Hotel, 2801 Hersherberger Road. Pam Meador, 985-0131. Purchase tickets online, [www.redribbonaffair.org](http://www.redribbonaffair.org).

### n Founders' Day Dinner

The first annual Founders' Day Dinner will be held at 6:30 p.m. Nov. 11. Congressman Bob Goodlatte and Oriskany Strings will be featured. Sponsored by the Botetourt County Historical Society. \$18. Fincastle United Methodist Church, Church Street, Fincastle.

### n Pat Metheney Trio

Pat Metheney, the Grammy Award winning guitarist, will be joined by Christian McBride and Antonio Sanchez in a concert at the Jefferson Center. 8 p.m. Nov. 12. \$34-38. 345-2550. [www.jeffcenter.org](http://www.jeffcenter.org).



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#### n Anniversary celebration

An international buffet, silent auction, Latin singers, African dancers and a Hispanic girls' choir will be featured at the 30th anniversary celebration of Refugee and Immigration Services. 5:30 to 9 p.m. Nov. 12. \$30. St. John's Lutheran Church, 4608 Brambleton Ave. 342-7561.

#### n FROGZ

Imago Theatre will present the theatrical menagerie of wonder, whimsy and wackiness at the Jefferson Center. The show will feature escaped penguins, silent sloths and finicky frogs. 7:30 p.m. Nov. 17. \$12-25. 345-2550. [www.jeffcenter.org](http://www.jeffcenter.org).

### MUSIC & THEATER

#### n Valley Chamber Orchestra

Hollins University is hosting in residence a new community orchestra in the Roanoke Valley. The Valley Chamber Orchestra will perform a concert at 3 p.m. Sunday. du Pont Chapel, Hollins University.

#### Playboy of the Western World

Presented by Virginia Western Theatre. The play, set in a village tavern on the west seacoast of Ireland, is a dark comedy with colorful characters and imaginative language. 8 p.m. today, Saturday and 2 p.m. Sunday. Whitman Auditorium, corner of Colonial Avenue and McNeil Road. Free. Donations accepted.

#### Frankenstein

A contemporary adaptation of Mary Shelley's classic on the Waldron Stage at Mill Mountain Theatre. Today and Saturday. \$10/\$8. For times, 342-5740 or [www.millmountain.org](http://www.millmountain.org).

#### Singers wanted

n The Virginia Gentlemen Barbershop Harmony Chorus is looking for men of all ages who love to sing to perform Christmas music at several locations in the valley during December. Weekly rehearsals begin Nov. 7. Lewis-Gale Medical Foundation, 3807 Brandon Ave. Bill Clark, 721-3340.

n Ladies who like to sing are invited to join the Roanoke Valley Star Chorus of Sweet Adelines. Meets at 7:30 p.m. Thursdays. Salem Presbyterian Church, corner of W. Main and N. Market streets, Salem. Carol Glover, 966-4423. Bonnie Blomberg, 389-5830.

#### n Circlesongs

The Roanoke College Choir will be joined by guest director Roger Treece for an evening of Circlesongs. 7:30 p.m. Nov. 5. Roanoke College, Antrim Chapel. Free.

#### Roanoke Fiddle and Banjo Club

An evening of bluegrass, gospel and old-time string music by the Smith Mountain Grass, Old Dominion Cloggers, Acoustic Endeavors, Bluegrass Travellers and the Shelton Bros. 6-10 p.m. Nov. 5. Charles R. Hill Senior Center, 820 East Washington Ave., Vinton. \$5; children under 12 free. 982-6686. Food and drink available; no outside food, please.

#### n Paulsson/ Canning Duo

Anders Paulsson, on soprano saxophone, and Andrew Canning, on the organ, will perform a concert at 4 p.m. Nov. 6. Free. Greene Memorial United Methodist Church, Church Avenue at Second Street. [www.gmumc.org](http://www.gmumc.org). 344-6225.

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n Organ dedication recital

Featuring Carole Terry, guest organist, and a commissioned anthem by Andrew Carter, composer for choir, soprano and organ. 4 p.m. Nov. 13. Second Presbyterian Church, 214 Mountain Ave.

n Folk dancers

Experience the folk dances of Israel, Greece, Russia and other countries through relaxed, drop-in sessions. 8-10 p.m. Nov. 14. Beth Israel Synagogue, 920 Franklin Road, Roanoke. 343-8897.

Underground Roanoke

n No Shame Theater. 11 p.m. each Friday night through May. Five-minute readings. Scripts accepted at 10 p.m. Rules: the work had to be original, five-minutes or less, and it can't break anything -- people, the space or laws. \$5.

n Comedy Improv with Big Lick Conspiracy. 9 p.m. on the first and third Saturdays of each month. \$5.

Mill Mountain Theatre, Waldron Stage, 20 East Church Ave. 342-5740. [www.millmountain.org](http://www.millmountain.org).

ART

n Ewald Art & Frame Gallery

William S. Phillips, known for his artistic work in aviation, will be at Ewald Art & Frame Gallery from noon to 4 p.m. Nov. 13. Picadilly Square Shopping Center, 3117 Franklin Road. 772-4459.

n White House Galleries

"Windows," an exhibit of original oil paintings by Elizabeth Gilkeson opens from 2 to 5 p.m. Nov. 6. 1302 Second St. 344-9600.

n Studios on the Square

The third annual studio artists display show opens at 5 p.m. Thursday and runs through Dec. 31. Come dressed as your favorite artist or artwork. Live music by the Foggy Memory Boys. 345-4076.

Gallery by the James

"A Seasonal Faire," new works by Mary Emory. Through Nov. 12. 19827 Main St., Buchanan. 254-9708. 11 a.m. to 6 p.m. Wednesday through Friday and 10 a.m. to 4 p.m. Saturday.

Gallery at Jefferson Center

The League of Roanoke Artists Showcase will be on display through Nov. 14. Fralin Atrium, Jefferson Center, 541 Luck Ave.

The Market Gallery

Oabla! will be on display Oct. 17 to Nov. 19. 10 a.m. to 5:30 p.m. Monday through Saturday. 206 Market Square. 343-2323.

Smoyer Gallery

Passion and Wheels will be on display through Nov. 12. Exhibit features Bryan Lauch and Nicole Antebi. Open daily from 1 to 4 p.m. Smoyer Gallery, Roanoke College. Room 231, Olin Hall. 375-2332.

Eleanor D. Wilson Museum

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Award-winning photographer **Carrie Mae Weems'** works will be on display through Dec. 17 for the museum's inaugural exhibition. Hollins University, 7916 Williamson Road, Roanoke. 362-6081.

## AUCTIONS & SALES

### Spaghetti suppers

n The Burnt Chimney Ruritan Club will hold a spaghetti dinner from 5 to 7 p.m. Saturday. Salad, garlic bread, spaghetti, drinks and desserts. Donations welcome. Proceeds benefit needy families at Christmas. Burnt Chimney Methodist Church, Virginia 122, Wirtz.

n The Moneta Ruritan Club will hold its annual fall spaghetti supper from 4 to 7 p.m. Nov. 12. Moneta Elementary School, 12718 Moneta Road, Moneta. Homemade Italian meat sauce, spaghetti, salad, bread, dessert cakes and beverages. Take out available. Free will donations.

### n Giant indoor yard sale

Roanoke Civic Center Exhibit Hall. 7 a.m. to noon Nov. 12. No admission for buyers. Sellers may rent one table for \$25 or two for \$40. To register, 853-2236. Proceeds will be used to promote recycling.

n Auction Join us for the Annual Newcomers Charity Auction at 9:30 a.m. Nov. 8. Holiday Inn Tanglewood, 4468 Starkey Road. Barbara Stevenson will serve as auctioneer at the live auction. There will also be a silent auction. All monies raised go to local charities. \$16, includes a buffet lunch. 776-7808.

### Bazaars and craft fairs

n The Roanoke County Parks, Recreation and Tourism Department will sponsor their annual craft show from 8 a.m. to 2:30 p.m. Nov. 5. Hand crafted items. Free admission. Brambleton Center, 3738 Brambleton Ave. 772-7529, ext. 224.

n Christmas Shoppe, by the Smith Mountain Lake Fraternal Order of Eagles Auxiliary, will be held from 9 a.m. to 3 p.m. Nov. 5. Crafts and vendors, including representatives from Mary Kay Cosmetics, Pampered Chef, Discovery Toys, Home Interiors, Premier Jewelry and Tupperware. Resurrection Catholic Church, Virginia 122 in Moneta.

n Holiday House, a Thanksgiving and Christmas bazaar will be held from 9 a.m. to 3 p.m. Nov. 5. Arts and crafts, decorations, baked goods, Santa's Pack drawing, silent auction and lunch. Roanoke Council of Garden Clubs, 3640 Colonial Ave. Free admission. 343-5278.

n More than 80 booths of arts, crafts, local authors, local musicians and food, with a juried art show. 9 a.m. to 4 p.m. Nov. 5 and noon to 4 p.m. Nov. 6. Bedford Elementary School, 806 Tiger Trail, Bedford. 297-7109. Proceeds to benefit Bedford Hospice House. Sponsored by Bedford Women's and Junior Women's Clubs.

n Stocked Market holiday bazaar. Sponsored by the Junior League of the Roanoke Valley. Salem Civic Center. Three-day pass, \$8. 11 a.m. to 7 p.m. Nov. 11; 9 a.m. to 6 p.m. Nov. 12; and 11 a.m. to 5 p.m. Nov. 13.

n Great holiday shopping in a friendly and relaxed atmosphere. Featuring fair trade crafts and gourmet goodies from all over the world. Profits will benefit the American God Parent Scholarship Foundation, which provides scholarships to poor students in Tanzania. Noon to 2 p.m. Sunday, Nov. 6, 13, 20 and 27, Dec. 4, 11 and 18. 9 a.m. to noon Nov. 5 and Dec. 3. College Lutheran Church, 210 S. College Ave., Salem.

### n Holiday in Athens dinner

Greek food and wine and entertainment for the family. Authentic recipes, friendly atmosphere. Carry out available. Noon to 7 p.m. Nov. 13. 30 Huntington Blvd., Roanoke. \$16 per person. Full course dinner, dessert and beverage. 362-3601.

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### Crafters needed

For Making Spirits Bright, a holiday festival in lights. 6 to 10 p.m. Nov. 25 to Dec. 23. Grand Piano Building downtown. 362-3714. [www.makingspiritsbright.org](http://www.makingspiritsbright.org).

### n Sports cards and collectibles

NFL, NASCAR, MLB, NBA and college collectibles and souvenirs and comic books. 9 a.m. to 9 p.m. Saturday. Tanglewood Mall.

### SPEAKERS & OPEN HOUSE

#### Ferrum College

There will be an open house for prospective students and their families Saturday and Nov. 19. 1-800-868-9797. [admissions@ferrum.edu](mailto:admissions@ferrum.edu).

#### n Civilian Park Service

Will Edgerton of Greensboro, N.C. will share the experience of his days working with the Civilian Park Service and the construction of the Blue Ridge Parkway. 10 a.m. Tuesday. \$7 for non-members. Phoebe Needles Center, 732 Turners Creek Road, Callaway. 483-1518. [phoebe@swva.org](mailto:phoebe@swva.org).

#### Writer's Harvest Reading

Hollins University's creative writing program will present its annual Harvest Reading in Babcock Auditorium on the Hollins campus 8 p.m. Wednesday. \$5 for Hollins students, \$10 for general public. All proceeds will be donated to the Southwest Virginia Second Harvest Food Bank. A number of Hollins faculty writers will be featured. 362-6317.

#### n Roanoke College lecture

Dr. Lisa Pertillar Brevard, Roanoke College's Hurricane Relief Fellowship Scholar will present a lecture titled "Musical Monarchs: Celia Cruz, Queen of Salsa, and Mahalia Jackson, Queen of Gospel Music." 8 p.m. Nov. 8. Antrim Chapel.

#### n The Building of an Agency

Dr. Elizabeth Kolmstetter, of the Department of Homeland Security's Transportation Security Administration, will present a lecture entitled "TSA: The Building of an Agency After 9/11." 4:30 p.m. Nov. 10. Ballator Gallery, Moody Student Center of Hollins University, 7916 Williamson Road. Kolmstetter, a psychologist, will reflect on her first-hand experience "standing up" the newest federal agency after 9/11. 362-6451. [www.hollins.edu](http://www.hollins.edu).

#### Art lecture

Kistler, curator at the Visual Arts Center of Richmond, will talk about the work of photographer **Carrie Mae Weems**, featured in an exhibit in the Wilson Museum through Dec. 17. 6:30 p.m. Nov. 10. Room 200, Richard Wetherill Visual Arts Center, Hollins University, Roanoke. 362-6081.

#### n VWCC debate

The Madison Society will present the Virginia Western Community College 2005 Annual Debate from 4:30 to 6:30 p.m. Nov. 17. The topic will be "Euthanasia; Ultimate Mercy or Simply Murder?" Sharpen your perspective of this life or death issue. Downs Center, 3095 Colonial Ave. 204-2817.

### CLASSES

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### East Coast Swing Workshop

Presented by the Roanoke Chapter of USA Dance. 3 to 4:30 p.m. Saturday. American Legion, 710 Apperson Drive, Salem. Beginner to advanced. Partner not required. Jeff Nolen, instructor. Register at 2:45 registration, if not prepaid. \$10-15. 772-2238. <http://members.cox.net/usabdarooa>.

### Adult education classes

Beginning Stained Glass. 6:30 to 8:30 p.m. each Thursdays through Dec. 8. \$50. Roanoke County Public Schools, 1758 Boulevard, Salem. 857-5039. [www.rcs.k12.va.us/adulted](http://www.rcs.k12.va.us/adulted).

### SML Adult education classes

n Antiquing with "Colonel" Bill. Nov. 7 and 8.

n Cooking with Jason. Nov. 15 and 16.

Held at the Skelton 4-H Educational Conference Center at Smith Mountain Lake. Dennis Crowley, 721-2759, ext. 264. [www.skelton4hcenter.org](http://www.skelton4hcenter.org).

### Valley Bookfest

Annual literary festival of the Roanoke Public Libraries Offering free programs for adults and children. Illustrating Workshop for Children, Writing Forum, Creating a Memorable Character: A Writing Workshop, Youth Author's Breakfast, Poetry Readings, Discover the World of e-Publishing and Meet the Author sessions. 1 to 8 p.m. Nov. 11 and 10 a.m. to 5 p.m. Nov. 12. Main Library, 706 S. Jefferson St. 853-2473. <http://www.roanokeva.gov/bookfest>.

### Dismantling Racism

A workshop offering people of different backgrounds the opportunity to discuss their experience of race in a comfortable atmosphere. 9 a.m. to 4 p.m. Nov. 12. Gainsboro Library, 15 Patton Ave. \$10. Sponsored by Plowshare Peace Center, 985-0808.

### MEETINGS

#### Railway Business Women

Roanoke, Chapter 19 of the National Association of Railway Business Women will meet at 5:30 p.m. Tuesday. The Olive Garden, 1925 Valley View Boulevard. Reservations, Arlene Hurt, 562-0546.

#### n DAR

The Margaret Lynn Lewis Chapter of the Daughters of the American Revolution will meet at 10:30 a.m. Nov. 4. Betty Low will present the history of the life of Andrew Lewis' mother. First Presbyterian Church, 2101 Jefferson St. Rose Marie Jones, 774-3122.

#### n Federal employees

The National Active and Retired Federal Employees will meet at noon Nov. 4. Joe Howard will discuss reverse mortgages. The Roanoker Restaurant, 2522 Colonial Ave.

#### n Star City Ferret Club

Celebrating the holidays with ferrets: How to have a safe, ferret friendly holiday season will be presented by the Star City Ferret Club from 1 to 3:30 p.m. Nov. 12. Roanoke City Public Library, 3837 Williamson Road. 986-1823. <http://starcityferrets.bravehost.com>.

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n Etiquette for the Young Adult

Program empowering 11 to 15-year-olds to present themselves with confidence in social and dining situations. Topics will include: communication skills, host and dining skills, telephone etiquette, handshaking and more. 9:30 a.m. to 1:30 p.m. Nov. 12. Hotel Roanoke, 110 Shenandoah Ave. To register, Clara Sowers, 231-9087. [casowers@vt.edu](mailto:casowers@vt.edu).

Chess club

The Roanoke Valley Chess Club meets from 7 to 11 p.m. on Fridays. Open to all skill levels. Lessons available. Grandin Court Recreational Center, at Lofton and Barham roads. [www.roanokechess.com](http://www.roanokechess.com).

Beaders

The Blue Ridge Beaders will meet at 10 a.m. Nov. 5 and Dec. 3 to bead, swap, share information and teach each other the techniques of beading. 10 a.m. Roanoke County Public Library, Hollins Branch, 6624 Peters Creek Road. Susan Young, 772-0726.

n Neighborhood watch

The Meadowview Acres Neighborhood Watch Association will meet at 7 p.m. Nov. 7. Sheriff George McMillan will be the guest speaker. Upstairs of the Educational Building, Hollins Road Baptist Church, 3502 Old Mountain Road.

n Southeast Alumni

Southeast Alumni will meet for lunch at noon Nov. 7. Blueberry Hill, 5301 Williamson Road. 389-5886.

n Blue Ridge Quilt Guild

The next regular meeting will be held at 7 p.m. Nov. 8 at the home of Rose Marie Novotney. Open to anyone interested. Carolyn Zaleski, 977-0419.

n Red Hat Society

The Ravishing Reds will meet at 6 p.m. Nov. 10. Dynasty International Super Buffet, 1941 W. Main St., Salem. 563-0040.

Earth Friendly Fridays

"Healthy Air, Healthy Communities: The Virginia Clean Smokestacks Act" will be the topic of the next meeting. 6:30 p.m. Nov. 11. Unitarian Universalist Church, 2015 Grandin Road. Free. Open to the public. Pot luck snack optional. Diana Christopulos, 387-0930 or Bob Egbert, 384-7448. <http://virginia.sierraclub.org/roanoke>.

Parliamentarians

The Roanoke Valley Unit of the National Association of Parliamentarians is planning a evening study group or clinic for having more productive meetings. Will meet once a month. 389-6733, indicate times available to meet.

n Infant adoption information

Children's Home Society of Virginia is offering a free informational session. 5 p.m. Nov. 15. 1620 Fifth St. 344-9281.

TRIPS

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n Washington, D.C.

Bedford County Parks and Recreation is sponsoring a trip to Washington, D.C. Nov. 12-13. The group will visit the United States Holocaust Museum, the New Air and Space Museum and several memorials. \$129-199. 586-7682.

n A Wohlfahrt House Christmas

The Singles Travel Club is sponsoring a bus trip to the Wohlfahrt Dinner Theatre in Wytheville on Nov. 17. \$59. 366-2888.

Abingdon

The Friends of the Roanoke County Library are sponsoring a bus trip to shop in Abingdon and see the play "Spitfire Grill" at the Barter Theatre. Leave at 8 a.m. and return at 6:30 p.m. Nov. 5. Cost is \$50 for members. 772-7507.

Hillbilly Hide-a-way

The Singles Travel Club is sponsoring a trip to the Hillbilly Hide-a-way in Walnut Cove, N.C. Nov. 5. \$59 includes round trip motor coach transportation, dinner, live music show and a tour host. 366-2888, leave message.

Shopping trip

Shop till you drop shopping spree with the Pastoral Care and Clove Ministries Garden of Prayer. Trip to Prime Outlets Mall, Hagerstown, Md. Bus will leave Burlington Coat Factory at 6 a.m. and return at 9 p.m. \$45. 563-4244 between 10 a.m. and 3 p.m. Tuesday-Friday.

Study abroad for teachers

n In Mexico. July 1-31. Learn Spanish, analyze causes of immigration, teach English to elementary school children and take service-learning field trips. \$2,700. Kris Tilley-Lubbs, 231-4658. glubbs@vt.edu.

n In Malawi in sub-Saharan Africa. July 1-24. Work with teachers in schools, visit villages, go on a safari. For Ecological Sustainability, Culture and Education in Malawi. \$3,500. George Glasson, 231-8346, glassong@vt.edu; Patricia Kelly, 231-7279, kellyp@vt.edu.

n In Malawi in sub-Saharan Africa. July 1-24. Children's Literature and Literacy in English with Special Topics: Literacy Issues in International Settings. \$2,500 deposit due Tuesday. Liz Barber, 389-2963, eabarber@radford.edu; Jennifer Jones, jjones292@radford.edu.

CALLING ALL

ENTRIES

Rebuilding Together

Formerly, Christmas in April, Rebuilding Together is accepting applications to renovate house for low income homeowners, particularly the elderly or disabled, in the Roanoke area. Due Monday. 483-5600, ciaroanoke@yahoo.com.

Vinton Christmas Parade

The Vinton Area Chamber of Commerce is now accepting entries for the Vinton Christmas parade. 7 p.m. Dec. 1. Deadline for entries is Nov. 12. 343-1364.

Gingerbread house competition

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Creations must be made from edible products. Size may be no larger than 30 inches by 30 inches. Open to individuals, companies, chefs, children's groups, art schools and clubs. No entry fee. 387-0267 for registration form. Entries due Nov. 22 and 23.

## DONATIONS

### School supplies

School supplies and used knapsacks are being collected to take to school children in Belize Nov. 5. Gary Hunt, 342-2083 or turtle-guy@att.net.

### Military Family Support Center

The Team Virginia Military Family Support Center requests the following donations: infant formula, diapers, baby food, school supplies, parts for home and auto repairs, video projector, laptop computer, 13 to 19-inch TV/DVD combo for playroom, copier services or a copier and supplies, multi-function printer, new carpet, used car and van, phone cards, gift cards, gas cards and postage. 302 First St. 400-8301. [www.milfamsupcen.org](http://www.milfamsupcen.org).

### Interfaith Hospitality Network

The kitchen of the day center needs dish detergent, dish cloths, hand towels and laundry detergent. Kelly, 343-9982.

## SAVE THE DATE

### Hollins hosts Valley Chamber Orchestra

The Valley Chamber Orchestra will perform a free fall concert at 3 p.m. Sunday in du Pont Chapel on the campus of Hollins University.

Hollins is hosting the community orchestra in residence by providing the group with a location to practice and a venue to play, said Judith Cline, chairwoman of the music department.

"It works well for us because we are too small to field an orchestra on campus," Cline said. "This way, our students have the chance to participate in an orchestra."

Until last summer, the orchestra operated as the Eurydice Community Orchestra. The orchestra's name was changed last summer to something easier to pronounce, Cline said.

The group is composed of volunteers who also have full-time non-music careers.

Principal trumpet player, Ric McClure promises an audience-friendly performance for Sunday's concert including an arrangement of the piano favorite Chopsticks featuring a special guest on the keyboard.

Bach, Strauss, Anderson, Mozart, Brahms, Sager and Foster and Mouret are on the program.

-- Courtney Cutright

## SUBMISSION GUIDELINES

E-mail: [neighbors.events@](mailto:neighbors.events@roanoke.com)

[roanoke.com](http://roanoke.com)

Mail: Neighbors

The Roanoke Times



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P.O. Box 2491

Roanoke, Va. 24010

Submit calendar items with a daytime telephone number for verification or to get additional information. Listings cannot be accepted over the phone.

Deadline: Noon Friday two weeks before publication

Listings are free, may run for three consecutive weeks and can run with accompanying photos. Events are subject to change without notice. We do not accept announcements that primarily benefit commercial or for-profit entities.

**LOAD-DATE:** January 20, 2006

**LANGUAGE:** ENGLISH

**GRAPHIC:** PHOTO-1 Richard Rudolph is the conductor of the Valley Chamber Orchestra. Photos by COURTNEY CUTRIGHT The Roanoke Times. PHOTO-2 Members of the Valley Chamber Orchestra practice at Hollins University for their fall concert.

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## SAVE THE DATE AND COMMUNITY CALENDAR; NEIGHBORS - NORTH

**SECTION:** Pg. NN3

**LENGTH:** 4678 words

New this week

n Vinton trick or treating

Approximately 50 businesses will provide treats for children 12 and under. 2:30 to 4:45 p.m. Monday. Portions of Lee Avenue, Pollard Street, Jackson Avenue and Walnut Street will be closed. 983-0613. OUT & ABOUT

Booker T. Washington Monument

n Black Nationalism: From Tuskegee Institute to Nation of Islam. 2p.m. Saturday. 721-2094.

[www.nps.gov/bowa](http://www.nps.gov/bowa)

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n 11 a.m. to 12:30 p.m. Nov. 6. The Kitchen Cabin: A Living History Interpretation.

n 2 p.m. Nov. 20. William Davis book signing and lecture on "An Honorable Defeat."

The Maize

The seven-acre corn maze gives people the chance to get lost while having fun. Take a wagon ride out to the pumpkin patch and pick your own from among thousands of pumpkins in our patch. Through Sunday. Layman Orchard, 50 Layman Brothers Drive, Daleville. \$5.50-\$7.50. 966-3056, 815-7906.

n Halloween jazz and poetry jam

Local artists unite to aid the poor and needy. Open mic and silent auction. 5 to 10 p.m. Sunday. Dolce Restaurant and Lounge, 16 Campbell Ave. Free admission. Donations accepted. Bob Hale, 342-4969.

n Buchanan ghost walk

Downtown Ghost Tour sponsored by the Buchanan Downtown Business Association. Tours begin at 7 p.m. Saturday. \$3-5. 254-1212.

n Finding What Has Been Lost

An exhibit highlighting the black heritage of Botetourt County. 10a.m. to 2 p.m. Saturday and Monday. 2 to 4 p.m. Sunday. Botetourt County Historical Museum, 1 W. Main St., Fincastle. 473-8394.

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#### Salem ghost walk

The Salem Museum will hold the eighth annual ghost walk<!-- 2013(unknown) ->a tour of the East Hill Cemeteries where costumed re-enactors tell the stories of Salem's past. Tours run every 15 minutes from 6:30 to 9 p.m. Saturday. \$6 donation suggested. Reservations, 389-6760.

#### Haunted house

The Moneta Fire and Rescue Departments are hosting their Annual Haunted House Fundraiser. 7 to 11 p.m. Friday and Saturday and Nov. 4-5. Virginia 122 South in Moneta between Camper's Paradise and Kasey Drive. \$5 donation suggested. 420-3892.

#### Pet Rescue Day

Information will be provided for adopting or fostering pets from the Franklin County Humane Society, Roanoke Valley SPCA and the Roanoke Valley Horse Rescue. 10 a.m. to 2 p.m. Saturday. Kroger parking lot on Virginia 122. Call RE/Max LakeFront Realty, 721-3555.

#### Halloween Spooktacular

Sponsored by the Kirk Family YMCA and the Roanoke Dazzle basketball team. Will feature games, a costume contest and a haunted house. 5:30 to 8:30 p.m. today. Kirk Family YMCA, 520 Church Ave. Michelle Anderson, 342-9622.

#### Pink Ribbon Party in the Park

Educational opportunities to learn more about cancer as well as entertainment for the whole family. 10 a.m. to 2 p.m. Saturday. Longwood Park, Salem.

#### Halloween for kids

The amphitheater at Smith Mountain Lake State Park will hold two Halloween events for children on Saturday. From 2 to 3 p.m., there will be short hayrides, story telling, treats and crafts. Suggested for children under 10. From 7 to 8:30 p.m., there will be fortune telling, story telling, treats, tricks, a haunted trail hike and a visit to a haunted barn. Suggested for children over 10. Regular \$4 parking fee applies.

#### Chrysanthemum show

The Blue Ridge and Skyline chapters of the National Chrysanthemum Society will hold a joint chrysanthemum show. Noon to 5 p.m. Saturday and 1 to 3 p.m. Sunday. Roanoke Council of Garden Clubs, 3640 Colonial Ave. Free. Open to the public.

#### Sleepy Hollow at Explore Park

10 a.m. to 5 p.m. Saturday and noon to 5 p.m. Sunday. Trick or treating in the Historic Areas, pumpkin decorating, paint a holiday mural, horse and wagon rides and more. General admission rates apply, \$5-8. Canned goods for the food bank or kids dressed in costumes receive \$1 off admission.

The Legend of Sleepy Hollow will be presented by the Theater at Lime Kiln at 1:30 and 3:30 p.m. Friday and Saturday.

All Hallow's Eve kicks off at 6 p.m. tonight at the Brugh Tavern. The theme is A World Lit Only by Fire! \$70. Jo Nelson, 427-1800, ext. 327.

Located at milepost 115 on the Blue Ridge Parkway. 427-1800.

[www.explorepark.org](http://www.explorepark.org)

#### Service of Remembrance

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Sponsored by Good Samaritan Hospice. 2 p.m. Sunday. St. John's Episcopal Church, corner of Elm Avenue and Jefferson Street. RSVP, 776-0198.

#### Fresh Market Wine Gala

An event for wine and food lovers that benefits the Arts Council of the Blue Ridge. 7 p.m. Tuesday in the new Fresh Market store, upperlevel of Towers Mall. The Roanoke Symphony Orchestra Harp Ensemble will provide music. Tickets, 342-5790.

[www.theartscouncil.org](http://www.theartscouncil.org)

#### Fashion show fundraiser

The fourth annual Tea for Trust fashion show fundraiser will be held from 3 to 4:30 p.m. Friday. Shenandoah Ballroom, Hotel Roanoke and Conference Center. \$25. Benefits TRUST House. 344-4691.

#### Hot Rod Mud Bog

The Hot Rod Mud Bog Nationals Plus State Championship Tuff Truck Races will be held at 7:30 p.m. Thursday and Nov. 5. Salem Civic Center. General admission, \$8-15. 343-8100.

[www.ticketmaster.com](http://www.ticketmaster.com)

#### Pink Ice Ball

The Beta Chi Omega Chapter of Alpha Kappa Alpha Sorority will hold its annual ball Nov. 5 in the Crystal Ballroom of the Hotel Roanoke and Conference Center. Cocktail hour begins at 6:30 p.m. Dinner will be served at 7:30 p.m., followed by Unsung Heroes award presentation, entertainment and dancing. \$40. 362-4353.

#### Chili Festival

Chili for every taste as participants compete for flavor and showmanship. Fun, music, crafters, activities and lots of chili at this lakeside event. Held Nov. 5 at Bridgewater Plaza, Smith Mountain Lake. \$3. 721-1203 or

[www.visitsmithmountainlake.com](http://www.visitsmithmountainlake.com)

#### The Golden Eaglet

A free, one time screening of the 1919 silent film that features Girl Scouts in the cast. 11 a.m. Nov. 5 at the Grandin Theatre, 1310 Grandin Road. Sponsored by the Botetourt Girl Scouts.

#### n Peace walk

Promoting peaceful resolution to conflict. Sponsor sheets can be obtained by calling the Conflict Resolution Center, 342-2063. Registration begins at 1 p.m. Nov. 6., walk begins at 2 p.m. Darrell Shell Park, Penn Forest Elementary School, 6328 Merriman Road. The walk benefits school mediation programs and scholarships.

#### n Red Ribbon Affair

Supports AIDS health, outreach and wellness program through the Council of Community Services. 6:30 to 11 p.m. Nov. 11. Wyndham Roanoke Hotel, 2801 Hersherberger Road. Pam Meador, 985-0131. Purchase tickets online,

[www.redribbonaffair.org](http://www.redribbonaffair.org)

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n Founders' Day Dinner

The first annual Founders' Day Dinner will be held at 6:30 p.m. Nov. 11. Congressman Bob Goodlatte and Oriskany Strings will be featured. Sponsored by the Botetourt County Historical Society. \$18. Fincastle United Methodist Church, Church Street, Fincastle.

n Pat Metheney Trio

Pat Metheney, the Grammy Award winning guitarist, will be joined by Christian McBride and Antonio Sanchez in a concert at the Jefferson Center. 8 p.m. Nov. 12. \$34-38. 345-2550.

[www.jeffcenter.org](http://www.jeffcenter.org)

n Anniversary celebration

An international buffet, silent auction, Latin singers, African dancers and a Hispanic girls' choir will be featured at the 30th anniversary celebration of Refugee and Immigration Services. 5:30 to 9 p.m. Nov. 12. \$30. St. John's Lutheran Church, 4608 Brambleton Ave. 342-7561.

n FROGZ

Imago Theatre will present the theatrical menagerie of wonder, whimsy and wackiness at the Jefferson Center. The show will feature escaped penguins, silent sloths and finicky frogs. 7:30 p.m. Nov. 17. \$12-25. 345-2550.

[www.jeffcenter.org](http://www.jeffcenter.org)

MUSIC & THEATER

n Valley Chamber Orchestra

Hollins University is hosting in residence a new community orchestra in the Roanoke Valley. The Valley Chamber Orchestra will perform a concert at 3 p.m. Sunday. du Pont Chapel, Hollins University.

Playboy of the Western World

Presented by Virginia Western Theatre. The play, set in a village tavern on the west seacoast of Ireland, is a dark comedy with colorful characters and imaginative language. 8 p.m. today, Saturday and 2 p.m. Sunday. Whitman Auditorium, corner of Colonial Avenue and McNeil Road. Free. Donations accepted.

Frankenstein

A contemporary adaptation of Mary Shelley's classic on the Waldron Stage at Mill Mountain Theatre. Today and Saturday. \$10/\$8. For times, 342-5740 or

[www.millmountain.org](http://www.millmountain.org)

Singers wanted

n The Virginia Gentlemen Barbershop Harmony Chorus is looking for men of all ages who love to sing to perform Christmas music at several locations in the valley during December. Weekly rehearsals begin Nov. 7. Lewis-Gale Medical Foundation, 3807 Brandon Ave. Bill Clark, 721-3340.

n Ladies who like to sing are invited to join the Roanoke Valley Star Chorus of Sweet Adelines. Meets at 7:30 p.m. Thursdays. Salem Presbyterian Church, corner of W. Main and N. Market streets, Salem. Carol Glover, 966-4423. Bonnie

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Blomberg, 389-5830.

n Circlesongs

The Roanoke College Choir will be joined by guest director Roger Treece for an evening of Circlesongs. 7:30 p.m. Nov. 5. Roanoke College, Antrim Chapel. Free.

Roanoke Fiddle and Banjo Club

An evening of bluegrass, gospel and old-time string music by the Smith Mountain Grass, Old Dominion Cloggers, Acoustic Endeavors, Bluegrass Travellers and the Shelton Bros. 6-10 p.m. Nov. 5. Charles R. Hill Senior Center, 820 East Washington Ave., Vinton. \$5; children under 12 free. 982-6686. Food and drink available; no outside food, please.

n Paulsson/ Canning Duo

Anders Paulsson, on soprano saxophone, and Andrew Canning, on the organ, will perform a concert at 4 p.m. Nov. 6. Free. Greene Memorial United Methodist Church, Church Avenue at Second Street.

[www.gmumc.org](http://www.gmumc.org)

. 344-6225.

n Organ dedication recital

Featuring Carole Terry, guest organist, and a commissioned anthem by Andrew Carter, composer for choir, soprano and organ. 4 p.m. Nov. 13. Second Presbyterian Church, 214 Mountain Ave.

n Folk dancers

Experience the folk dances of Israel, Greece, Russia and other countries through relaxed, drop-in sessions. 8-10 p.m. Nov. 14. Beth Israel Synagogue, 920 Franklin Road, Roanoke. 343-8897.

Underground Roanoke

n No Shame Theater. 11 p.m. each Friday night through May. Five-minute readings. Scripts accepted at 10 p.m. Rules: the work had to be original, five-minutes or less, and it can't break anything -- people, the space or laws. \$5.

n Comedy Improv with Big Lick Conspiracy. 9 p.m. on the first and third Saturdays of each month. \$5.

Mill Mountain Theatre, Waldron Stage, 20 East Church Ave. 342-5740.

[www.millmountain.org](http://www.millmountain.org)

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ART

n Ewald Art & Frame Gallery

William S. Phillips, known for his artistic work in aviation, will be at Ewald Art & Frame Gallery from noon to 4 p.m. Nov. 13. Picadilly Square Shopping Center, 3117 Franklin Road. 772-4459.

n White House Galleries

"Windows," an exhibit of original oil paintings by Elizabeth Gilkeson opens from 2 to 5 p.m. Nov. 6. 1302 Second St. 344-9600.

n Studios on the Square

The third annual studio artists display show opens at 5 p.m. Thursday and runs through Dec. 31. Come dressed as your favorite artist or artwork. Live mu-

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sic by the Foggy Memory Boys. 345-4076.

Gallery by the James

"A Seasonal Faire," new works by Mary Emory. Through Nov. 12. 19827 Main St., Buchanan. 254-9708. 11 a.m. to 6 p.m. Wednesday through Friday and 10 a.m. to 4 p.m. Saturday.

Gallery at Jefferson Center

The League of Roanoke Artists Showcase will be on display through Nov. 14. Fralin Atrium, Jefferson Center, 541 Luck Ave.

The Market Gallery

Oabla! will be on display Oct. 17 to Nov. 19. 10 a.m. to 5:30 p.m. Monday through Saturday. 206 Market Square. 343-2323.

Smoyer Gallery

Passion and Wheels will be on display through Nov. 12. Exhibit features Bryan Lauch and Nicole Antebi. Open daily from 1 to 4 p.m. Smoyer Gallery, Roanoke College. Room 231, Olin Hall. 375-2332.

Eleanor D. Wilson Museum

Award-winning photographer **Carrie Mae Weems'** works will be on display through Dec. 17 for the museum's inaugural exhibition. Hollins University, 7916 Williamson Road, Roanoke. 362-6081.

AUCTIONS & SALES

Spaghetti suppers

n The Burnt Chimney Ruritan Club will hold a spaghetti dinner from 5 to 7 p.m. Saturday. Salad, garlic bread, spaghetti, drinks and desserts. Donations welcome. Proceeds benefit needy families at Christmas. Burnt Chimney Methodist Church, Virginia 122, Wirtz.

n The Moneta Ruritan Club will hold its annual fall spaghetti supper from 4 to 7 p.m. Nov. 12. Moneta Elementary School, 12718 Moneta Road, Moneta. Homemade Italian meat sauce, spaghetti, salad, bread, dessert cakes and beverages. Take out available. Free will donations.

n Giant indoor yard sale

Roanoke Civic Center Exhibit Hall. 7 a.m. to noon Nov. 12. No admission for buyers. Sellers may rent one table for \$25 or two for \$40. To register, 853-2236. Proceeds will be used to promote recycling.

n Auction Join us for the Annual Newcomers Charity Auction at 9:30 a.m. Nov. 8. Holiday Inn Tanglewood, 4468 Starkey Road. Barbara Stevenson will serve as auctioneer at the live auction. There will also be a silent auction. All monies raised go to local charities. \$16, includes a buffet lunch. 776-7808.

Bazaars and craft fairs

n The Roanoke County Parks, Recreation and Tourism Department will sponsor their annual craft show from 8 a.m. to 2:30 p.m. Nov. 5. Hand crafted items. Free admission. Brambleton Center, 3738 Brambleton Ave. 772-7529, ext. 224.

n Christmas Shoppe, by the Smith Mountain Lake Fraternal Order of Eagles Auxiliary, will be held from 9 a.m. to 3 p.m. Nov. 5. Crafts and vendors, including representatives from Mary Kay Cosmetics, Pampered Chef, Discovery Toys, Home Interiors, Premier Jewelry and Tupperware. Resurrection Catholic Church, Virginia 122 in Moneta.

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n Holiday House, a Thanksgiving and Christmas bazaar will be held from 9 a.m. to 3 p.m. Nov. 5. Arts and crafts, decorations, baked goods, Santa's Pack drawing, silent auction and lunch. Roanoke Council of Garden Clubs, 3640 Colonial Ave. Free admission. 343-5278.

n More than 80 booths of arts, crafts, local authors, local musicians and food, with a juried art show. 9 a.m. to 4 p.m. Nov. 5 and noon to 4 p.m. Nov. 6. Bedford Elementary School, 806 Tiger Trail, Bedford. 297-7109. Proceeds to benefit Bedford Hospice House. Sponsored by Bedford Women's and Junior Women's Clubs.

n Stocked Market holiday bazaar. Sponsored by the Junior League of the Roanoke Valley. Salem Civic Center. Three-day pass, \$8. 11 a.m. to 7 p.m. Nov. 11; 9 a.m. to 6 p.m. Nov. 12; and 11 a.m. to 5 p.m. Nov. 13.

n Great holiday shopping in a friendly and relaxed atmosphere. Featuring fair trade crafts and gourmet goodies from all over the world. Profits will benefit the American God Parent Scholarship Foundation, which provides scholarships to poor students in Tanzania. Noon to 2 p.m. Sunday, Nov. 6, 13, 20 and 27, Dec. 4, 11 and 18. 9 a.m. to noon Nov. 5 and Dec. 3. College Lutheran Church, 210 S. College Ave., Salem.

n Holiday in Athens dinner

Greek food and wine and entertainment for the family. Authentic recipes, friendly atmosphere. Carry out available. Noon to 7 p.m. Nov. 13. 30 Huntington Blvd., Roanoke. \$16 per person. Full course dinner, dessert and beverage. 362-3601.

Crafters needed

For Making Spirits Bright, a holiday festival in lights. 6 to 10 p.m. Nov. 25 to Dec. 23. Grand Piano Building downtown. 362-3714.

[www.makingspiritsbright.org](http://www.makingspiritsbright.org)

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n Sports cards and collectibles

NFL, NASCAR, MLB, NBA and college collectibles and souvenirs and comic books. 9 a.m. to 9 p.m. Saturday. Tanglewood Mall.

SPEAKERS & OPEN HOUSE

Ferrum College

There will be an open house for prospective students and their families Saturday and Nov. 19. 1-800-868-9797.

[admissions@ferrum.edu](mailto:admissions@ferrum.edu)

n Civilian Park Service

Will Edgerton of Greensboro, N.C. will share the experience of his days working with the Civilian Park Service and the construction of the Blue Ridge Parkway. 10 a.m. Tuesday. \$7 for non-members. Phoebe Needles Center, 732 Turners Creek Road, Callaway. 483-1518.

[phoebe@swva.org](mailto:phoebe@swva.org)

Writer's Harvest Reading

Hollins University's creative writing program will present its annual Harvest Reading in Babcock Auditorium on the Hollins campus 8 p.m. Wednesday. \$5 for Hollins students, \$10 for general public. All proceeds will be donated to the Southwest Virginia Second Harvest Food Bank. A number of Hollins faculty writers will be featured. 362-6317.



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n Roanoke College lecture

Dr. Lisa Pertillar Brevard, Roanoke College's Hurricane Relief Fellowship Scholar will present a lecture titled "Musical Monarchs: Celia Cruz, Queen of Salsa, and Mahalia Jackson, Queen of Gospel Music." 8 p.m. Nov. 8. Anttrim Chapel.

n The Building of an Agency

Dr. Elizabeth Kolmstetter, of the Department of Homeland Security's Transportation Security Administration, will present a lecture entitled "TSA: The Building of an Agency After 9/11." 4:30 p.m. Nov. 10. Ballator Gallery, Moody Student Center of Hollins University, 7916 Williamson Road. Kolmstetter, a psychologist, will reflect on her first-hand experience "standing up" the newest federal agency after 9/11. 362-6451.

[www.hollins.edu](http://www.hollins.edu)

Art lecture

Kistler, curator at the Visual Arts Center of Richmond, will talk about the work of photographer Carrie Mae Weems, featured in an exhibit in the Wilson Museum through Dec. 17. 6:30 p.m. Nov. 10. Room 200, Richard Wetherill Visual Arts Center, Hollins University, Roanoke. 362-6081.

n VWCC debate

The Madison Society will present the Virginia Western Community College 2005 Annual Debate from 4:30 to 6:30 p.m. Nov. 17. The topic will be "Euthanasia; Ultimate Mercy or Simply Murder?" Sharpen your perspective of this life or death issue. Downs Center, 3095 Colonial Ave. 204-2817.

CLASSES

East Coast Swing Workshop

Presented by the Roanoke Chapter of USA Dance. 3 to 4:30 p.m. Saturday. American Legion, 710 Apperson Drive, Salem. Beginner to advanced. Partner not required. Jeff Nolen, instructor. Register at 2:45 registration, if not pre-paid. \$10-15. 772-2238.

<http://members.cox.net/usabdaroa>

Adult education classes

Beginning Stained Glass. 6:30 to 8:30 p.m. each Thursdays through Dec. 8. \$50. Roanoke County Public Schools, 1758 Boulevard, Salem. 857-5039.

[www.rcs.k12.va.us/adulted](http://www.rcs.k12.va.us/adulted)

SML Adult education classes

n Antiquing with "Colonel" Bill. Nov. 7 and 8.

n Cooking with Jason. Nov. 15 and 16.

Held at the Skelton 4-H Educational Conference Center at Smith Mountain Lake. Dennis Crowley, 721-2759, ext. 264.

[www.skelton4hcenter.org](http://www.skelton4hcenter.org)

Valley Bookfest

Annual literary festival of the Roanoke Public Libraries Offering free pro-

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grams for adults and children. Illustrating Workshop for Children, Writing Forum, Creating a Memorable Character: A Writing Workshop, Youth Author's Breakfast, Poetry Readings, Discover the World of e-Publishing and Meet the Author sessions. 1 to 8 p.m. Nov. 11 and 10 a.m. to 5 p.m. Nov. 12. Main Library, 706 S. Jefferson St. 853-2473.

<http://www.roanokeva.gov/bookfest>

Dismantling Racism

A workshop offering people of different backgrounds the opportunity to discuss their experience of race in a comfortable atmosphere. 9 a.m. to 4 p.m. Nov. 12. Gainsboro Library, 15 Patton Ave. \$10. Sponsored by Plowshare Peace Center, 985-0808.

MEETINGS

Railway Business Women

Roanoke, Chapter 19 of the National Association of Railway Business Women will meet at 5:30 p.m. Tuesday. The Olive Garden, 1925 Valley View Boulevard. Reservations, Arlene Hurt, 562-0546.

n DAR

The Margaret Lynn Lewis Chapter of the Daughters of the American Revolution will meet at 10:30 a.m. Nov. 4. Betty Low will present the history of the life of Andrew Lewis' mother. First Presbyterian Church, 2101 Jefferson St. Rose Marie Jones, 774-3122.

n Federal employees

The National Active and Retired Federal Employees will meet at noon Nov. 4. Joe Howard will discuss reverse mortgages. The Roanoker Restaurant, 2522 Colonial Ave.

n Star City Ferret Club

Celebrating the holidays with ferrets: How to have a safe, ferret friendly holiday season will be presented by the Star City Ferret Club from 1 to 3:30 p.m. Nov. 12. Roanoke City Public Library, 3837 Williamson Road. 986-1823.

<http://starcityferrets.bravehost.com>

n Etiquette for the Young Adult

Program empowering 11 to 15-year-olds to present themselves with confidence in social and dining situations. Topics will include: communication skills, host and dining skills, telephone etiquette, handshaking and more. 9:30 a.m. to 1:30 p.m. Nov. 12. Hotel Roanoke, 110 Shenandoah Ave. To register, Clara Sowers, 231-9087.

[casowers@vt.edu](mailto:casowers@vt.edu)

Chess club

The Roanoke Valley Chess Club meets from 7 to 11 p.m. on Fridays. Open to all skill levels. Lessons available. Grandin Court Recreational Center, at Lofton and Barham roads.

[www.roanokechess.com](http://www.roanokechess.com)

Readers

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The Blue Ridge Beaders will meet at 10 a.m. Nov. 5 and Dec. 3 to bead, swap, share information and teach each other the techniques of beading. 10 a.m. Roanoke County Public Library, Hollins Branch, 6624 Peters Creek Road. Susan Young, 772-0726.

n Neighborhood watch

The Meadowview Acres Neighborhood Watch Association will meet at 7p.m. Nov. 7. Sheriff George McMillan will be the guest speaker. Upstairs of the Educational Building, Hollins Road Baptist Church, 3502 Old Mountain Road.

n Southeast Alumni

Southeast Alumni will meet for lunch at noon Nov. 7. Blueberry Hill, 5301 Williamson Road. 389-5886.

n Blue Ridge Quilt Guild

The next regular meeting will be held at 7 p.m. Nov. 8 at the home of Rose Marie Novotney. Open to anyone interested. Carolyn Zaleski, 977-0419.

n Red Hat Society

The Ravishing Reds will meet at 6 p.m. Nov. 10. Dynasty International Super Buffet, 1941 W. Main St., Salem. 563-0040.

Earth Friendly Fridays

"Healthy Air, Healthy Communities: The Virginia Clean Smokestacks Act" will be the topic of the next meeting. 6:30 p.m. Nov. 11. Unitarian Universalist Church, 2015 Grandin Road. Free. Open to the public. Pot luck snack optional. Diana Christopulos, 387-0930 or Bob Egbert, 384-7448.

<http://virginia.sierraclub.org/roanoke>

Parliamentarians

The Roanoke Valley Unit of the National Association of Parliamentarians is planning a evening study group or clinic for having more productive meetings. Will meet once a month. 389-6733, indicate times available to meet.

n Infant adoption information

Children's Home Society of Virginia is offering a free informational session. 5 p.m. Nov. 15. 1620 Fifth St. 344-9281.

TRIPS

n Washington, D.C.

Bedford County Parks and Recreation is sponsoring a trip to Washington, D.C. Nov. 12-13. The group will visit the United States Holocaust Museum, the New Air and Space Museum and several memorials. \$129-199. 586-7682.

n A Wohlfahrt House Christmas

The Singles Travel Club is sponsoring a bus trip to the Wohlfahrt Dinner Theatre in Wytheville on Nov. 17. \$59. 366-2888.

Abingdon

The Friends of the Roanoke County Library are sponsoring a bus trip to shop in Abingdon and see the play "Spitfire Grill" at the Barter Theatre. Leave at 8 a.m. and return at 6:30 p.m. Nov. 5. Cost is \$50 for members. 772-7507.

Hillbilly Hide-a-way

The Singles Travel Club is sponsoring a trip to the Hillbilly Hide-a-way in Walnut Cove, N.C. Nov. 5. \$59 includes round trip motor coach transportation,

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dinner, live music show and a tour host. 366-2888, leave message.

Shopping trip

Shop till you drop shopping spree with the Pastoral Care and Clove Ministries Garden of Prayer. Trip to Prime Outlets Mall, Hagerstown, Md. Bus will leave Burlington Coat Factory at 6 a.m. and return at 9p.m. \$45. 563-4244 between 10 a.m. and 3 p.m. Tuesday-Friday.

Study abroad for teachers

n In Mexico. July 1-31. Learn Spanish, analyze causes of immigration, teach English to elementary school children and take service-learning field trips. \$2,700. Kris Tilley-Lubbs, 231-4658.

glubbs@vt.edu

n In Malawi in sub-Saharan Africa. July 1-24. Work with teachers in schools, visit villages, go on a safari. For Ecological Sustainability, Culture and Education in Malawi. \$3,500. George Glasson, 231-8346,

glassong@vt.edu;

Patricia Kelly, 231-7279,

kellyp@vt.edu

n In Malawi in sub-Saharan Africa. July 1-24. Children's Literature and Literacy in English with Special Topics: Literacy Issues in International Settings. \$2,500 deposit due Tuesday. Liz Barber, 389-2963,

eabarber@radford.edu;

Jennifer Jones,

jjones292@radford.edu

CALLING ALL

ENTRIES

Rebuilding Together

Formerly, Christmas in April, Rebuilding Together is accepting applications to renovate house for low income homeowners, particularly the elderly or disabled, in the Roanoke area. Due Monday. 483-5600,

ciaroanoke@yahoo.com

Vinton Christmas Parade

The Vinton Area Chamber of Commerce is now accepting entries for the Vinton Christmas parade. 7 p.m. Dec. 1. Deadline for entries is Nov. 12. 343-1364.

Gingerbread house competition

Creations must be made from edible products. Size may be no larger than 30 inches by 30 inches. Open to individuals, companies, chefs, children's groups, art schools and clubs. No entry fee. 387-0267 for registration form. Entries due Nov. 22 and 23.

DONATIONS

School supplies

School supplies and used knapsacks are being collected to take to school children in Belize Nov. 5. Gary Hunt, 342-2083 or

turtle-guy@att.net

Military Family Support Center

The Team Virginia Military Family Support Center requests the following

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donations: infant formula, diapers, baby food, school supplies, parts for home and auto repairs, video projector, laptop computer, 13 to 19-inch TV/DVD combo for playroom, copier services or a copier and supplies, multi-function printer, new carpet, used car and van, phone cards, gift cards, gas cards and postage. 302 First St. 400-8301.

[www.milfamsupcen.org](http://www.milfamsupcen.org)

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#### Interfaith Hospitality Network

The kitchen of the day center needs dish detergent, dish cloths, hand towels and laundry detergent. Kelly, 343-9982.

#### SAVE THE DATE

##### Hollins hosts Valley Chamber Orchestra

The Valley Chamber Orchestra will perform a free fall concert at 3p.m. Sunday in du Pont Chapel on the campus of Hollins University.

Hollins is hosting the community orchestra in residence by providing the group with a location to practice and a venue to play, said Judith Cline, chairwoman of the music department.

"It works well for us because we are too small to field an orchestra on campus," Cline said. "This way, our students have the chance to participate in an orchestra."

Until last summer, the orchestra operated as the Eurydice Community Orchestra. The orchestra's name was changed last summer to something easier to pronounce, Cline said.

The group is composed of volunteers who also have full-time non-music careers.

Principal trumpet player, Ric McClure promises an audience-friendly performance for Sunday's concert including an arrangement of the piano favorite Chopsticks featuring a special guest on the keyboard.

Bach, Strauss, Anderson, Mozart, Brahms, Sager and Foster and Mouret are on the program.

-- Courtney Cutright

#### SUBMISSION GUIDELINES

E-mail: [neighbors.events@](mailto:neighbors.events@roanoke.com)

[roanoke.com](http://roanoke.com)

Mail: Neighbors

The Roanoke Times

P.O. Box 2491

Roanoke, Va. 24010

Submit calendar items with a daytime telephone number for verification or to get additional information. Listings cannot be accepted over the phone.

Deadline: Noon Friday two weeks before publication

Listings are free, may run for three consecutive weeks and can run with accompanying photos. Events are subject to change without notice. We do not accept announcements that primarily benefit commercial or for-profit entities.

CAPTION(S): PHOTO-1 Richard Rudolph is the conductor of the Valley Chamber Orchestra. Photos by COURTNEY CUTRIGHT \* The Roanoke Times. PHOTO-2 Members of the

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Valley Chamber Orchestra practice at Hollins University for their fall concert.

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## SAVE THE DATE AND COMMUNITY CALENDAR; NEIGHBORS - NORTH

**SECTION:** Pg. NN3

**LENGTH:** 4678 words

New this week

n Vinton trick or treating

Approximately 50 businesses will provide treats for children 12 and under. 2:30 to 4:45 p.m. Monday. Portions of Lee Avenue, Pollard Street, Jackson Avenue and Walnut Street will be closed. 983-0613. OUT & ABOUT

Booker T. Washington Monument

n Black Nationalism: From Tuskegee Institute to Nation of Islam. 2p.m. Saturday. 721-2094.

[www.nps.gov/bowa](http://www.nps.gov/bowa)

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n 11 a.m. to 12:30 p.m. Nov. 6. The Kitchen Cabin: A Living History Interpretation.

n 2 p.m. Nov. 20. William Davis book signing and lecture on "An Honorable Defeat."

The Maize

The seven-acre corn maze gives people the chance to get lost while having fun. Take a wagon ride out to the pumpkin patch and pick your own from among thousands of pumpkins in our patch. Through Sunday. Layman Orchard, 50 Layman Brothers Drive, Daleville. \$5.50-\$7.50. 966-3056, 815-7906.

n Halloween jazz and poetry jam

Local artists unite to aid the poor and needy. Open mic and silent auction. 5 to 10 p.m. Sunday. Dolce Restaurant and Lounge, 16 Campbell Ave. Free admission. Donations accepted. Bob Hale, 342-4969.

n Buchanan ghost walk

Downtown Ghost Tour sponsored by the Buchanan Downtown Business Association. Tours begin at 7 p.m. Saturday. \$3-5. 254-1212.

n Finding What Has Been Lost

An exhibit highlighting the black heritage of Botetourt County. 10a.m. to 2 p.m. Saturday and Monday. 2 to 4 p.m. Sunday. Botetourt County Historical Museum, 1 W. Main St., Fincastle. 473-8394.

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#### Salem ghost walk

The Salem Museum will hold the eighth annual ghost walk<!-- 2013(unknown) ->a tour of the East Hill Cemeteries where costumed re-enactors tell the stories of Salem's past. Tours run every 15 minutes from 6:30 to 9 p.m. Saturday. \$6 donation suggested. Reservations, 389-6760.

#### Haunted house

The Moneta Fire and Rescue Departments are hosting their Annual Haunted House Fundraiser. 7 to 11 p.m. Friday and Saturday and Nov. 4-5. Virginia 122 South in Moneta between Camper's Paradise and Kasey Drive. \$5 donation suggested. 420-3892.

#### Pet Rescue Day

Information will be provided for adopting or fostering pets from the Franklin County Humane Society, Roanoke Valley SPCA and the Roanoke Valley Horse Rescue. 10 a.m. to 2 p.m. Saturday. Kroger parking lot on Virginia 122. Call RE/Max LakeFront Realty, 721-3555.

#### Halloween Spooktacular

Sponsored by the Kirk Family YMCA and the Roanoke Dazzle basketball team. Will feature games, a costume contest and a haunted house. 5:30 to 8:30 p.m. today. Kirk Family YMCA, 520 Church Ave. Michelle Anderson, 342-9622.

#### Pink Ribbon Party in the Park

Educational opportunities to learn more about cancer as well as entertainment for the whole family. 10 a.m. to 2 p.m. Saturday. Longwood Park, Salem.

#### Halloween for kids

The amphitheater at Smith Mountain Lake State Park will hold two Halloween events for children on Saturday. From 2 to 3 p.m., there will be short hayrides, story telling, treats and crafts. Suggested for children under 10. From 7 to 8:30 p.m., there will be fortune telling, story telling, treats, tricks, a haunted trail hike and a visit to a haunted barn. Suggested for children over 10. Regular \$4 parking fee applies.

#### Chrysanthemum show

The Blue Ridge and Skyline chapters of the National Chrysanthemum Society will hold a joint chrysanthemum show. Noon to 5 p.m. Saturday and 1 to 3 p.m. Sunday. Roanoke Council of Garden Clubs, 3640 Colonial Ave. Free. Open to the public.

#### Sleepy Hollow at Explore Park

From 10 a.m. to 5 p.m. Saturday and noon to 5 p.m. Sunday. Trick or treating in the Historic Areas, pumpkin decorating, paint a holiday mural, horse and wagon rides and more. General admission rates apply, \$5-8. Canned goods for the food bank or kids dressed in costumes receive \$1 off admission.

The Legend of Sleepy Hollow will be presented by the Theater at Lime Kiln at 1:30 and 3:30 p.m. Friday and Saturday.

All Hallow's Eve kicks off at 6 p.m. tonight at the Brugh Tavern. The theme is A World Lit Only by Fire! \$70. Jo Nelson, 427-1800, ext. 327.

Located at milepost 115 on the Blue Ridge Parkway. 427-1800.

[www.explorepark.org](http://www.explorepark.org)

#### Service of Remembrance



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Sponsored by Good Samaritan Hospice. 2 p.m. Sunday. St. John's Episcopal Church, corner of Elm Avenue and Jefferson Street. RSVP, 776-0198.

#### Fresh Market Wine Gala

An event for wine and food lovers that benefits the Arts Council of the Blue Ridge. 7 p.m. Tuesday in the new Fresh Market store, upperlevel of Towers Mall. The Roanoke Symphony Orchestra Harp Ensemble will provide music. Tickets, 342-5790.

[www.theartscouncil.org](http://www.theartscouncil.org)

#### Fashion show fundraiser

The fourth annual Tea for Trust fashion show fundraiser will be held from 3 to 4:30 p.m. Friday. Shenandoah Ballroom, Hotel Roanoke and Conference Center. \$25. Benefits TRUST House. 344-4691.

#### Hot Rod Mud Bog

The Hot Rod Mud Bog Nationals Plus State Championship Tuff Truck Races will be held at 7:30 p.m. Thursday and Nov. 5. Salem Civic Center. General admission, \$8-15. 343-8100.

[www.ticketmaster.com](http://www.ticketmaster.com)

#### Pink Ice Ball

The Beta Chi Omega Chapter of Alpha Kappa Alpha Sorority will hold its annual ball Nov. 5 in the Crystal Ballroom of the Hotel Roanoke and Conference Center. Cocktail hour begins at 6:30 p.m. Dinner will be served at 7:30 p.m., followed by Unsung Heroes award presentation, entertainment and dancing. \$40. 362-4353.

#### Chili Festival

Chili for every taste as participants compete for flavor and showmanship. Fun, music, crafters, activities and lots of chili at this lakeside event. Held Nov. 5 at Bridgewater Plaza, Smith Mountain Lake. \$3. 721-1203 or

[www.visitsmithmountainlake.com](http://www.visitsmithmountainlake.com)

#### The Golden Eaglet

A free, one time screening of the 1919 silent film that features Girl Scouts in the cast. 11 a.m. Nov. 5 at the Grandin Theatre, 1310 Grandin Road. Sponsored by the Botetourt Girl Scouts.

#### n Peace walk

Promoting peaceful resolution to conflict. Sponsor sheets can be obtained by calling the Conflict Resolution Center, 342-2063. Registration begins at 1 p.m. Nov. 6., walk begins at 2 p.m. Darrell Shell Park, Penn Forest Elementary School, 6328 Merriman Road. The walk benefits school mediation programs and scholarships.

#### n Red Ribbon Affair

Supports AIDS health, outreach and wellness program through the Council of Community Services. 6:30 to 11 p.m. Nov. 11. Wyndham Roanoke Hotel, 2801 Hersherberger Road. Pam Meador, 985-0131. Purchase tickets online,

[www.redribbonaffair.org](http://www.redribbonaffair.org)

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n Founders' Day Dinner

The first annual Founders' Day Dinner will be held at 6:30 p.m. Nov. 11. Congressman Bob Goodlatte and Oriskany Strings will be featured. Sponsored by the Botetourt County Historical Society. \$18. Fincastle United Methodist Church, Church Street, Fincastle.

n Pat Metheney Trio

Pat Metheney, the Grammy Award winning guitarist, will be joined by Christian McBride and Antonio Sanchez in a concert at the Jefferson Center. 8 p.m. Nov. 12. \$34-38. 345-2550.

[www.jeffcenter.org](http://www.jeffcenter.org)

n Anniversary celebration

An international buffet, silent auction, Latin singers, African dancers and a Hispanic girls' choir will be featured at the 30th anniversary celebration of Refugee and Immigration Services. 5:30 to 9 p.m. Nov. 12. \$30. St. John's Lutheran Church, 4608 Brambleton Ave. 342-7561.

n FROGZ

Imago Theatre will present the theatrical menagerie of wonder, whimsy and wackiness at the Jefferson Center. The show will feature escaped penguins, silent sloths and finicky frogs. 7:30 p.m. Nov. 17. \$12-25. 345-2550.

[www.jeffcenter.org](http://www.jeffcenter.org)

MUSIC & THEATER

n Valley Chamber Orchestra

Hollins University is hosting in residence a new community orchestra in the Roanoke Valley. The Valley Chamber Orchestra will perform a concert at 3 p.m. Sunday. du Pont Chapel, Hollins University.

Playboy of the Western World

Presented by Virginia Western Theatre. The play, set in a village tavern on the west seacoast of Ireland, is a dark comedy with colorful characters and imaginative language. 8 p.m. today, Saturday and 2 p.m. Sunday. Whitman Auditorium, corner of Colonial Avenue and McNeil Road. Free. Donations accepted.

Frankenstein

A contemporary adaptation of Mary Shelley's classic on the Waldron Stage at Mill Mountain Theatre. Today and Saturday. \$10/\$8. For times, 342-5740 or

[www.millmountain.org](http://www.millmountain.org)

Singers wanted

n The Virginia Gentlemen Barbershop Harmony Chorus is looking for men of all ages who love to sing to perform Christmas music at several locations in the valley during December. Weekly rehearsals begin Nov. 7. Lewis-Gale Medical Foundation, 3807 Brandon Ave. Bill Clark, 721-3340.

n Ladies who like to sing are invited to join the Roanoke Valley Star Chorus of Sweet Adelines. Meets at 7:30 p.m. Thursdays. Salem Presbyterian Church, corner of W. Main and N. Market streets, Salem. Carol Glover, 966-4423. Bonnie

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Blomberg, 389-5830.

n Circlesongs

The Roanoke College Choir will be joined by guest director Roger Treece for an evening of Circlesongs. 7:30 p.m. Nov. 5. Roanoke College, Antrim Chapel. Free.

Roanoke Fiddle and Banjo Club

An evening of bluegrass, gospel and old-time string music by the Smith Mountain Grass, Old Dominion Cloggers, Acoustic Endeavors, Bluegrass Travellers and the Shelton Bros. 6-10 p.m. Nov. 5. Charles R. Hill Senior Center, 820 East Washington Ave., Vinton. \$5; children under 12 free. 982-6686. Food and drink available; no outside food, please.

n Paulsson/ Canning Duo

Anders Paulsson, on soprano saxophone, and Andrew Canning, on the organ, will perform a concert at 4 p.m. Nov. 6. Free. Greene Memorial United Methodist Church, Church Avenue at Second Street.

[www.gmumc.org](http://www.gmumc.org)

. 344-6225.

n Organ dedication recital

Featuring Carole Terry, guest organist, and a commissioned anthem by Andrew Carter, composer for choir, soprano and organ. 4 p.m. Nov. 13. Second Presbyterian Church, 214 Mountain Ave.

n Folk dancers

Experience the folk dances of Israel, Greece, Russia and other countries through relaxed, drop-in sessions. 8-10 p.m. Nov. 14. Beth Israel Synagogue, 920 Franklin Road, Roanoke. 343-8897.

Underground Roanoke

n No Shame Theater. 11 p.m. each Friday night through May. Five-minute readings. Scripts accepted at 10 p.m. Rules: the work had to be original, five-minutes or less, and it can't break anything -- people, the space or laws. \$5.

n Comedy Improv with Big Lick Conspiracy. 9 p.m. on the first and third Saturdays of each month. \$5.

Mill Mountain Theatre, Waldron Stage, 20 East Church Ave. 342-5740.

[www.millmountain.org](http://www.millmountain.org)

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ART

n Ewald Art & Frame Gallery

William S. Phillips, known for his artistic work in aviation, will be at Ewald Art & Frame Gallery from noon to 4 p.m. Nov. 13. Picadilly Square Shopping Center, 3117 Franklin Road. 772-4459.

n White House Galleries

"Windows," an exhibit of original oil paintings by Elizabeth Gilkeson opens from 2 to 5 p.m. Nov. 6. 1302 Second St. 344-9600.

n Studios on the Square

The third annual studio artists display show opens at 5 p.m. Thursday and runs through Dec. 31. Come dressed as your favorite artist or artwork. Live mu-

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sic by the Foggy Memory Boys. 345-4076.

Gallery by the James

"A Seasonal Faire," new works by Mary Emory. Through Nov. 12. 19827 Main St., Buchanan. 254-9708. 11 a.m. to 6 p.m. Wednesday through Friday and 10 a.m. to 4 p.m. Saturday.

Gallery at Jefferson Center

The League of Roanoke Artists Showcase will be on display through Nov. 14. Fralin Atrium, Jefferson Center, 541 Luck Ave.

The Market Gallery

Oabla! will be on display Oct. 17 to Nov. 19. 10 a.m. to 5:30 p.m. Monday through Saturday. 206 Market Square. 343-2323.

Smoyer Gallery

Passion and Wheels will be on display through Nov. 12. Exhibit features Bryan Lauch and Nicole Antebi. Open daily from 1 to 4 p.m. Smoyer Gallery, Roanoke College. Room 231, Olin Hall. 375-2332.

Eleanor D. Wilson Museum

Award-winning photographer **Carrie Mae Weems'** works will be on display through Dec. 17 for the museum's inaugural exhibition. Hollins University, 7916 Williamson Road, Roanoke. 362-6081.

AUCTIONS & SALES

Spaghetti suppers

n The Burnt Chimney Ruritan Club will hold a spaghetti dinner from 5 to 7 p.m. Saturday. Salad, garlic bread, spaghetti, drinks and desserts. Donations welcome. Proceeds benefit needy families at Christmas. Burnt Chimney Methodist Church, Virginia 122, Wirtz.

n The Moneta Ruritan Club will hold its annual fall spaghetti supper from 4 to 7 p.m. Nov. 12. Moneta Elementary School, 12718 Moneta Road, Moneta. Homemade Italian meat sauce, spaghetti, salad, bread, dessert cakes and beverages. Take out available. Free will donations.

n Giant indoor yard sale

Roanoke Civic Center Exhibit Hall. 7 a.m. to noon Nov. 12. No admission for buyers. Sellers may rent one table for \$25 or two for \$40. To register, 853-2236. Proceeds will be used to promote recycling.

n Auction Join us for the Annual Newcomers Charity Auction at 9:30 a.m. Nov. 8. Holiday Inn Tanglewood, 4468 Starkey Road. Barbara Stevenson will serve as auctioneer at the live auction. There will also be a silent auction. All monies raised go to local charities. \$16, includes a buffet lunch. 776-7808.

Bazaars and craft fairs

n The Roanoke County Parks, Recreation and Tourism Department will sponsor their annual craft show from 8 a.m. to 2:30 p.m. Nov. 5. Hand crafted items. Free admission. Brambleton Center, 3738 Brambleton Ave. 772-7529, ext. 224.

n Christmas Shoppe, by the Smith Mountain Lake Fraternal Order of Eagles Auxiliary, will be held from 9 a.m. to 3 p.m. Nov. 5. Crafts and vendors, including representatives from Mary Kay Cosmetics, Pampered Chef, Discovery Toys, Home Interiors, Premier Jewelry and Tupperware. Resurrection Catholic Church, Virginia 122 in Moneta.

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n Holiday House, a Thanksgiving and Christmas bazaar will be held from 9 a.m. to 3 p.m. Nov. 5. Arts and crafts, decorations, baked goods, Santa's Pack drawing, silent auction and lunch. Roanoke Council of Garden Clubs, 3640 Colonial Ave. Free admission. 343-5278.

n More than 80 booths of arts, crafts, local authors, local musicians and food, with a juried art show. 9 a.m. to 4 p.m. Nov. 5 and noon to 4 p.m. Nov. 6. Bedford Elementary School, 806 Tiger Trail, Bedford. 297-7109. Proceeds to benefit Bedford Hospice House. Sponsored by Bedford Women's and Junior Women's Clubs.

n Stocked Market holiday bazaar. Sponsored by the Junior League of the Roanoke Valley. Salem Civic Center. Three-day pass, \$8. 11 a.m. to 7 p.m. Nov. 11; 9 a.m. to 6 p.m. Nov. 12; and 11 a.m. to 5 p.m. Nov. 13.

n Great holiday shopping in a friendly and relaxed atmosphere. Featuring fair trade crafts and gourmet goodies from all over the world. Profits will benefit the American God Parent Scholarship Foundation, which provides scholarships to poor students in Tanzania. Noon to 2 p.m. Sunday, Nov. 6, 13, 20 and 27, Dec. 4, 11 and 18. 9 a.m. to noon Nov. 5 and Dec. 3. College Lutheran Church, 210 S. College Ave., Salem.

n Holiday in Athens dinner

Greek food and wine and entertainment for the family. Authentic recipes, friendly atmosphere. Carry out available. Noon to 7 p.m. Nov. 13. 30 Huntington Blvd., Roanoke. \$16 per person. Full course dinner, dessert and beverage. 362-3601.

Crafters needed

For Making Spirits Bright, a holiday festival in lights. 6 to 10 p.m. Nov. 25 to Dec. 23. Grand Piano Building downtown. 362-3714.

[www.makingspiritsbright.org](http://www.makingspiritsbright.org)

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n Sports cards and collectibles

NFL, NASCAR, MLB, NBA and college collectibles and souvenirs and comic books. 9 a.m. to 9 p.m. Saturday. Tanglewood Mall.

SPEAKERS & OPEN HOUSE

Ferrum College

There will be an open house for prospective students and their families Saturday and Nov. 19. 1-800-868-9797.

[admissions@ferrum.edu](mailto:admissions@ferrum.edu)

n Civilian Park Service

Will Edgerton of Greensboro, N.C. will share the experience of his days working with the Civilian Park Service and the construction of the Blue Ridge Parkway. 10 a.m. Tuesday. \$7 for non-members. Phoebe Needles Center, 732 Turners Creek Road, Callaway. 483-1518.

[phoebe@swva.org](mailto:phoebe@swva.org)

Writer's Harvest Reading

Hollins University's creative writing program will present its annual Harvest Reading in Babcock Auditorium on the Hollins campus 8 p.m. Wednesday. \$5 for Hollins students, \$10 for general public. All proceeds will be donated to the Southwest Virginia Second Harvest FoodBank. A number of Hollins faculty writers will be featured. 362-6317.

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n Roanoke College lecture

Dr. Lisa Pertillar Brevard, Roanoke College's Hurricane Relief Fellowship Scholar will present a lecture titled "Musical Monarchs: Celia Cruz, Queen of Salsa, and Mahalia Jackson, Queen of Gospel Music." 8 p.m. Nov. 8. Anttrim Chapel.

n The Building of an Agency

Dr. Elizabeth Kolmstetter, of the Department of Homeland Security's Transportation Security Administration, will present a lecture entitled "TSA: The Building of an Agency After 9/11." 4:30 p.m. Nov. 10. Ballator Gallery, Moody Student Center of Hollins University, 7916 Williamson Road. Kolmstetter, a psychologist, will reflect on her first-hand experience "standing up" the newest federal agency after 9/11. 362-6451.

[www.hollins.edu](http://www.hollins.edu)

Art lecture

Kistler, curator at the Visual Arts Center of Richmond, will talk about the work of photographer Carrie Mae Weems, featured in an exhibit in the Wilson Museum through Dec. 17. 6:30 p.m. Nov. 10. Room 200, Richard Wetherill Visual Arts Center, Hollins University, Roanoke. 362-6081.

n VWCC debate

The Madison Society will present the Virginia Western Community College 2005 Annual Debate from 4:30 to 6:30 p.m. Nov. 17. The topic will be "Euthanasia; Ultimate Mercy or Simply Murder?" Sharpen your perspective of this life or death issue. Downs Center, 3095 Colonial Ave. 204-2817.

CLASSES

East Coast Swing Workshop

Presented by the Roanoke Chapter of USA Dance. 3 to 4:30 p.m. Saturday. American Legion, 710 Apperson Drive, Salem. Beginner to advanced. Partner not required. Jeff Nolen, instructor. Register at 2:45 registration, if not pre-paid. \$10-15. 772-2238.

<http://members.cox.net/usabdaroa>

Adult education classes

Beginning Stained Glass. 6:30 to 8:30 p.m. each Thursdays through Dec. 8. \$50. Roanoke County Public Schools, 1758 Boulevard, Salem. 857-5039.

[www.rcs.k12.va.us/adulted](http://www.rcs.k12.va.us/adulted)

SML Adult education classes

n Antiquing with "Colonel" Bill. Nov. 7 and 8.

n Cooking with Jason. Nov. 15 and 16.

Held at the Skelton 4-H Educational Conference Center at Smith Mountain Lake. Dennis Crowley, 721-2759, ext. 264.

[www.skelton4hcenter.org](http://www.skelton4hcenter.org)

Valley Bookfest

Annual literary festival of the Roanoke Public Libraries Offering free pro-

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grams for adults and children. Illustrating Workshop for Children, Writing Forum, Creating a Memorable Character: A Writing Workshop, Youth Author's Breakfast, Poetry Readings, Discover the World of e-Publishing and Meet the Author sessions. 1 to 8 p.m. Nov. 11 and 10 a.m. to 5 p.m. Nov. 12. Main Library, 706 S. Jefferson St. 853-2473.

<http://www.roanokeva.gov/bookfest>

Dismantling Racism

A workshop offering people of different backgrounds the opportunity to discuss their experience of race in a comfortable atmosphere. 9 a.m. to 4 p.m. Nov. 12. Gainsboro Library, 15 Patton Ave. \$10. Sponsored by Plowshare Peace Center, 985-0808.

MEETINGS

Railway Business Women

Roanoke, Chapter 19 of the National Association of Railway Business Women will meet at 5:30 p.m. Tuesday. The Olive Garden, 1925 Valley View Boulevard. Reservations, Arlene Hurt, 562-0546.

n DAR

The Margaret Lynn Lewis Chapter of the Daughters of the American Revolution will meet at 10:30 a.m. Nov. 4. Betty Low will present the history of the life of Andrew Lewis' mother. First Presbyterian Church, 2101 Jefferson St. Rose Marie Jones, 774-3122.

n Federal employees

The National Active and Retired Federal Employees will meet at noon Nov. 4. Joe Howard will discuss reverse mortgages. The Roanoker Restaurant, 2522 Colonial Ave.

n Star City Ferret Club

Celebrating the holidays with ferrets: How to have a safe, ferret friendly holiday season will be presented by the Star City Ferret Club from 1 to 3:30 p.m. Nov. 12. Roanoke City Public Library, 3837 Williamson Road. 986-1823.

<http://starcityferrets.bravehost.com>

n Etiquette for the Young Adult

Program empowering 11 to 15-year-olds to present themselves with confidence in social and dining situations. Topics will include: communication skills, host and dining skills, telephone etiquette, handshaking and more. 9:30 a.m. to 1:30 p.m. Nov. 12. Hotel Roanoke, 110 Shenandoah Ave. To register, Clara Sowers, 231-9087.

[casowers@vt.edu](mailto:casowers@vt.edu)

Chess club

The Roanoke Valley Chess Club meets from 7 to 11 p.m. on Fridays. Open to all skill levels. Lessons available. Grandin Court Recreational Center, at Lofton and Barham roads.

[www.roanokechess.com](http://www.roanokechess.com)

Readers

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The Blue Ridge Beaders will meet at 10 a.m. Nov. 5 and Dec. 3 to bead, swap, share information and teach each other the techniques of beading. 10 a.m. Roanoke County Public Library, Hollins Branch, 6624 Peters Creek Road. Susan Young, 772-0726.

n Neighborhood watch

The Meadowview Acres Neighborhood Watch Association will meet at 7p.m. Nov. 7. Sheriff George McMillan will be the guest speaker. Upstairs of the Educational Building, Hollins Road Baptist Church, 3502 Old Mountain Road.

n Southeast Alumni

Southeast Alumni will meet for lunch at noon Nov. 7. Blueberry Hill, 5301 Williamson Road. 389-5886.

n Blue Ridge Quilt Guild

The next regular meeting will be held at 7 p.m. Nov. 8 at the home of Rose Marie Novotney. Open to anyone interested. Carolyn Zaleski, 977-0419.

n Red Hat Society

The Ravishing Reds will meet at 6 p.m. Nov. 10. Dynasty International Super Buffet, 1941 W. Main St., Salem. 563-0040.

Earth Friendly Fridays

"Healthy Air, Healthy Communities: The Virginia Clean Smokestacks Act" will be the topic of the next meeting. 6:30 p.m. Nov. 11. Unitarian Universalist Church, 2015 Grandin Road. Free. Open to the public. Pot luck snack optional. Diana Christopoulos, 387-0930 or Bob Egbert, 384-7448.

<http://virginia.sierraclub.org/roanoke>

Parliamentarians

The Roanoke Valley Unit of the National Association of Parliamentarians is planning a evening study group or clinic for having more productive meetings. Will meet once a month. 389-6733, indicate times available to meet.

n Infant adoption information

Children's Home Society of Virginia is offering a free informational session. 5 p.m. Nov. 15. 1620 Fifth St. 344-9281.

TRIPS

n Washington, D.C.

Bedford County Parks and Recreation is sponsoring a trip to Washington, D.C. Nov. 12-13. The group will visit the United States Holocaust Museum, the New Air and Space Museum and several memorials. \$129-199. 586-7682.

n A Wohlfahrt House Christmas

The Singles Travel Club is sponsoring a bus trip to the Wohlfahrt Dinner Theatre in Wytheville on Nov. 17. \$59. 366-2888.

Abingdon

The Friends of the Roanoke County Library are sponsoring a bus trip to shop in Abingdon and see the play "Spitfire Grill" at the Barter Theatre. Leave at 8 a.m. and return at 6:30 p.m. Nov. 5. Cost is \$50 for members. 772-7507.

Hillbilly Hide-a-way

The Singles Travel Club is sponsoring a trip to the Hillbilly Hide-a-way in Walnut Cove, N.C. Nov. 5. \$59 includes round trip motor coach transportation,



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dinner, live music show and a tour host. 366-2888, leave message.

Shopping trip

Shop till you drop shopping spree with the Pastoral Care and Clove Ministries Garden of Prayer. Trip to Prime Outlets Mall, Hagerstown, Md. Bus will leave Burlington Coat Factory at 6 a.m. and return at 9 p.m. \$45. 563-4244 between 10 a.m. and 3 p.m. Tuesday-Friday.

Study abroad for teachers

n In Mexico. July 1-31. Learn Spanish, analyze causes of immigration, teach English to elementary school children and take service-learning field trips. \$2,700. Kris Tilley-Lubbs, 231-4658.

glubbs@vt.edu

n In Malawi in sub-Saharan Africa. July 1-24. Work with teachers in schools, visit villages, go on a safari. For Ecological Sustainability, Culture and Education in Malawi. \$3,500. George Glasson, 231-8346,

glassong@vt.edu;

Patricia Kelly, 231-7279,

kellyp@vt.edu

n In Malawi in sub-Saharan Africa. July 1-24. Children's Literature and Literacy in English with Special Topics: Literacy Issues in International Settings. \$2,500 deposit due Tuesday. Liz Barber, 389-2963,

eabarber@radford.edu;

Jennifer Jones,

jjones292@radford.edu

CALLING ALL

ENTRIES

Rebuilding Together

Formerly, Christmas in April, Rebuilding Together is accepting applications to renovate house for low income homeowners, particularly the elderly or disabled, in the Roanoke area. Due Monday. 483-5600,

ciaroanoke@yahoo.com

Vinton Christmas Parade

The Vinton Area Chamber of Commerce is now accepting entries for the Vinton Christmas parade. 7 p.m. Dec. 1. Deadline for entries is Nov. 12. 343-1364.

Gingerbread house competition

Creations must be made from edible products. Size may be no larger than 30 inches by 30 inches. Open to individuals, companies, chefs, children's groups, art schools and clubs. No entry fee. 387-0267 for registration form. Entries due Nov. 22 and 23.

DONATIONS

School supplies

School supplies and used knapsacks are being collected to take to school children in Belize Nov. 5. Gary Hunt, 342-2083 or

turtle-guy@att.net

Military Family Support Center

The Team Virginia Military Family Support Center requests the following

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donations: infant formula, diapers, baby food, school supplies, parts for home and auto repairs, video projector, laptop computer, 13 to 19-inch TV/DVD combo for playroom, copier services or a copier and supplies, multi-function printer, new carpet, used car and van, phone cards, gift cards, gas cards and postage. 302 First St. 400-8301.

[www.milfamsupcen.org](http://www.milfamsupcen.org)

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#### Interfaith Hospitality Network

The kitchen of the day center needs dish detergent, dish cloths, hand towels and laundry detergent. Kelly, 343-9982.

#### SAVE THE DATE

##### Hollins hosts Valley Chamber Orchestra

The Valley Chamber Orchestra will perform a free fall concert at 3p.m. Sunday in du Pont Chapel on the campus of Hollins University.

Hollins is hosting the community orchestra in residence by providing the group with a location to practice and a venue to play, said Judith Cline, chairwoman of the music department.

"It works well for us because we are too small to field an orchestra on campus," Cline said. "This way, our students have the chance to participate in an orchestra."

Until last summer, the orchestra operated as the Eurydice Community Orchestra. The orchestra's name was changed last summer to something easier to pronounce, Cline said.

The group is composed of volunteers who also have full-time non-music careers.

Principal trumpet player, Ric McClure promises an audience-friendly performance for Sunday's concert including an arrangement of the piano favorite Chopsticks featuring a special guest on the keyboard.

Bach, Strauss, Anderson, Mozart, Brahms, Sager and Foster and Mouret are on the program.

-- Courtney Cutright

#### SUBMISSION GUIDELINES

E-mail: [neighbors.events@](mailto:neighbors.events@roanoke.com)

[roanoke.com](http://roanoke.com)

Mail: Neighbors

The Roanoke Times

P.O. Box 2491

Roanoke, Va. 24010

Submit calendar items with a daytime telephone number for verification or to get additional information. Listings cannot be accepted over the phone.

Deadline: Noon Friday two weeks before publication

Listings are free, may run for three consecutive weeks and can run with accompanying photos. Events are subject to change without notice. We do not accept announcements that primarily benefit commercial or for-profit entities.

CAPTION(S): PHOTO-1 Richard Rudolph is the conductor of the Valley Chamber Orchestra. Photos by COURTNEY CUTRIGHT \* The Roanoke Times. PHOTO-2 Members of the

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Valley Chamber Orchestra practice at Hollins University for their fall concert.

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South Bend Tribune (Indiana)

September 16, 2005 Friday Michigan Edition

## Class at intersection of art and social change

**BYLINE:** By ANDREW S. HUGHES; Tribune Staff Writer

**SECTION:** WEEKEND; Pg. D1; WEEKEND

**LENGTH:** 589 words

SOUTH BEND -- Art and social change, Tricia Bayman says, are "indivisible" and each affects the other.

"Art has enormous impact on society and creates change, and then art is affected by that," she says. "That's a simplistic answer. It's much more involved than that. Is it largely a symbolic situation, or is it real?"

Artists and non-artists alike can explore a more complex answer this fall during an eight-week class titled "Art & Social Change" that Bayman is teaching at Studio Arts. Bayman also is an organizer for an exhibition of political art that she and other area artists plan for 2006 at several venues in town.

"We are a society constantly interested in image," she says. "The power of image is reflected by the amount of attention it gets from those who analyze media and create it with their products, you know, what your soup can looks like."

It's a subject Bayman knows well as an artist. The South Bend native's own oil-on-wood and canvas paintings deal with social justice topics as their subject matter.

"They're primarily social, political or feminist themes, but they might be expressed using abstract or representational (techniques)," she says. "I use whatever I need to get the point across. I love ambiguity, and the trick for me is to find it and express it in my work so that I give the viewer" the possibility of experiencing it.

A self-taught artist, Bayman taught adult extension classes at Central Piedmont Community College in Charlotte, N.C., from 1986 to 1988 and privately in her studio from 1993 to 2003. She also has exhibited at the Printmaking Council of New Jersey and the Robert Bertone Gallery in Montclair, N.J., where she lived for about 20 years, until she moved back to South Bend in 2003.

The "Art & Social Change" course, Bayman says, will have three sections: lecture, discussion and, for those interested, art instruction.

Movements, groups and individual artists that Bayman intends to cover include AgitProp, Joseph Beuys, Marcel Duchamp, General Idea, the **Guerrilla** Girls, Social Realism, Valie Export, the Women's Action Coalition, John Cage, Lorna Simpson, **Carrie** Mae **Weems** and Ray Johnson. Bayman, however, says she's open to any topic the class wants to explore.

"I'll be ready for anything," she says. "If they want to spend a lot of time on the past, we'll do that, but if they want to spend a lot of time on what's happening now, then we'll do it."

For the "Art & Social Change" class, she purchased "a bunch" of comic books that deal with Sept. 11, but

Class at intersection of art and social change South Bend Tribune (Indiana) September 16, 2005 Friday

aside from some pop music and a few films, she's found few other examples of artwork devoted to the subject. Artists, Bayman says, might be hesitant to rush out with works rooted in "emotion and trauma" that "might not be good enough aesthetically" to withstand time.

"There's a tremendous amount of artwork having to do with the Bush administration, but there's very little artwork having to do with Sept. 11," she says. "I think the images that ran on television of the planes and the towers are the only images that people can see. They are for me. I have a lot of images I bought, things like the cover of the New Yorker, but I'm not past those images that were on the TV, and I'm not sure if anybody else is."

The final class, on Nov. 5, is open to the public and free.

"I want everyone who has anything to say about politics and art to have a forum," Bayman says. "Art has been long-estranged, separate from the people from whom it comes. That makes me sad; I want to do something about it."

**LOAD-DATE:** September 26, 2005

**LANGUAGE:** ENGLISH

**GRAPHIC:** Tricia Bayman makes socially conscious artwork and will teach a class titled "Art & Social Change" this fall at Studio Arts in South Bend. Tribune Photo/SANTIAGO FLORES Class When: The class "Art & Social Change" begins Saturday and runs through Nov. 5 from 6 to 9 p.m. Saturdays. Where: Studio Arts, 807 Lincoln Way W., South Bend. Cost: \$125 (\$65 for students with an identification); scholarships available For more information: Visit the Web site [www.studioartclasses.com](http://www.studioartclasses.com) or call (574) 288-0160.

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The Providence Journal (Rhode Island)

August 11, 2005 Thursday  
All Editions

## **ART - ART SCENE - Art, sex and politics intersect at RISD Museum show**

**BYLINE:** BILL VAN SICLEN

**SECTION:** LIVE THIS WEEKEND; Pg. L-15

**LENGTH:** 1072 words

Still think art and politics don't mix? What about art, sex and politics?

If the answer to either question is "Yes," your attention is hereby directed to "Bodies of Evidence: Contemporary Perspectives," a surprisingly smart and thought-provoking summer show at the RISD Museum.

Organized by Fo Wilson, a RISD graduate student who served as the show's guest curator, the exhibit musters about 20 works from the museum's permanent collection to explore two more or less parallel art-world trends.

One is the increasing impact and visibility of women of color in contemporary art, especially over the last two decades. The other is the growing popularity of one of art's oldest obsessions -- the female body -- among younger artists, who use it to explore issues related to race, gender and identity.

If all this sounds strangely familiar, it may be because another recent RISD show -- last year's "Gloria: Another Look at Feminist Art of the 1970s" -- covered at least some of the same socio-artistic ground.

But "Bodies of Evidence" has its own story to tell.

True, the show's timeline begins in the early 1970s, when feminist writers such as Gloria Steinem and Betty Friedan inspired a generation of women to storm the bastions of male power -- including a then male-dominated art world -- while exploring formerly taboo subjects such as female sexuality and childbirth.

But it also carries us forward into the 1980s and '90s, when younger artists began leavening traditional feminist concerns, such as social and sexual equality, with issues relating to race, ethnicity and identity.

ONE OF THE first artists to make the transition was Cuban-born Ana Mendieta, whose performances and installations often revolved around her own body.

In *Furrows*, a 1984 installation created for the RISD Museum, Mendieta formed a body-shaped path leading from the street to the museum. To enter the museum, people had to pass through this surrogate body -- a mingling of art, performance and ritual that was typical of Mendieta's work.

(Sadly, Mendieta died less than a year after completing *Furrows*, after reportedly falling from her apartment

ART - ART SCENE - Art, sex and politics intersect at RISD Museum show The Providence Journal (Rhode Island) August 11, 2005 Thursday

window. She was 37.)

Another pivotal figure is Adrian Piper. An art critic and theorist as well as an artist, Piper was one of the founders of the Conceptual Art movement of the 1970s. In *Food for the Spirit*, a 1971 work, she appears -- sometimes clothed, sometimes not -- in a series of dimly lit photographs. The result, like much of Piper's work, is at once sexy and inscrutable.

Perhaps the show's best known artist, at least as far as Rhode Islanders are concerned, is Kara Walker. A 1994 RISD grad, Walker has been both celebrated and condemned for her provocative cut-paper silhouettes, which suggest scenes from an X-rated version of *Gone with the Wind*.

"Bodies of Evidence" showcases two Walker pieces.

One, *The Means to an End . . . A Shadow Drama in Five Acts*, is typical of Walker's large-scale installations. Created in 1995, it features, among other things, scenes of a bare-chested mammy nursing a young white boy; a little girl being carried away by what looks like a giant rat; and a paunchy, Simon Legree-ish plantation owner apparently strangling an emaciated black girl.

Walker's other entry, *Freedom - A Fable: a Curious Interpretation of the Wit of a Negress in Troubled Times*, is in some ways even more surprising. In this 1997 work, Walker's nightmarish vision of the Old South has been translated into the unlikely medium of a child's pop-up book.

DESPITE ITS OFTEN volatile subject-matter, "Bodies of Evidence" is actually a much quieter, less in-your-face show than "Gloria." Indeed, while many of the show's artists grapple with similar issues of race, **sex** and identity, they do so in ways that are more poetic than polemical.

The West African buildings photographed by **Carrie Mae Weems**, for example, are so beautifully printed -- and so striking as works of architecture -- that they could easily appear in *National Geographic*. A group of five small photogravures by Peruvian artist Milagros de la Torre, meanwhile, turns everyday possessions, such as dresses and nylons, into dreamy objects of veneration.

Some artists even display a wry sense of humor.

In *An Indian from India*, the India-born, Providence-based artist Annu Palakunnathu Matthew juxtaposes 19th-century portraits of American Indians with nearly identical self-portraits.

And in *Untitled I Female*, Iona Rozeal Brown scrambles Asian and African-American identities by depicting a Japanese geisha with dark skin and dreadlocks.

"Bodies of Evidence: Contemporary Perspectives" runs through Sept. 25 at the RISD Museum, 224 Benefit St., Providence. Hours: Tues.-Sat., 10-5 (Gallery Nights until 9 p.m.). Admission: adults \$8, seniors \$5, college students \$3, youths 5-18 \$2. Phone: (401) 454-6500.

Flynn, Pagh

at Hera Gallery

Gender roles and politics are also an important focus for Claudia Flynn, a South County artist whose work is on display at Wakefield's Hera Gallery. Indeed, several of Flynn's pieces recall the heyday of the women's movement, when rage against men (or at least against male domination) mingled with celebrations of female spirituality and sexuality.

An untitled sculpture, for example, features a cast-metal penis mounted, trophy-like, on a cement block. Another work, *Shield*, consists of a small "painting" covered (so a gallery note informs us) with Flynn's menstrual blood.

The problem is that while such works faithfully recall the firebrand feminism of the 1970s, they also seem

ART - ART SCENE - Art, sex and politics intersect at RISD Museum show The Providence Journal (Rhode Island) August 11, 2005 Thursday

mired in a time that even many feminists have long since left behind. Fortunately, the show also features a number of more memorable pieces, including Lifeline, a haunting mixed-media work that Flynn created to protest the war in Iraq.

Also on display is Paperworks, an installation by longtime Hera member Barbara Pagh. Consisting of about a dozen floor-to-ceiling rows of handmade paper, several of them printed with pictures of ferns, trees and even tree bark, Paperworks suggests a kind of ethereal forest.

Through Aug. 20 at the Hera Gallery, 327 Main St, Wakefield. Hours: Wed.-Fri. 1-5 and Sat. 10-4. Phone: (401) 789-1488.

\* Ulysses, a 1994 work by Alison Saar, is part of the show "Bodies of Evidence: Contemporary Perspectives" at the RISD Museum.

COURTESY PHYLLIS KIND GALLERY,

NEW YORK, AND RISD MUSEUM

\* Untitled I Female, a 2003 work by Iona Rozeal Brown, is part of the "Bodies of Evidence" exhibit.

COURTESY OF RISD MUSEUM

**LOAD-DATE:** August 16, 2005

**LANGUAGE:** ENGLISH

**PUBLICATION-TYPE:** Newspaper



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Chicago Tribune

July 21, 2005 Thursday  
North Final Edition

## `Louisiana' looks at race and class

**BYLINE:** By Alan G. Artner, Tribune art critic.

**SECTION:** TEMPO ; ZONE N; Pg. 3

**LENGTH:** 531 words

Two years ago, New Orleans celebrated the bicentennial of the Louisiana Purchase, in which Thomas Jefferson negotiated with Napoleon Bonaparte to buy more than 600 million acres of land between the Mississippi River and the Rocky Mountains.

This doubling of the size of the United States was commemorated in New Orleans with historical exhibitions plus a contemporary exploration by a living artist. Tulane University went to **Carrie Mae Weems** for an extended piece that would view the present city in relation to its past. The **arresting** result, called "The Louisiana Project," is now at the DePaul University Art Museum.

As has generally been the case with **Weems**, this work is about race, class and **sexuality**. The concepts are embedded in a meditation on aspects of the Mardi Gras carnival. Components of the reverie are a video projection with music and recitation, a series of stills from the video enlarged and laser-printed on canvas, plus a group of related black-and-white photographs. To my recollection, it is the largest of the artist's pieces to appear in Chicago, and if all the parts do not have equal impact, it nonetheless achieves weight through accretion.

Alongside the riotous carrying-on that for most onlookers represents the Mardi Gras carnival is a group of more upscale activities such as debutante balls organized by descendants of Louisiana aristocracy. **Weems** links film footage from one of these balls to a shadow play of her own devising. It is accompanied by solo piano music, courtly in nature, and a recitation by the artist that portrays her as a witness to various racial, social and **sexual** transgressions of the Old South.

When **Weems** speaks, the screen is blank to allow her words to sink in. However, as is true with many poetic texts, this one can be comprehended better through reading than hearing. So only after repetitions of the 12-minute video does it become clearer who the speaker addresses and how that relates to the pantomime on the screen plus the tableaux reproduced on the canvases.

Short written texts accompany some photographs in a (silent) second gallery. One describes the personae assumed by **Weems** in the pictures as "the chambermaid, the whore and the witness." In most of the images, she is in the midst of antebellum architecture or contemporary industrial sites.

In others, **Weems**, who is black, hovers near white women who look at themselves in hand mirrors. In still others, she appears in a tuxedo and white gloves wearing various animal masks. She is, in a sense, an embodiment of conscience.

`Louisiana' looks at race and class Chicago Tribune July 21, 2005 Thursday

No single photograph is, however, strong enough to convey the power of **Weems' indictment** of old New Orleans society. Pictorial weakness long has been for me the shortcoming of her work. But everything here taken together assumes a force at once blunt and relentless. Viewers will decide for themselves whether the issues raised are perhaps too complex to ever find satisfactory visual treatment. Still, one admires the piece's provocation on an occasion that mostly prompted unquestioning celebration.

"**Carrie Mae Weems**: The Louisiana Project" continues at the DePaul University Art Museum, 2350 N. Kenmore Ave., through Sept. 2. 773-325-7506.

**LOAD-DATE:** July 21, 2005

**LANGUAGE:** ENGLISH

**NOTES:** ART REVIEW.

**GRAPHIC:** PHOTO: "A Distant View," a 2003 Iris print, is also among the pieces exhibited in "The Louisiana Project."

PHOTO: This 2003 untitled piece (a shadow still from film, woman walking with candle), ink on canvas, is among those exhibited in "**Carrie Mae Weems**: The Louisiana Project."  
PHOTOS 2

**PUBLICATION-TYPE:** Newspaper

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Time Out

June 29, 2005

## Art: Listings - Elsewhere;

**SECTION:** Pg. 62

**LENGTH:** 329 words

Ben Uri 020 7604 3991 108a Boundary Road, NW8 0RH. mSwiss Cottage. MonFri 10am-5.30pm, Sun 12noon-4pm; GBP 3, concs GBP 2.

Chagall and his Circle Five paintings by Chagall shown alongside works by his contemporaries. dJuly 24 .Cafe Gallery 020 7237 1230 By the lake, Southwark Park, SE16 2UA.

mCanada Water. Wed-Sun 12noon-6pm.

Last chance: **Carrie Mae Weems** For the past 25 years, the African-American photographer has created and **manipulated** images to tell stories about human injustice. Recent video works, however, reveal a more philosophical side to her **investigations** into race, identity and social change. This show reveals her multifaceted role as campaigner, documentarian and artist. (RG) dJuly 3 .Corvi-Mora 020 7840 9111 1A Kemsford Rd, SE11 4NU.

mKennington. Tue-Sat 11am-6pm.

W Andy Collins Paintings. July 1 dJuly 30 .Cubitt 020 7278 8226 8 Angel Mews, N19HH. mAngel. Wed-Sun 12noon-6pm.

W K|nstlerhaus Stuttgart Presents Honey-Suckle Company Part of an exchange between Cubitt and K|nstlerhaus Stuttgart is an installation by the Berlinbased collective Honey-Suckle Company. June 29 dAug 7 .Jerwood 020 7654 0171 171 UnionSt, SE1 OLN. mSouthwark. Daily 10am-6pm.

Phil Hale dJuly 10. See Reviews Museum of Garden History 020 7401 8865 Tradescant Trust, St Mary-at-Lambeth, Lambeth Palace Road, SE1 7LB.

mLambeth North/Waterloo/Westminster. Daily 10.30am-5pm; GBP 3, concs GBP 2.50.

W Cloud & Vision Artists and writers including Brian Catling, David Burrows and Tim Heath make work inspired by the images and texts produced by William Blake during his residency in Lambeth between 1790 and 1800. July 4 dSept 4 .Temporarycontemporary 07766 130860 Second floor Atlantic House, Old Seager Distillery, SE8 4JT. Deptford Bridge DLR. Sat & Sun 12noon-6pm.

There is Always an Alternative A look back at alternative work from the early 1990s by Graham Ramsay, Nick Crowe, Hayley Newman, Giorgio Sadotti and others. dJuly 10

**LOAD-DATE:** September 28, 2005

**LANGUAGE:** ENGLISH

Art: Listings - Elsewhere; Time Out June 29, 2005

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Time Out

June 22, 2005

## **Carrie Mae Weems** Cafi Gallery Elsewhere; **Art: Preview**

**SECTION:** Pg. 61

**LENGTH:** 273 words

For the past 25 years, African-American photographer **Carrie Mae Weems** has created and **manipulated** images to tell stories about human injustice. Recent video works, however, reveal a more philosophical side to her **investigations** into race, identity and social change. This, her first UK solo show, includes old and new work which reveals her multifaceted role as a campaigner, documentarian and artist.

In the powerful photographic installation 'From Here I Saw What Happened and I Cried' **Weems** flies in the face both of racism and political correctness by showing historical images of black men and women from the Getty collection.

Presented as colonial American family portraits, but tinted blood red and stamped with poignant comments such as 'descending the throne you became foot soldier and cook' and 'born with a veil you became root worker, juju mama, voodoo queen, hoodoo doctor', they offer an unerring view of black oppression. Women and men are typified by the subordinate roles and cruel characterisations which they endured as 'other' members of American society. **Weems** also narrates over the video 'Before the Loss of You', which operates both as an ode to a lover and an account of a black woman's loss of innocence during a time of political and social turbulence. But in the video 'My Days Long Forgotten', she reveals herself, first and foremost, as a visual artist. In turn, three beautiful girls stare serenely, knowingly and defiantly at the camera as they spin and dance in a swirl of coloured ribbons and gardenia hair accessories to the soulful strains of a lone saxophonist.

Rebecca Geldard

**LOAD-DATE:** September 19, 2005

**LANGUAGE:** ENGLISH

**GRAPHIC:** 'Debate'

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The New York Times

June 1, 2005 Wednesday  
Late Edition - Final

## Artists Become Role Models In a Program For Troubled Girls

**BYLINE:** By HILARIE M. SHEETS

**SECTION:** Section E; Column 2; The Arts/Cultural Desk; Using Art To Build Pride; Pg. 1

**LENGTH:** 1304 words

**DATELINE:** MIAMI

On a recent evening at the Village, a drug rehabilitation center for adolescent girls here, a work by the artist Lorna Simpson was projected on a cinderblock wall in the dining room. Side-by-side photographs on a wooden accordion screen depicted a girl with a toy boat on her lap and the same girl with clasped hands, along with the words, "Marie said she was from Montreal/ although/ she was from Haiti."

Like every other piece that had been projected in the previous hour, the artwork, "Screen No. 1" (1986), elicited a burst of responses from the 12 girls in the room.

"A lot of times when you come to a different country you are ashamed of the way people observe you and talk about you -- so you say you're from somewhere else," a girl named Ashley commented.

"Why Montreal instead of Haiti?" asked the instructor, Jillian Hernandez, an educator from the Museum of Contemporary Art in North Miami.

"Montreal and Haiti are both based on the French language, and maybe Montreal seemed more high-class," offered another girl, Brittany.

"How does the imagery go along with the text?" Ms. Hernandez asked. "Why is there a boat in that picture?"

"They actually call Haitians 'boats,'" Ashley reported.

"I didn't know that -- there you go!" Ms. Hernandez said. "I know that some kids who come for MOCA's after-school programs don't say they're Haitian because they get teased in school. So here the artist is talking about the shame that some people have about their own heritage and how they lie to protect themselves."

That a Lorna Simpson work dealing with complex issues of personal identity might be immediately accessible to girls from difficult backgrounds makes perfect sense to Ms. Hernandez. It was her idea to use contemporary artists who are women as therapeutic examples for such girls in such workshops, which got under way in Miami-Dade County last year.

The outreach program, called Women on the Rise!, has been introduced by the Museum of Contemporary Art at six centers for teenage girls coping with juvenile detention, drug **abuse, sexual** and physical violence

or emotional disorders.

Among the artists covered are Louise Bourgeois, Ellen Gallagher, Ana Mendieta, Shirin Neshat and **Carrie Mae Weems**, whose art explores the emotional terrain of female **sexuality**, body image and ethnicity that these teenagers negotiate every day.

"A lot of girls I work with are into the segment of hip-hop culture that's very misogynist and violent," Ms. Hernandez said. "You have more girls in gangs, which I think gives them a false sense of empowerment."

Reflecting a nationwide trend, the number of girls entering Florida's juvenile justice system for committing violent crimes rose by 24 percent between 1993 and 2003 -- compared with a 2 percent increase for boys in the same period, according to the state's Department of Juvenile Justice.

"When they learn about these women artists, who have had blows dealt to them and have struggled just to be able to practice art, it provides them with unexpected role models," Ms. Hernandez said.

"They identify heavily with Ana Mendieta, for instance, who was told by her high school art teacher she was no good and yet she continued on." (Ms. Mendieta was exiled from Cuba to the United States without her parents in 1961, at age 12.)

"A lot of them have been through the foster care system," Ms. Hernandez said of the workshop participants. "A lot of them have immigrant families. They understand the difficulty of coming to the United States and not knowing the language."

When educators at the Museum of Contemporary Art first contacted juvenile centers to gauge interest, they found that nothing remotely like the program existed. If the centers had any art programs at all, they were of the craft variety -- quilting, knitting, making macaroni necklaces.

So Adrienne von Lates, the museum's curator of education, and Ms. Hernandez put together a curriculum of four two-hour workshops that could easily be offered at each center. To date, the program has served some 400 girls.

Appearing scarcely older than a teenager herself, Ms. Hernandez, 25, is quick to establish a rapport with each group, a relationship somewhere between mentor and big sister. The first hour is like a college-level art history class: she gives an overview of the artists being discussed, shows slides and opens the room to discussion. The language in the reading material on the artists is sophisticated; as the girls read it aloud, and Ms. Hernandez reviews any words or ideas that are difficult.

"A lot of these girls suffer from low expectations," she said. "I really come at them expecting a lot, and very often they will meet me at that level."

In the second hour, the teenagers work on an art project inspired by an artist they have just studied and that usually involves photography or collage. At the Village, one of the Lorna Simpson pieces, "Stereo Styles" (1988), consisted of 10 photographs of African-American women depicted from behind in identical dress, with only the hair styled differently. Running along the bottom of the serially mounted photos was the text: "Daring, Sensible, Severe, Long & Silky, Boyish, Ageless, Silly, Magnetic, Country Fresh, Sweet."

The girls then each found a partner so they could photograph each other's hair from behind. "It's this idea of what hair says about you," Ms. Hernandez told the girls, many of whom had been playing with each other's hair before the workshop began and greeted the project with enthusiasm.

One girl was concerned that her hair fell under the "boyish" category. "I think Lorna Simpson's talking about labels, and I think she's criticizing those labels," Ms. Hernandez said. Another chose to focus on the wildly curly tips of her subject's brown hair; another zoomed in so closely on a bun it seemed abstract.

A popular art project in the program is based on a series of collages in which the Kenya-born artist Wangechi Mutu cobbled together pieces of advertisements from beauty magazines and assembled them to

create disfigured women as a way of questioning cultural ideals of perfection.

As part of "Women on the Rise!," all the groups except those at the Miami-Dade Juvenile Detention center visit the Museum of Contemporary Art. For most of them, it is the first time they have ever been to a museum.

This spring, groups took in shows by Ms. Gallagher and Ms. Bourgeois, whom they had previously studied in workshops. "I wasn't sure that they would relate to someone who was so different from them in terms of background, but they loved Louise Bourgeois," Ms. Hernandez said. (Many works by Ms. Bourgeois, now 93, who was born into an upper-middle class family in Paris, were inspired by her troubled relationship with her father.)

"One of her sculptures is of a woman's body that looks like it could be pregnant and there's a knife hovering over it," Ms. Hernandez said. "The girls suggested all these stories like, 'Maybe this woman's pregnant and she doesn't want the baby.' Or, 'Maybe this woman was raped or maybe this woman wants to kill herself.' They can deal with something that may have to do with them personally but without making themselves vulnerable."

When Ms. Hernandez leads the workshop on Ms. Mendieta, she always has the girls read this quotation from the artist: "I know if I had not discovered art, I would have been a criminal."

"I ask them what they think about that," she said. "They may say, 'I can see how if I'm feeling really angry about something, maybe I can write in a journal or draw instead of acting on something that may hurt me later.'"

"That's the lesson that gets through," she continued. "I don't know if it will change anything they do, but at least they have tools to come at it differently."

**URL:** <http://www.nytimes.com>

**LOAD-DATE:** June 1, 2005

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photos: Above, a young participant of Women on the Rise!, an art and outreach program for troubled teenage girls. Right, a collage created by a young woman in the program. Jillian Hernandez, below right, helped create the program's curriculum. (Photo by Museum of Contemporary Art above left and below, Barbara P. Fernandez for The New York Times)(pg. E1)  
Women on the Rise! has served about 400 adolescent girls.

The girls in the art program cope with juvenile detention, drug abuse and sexual and physical violence. (Photographs by Barbara P. Fernandez for The New York Times)(pg. E7)

**PUBLICATION-TYPE:** Newspaper



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Winston-Salem Journal (Winston Salem, NC)

April 24, 2005 Sunday, METRO EDITION

## A HARD LOOK AT LOUISIANA MULTIMEDIA WORK CREATED FOR A HISTORIC ANNIVERSARY EXPOSES SOME OF THE LIVES BEHIND THE MASKS

**BYLINE:** By Tom Patterson SPECIAL TO THE JOURNAL

**SECTION:** F; Pg. 1

**LENGTH:** 1106 words

When public officials in New Orleans started making plans for a citywide celebration to commemorate the bicentennial of the Louisiana Purchase, Erik Neil began thinking about the role that contemporary art might play in the celebration.

Neil, the director of the Newcomb Art Gallery at New Orleans' Tulane University, decided to commission photographer **Carrie Mae Weems** to create a special work as the gallery's way of commemorating the occasion. The result is **Weems'** photographically based, multimedia installation The Louisiana Project, which premiered at the Newcomb Art Gallery in 2003 and since then has traveled to museums and galleries in a number of cities.

The latest stop on its itinerary is the Southeastern Center for Contemporary Art, where it is scheduled to open Friday and remain on view through June 23.

The Louisiana Purchase, negotiated in 1803, enabled a young U.S. government to vastly expand its territory by acquiring from France all the land in the western part of the Mississippi River valley, stretching from Louisiana to the Rocky Mountains. As the river's port city on the Gulf of Mexico, New Orleans was a strategically vital component in that historically pivotal real-estate transaction.

Since the late 1980s, **Weems** has developed an international reputation for works that deal with the ways in which images inform and reflect contemporary notions of race, class and gender. Her own perspective on these issues is that of a black American woman born in 1953 in Portland, Ore., and educated at the California Institute of the Arts and the University of California-San Diego, where she earned a master's degree in fine arts in 1984. Since then she has continued to make photographically based art while serving as an assistant or visiting professor at Hampshire College, the California College of Arts and Crafts, Williams College and Harvard. She lives in Syracuse, N.Y.

In his foreword to the catalog accompanying The Louisiana Project, Neil explained why he selected **Weems** for the commission. "Her work is striking for the evident appreciation of history's complexity and her willingness to challenge the conventional account," he wrote, adding that she has had a longstanding interest in New Orleans. For these reasons, he felt that she would be well suited "to take a critical and polemical look at the legacy of the Louisiana Purchase," as he wrote in summarizing what he hoped a contemporary artist might bring to the occasion.

"Through the Louisiana Purchase, varied cultures - Anglo-American, Franco-Caribbean, and African - were

A HARD LOOK AT LOUISIANAMULTIMEDIA WORK CREATED FOR A HISTORIC ANNIVERSARY  
EXPOSES SOME OF THE LIVES BEHIND THE MASKS Winston-Salem Journal (Winston Salem, NC) April  
24, 2005 Sunday, METRO EDITION

thrown together in a new way," Neil wrote. "One result of the mingling of peoples was the forging of a complicated social hierarchy, a sort of love triangle, involving white men, their wives, and their 'Creole' mistresses. Class, race, and **sexuality** - charged and modern concepts - are the latticework that shape The Louisiana Project."

Susan Cahan - an art historian, curator and professor of contemporary art at the University of Missouri-St. Louis - is scheduled to give a talk about **Weems'** work at SECCA at 6 p.m. Friday. Cahan discusses the historical and sociological background for **Weems'** installation in an essay published in the catalog. The Louisiana Project was inspired by rituals integral to New Orleans' annual Mardi Gras celebrations, she wrote, in which "the city's wealthiest and most elite citizens step out of their ordinary lives to impersonate royalty." These rituals were "devised in antebellum times to celebrate the closed world of the upper class."

**Weems'** installation visually references these socially exclusive rituals by way of several components. Prominent among the latter are mural-scale photographic images in which indigo-hued silhouettes of figures dressed in 18th-century European formal attire are shown engaging in a variety of ritual actions and interactions.

These images are set off against a diamond-patterned grid that suggests a shadow cast by a chain-link fence.

The New Orleans elite's royalty-impersonation rituals are further referenced in the installation's 14-minute film of an exclusive Mardi Gras ball, shown on a wide-screen monitor. Ball scenes, including a court meeting and the introduction of debutantes, are accompanied by a voice-over commentary in which **Weems** critically addresses the city's aristocracy. In this commentary, also printed in the catalog, she questions the "bizarre notions of heritage" embodied in such rituals, which she characterizes as "yearly enactments confirming and conferring your upper hand, your will to power, your need to control."

Also included in the installation are photographs of portrait busts of President Thomas Jefferson and the French emperor Napoleon Bonaparte - the two national leaders who signed the Louisiana Purchase - and a number of staged black-and-white photos in which **Weems** appears as a central figure. In one pair of images, she poses in men's formal attire with her face obscured by a donkey mask and an elephant mask respectively - "carnival- esque versions of a Democrat and a Republican," in Cahan's words.

In others, she poses with a hand-held mirror, either contemplating her own reflection or holding the mirror up to the faces of young white men and women.

In yet another set of photos from the installation, **Weems** appears with neither masks nor props, barefoot and otherwise casually dressed in a long, white housecoat, alone in a variety of settings in New Orleans and along the Mississippi River nearby, including antebellum plantation homes, urban slums and industrial sites.

"Each site is an emblem of Louisiana history and the changing nature of its character," Cahan wrote of the photographs in the latter group. "**Weems** thinks of all these images as a subtle critique of a culture that almost looks as if it's falling down, but is very carefully propped up by a series of actions like the careful maintaining of the old plantations as historic sites."

In summing up what she feels is the thrust of The Louisiana Project, Cahan wrote, "**Weems** looked closely at the city of New Orleans and shows us just what she saw, a racially divided place with sharp disparities between rich and poor, and a culture that desperately clutches the customs of the past through ceremony, masking, and the maintenance of facades."

**Carrie Mae Weems'** The Louisiana Project will open at the Southeastern Center for Contemporary Art with a public reception on Friday from 7 to 9 p.m., after a talk at 6 p.m. by Susan Cahan, an art historian and curator. The exhibition will remain on view through June 23. For more information, call 725-1904.

**LOAD-DATE:** April 25, 2005

A HARD LOOK AT LOUISIANAMULTIMEDIA WORK CREATED FOR A HISTORIC ANNIVERSARY  
EXPOSES SOME OF THE LIVES BEHIND THE MASKS Winston-Salem Journal (Winston Salem, NC) April  
24, 2005 Sunday, METRO EDITION

**LANGUAGE:** ENGLISH

**GRAPHIC:** **CARRIE** MAE **WEEMS** PHOTOS , AT SECCA: **Carrie** Mae **Weems'** untitled ink-on-canvas is  
part of The Louisiana Project, an installation that will open Friday night.

F4: A Distant View (left) and the untitled woman walking along railroad tracks are part of The Louisiana  
Project that will be shown at SECCA.

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The Burlington Free Press

February 10, 2005 Thursday

## Exhibit is fitting tribute to Black History Month

**BYLINE:** Eve Thorsen

**SECTION:** WEEKEND; Pg. 6D

**LENGTH:** 565 words

By Eve Thorsen Correspondent

The Hyde Collection in New York is staging a fitting tribute to Black History Month with an exhibition of work by African-American artist **Carrie Mae Weems**. "**Carrie Mae Weems**: The Louisiana Project" takes a look at New Orleans and how the region was shaped by perceptions of history, black women and race relations.

The show is a touring exhibition that was commissioned to celebrate the bicentennial of the Louisiana Purchase in 2003. This will be the only New England venue for the installation, which features nearly four dozen large scale photographs as well as narrative and video presentations that round out **Weems'** acute observation of her subject. Through the combination and flow of these images in the installation, **Weems** tries to convey a sense of how domination of the social hierarchy is linked to the cultural undertow as represented in celebrated events such as Mardi Gras. Her point is simple yet her message is powerful: The playacting that goes on in public reflects and, in turn, normalizes practices such as racism and **sexism**.

**Weems** has been known since her student days as a thoughtful and provocative artist who works mainly with photography, featuring herself in many of her themes. She graduated with a bachelor's degree from the California Institute of the Arts in 1981 and with an MFA from the University of San Diego in 1984. In the early 1980s she became known as part of a group of artists who paired their photographs with text to ground them in specific context. Her mission, as outlined in publicity for her exhibition, underscores the moral intensity behind her work: "My responsibility as an artist is to work, to sing for my supper, to make art, beautiful and powerful, that adds and reveals; to beautify the mess of a messy world, to heal the sick and feed the helpless; to shout bravely from the rooftops and storm barricaded doors and voice the specificity of our historical moment."

The way this translates in "The Louisiana Project" is in an installation that directs viewers through three stages. First, she looks at the region's history and, through her images and narratives, posits that a primary agent in the Louisiana Purchase was the leader of the 18th century Haitian slave revolt, Toussaint L'Ouverture. L'Ouverture was known as the "Black Napoleon" for his role in driving out Napoleon Bonaparte from the New World.

In the second stage the exhibition focuses on Mardi Gras, one of the most photographed events in North America and one that makes an icon of ritual domination through the images of the Carnival King, Queen and servant. **Weems'** trademark silhouette photography illustrates this aspect well, with **Weems** herself playing the roles that her staged photographs require to make her point.

Finally, **Weems** brings it all together with an overview of Louisiana architecture, balancing images of slavery-era mansions with the notorious Iberville housing project and other images of ghetto life. These are

Exhibit is fitting tribute to Black History Month The Burlington Free Press February 10, 2005 Thursday

the images that confirm the artist's perspective and deliver her strong message about the way culture and its offshoots shape reality.

If you go

"**Carrie** Mae **Weems**: The Louisiana Project" is on show at The Hyde Collection, 161 Warren St., Glens Falls, N.Y., through April 10. Hours 10 a.m.-5 p.m. Tuesday-Saturday and noon-5 p.m. Sundays. (518) 792-1761 or visit [www.hydecollection.org](http://www.hydecollection.org).

**LOAD-DATE:** February 11, 2005

**LANGUAGE:** ENGLISH

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The Times Union (Albany, New York)

February 6, 2005 Sunday  
3 EDITION

## Beyond the Big Easy

BYLINE: BY MICHAEL ECK SPECIAL TO THE TIMES UNION

SECTION: ARTS-EVENTS; Pg. 11

LENGTH: 971 words

A woman, perhaps a slave, steps out of the past and into a picture frame. In a simple cotton shift she stands before us. Her back is turned and she gazes intently at an antebellum mansion. She peers at an oil refinery. She sets her eyes on a row of mausoleums. Then, kneeling, facing us, she holds a mirror. She is beside a fancy lady in a pleated dress. She is behind a man in a dark T-shirt. She is in front of a young woman in sneakers. She wordlessly urges each to look in the mirror, to see deep in themselves and to look at her face, too.

She is **Carrie Mae Weems**. **Weems** is not a slave, and she is not from the past. She is, in fact, very much in the present, and by the estimation of Erik H. Neil she is "highly regarded as one of the most famous American photographers currently active." "Her work is known not only for its beauty, but for its strong social conscience," he says. Neil is the director of the Newcomb Art Gallery of Tulane University in New Orleans, and he headed the team that commissioned the artist's current touring exhibit, "**Carrie Mae Weems: The Louisiana Project**." (The show opens at the Hyde Collection's Charles R. Wood Gallery today and will be in Glens Falls through April 10.) **Weems**, 52, was born Portland, Ore., and now lives in Syracuse and New York City. According to Neil's catalog foreword (**Weems** was unavailable for an interview), she had long wanted to do work involving the potent imagery of New Orleans. More of an edge "The Louisiana Project" was commissioned as part of a statewide 2003 bicentennial recognition of the Louisiana Purchase. According to Neil, many of New Orleans' institutions went for relatively toothless celebrations. He asked **Weems** to get involved, because he felt she would bring "much more of an edge." She did. "The Louisiana Project" is stark but not without grace. And it takes a hard look at, according to Neil, "questions of race, gender and tradition that are particular to Louisiana and New Orleans, but that I think have relevance for all of the United States." "Carrie Mae has a kind of awareness of history and its repercussions that I found particularly interesting when I was commissioning this work," Neil says. "In this exhibit, she also addresses questions of justice and liberty that were very much at play when the Louisiana Purchase was made." Indeed, many of **Weems'** best known efforts, including "The Kitchen Table Series," "Dreaming in **Cuba**" and "From Here I Saw What Happened and I Cried," are inextricably tied with history and her own interpretation of it. In "The Jefferson Suite," for example, **Weems** juxtaposed ideas of science and **discrimination**, using DNA as a link between the stories of Dolly, the cloned sheep; Bill Clinton and Monica Lewinsky; and Thomas Jefferson and Sally Hemings. In addition to its series of photos, "The Louisiana Project" has other elements, too. **Weems** riffs on the notorious Rex Ball, in which wealthy debutantes are paraded out at a private function while the lowly roar of Mardi Gras goes on outside. In a video installation she also tackles class, race and gender with silhouetted scenes that involve an 18th-century maid waiting on the ladies of the house but also riding the master like a pony, crop and all. Effective trademark **Weems** does more than shoot photographs. She is also the subject of many of the pieces, including a group of masked animal figures, and she does the voice-over for the video installation. It is a way of mixing her personal history with her grander vision, and it is an

Beyond the Big Easy The Times Union (Albany, New York) February 6, 2005 Sunday

effective trademark. On her own Neil says that he did impose a few basic guidelines on the project early on, but once his suggestions about the Louisiana-specific images were in place, **Weems** went on her own. "We didn't put any limitations on her," he says. "The idea was that it needed to be relative to the situation in Louisiana and New Orleans but not limited to that by any means." Some of the images, like the masked figures, are too ambiguous for their own good. Others are powerful in many ways not only in the austere beauty of the photos themselves, but in the messages they carry. The most affecting image for me is an untitled print in which **Weems**, as the woman in the white dress, stares at a commercial billboard in a downtrodden part of town. The picture within the picture depicts a quartet of young African-American men with bottles in their hands. They are smiling and partying as they push open a wooden door marked "Board of Directors." The billboard caption reads "Here's to the Other 9 to 5." I spent the summer of 1992 living in the Faubourg Marigny neighborhood of New Orleans. Just outside the French Quarter, Marigny was then a funky neighborhood favored by gays, lesbians and witches that was fast becoming gentrified and hip. It was a great place to be, and a good time to be there. But it only took a few paces to find neighborhoods that were not on the rise; where the narrow shotgun houses were emblems of poverty; and where the projects were known as much for violence as for destitution. Signs like the one in **Weems'** picture were everywhere in the ghettos of New Orleans, urging the poor to spend what little they had getting to the bottom of a bottle rather than making a new start. "Things can change block to block in New Orleans," Neil says. "Whether you're uptown, mid-city or right next to the French Quarter, things can change quickly both on an economic scale and on a racial scale." He continues, "Certainly the history and the tragedy of race relations in the United States is not limited to New Orleans. Even though Carrie Mae's work is set in specific places, there's a certain quality to it that takes the images way beyond Louisiana."

Michael Eck, a local free-lance writer, is a regular contributor to the Times Union.

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**GRAPHIC:** Photo

**Carrie** Mae **WEEMS**/ HYDE Collection **CARRIE** MAE **WEEMS** examines the evocative imagery of New Orleans in the exhibit "The Louisiana Purchase." Pieces at the Hyde Collection include the untitled ink-on-canvas work at left and, below, "I Looked and Looked and Failed to See What So Terrified You," the second panel of a diptych. THIS UNTITLED photo is part of the traveling show "**Carrie** Mae **Weems**: The Louisiana Project," on view at the Hyde Collection in Glens Falls through April.

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St. Louis Post-Dispatch (Missouri)

January 2, 2005 Sunday  
FIVE STAR LATE LIFT EDITION

## Arts here wallowed in nostalgia of 2 historical events

**BYLINE:** BY DAVID BONETTI Post-Dispatch Visual Arts Critic

**SECTION:** A&E; Pg. G08

**LENGTH:** 1551 words

St. Louis isn't the kind of town where people fly in to spend a weekend gallery-hopping, investigating in depth some aspect of the cultural past at the local museums, taking in an opera or a concert in the evening, spending money at hotels, restaurants and shops along the way. The concept of cultural tourism doesn't seem to have penetrated the consciousness of the business and political decision makers, who are more interested in tearing down old buildings downtown and putting up parking garages in their place than promoting the city as an organic whole where art and culture play a part. Too bad. Other cities without necessarily more resources have used the arts to help redefine themselves into a greater prosperity.

In the meantime, during 2004, we wallowed in nostalgia. Lewis and Clark, anyone? How about the World's Fair? Thank the inexorable passage of time that the anniversaries of those two events have passed. Honestly, is there anyone who regrets the coming of the New Year?

Local museums paid the required attention to the two epochal events, of which nothing that occurred here in the past year came close to equaling -- a damning indictment of local leadership. The Missouri History Museum mounted an ambitious exhibition on Meriwether Lewis and William Clark's Corps of Discovery that ended up fetishizing banal, if real, objects while simultaneously promoting the phony: video re-enactments, stuffed bears and reproductions of paintings. But the same institution redeemed itself with a less ambitious exhibition on the World's Fair that was as fascinating as a raid on the city's attic of memories.

Across Forest Park, the site of the 1904 fair, the St. Louis Art Museum, which occupies the only permanent building erected for the fair, also seemed a bit lost in how to commemorate the events. Its "Art of the Osage" was short on art -- the entrepreneurial Osage preferred to buy objects rather than make them for themselves -- but long in duration, lasting an interminable five and a half months. But the modest "Art at the Fair," a show of works on paper by artists who exhibited at the fair, was a modest success. It reminded us, among other things, that turn-of-the-last-century taste did not, for the most part, pass the test of time. It makes you wonder, will ours?

Fortunately, other institutions wallowed in the present, looking near and far for fresh ideas. The Sheldon Art Galleries clustered a number of small shows together that gave insight into the art and culture of Asia, in one case, and Africa, in the other. In both instances, photography shows were outstanding. Yasumasa Morimora's take on Marlene Dietrich still lingers in the memory.

It was a good year, hereabouts, to discover what contemporary Asian and Asian-American artists are up to. In addition to the Sheldon shows, the Contemporary Art Museum St. Louis showed tradition-steeped Chinese painter Yun Fei-Ji, stylish design manipulator Michael Lin and avatar of the "cute" Yoshitomo Nara.



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The St. Louis Art Museum's "Currents" program also looked abroad much of the time in 2004. German neo-surrealist painter Neo Rauch, British artist Francis Cape, whose objects exist between painting and architecture, and Brazilian conceptualist Rivane Neuenschwander brought a breath of cosmopolitanism to a museum that has always had an interest in the larger world.

And the Pulitzer Foundation for the Arts mounted a worthy investigation of the spiritual in the arts that acknowledged no time, no place and no theology, roping in other local institutions under the rubric "Beyond the Material," to lodge their own questions of the immanent. The Museum of Contemporary Religious Art at St. Louis University organized a particularly interesting show of contemporary religious architecture, focusing on two churches, one by Richard Meier in Rome, the other by Steven Holl in Seattle.

OK, OK, OK, so what about the local scene? Collectively, regional artists should have little to complain about. The Contemporary launched its Great Rivers Biennial, which presented three St. Louis artists in its new space with all the resources that would be brought to the most established art stars. The fact that the three artists who inaugurated the series, installation artists Jill Downen, Adam Frelin and Kim Humphries, were all ready for prime time helped make the show a big hit. At Laumeier Sculpture Park, local favorite Daniel Raedeke held his own in a series of shows that also featured Miami-based gadget-and-gizmo geek Robert Chambers and the great man of conceptual art, Sol LeWitt himself, in his astonishingly belated first St. Louis exhibition.

Local artists could be found all over the place. The Philip Slein Gallery mounted persuasive shows of sculptor Ron Leax and painter Michael Byron. Schmidt Contemporary Art hosted a beautiful show of paintings by Gerald Leans, all variations on blue. Dan Gualdoni presented an equally beautiful suite of small paintings he made in Ireland at William Shearburn. Video artist Van McElwee enjoyed a retrospective at the St. Louis University Museum of Art. Jenna Bauer hinted at a new direction in her work in a vibrant show at Urbis Orbis. And Elliot Smith celebrated his 20th anniversary in the business with an exhibition of 79 artists he has shown over the years, all of whom riffed on the number 20.

In many ways, it was the year of the book here. From exquisite medieval and Renaissance Books of Hours at the St. Louis Art Museum to the best of contemporary comic-book art in "The Rubber Frame" at the Des Lee Gallery, the history of books that use pictures to tell stories was sketched out. R. Crumb is the man. With "The Illustrated Garden," the art museum also organized a beautiful exhibition of botanical prints, all owned by the Missouri Botanical Garden. And artists as disparate as Japan's Nara, the American Laylah Ali (both at the Contemporary) and Brazil's Neuenschwander (at the art museum) showed the profound influence of comic books on contemporary art.

Four artists of political and social concern came to town during a year of charged politics. Doris Salcedo and **Carrie Mae Weems** both gave stirring lectures at the St. Louis Art Museum, **Weems** in conjunction with a small but beautiful show of new work, featuring young black girls in faux-Victorian idylls, at Gallery 210 at the University of Missouri at St. Louis. Robbie Conal organized **guerrilla** installations of political posters in the days before the election that suggested that George W. Bush would usher in the apocalypse. Perhaps the biggest disappointment of the year -- on the art front -- was the slide projection by media artist Krzysztof Wodiczko on the façade of the St. Louis Public Library. Originally scheduled to appear on the Old Courthouse, the project, commissioned and heavily promoted by Washington University in conjunction with its groundbreaking of the Sam Fox Art Center, quickly switched venues, but it seemed to lose something essential in the move.

A handful of bouquets:

1. Best painting show: Peter Tollens and Michael Toenges at Schmidt Contemporary Art. These two German painters reduce painting to its essence -- color, medium, surface, support, edge -- and in the process help restore to painting the cultural weight it lost in recent years to the arts of mechanical reproduction.
2. Best photography show: Paul Graham at Greenberg Van Doren Gallery. This British photographer demonstrated in his tough work that documentary photography can take on postmodern directorial photography on its own terms and come out at least equal.

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Sunday

3. Best show of local talent: Great Rivers Biennial. The Contemporary showed that solid contemporary art that doesn't look back can be made in St. Louis -- if it is properly encouraged, supported, presented and seen.

4. Biggest surprise: That Estonian art is hot. At least that its video art -- as shown in a five-and-a-half-hour survey of video art from eastern Europe at the Contemporary -- is. Of those who saw it, who will soon forget Ene-Liis Semper's video of a young woman having her mouth filled with dirt and then stuffed with a flowering plant?

5. Best new contemporary acquisition by a local museum: Roxy Paine's "Placebo" by the St. Louis Art Museum. Installed outside on the museum's west lawn, this is, to mine a cliché, a tree for all seasons.

6. Best visual experiences in a venue outside a museum or gallery (tie): "Nixon in China," Opera Theatre of St. Louis, and "Tarnation" by Jonathan Caouette, Tivoli. "Nixon in China" was simply the greatest work I experienced of contemporary art presented this year in St. Louis. John Adams' masterpiece demonstrates for those who need to be reminded that no other art form can equal opera when it all -- sound, sense and visuals -- comes together in a dynamic whole. It's why Wagner called opera a Gesamtkunstwerk -- a total art work. This production featured video art in as sophisticated a manner as you would find anywhere. Shame on those in the visual arts community here who missed it. And for those who have sat through boring, endless, shameless -- and did I mention boring? -- film and video investigations into self in museums, galleries, festivals and biennales from here to Timbuktu, the modest and heartfelt film "Tarnation" is a revelation. It tells a moving story and is beautiful.

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**NOTES:** ART IN 2004

**GRAPHIC:** photo

Photo - Jill Downen's "Architectural Cellulite" was part of the Great Rivers Biennial at the Contemporary Art Museum St. Louis. Photo by PAUL GRAHAM - British photographer Paul Graham had an impressive exhibit at Greenberg Van Doren Gallery. KAREN ELSHOUT / POST-DISPATCH Standing beside a model of his work, artist Roxy Paine supervises workers as they erect the sculpture on a hill near the St. Louis Art Museum.

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# The Washington Post

## washingtonpost.com

The Washington Post

October 15, 2004 Friday  
Final Edition

### LOOKING AHEAD The Week of Oc ...

**SECTION:** Weekend; T58

**LENGTH:** 1020 words

The White House hosts its annual Fall Garden Tour Oct. 23 from 10 to 4 and Oct. 24 from noon to 4 (the mansion itself will not be open). Tickets -- one per person -- will be distributed each morning at 7:30 at the Ellipse Visitor Pavilion. Call 202-208-1631. {diam} Mezzo-soprano Denyce Graves stars as the vengeful gypsy Azucena in the Washington National Opera's production of "Il Trovatore," Verdi's tragic tale of a kidnapped baby, political archenemies and long-lost brothers, in the Kennedy Center Opera House from Oct. 23 through Nov. 13. Tickets cost \$45 to \$290; call 202-295-2400 or 202-467-4600. {diam} The Cathedral Choral Society opens its season with Verdi's "Requiem" Oct. 24 at Washington National Cathedral. Tickets cost \$20 to \$55; call 202-537-5527. {diam} Dan Aykroyd, Candice Bergen, Chevy Chase, Tina Fey, Steve Martin, Conan O'Brien, Paul Simon, Christopher Walken, Sens. Christopher Dodd and John McCain, and other familiar names are scheduled to pay tribute to veteran comedy writer and producer Lorne Michaels, creator of "Saturday Night Live," as he receives the Mark Twain Prize at the seventh annual Kennedy Center Celebration of American Humor Oct. 25 in the Kennedy Center Concert Hall. Tickets cost \$25 to \$75; call 202-467-4600. {diam} The 46th annual Washington International Horse Show, an Olympic-level equestrian competition, gallops into MCI Center Oct. 26-31. Tickets cost \$15 to \$60 plus service charges from Ticketmaster; call 202-397-7328.

Sharp-tongued comedian Wanda Sykes shares her view of the world Oct. 29 at Lisner Auditorium. Tickets cost \$35.50 plus service charges from Ticketmaster; call 202-397-7328.

The colorful, energetic Virsky Ukrainian National Dance Company brings its gravity-defying leaps and spins to Baltimore's Lyric Opera House Nov. 5 (\$32 to \$42; call 866-597-4200), and the Kennedy Center Concert Hall Nov. 6 (\$25 to \$65; call 202-467-4600). {diam} Artistic director and tenor Placido Domingo stars as a rich landowner in the revolutionary atmosphere of mid-19th-century Spain in Torroba's "Luisa Fernanda," in the Kennedy Center Opera House Nov. 6-19. Tickets cost \$45 to \$290; call 202-295-2400 or 202-467-4600. {diam} The Choral Arts Society of Washington opens its 40th anniversary season Nov. 7 with Orff's "Carmina Burana" and the world premiere of Brent Michael Davids's "We the People." Tickets cost \$17 to \$50; call 202-244-3669.

Tickets are on sale now from Tickets.com for these 9:30 club shows: Marilyn Manson, appearing Nov. 20

(\$40); and Chick Corea, Nov. 24 (\$25). Call

703-218-6500 (service charges added).

On stage soon, on sale now: Woolly Mammoth Theatre Company opens the world premiere of Craig Wright's "Grace," a tragicomedy set in Florida involving a born-again Christian couple and a quirky exterminator, with "pay-what-you-can" previews Oct. 25-27 at the Warehouse Theater. The run continues through Dec. 19; regular prices are \$24 to \$42. To order, call 800-494-8497. For information, call 202-393-3939.

{diam} Signature Theatre stages the world premiere of "The Highest Yellow," a musical inspired by an 1888 encounter between Vincent van Gogh and a young French doctor, from Oct. 26 through Dec. 12. Tickets cost \$30 to \$47. To order, call 703-218-6500; for information, call 703-820-9771.

These exhibitions open next week: "Anatolian Impressions: Artists Prints From the Istanbul Studio of Master Tekcan," opening Oct. 22 at the Meridian International Center, features original prints from one of Turkey's best-known artists. Call 202-667-6800.

{diam} "Common Ground: Discovering Community in 150 Years of Art," opening Oct. 23 at the Corcoran Gallery of Art, highlights the diverse collection of Julia Norrell, who owns works by such artists as Ansel Adams, Howard Finster, Jacob Lawrence and **Carrie Mae Weems**. Call 202-639-1700.

Opening Oct. 22: "DIG!" is a documentary about the rivalry between two lead singers: Anton Newcombe of the Brian Jonestown **Massacre** and Courtney Taylor of the Dandy Warhols. {diam} In "The Grudge," Sarah Michelle Gellar plays an American nurse living and working in Tokyo, who is exposed to a mysterious supernatural curse. {diam} "Head in the Clouds," set in 1930s England, Paris and Spain, is about a free spirit (Charlize Theron) whose lust for life brings her into personal relationships with an Irish teacher (Stuart Townsend) and a refugee from the Spanish Civil War (Penelope Cruz). {diam} In "Surviving Christmas," Ben Affleck plays a man who goes home for the holidays, only to find his family doesn't live there anymore. {diam} "Vera Drake," written and directed by Mike Leigh, is about a sweet-natured British housewife (Imelda Staunton), who takes care of her family, a few neighbors and women who have gotten themselves "into trouble." Opening dates may change.

Closing on stage this weekend: "On Golden Pond," at the Kennedy Center Eisenhower Theater (202-467-4600); "M. Butterfly," in the Arena Stage Fichandler Theater (202-488-3300); "The Elephant Man," by Catalyst Theatre at the Capitol Hill Arts Workshop (800-494-8497 or 202-547-6839); "The Subject," by Charter Theatre at Warehouse Second Stage (202-333-7009); "Host and Guest," by Synetic Theater at the Rosslyn Spectrum (703-824-8060); "Jesus Christ Superstar," by Open Circle Theater at the Clark Street Playhouse (800-494-8497 or 240-683-8934); "Desire," by Trumpet Vine Theater at Theater on the Run (703-912-1649); "Uncle Vanya," at Baltimore's Everyman Theater (410-752-2208). {diam} This weekend is your last chance to visit "Caliphs and Kings: The Art and Influence of Islamic Spain," at the Arthur M. Sackler Gallery (202-633-1000, TDD: 202-357-1729); and "Deadly Medicine: Creating the Master Race," at the U.S. Holocaust Memorial Museum (202-488-0400).

They can be spotted in tearrooms or on trail rides: laughing ladies dressed to the nines in bright purple and red attire. Just who are these exuberant women and why are they having so much fun? Learn all about the Red Hat Society and find out if you qualify to be a member.

To check out Weekend online, go to [www.washingtonpost.com/weekend](http://www.washingtonpost.com/weekend).

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## The Atlanta Journal-Constitution

ajc.com

The Atlanta Journal-Constitution

September 12, 2004 Sunday Home Edition  
Correction Appended

### **accessAtlanta fall guide: VIZARTS**

**SOURCE:** AJC

**SECTION:** accessAtlanta; Pg. 30T

**LENGTH:** 6012 words

ABERNATHY ARTS CENTER. Free. 9 a.m.-5 p.m. Mondays-Fridays. 254 Johnson Ferry Road N.W., Atlanta. 404-303-6172.

"Self Image." Self portraits in various media. Oct. 8-29.

18th Annual Art Show and Sale. Pieces by center instructors and students. 10 a.m.-5 p.m. Nov. 6; 1-5 p.m. Nov. 7. Free admission.

"My Favorite . . ." Works in assorted mediums. Nov. 12-Dec. 22.

AGNES SCOTT COLLEGE. Free. 10 a.m.-4:30 p.m. Mondays-Fridays; noon-4 p.m. Saturdays-Sundays. 141 E. College Ave., Decatur. 404-471-6430, [www.agnesscott.edu](http://www.agnesscott.edu).

"Gathering." Works created from discarded materials and objects by artists including Stan Woodard, Amandine Drouet, Thornton Dial and Rebecca Des Marais. Through Nov. 21; artist talks at 7 p.m. Nov. 4.

ALIYA GALLERY. Free. Noon-6 p.m. Tuesdays-Thursdays; noon-10 p.m. Fridays-Saturdays. 1402 N. Highland Ave. N.E., Atlanta. 404-892-2835, [www.aliyagallery.com](http://www.aliyagallery.com).

"Flos Sensus." The flower as image in works by Jill Larson, E.K. Huckaby and others. Sept. 18-Oct. 8.

Mark Dylan Hyde, C. Dawn Davis. Paintings. Also, photographs by David Douglas. Oct. 23-Nov. 12.

Holiday Exhibition. Group show with works by Stephen Wolverine, R. John Ichter and others. Noon-6 p.m. Tuesdays-Thursdays; noon-10 p.m. Fridays-Saturdays. Dec. 4-31.

ANN JACKSON GALLERY. Free. 10 a.m.-5:30 p.m. Mondays-Fridays; 10 a.m.-5 p.m. Saturdays; noon-5 p.m. Sundays. 932 Canton St., Roswell. 770-993-4783, [www.annjacksongallery.com](http://www.annjacksongallery.com).

"The Art of Dr. Seuss: A Retrospective." Drawings and other works from the 70-year career of Theodor Geisel, better known by his famed pseudonym and as creator of "The Cat in the Hat." Sept. 17-Oct. 4.

ANNE IRWIN FINE ART. Free. 10 a.m.-5 p.m. Mondays-Saturdays. 25-D Bennett St. N.W., Atlanta. 404-352-1855, [www.anneirwinfineart.com](http://www.anneirwinfineart.com).

David Arms. Acrylic on panel. Sept. 17-Oct. 1.

ANTHONY ARDAVIN GALLERY. Free. 11 a.m.-5 p.m. Tuesdays-Fridays; noon-5 p.m. Sundays. 309 E. Paces Ferry Road N.E., Suite 110, Atlanta. 404-233-9686, [www.anthonyardavingallery.com](http://www.anthonyardavingallery.com).

Ron Richard, Dawn Holder. Paintings and ceramics, respectively. Sept. 24-Oct. 20.

David Robinson, Martha Paulson, Janet Fagan-Smith. Works in assorted media. Oct. 22-Nov. 13.

Ihor Prokofief, Sergii Novokhatko, Sergii Buzato. Paintings by these artists from Ukraine. Nov. 14-Dec. 1.

Lawrence Mathis, Samuel Barrera. Paintings. Dec. 3-30.

ART INSTITUTE OF ATLANTA GALLERY. Free. 9 a.m.-8 p.m. Mondays-Thursdays; 9 a.m.-4 p.m. Fridays; 9 a.m.-2 p.m. Saturdays. 6600 Peachtree Dunwoody Road, 100 Embassy Row, Atlanta. 770-394-8300, [www.aia.artinstitutes.edu](http://www.aia.artinstitutes.edu).

"Markku Lahdesmaki: Photographs." Works by this Finnish artist. Oct. 4-Nov. 5; artist talk at 7 p.m. Oct. 21.

"Through My Eyes: Travel Photographs of Ireland." Pictures made --- and in some cases manipulated --- by students and faculty. Dec. 20-Jan. 14.

ART STATION. Free; donation requested. 10 a.m.-5 p.m. Tuesdays-Fridays; 10 a.m.-3 p.m. Saturdays. 5384 Manor Drive, Stone Mountain. 770-469-1105, [www.artstation.org](http://www.artstation.org).

"Illusions." Batik by Janet Searfoss. Through Oct. 31.

Gwinnett Technical College Photography Exhibition. Graduating photography students' portfolios. In conjunction with Atlanta Celebrates Photography. Through Oct. 31.

Cher Thompson Austin. Paintings, collage and assemblages. Nov. 13-Jan. 2.

Member Juried Exhibition/Competition. Nov. 13-Jan. 2.

ARTISTS' ATELIER OF ATLANTA. Free. 10 a.m.-5 p.m. Mondays-Fridays; noon-4 p.m. Saturdays. 800 Miami Circle, Suite 200, Atlanta. 404-231-5999.

Duck Ae Karasek. Paintings by this Korean artist. Through Oct. 21.

ARTS FOR ALL GALLERY. Free. 9 a.m.-5 p.m. Mondays-Fridays. 57 Forsyth St. N.W., Suite R-1, Atlanta. 404-221-1270, [www.vsaartsga.org](http://www.vsaartsga.org).

"Shooting Blind: Photography by the Visually Impaired." Works created by Seeing With Photography, a New York City arts collective, and organized by Aperture. Sept. 14-Nov. 5.

ARTWALK AT LENOX SQUARE. Free. 10 a.m.-9 p.m. Mondays-Saturdays; noon-6 p.m. Sundays. 3393 Peachtree Road N.E., Atlanta. 404-233-6767.

"Dealers as Artists." Works by Atlanta art gallery owners Charles Reinike, Rob Matre, Carl Linstrum, Mark Karelson and Anthony Ardavin. Through Oct. 3.

"About Face: Commanding Portraits by Georgia Photographers." Works by Anna Watson, Ted Maloof and others. Oct. 5-Jan. 9.

ATHICA (ATHENS INSTITUTE FOR CONTEMPORARY ART). Free. 3-9 p.m. Thursdays-Fridays; 1-6 p.m.

Saturdays. Chase Street Warehouses, Unit 3, Athens. 706-208-1613, [www.athica.org](http://www.athica.org).

"Relative: Photographing Domesticity." A broad look at the concept of "family" through photo-based mediums. Sept. 18-Nov. 6.

ATLANTA ART GALLERY. Free. 11 a.m.-5 p.m. Tuesdays-Saturdays. 75 Bennett St. N.W., Space D-2, Atlanta. 404-355-0341, [www.atlantaartgallery.com](http://www.atlantaartgallery.com).

"Landscapes and Skyscapes." Recent works by Douglas E. Williams and by Daniel E. Sachs. Sept. 17-Oct. 19.

ATLANTA ARTISTS CENTER AND GALLERY. Free. 10 a.m.-4 p.m. Tuesdays-Fridays; noon-5 p.m. Saturdays. 2979 Grandview Ave., Atlanta. 404-237-2324, [www.atlantaartistscenter.org](http://www.atlantaartistscenter.org).

"A National View." Juried exhibition of works from throughout the United States. Through Sept. 30.

ATLANTA BOTANICAL GARDEN. \$12; \$9 senior citizens; \$7 students and children ages 3 and older. 9 a.m.-9 p.m. Tuesdays; 9 a.m.-7 p.m. Wednesdays-Sundays. 1345 Piedmont Ave. N.E., Atlanta. 404-876-5859, [www.atlantabotanicalgarden.org](http://www.atlantabotanicalgarden.org).

"Chihuly in the Garden." Glass art forms created by Dale Chihuly especially to be seen among flowers and plants. Through Oct. 31.

ATLANTA CELEBRATES PHOTOGRAPHY. Multiple locations and events, including shows in many galleries, cafes and stores and lectures Piedmont Park. 400 Park Drive, Atlanta. 404-634-8664, [www.acpinfo.org](http://www.acpinfo.org).

"My Atlanta: A Week in the Life of Our City." Atlanta Celebrates Photography's exhibition of pictures shot about town Sept. 25 through Oct. 2 is open to all ages and skill levels. The results are shown (and judged) inside the park's historic Bath House. Awarding of prizes follows. Noon-6 p.m. Oct. 3; judging begins at 4 p.m. Free.

Woodruff Arts Center. 1280 Peachtree St. N.E., Atlanta. 404-634-8664, [www.acpinfo.org](http://www.acpinfo.org).

Lorna Simpson. Photographer lectures as part of Atlanta Celebrates Photography in the Rich Theatre at 7 p.m. Oct. 19. Free.

ATLANTA COLLEGE OF ART GALLERY. Free. 10 a.m.-5 p.m. Tuesdays, Wednesdays and Saturdays; 10 a.m.-9:30 p.m. Thursdays and Fridays; noon-5 p.m. Sundays. 1280 Peachtree St. N.E., Atlanta. 404-733-5050, [www.aca.edu/main.htm](http://www.aca.edu/main.htm).

2004 Faculty Exhibition. Works in all mediums by ACA instructors. Through Sept. 19.

John Largaespada. Large-scale digital prints. Oct. 7-Nov. 28.

"Made at ACA: The 2004-05 Juried Student Show." Dec. 9-Jan. 2.

Scholastic Art Awards Exhibition. Literary and artistic pieces by youngsters in grades 7-12. Jan. 10-15.

ATLANTA COLLEGE OF ART'S GALLERY 100. Free. 9 a.m.-9 p.m. daily. 1280 Peachtree St. N.E., Atlanta. 404-733-5050, [www.aca.edu/main.htm](http://www.aca.edu/main.htm).

Shana Robbins. Paintings. Through Sept. 15.

Justin Slattery. Paintings. Sept. 16-22.

Aimee Rydarowski, Jess Bowling. Digital video. Sept. 23-29.



Jeremy Jones. Digital art. Sept. 30-Oct. 6.

Mechal Roe-Barber. Digital art. Oct. 7-13.

Marisa Avila. Paintings. Oct. 14-20.

Dan Curran. Paintings. Oct. 21-27.

Audrey Ward. Sculpture. Oct. 28-Nov. 3.

Jeremy Chance. Paintings. Nov. 4-10.

Kelly Gorman. Paintings. Nov. 11-17.

ATLANTA CONTEMPORARY ART CENTER. \$5. 11 a.m.-5 p.m. Tuesdays-Saturdays. 535 Means St., Atlanta. 404-688-1970, [www.thecontemporary.org](http://www.thecontemporary.org).

"Chris Verene: From Galesburg to Atlanta." Works in various mediums. Through Oct. 23; artist talk at 6 p.m. Oct. 21.

"Hew Locke: House of Cards." Idiosyncratic portraits of British royalty in a variety of mediums. Also, new works from Team Lump. Nov. 13-Jan. 8.

B COMPLEX. 1272 Murphy Ave., Atlanta. 404-753-1853, [www.thebcomplex.com/events.html](http://www.thebcomplex.com/events.html).

"Vice: The Exploitation of Non-virtuous Qualities." Sculpture, painting, video, sonic and tactile installations; also, fire-spinning, live music and other performances. 7 p.m. Sept. 25. \$5.

"Me\*My-Self\*Eye." Self-portraits by Atlanta artists and photographers. 7-11 p.m. Oct. 9; noon-5 p.m. Oct. 10 and 16; 2-7 p.m. Oct. 11-15. Free.

BANK OF AMERICA PLAZA. Free. 8 a.m.-6 p.m. Mondays-Fridays. 600 Peachtree St. N.E., Atlanta. 404-816-9777.

"Diptychs --- Pathways in the Garden." Paintings by Larry Walker. Through Oct. 7.

"Vanishing Worlds: Paintings by Alan Campbell." Oct. 15-Dec. 9.

BARBARA ARCHER GALLERY (new location; call for hours). Free. 280 Elizabeth St., Suite A012, Atlanta. 404-815-1545, [www.barbaraarcher.com](http://www.barbaraarcher.com).

"Thump Queen and Other Southern Anomalies." Photographs by Meryl Truett. Opening reception 7 p.m. Oct. 29; lecture and book signing by Truett at 7 p.m. Nov. 18.

BE ORIGINAL @ MIAMI CIRCLE. Free. 10 a.m.-5 p.m. Tuesdays-Saturdays. 800 Miami Circle, Suite 210, Atlanta. 404-842-0022, [www.beoriginalart.com](http://www.beoriginalart.com).

"What I Did This Summer . . ." Group show including works in assorted mediums. Through Oct. 19.

BENNETT STREET GALLERY. Free. 10:30 a.m.-5 p.m. Mondays-Fridays; 11-5 p.m. Saturdays. 22-F Bennett St., Atlanta. 404-352-8775, [www.bennettstgallery.com](http://www.bennettstgallery.com).

Kim Schuessler, Georgia Nagle, Laura Bowman. Oils. Sept. 17-Oct. 8.

BRENAU UNIVERSITY. Free. 204 Boulevard, Gainesville. 770-534-6263, [artsweb.brenau.edu](http://artsweb.brenau.edu).

Simmons Visual Arts Center. 10 a.m.-4 p.m. Mondays-Fridays; 2-5 p.m. Sundays.

"Original Acts." Photographs of African-American performers. Oct. 14-Dec. 5.

Presidents Gallery. 10 a.m.-4 p.m. Mondays-Fridays; 2-5 p.m. Sundays.

Mario Petirena. Mixed media and installation. Oct. 17-Dec. 5.

Leo Castelli Art Gallery. 1-3 p.m. Mondays-Fridays.

"All-State Festival of Art and Design Exhibition." Oct. 31-Nov. 13.

CALLANWOLDE FINE ARTS CENTER. Free. 10 a.m.-8 p.m. Mondays-Fridays; 10 a.m.-3 p.m. Saturdays. 980 Briarcliff Road N.E., Atlanta. 404-872-5338, [www.callanwolde.org](http://www.callanwolde.org).

"Little Family." Paintings by Pat Magers. Through Oct. 8.

"Fact Into Fantasy." Photography by Virginia Twinam Smith. Oct. 15-Nov. 12.

CHAPPELLE GALLERY. Free. 10 a.m.-5:30 p.m. Mondays-Saturdays. 25 S. Main St., Watkinsville. 706-310-0985.

Holiday Open House. Pottery, photography, prints, drawings and other works by 59 local and regional artists. 10 a.m.-6 p.m. Nov. 26-28.

CHEROKEE COUNTY ARTS CENTER. Free. 9 a.m.-5 p.m. Mondays-Fridays. 94 North St., Canton. 770-704-6244, [www.cherokeearts.org](http://www.cherokeearts.org).

"Centering on Clay." Ceramic works by artists statewide. Through Sept. 22.

CITY ISSUE. Free. Noon-5 p.m. Sundays and Mondays; 11 a.m.-7:30 p.m. Tuesdays-Thursdays and Saturdays; 11 a.m.-5 p.m. Fridays. 2825 Peachtree Road N.E., Atlanta. 404-262-3500, [cityissue.com](http://cityissue.com).

Shannon Felsot. Paintings. Through Oct. 15.

CLARET ARTS. Free. 9 a.m.-5 p.m. Mondays-Fridays. 2115 Hills Ave. N.W., Atlanta. 404-351-5111, [www.claretarts.com](http://www.claretarts.com).

"Retro Notions." Acrylic on board by Rodney White. Sept. 20-Oct. 29.

CLARK ATLANTA UNIVERSITY. Free. 11 a.m.-4 p.m. Tuesdays-Fridays; noon-4 p.m. Saturdays. 223 James P. Brawley Drive, Atlanta. 404-880-6644, [www.cau.edu](http://www.cau.edu).

"Anima of the African Diaspora: The Feminine Presence." Paintings, prints, sculpture and textiles by women of color and works by others reflecting black women. Through Dec. 17.

COLUMBUS MUSEUM. Free. 10 a.m.-5 p.m. Tuesdays, Wednesdays, Fridays and Saturdays; 10 a.m.-9 p.m. Thursdays; 1-5 p.m. Sundays. 1251 Wynnton Road, Columbus. 706-649-0713, [www.columbusmuseum.com](http://www.columbusmuseum.com).

"Lift Every Voice: Columbus' African-American Heritage, 1870-1970." An exhibition chronicling the lives of blueswoman Gertrude "Ma Rainey" Pridgett, minister Primus King, artist Alma Thomas and others. Through Feb. 27.

"Out of the Woods." Turned wood by American crafters. Through Oct. 3.

"Southern Bent." Sixteen outdoor sculptures by 11 regional artists including Anne Stoddard, Loren Schwerd and Rudy Rudisill. Through Jan. 30.

"Introductions: Marcus Kenney." Works made from discarded materials by this Savannah-based artist.

Through Dec. 5.

"Our Young Nation: American Federal Furniture and Decorative Arts From the Watson Collection." Items made between the late 1780s and the 1820s. Sept. 19-Jan. 9.

"Two Columbus Legacies: Alma Thomas and Lamar Baker." Some 100 works by these Georgia natives. Nov. 14-Feb. 27.

CREATIVE SPIRIT GALLERY. Free. Noon-8 p.m. Tuesdays-Saturdays. 650-A E. Lake Drive, Decatur. 404-377-0022, [www.csgallery.com](http://www.csgallery.com).

"Revelation." Sculptural ceramic vessels by Deanna Ranlett. Through Oct. 9.

"All Over the Place." Photography by Maggie Meroney; an Atlanta Celebrates Photography event. Oct. 2-30.

"The Power of Two." Solo shows of watercolors by Elaine Townsend and Gail Novak. Dec. 11-31.

DEFOOR CENTRE GALLERY. Free. 10 a.m.-5 p.m. Mondays-Saturdays. 1710 Defoor Ave. N.W., Atlanta. 404-591-3900, [www.defoorcentre.com](http://www.defoorcentre.com).

Underground Art Project Show. Collaborative works by John Tindel, Michi and Rich Jacobs. Through Sept. 17.

"A Perfect Blend." Works by Cullen Washington and Kerream Jones. Nov. 5-Dec. 16.

DOUGLASVILLE CULTURAL ARTS CENTER. Free. 9 a.m.-5 p.m. Mondays-Fridays; 1-5 p.m. Sundays. 8652 Campbellton St., Douglasville. 770-949-2787, [www.artsdouglas.org](http://www.artsdouglas.org).

"Sculpture on the Grounds." Works by Ann Rowles and Danielle Roney. Through Sept. 26; gallery talk 2-4 p.m. Sept. 19.

"Douglasville Celebrates Photography/Photography Celebrates Douglasville." Photography by Susan Todd-Raque. Oct. 4-31.

18th Annual National Arts Exhibition. Nov. 11-Dec. 19.

ELEVATION GALLERY. Free. Noon-4 p.m. Tuesdays-Saturdays. 710 Murphy Ave., Suite A6 404-756-7608 [www.elevationgallery.com](http://www.elevationgallery.com).

"Post-Impressionism in the New Millennium." Group show with works by Michael Scofield, Erin Collins, Brooke Colella and others.

EMORY UNIVERSITY SCHATTEN GALLERY. Free. 9 a.m.-9 p.m. Mondays-Thursdays; 9 a.m.-7 p.m. Fridays-Saturdays; noon-9 p.m. Sundays. Robert W. Woodruff Library, 540 Asbury Circle N.E., Atlanta. 404-727-6861, [web.library.emory.edu/libraries](http://web.library.emory.edu/libraries).

Vladimir Viderman. Works created by this Russian nonconformist painter in the period 1976-1991. Through Oct. 15.

"Avoda: Objects of the Spirit." Jewish ceremonial items made by Tobi Kahn. Through Oct. 1.

"Beneath the Banyan Tree." Indian folk art forms --- including storytelling scrolls and mythopoeic paintings --- traditionally used in ritual performances. Oct. 20-Dec. 31.

ERIKA READE LTD. Free. 10 a.m.-6 p.m. Mondays-Thursdays; 10 a.m.-5 p.m. Fridays-Saturdays. 3732 Roswell Road, Atlanta. 404-233-3857.

Southern Artists Show. Works by 35 artists including Betty Anglin Smith and Joe Mullican. Oct. 7-14.

EYEDRUM. Free. Noon-5 p.m. Wednesdays, Fridays and Saturdays. 290 Martin Luther King Jr. Drive S.E., Atlanta. 404-522-0655, [www.eyedrum.org](http://www.eyedrum.org).

"Low-Fi." Painting, drawing, sculpture, installation. Through Oct. 9.

Caroline Smith. Noon-5 p.m. Wednesdays, Fridays and Saturdays. Through Oct. 2.

"Joyce Rudinsky/rudy.tv." Video installation. Oct. 16-Nov. 13.

Eyedrum Board Members Show. Works in various media. Dec. 11-Jan. 8.

FAY GOLD GALLERY. Free. 9:30 a.m.-5:30 p.m. Mondays-Saturdays. 764 Miami Circle, Atlanta. 404-233-3843, [www.faygoldgallery.com](http://www.faygoldgallery.com).

Carolyn Carr. New paintings. Also, paintings by Andrew Winn and Kim Anderson; base resin photography by Joseph Guay. Through Oct. 6.

Joyce Tenneson, Robert Mapplethorpe. Photography. Also, ceramics by June Kaneko. 9:30 a.m.-5:30 p.m. Mondays-Saturdays. Oct. 9-Nov. 15; Tenneson signs her new book, "Intimacy: The Sensual Essence of Flowers" 6-9 p.m. Oct. 9.

Zoe Hersey, John Folsom. Paintings and photo-based works, respectively. Nov. 20-Jan. 3.

Robert Jessup. New paintings. Jan. 7-Feb. 7.

FRANCES ARONSON FINE ART. Free. 11 a.m.-5 p.m. Tuesdays-Saturdays. 631 Miami Circle, #18, Atlanta. 404-949-9975, [www.francesaronsonfineart.com](http://www.francesaronsonfineart.com).

"A Selection of American Paintings, 1850-1935." Works by Charles Demuth and others. Sept. 18-Oct. 16.

"American and French Landscape Painting." Works by R. Kruger, Rene Herve, Diaz de la Pena and others. Oct. 23-Nov. 27.

John Hardy. Recent figurative paintings. Dec. 4-23.

GALERIE MC. Free. Noon-6 p.m. Wednesdays-Saturdays. Sixth Street at West Peachtree Street, Atlanta. 404-876-1444, [galerieMC.com](http://galerieMC.com).

Jerry Siegel, David Diodate. Two solo shows: Siegel's "Damaged" and Diodate's "New Works." Oct. 22-Dec. 4.

GALERIE TIMOTHY TEW. Free. 11 a.m.-5 p.m. Tuesdays-Saturdays. 309 E. Paces Ferry Road N.E. #130, Atlanta. 404-869-0511, [www.timothytew.com](http://www.timothytew.com).

"The Unconscious World of Memory." Works by Chuck Bowdish. Also, drawings by Kimo Minton and Isabelle Melchior. Through Sept. 17.

GALLERY SKLO. Free. 11 a.m.-5 p.m. Tuesdays-Fridays; noon-5 p.m. Saturdays. 75 Bennett St. N.W., Atlanta. 404-350-9763.

"Lay of the Land." Mixed media on canvas by Scott Upton. Through Oct. 30.

Sylvia Hommert. Abstracts. Nov. 5-Jan. 4.

GASP GALLERY. Free. 11 a.m.-4 p.m. Tuesdays-Fridays; 10 a.m.-5 p.m. Saturdays. 75 Bennett St., Space L-2, Atlanta. 404-355-5540, [www.gaspgallery.com](http://www.gaspgallery.com).

"Center." Oversize paintings by Elizabeth D'Angelo. Through Oct. 1.

GEORGIA MUSEUM OF ART. Free. 10 a.m.-5 p.m. Tuesdays, Thursdays-Saturdays; 10 a.m.-9 p.m. Wednesdays; 1-5 p.m. Sundays. 90 Carlton St., Athens. 706-542-4662, [www.uga.edu/gamuseum](http://www.uga.edu/gamuseum).

"Augustus Saint-Gaudens: American Sculptor of the Gilded Age." Sculptural portraits (many of which relate to the Civil War) in bronze and plaster, gold coins, medals and decorative objects. Through Sept. 26.

"Regal Bodies, Royal Splendor." A portrait, newly attributed to Diego Velazquez, that depicts Spain's King Philip IV, with drawings and prints pertaining to Baroque traditions of artistic patronage and courtly portraiture. Through Nov. 14.

"Classic Ground." Paintings created by Thomas Cole, Albert Bierstadt and other Americans in response to their travels in 19th-century Italy. Oct. 23-Jan. 2.

"Masterworks From the New Britain Museum of American Art I and II." A show of about 140 paintings in celebration of this Connecticut institution's 100th anniversary. Oct. 23-Jan. 2.

GEORGIA PERIMETER COLLEGE. Free. 555 N. Indian Creek Drive, Clarkston. 404-299-4136, [www.gpc.peachnet.edu](http://www.gpc.peachnet.edu).

Jim Cherry Learning Resource Center Gallery. 8 a.m.-10 p.m. Mondays-Thursdays; 8 a.m.-4:30 p.m. Fridays; 10 a.m.-3 p.m. Saturdays; 2-6 p.m. Sundays.

"Pacific Island Chiefs." Works by Richard Tichich. 1-3 p.m. Sept. 13-Nov. 11.

GEORGIA STATE UNIVERSITY ART AND DESIGN GALLERY. Free. 10 a.m.-6 p.m. Mondays-Fridays; noon-4 p.m. Saturdays. 10 a.m.-6 p.m. Mondays-Fridays; noon-4 p.m. Saturdays. 10 Peachtree Center Ave., Atlanta. 404-651-2257.

"Strange Planet." Works by Ruben Ortiz-Torres and Eduardo Abaroa, Meschac Gaba, Xing Danwen and Candice Breitz. Through Nov. 5; artist talk by Danwen in the GSU Student Center, Speaker's Auditorium at 7 p.m. Oct. 12.

"I Wish to Say." Postcards and documentary photographs from Sheryl Oring's Woodruff Park performance artwork (Oring is to talk to Atlantans in the park and create messages with a vintage typewriter on postcards that are sent to the White House, 11 a.m.-2 p.m. Sept. 30; lecture follows in Room 300, GSU Art & Humanities Building, 7-8 p.m.). Oct. 7-Nov. 5.

Astrid Backstrom. Large-scale textiles by this Swedish artist. Nov. 11-Jan. 14.

GERTSEV GALLERY. Free. 11 a.m.-7 p.m. Tuesdays-Saturdays; noon-4 p.m. Sundays. 1929 Peachtree Road N.E., Atlanta. 404-352-2660, [www.gertsevgallery.com](http://www.gertsevgallery.com).

"Shamans and Warriors." Works by Siberian sculptor Dashi Namdakov. Sept. 17-Oct. 30.

HAMMONDS HOUSE GALLERIES. Free. 10 a.m.-6 p.m. Tuesdays-Fridays; 1-5 p.m. Saturdays-Sundays. 503 Peoples St. S.W., Atlanta. 404-752-8730, [www.hammondshouse.org](http://www.hammondshouse.org).

Tina Dunkley. Mixed media works. Sept. 19-Nov. 7.

"Phantom of the Art World" fund-raiser. 7 p.m. Oct. 23.

HEAVEN BLUE ROSE GALLERY. Free. 11 a.m.-5:30 p.m. Tuesdays-Saturdays; 1-4 p.m. Sundays. 934 Canton St., Roswell. 770-642-7380, [www.heavenbluerose.com](http://www.heavenbluerose.com).

"Confluence." Works by Dawn Walker. Through Oct. 30.

"Reach." Works by M. Catherine Moore. Nov. 6-Dec. 31.

HIGH MUSEUM OF ART. \$6-\$10. 10 a.m.-5 p.m. Tuesdays-Saturdays; noon-5 p.m. Sundays. 1280 Peachtree St. N.E., Atlanta. 404-733-4444, [www.high.org](http://www.high.org).

"African Gold From the Glassell Collection, Museum of Fine Arts, Houston." Approximately 150 works --- including jewelry, kente cloth and sculpture --- from the place formerly known as the Gold Coast. Through Sept. 19.

"Glories of Ancient Egypt." Items in various media, including wood, stone and gold, presented in collaboration with the Museum of Fine Arts, Boston. Through Sept. 19.

Hale Woodruff. Works by this painter, printmaker, muralist and onetime Atlantan. Through Sept. 26.

"Van Gogh to Mondrian: Modern Art From the Kroller-Muller Museum." Paintings of the late 19th century and early 20th century by Vincent van Gogh, Georges Pierre Seurat, Pablo Picasso, Piet Mondrian, Fernand Leger and others. Oct. 19-Jan. 16.

HIGH MUSEUM OF ART FOLK ART AND PHOTOGRAPHY GALLERIES. Free. 10 a.m.-5 p.m. Mondays-Saturdays. 133 Peachtree St. N.E., Atlanta. 404-577-6940, [www.high.org](http://www.high.org).

"Secret Games: Wendy Ewald Collaborative Works With Children, 1969-1999." Photography. Through Jan. 2.

JACKSON FINE ART. Free. 10 a.m.-5 p.m. Tuesdays-Saturdays. 3115 E. Shadowlawn Ave., Atlanta. 404-233-3739, [www.jacksonfineart.com](http://www.jacksonfineart.com).

Sally Mann. Selected photography from "What Remains." Sept. 16-Oct. 30.

Luis Gonzalez Palma, Jack Spencer. Photography. Nov. 19-Dec. 31.

JIMMY CARTER PRESIDENTIAL LIBRARY. \$5-\$7 (16 and younger free). 9 a.m.-4:45 p.m. Mondays-Saturdays; noon-4:45 p.m. Sundays. 441 Freedom Parkway, Atlanta. 404-865-7100, [www.jimmycarterlibrary.org](http://www.jimmycarterlibrary.org).

"After 9/11: Messages from the World and Images of Ground Zero." Photos, letters, poems, paintings, drawings, quilts and other items relating to the Sept. 11, 2001, attacks. Through Jan. 2.

KENNESAW STATE UNIVERSITY. Free. 1000 Chastain Road, Kennesaw. 770-499-3223, [www.kennesaw.edu/arts](http://www.kennesaw.edu/arts).

Fine Arts Gallery. 11 a.m.-3 p.m. Mondays-Thursdays; 7-9 p.m. Wednesdays-Thursdays.

"Beggars and Choosers: Motherhood Is Not a Class Privilege in America." Photographs that depict the struggles many working women face in trying to support their families. Through Sept. 30.

KEPTEVER FINE ART. Free. 399 Ga. 74 North, Peachtree City. 770-631-2751.

"Expressions of Color." Watercolors by Charles Casnell. Through Sept. 30.

KIANG GALLERY. Free. 11 a.m.-5 p.m. Tuesdays-Fridays; noon-5 p.m. Saturdays. 1545 Peachtree St. N.E., Suite 225, Atlanta. 404-892-5477, [www.kiang-gallery.com](http://www.kiang-gallery.com).

"Disconnexion." Large-scale color photographs by Xing Danwen. Oct. 1-Nov. 20.

Annette Gates. Ceramic sculpture. Dec. 2-24.

KNOKE FINE ARTS. Free. 10 a.m.-6:30 p.m. Mondays-Fridays; 10 a.m.-5 p.m. Saturdays. 25 Alexander St., Suite 1, Marietta. 770-514-1766.

"American Creativity." Paintings of the 19th and 20th centuries, and Native American works of the late 19th century. Through Oct. 29.

LAGERQUIST GALLERY. Free. 10 a.m.-5 p.m. Tuesdays-Saturdays. 3235 Paces Ferry Place N.W., Atlanta. 404-261-8273, [www.lagerquistgallery.net](http://www.lagerquistgallery.net).

"Light in Contrast." Paintings by Geoffrey Johnson. Through Sept. 25.

"Strokes of Brilliance." Paintings by Maggie Siner and Marc Chatov. Oct. 8-23.

"Harmony and Form." Paintings by Sabre Ensler. Nov. 5-20.

LAMBERT GALLERY. Free. 10 a.m.-5 p.m. Tuesdays-Saturdays. 805 Lambert Drive, Atlanta. 404-897-1109, [www.lambertgallery.com](http://www.lambertgallery.com).

"Pushing Pixels: An Exploration of Digital Art." Works by Alan Meyers, Camille Garick and Graham Anthony. Through Sept. 25.

"Heyyyyyyyyy." Homoerotic works by artists gay and straight. Nov. 5-30.

Selja Lahitean. Solo show by this native of Latvia. Jan. 7-30.

LOWE GALLERY. Free. 10 a.m.-5:30 p.m. Tuesdays-Fridays; 11 a.m.-5:30 p.m. Saturdays. 75 Bennett St., Space A-2, Atlanta. 404-352-8114, [www.lowegallery.com](http://www.lowegallery.com).

Fall Group Show. Works by Jason Murphy, Debra Fritts and others. Sept. 17-Oct. 15.

William Morris. Glass sculpture. Also, mixed media photography by Christine Patterson and by Robert Buelteman, assemblages by Joseph Rossano. Oct. 22-Dec. 31.

MARCIA WOOD GALLERY. Free. 11 a.m.-6 p.m. Tuesdays-Saturdays. 263 Walker St., Atlanta. 404-827-0030, [www.marciawoodgallery.com](http://www.marciawoodgallery.com).

"Afterimage." Paintings by Katherine Taylor. Sept. 16-Oct. 30.

"Cameraless Photographs 1950-2004." Works by three Germans, Hanno Otten, Heinz Hajek-Halke and Marco Breuer. 11 a.m.-6 p.m. Tuesdays-Saturdays. Sept. 16-Oct. 30.

MARCUS JEWISH COMMUNITY CENTER OF ATLANTA. Free. 1-9 p.m. Tuesdays, Wednesdays and Thursdays; 1-6 p.m. Sundays. 5342 Tilly Mill Road, Dunwoody. 770-396-3250, 770-395-2614, [www.atlantajcc.org](http://www.atlantajcc.org).

"The Art of Aging." Works on growing old by 23 artists --- including Barbara Zucker and Al Hirschfeld --- from Israel, England and North America. Through Oct. 10.

MARIETTA/COBB MUSEUM OF ART. \$5; \$3 senior citizens and students; children 5 and younger free. 11 a.m.-5 p.m. Tuesdays-Fridays; 11 a.m.-4 p.m. Saturdays; 1-4 p.m. Sundays. 30 Atlanta St., Marietta. 770-528-1444, [www.mariettacobbartmuseum.org](http://www.mariettacobbartmuseum.org).

"11th Annual International Southeastern Pastel Society Exhibition." Juried show of works by Cyndi Marble, Mikki Root Dillon, Ruth Hook Colby and others. Through Sept. 26.

MASON MURER FINE ART. Free. 10 a.m.-5 p.m. Tuesdays-Sundays. 199-B Armour Drive, Atlanta. 404-879-1500.

James Way. Paintings. Through Oct. 31.

MATRE GALLERY. Free. 11 a.m.-5 p.m.

Tuesdays-Saturdays. 75 Bennett St. N.W., Space G-2, Atlanta. 404-350-8399, [www.matregallery.com](http://www.matregallery.com).

"The Ninth Anniversary Show." Works by Lu Steed, Kate Sanel, Steve Penley, Tom Key, Marshall Crossman and others. Through Sept. 20.

MICHAEL C. CARLOS MUSEUM. \$5 donation. 10 a.m.-5 p.m. Tuesdays, Wednesdays, Fridays and Saturdays; 10 a.m.-9 p.m. Thursdays; noon-5 p.m. Sundays. 571 S. Kilgo Circle, Atlanta. 404-727-4282, 404-634-8664, [carlos.emory.edu](http://carlos.emory.edu).

"The New Galleries of Greek and Roman Art." More than 300 works from the ancient world. Sept. 18 onward.

"The Eye of Greece: Athens in 19th-Century Photographs." Works by William Stillman, Dimitris Constantin and others. Sept. 18-Jan. 3.

"No Ordinary Land: Encounters in a Changing Environment." Photographs by Laura McPhee and Virginia Beahan. Sept. 25-Nov. 14; McPhee lectures as part of Atlanta Celebrates Photography at 7 p.m. Oct. 7.

MODERN PRIMITIVE GALLERY. Free. Noon-6 p.m. Tuesdays-Sundays. 1393 N. Highland Ave. N.E., Atlanta. 404-892-0556, [www.modernprimitive.com](http://www.modernprimitive.com).

Jay Maisel. Opens Oct. 8.

MOMUS GALLERY. Free. 11 a.m.-5 p.m. Tuesdays-Saturdays. 75 Bennett St., Space O-2, Atlanta. 404-355-4180, [www.momusgallery.com](http://www.momusgallery.com).

"Play." Photography by Jason Sangster, Tamara Rafkin and Fiona Buttigieg. Oct. 1-29.

MUDFIRE POTTERY CENTER. Free. Noon-10 p.m. Tuesdays-Fridays; noon-8 p.m. Saturdays-Sundays. 1441 Dresden Drive, Suite 250, Atlanta. 404-969-3260, [www.mudfire.com](http://www.mudfire.com).

"Stoked!" Wood-fired pottery by Mark Peters. Final day today.

"Asheville in Atlanta." Works by Liz Sparks, Matt Jones, Kyle Carpenter and others. Sept. 17-Oct. 16.

"Serve This!" Platters and dishes for the holiday table by artists including Tom Zwierlein and Beth Tarkington. Oct. 21-Nov. 20.

Holiday Gift Show. Ceramics by regional artists. Nov. 26-Dec. 23.

MUSEUM OF CONTEMPORARY ART OF GEORGIA. Free. 10 a.m.-5 p.m. Tuesdays-Saturdays. 1447 Peachtree St. N.E., Atlanta. 404-881-1109, [www.mocaga.org](http://www.mocaga.org).

"Transitions II." A show that juxtaposes earlier and later works by a handful of Georgia artists. Through Nov. 6.

MUSEUM OF DESIGN. Free. 11 a.m.-5 p.m. Tuesdays-Saturdays. 285 Peachtree Center Ave. N.E., Atlanta. 404-688-2467, [www.museumofdesign.org](http://www.museumofdesign.org).

"Paul Rudolph: The Florida Houses & Cannon Chapel." Models and reproductions of drawings by this 20th-century American architect. Also, photographs of his buildings shot by Ezra Stoller. Through Dec. 31.

"Japanese Design Today: 100." Vehicles, toys, a washing machine, a violin and other objects designed by Sori Yanagi, Masaharu Ohno, Katsushi Nagumo and others. Through Oct. 23.

NAOMI SILVA GALLERY. Free. 10 a.m.-5:30 p.m. Tuesdays-Fridays; 11 a.m.-5:30 p.m. Saturdays. 75 Bennett St. N.W., Atlanta. 404-350-8890, [www.naomisilvagallery.com](http://www.naomisilvagallery.com).

"Time." Works by Emanuela Lucaci and Ruperto Cabrera. Through Oct. 8.



Luciana Abait. Photography. Oct. 1-29.

OGLETHORPE UNIVERSITY MUSEUM OF ART. Free. Noon-5 p.m. Tuesdays-Sundays. 4484 Peachtree Road N.E., Atlanta. 404-364-8555, [museum.oglethorpe.edu](http://museum.oglethorpe.edu).

Nicholas Roerich. Mystical paintings by this 20th-century Russian. Sept. 19-Dec. 19.

QUINLAN VISUAL ARTS CENTER. Free. 9 a.m.-5 p.m. Mondays-Fridays; 10 a.m.-4 p.m. Saturdays; 1-4 p.m. Sundays. 514 Green St. N.E., Gainesville. 770-536-2575.

Georgia Watercolor Society Show. Through Oct. 15.

57th Annual Member's Show. Oct. 21-Nov. 28.

RAIFORD GALLERY. Free. 1169 Canton St., Roswell. 770-645-2050.

Eighth Anniversary Show. Works by more than 40 artists in an outdoor setting. 10 a.m.-5 p.m. today.

RED WALL STUDIO AND GALLERY. Free. 8:30 a.m.-5:30 p.m. Mondays-Fridays. 1428 Ponce de Leon Ave., Atlanta. 404-371-9383, [www.redwallstudio.net](http://www.redwallstudio.net).

"It's Germaine." Paintings and sculpture by Deb Germaine. Through Sept. 30.

"Haunted Gallery." Group show. Oct. 29-Nov. 12.

REINIKE GALLERY. Free. 10 a.m.-5 p.m. Tuesdays-Saturdays. 789 Miami Circle, Atlanta. 404-364-0490.

Joyce Garner. Oils. Through Sept. 18.

"Four Elements." New works by Peter O'Halloran. Oct. 22-Nov. 13.

"Legacy." New works by Charles Reinike III. Nov. 28-Dec. 22.

RIALTO CENTER FOR THE PERFORMING ARTS. Free. 10 a.m.-4:30 p.m. Mondays-Fridays. 80 Forsyth St. N.W., Atlanta. 404-651-4727.

"Lost and Found: Women of the African Diaspora." Photography by Wendy Phillips and drawings by D.E. Johnson. Through Sept. 17.

ROBERT C. WILLIAMS AMERICAN MUSEUM OF PAPERMAKING AT GEORGIA TECH. Free. 9 a.m.-5 p.m. Mondays-Fridays. 500 10th St. N.W., Atlanta. 404-894-6663, [ipst.gatech.edu/amp](http://ipst.gatech.edu/amp).

"Recumbent." Recent works by Cynthia Thompson. Through Nov. 24.

ROSWELL VISUAL ARTS CENTER AND GALLERY. Free. 9:30 a.m.-6 p.m. Mondays-Fridays; 10 a.m.-4 p.m. Saturdays. 10495 Woodstock Road, Roswell. 770-594-6122.

Eighth Annual Roswell Photographic Society Open Juried Exhibition. Oct. 1-Nov. 3.

THE ROYAL. Free. 11 a.m.-5 p.m. Tuesdays-Wednesdays; 11 a.m.-8 p.m. Thursdays-Saturdays. 19 Jones St., Norcross. 770-823-0694, [www.royalnorcross.com](http://www.royalnorcross.com).

Cindy Lupi. Works in multiple media. Through Sept. 25.

"A Different View." Pastels by Nedra Bailey and by Sarah Arnold; photography by Robb Helfrick. Oct. 7-23.

SALTWORKS GALLERY. Free. Noon-5 p.m. Tuesdays-Saturdays. 635 Angier Ave. N.E., Atlanta. 404-876-8000, [www.saltworksgallery.com](http://www.saltworksgallery.com).

"Strange Planet." Installation and video works by Ruben Ortiz-Torres, Meschac Gaba, Candice Breitz and Eduardo Abaroa. Presented in conjunction with Georgia State University's School of Art and Design. Through Nov. 5.

Drawing Show. Works by Charles Nelson, Alex Kvares and Kojo Griffin. Nov. 13-Jan. 15.

SAUTEE NACOOCHIEE CENTER. Free. 10 a.m.-5 p.m. Mondays-Saturdays. 283 Ga. 255, Sautee Nacoochee. 706-878-3300, [www.snca.org](http://www.snca.org).

"Blue(s): The Color, the Mood, the Music." As interpreted by local and regional artists. Sept. 17-Nov. 13.

SAVANNAH. Free. 10 a.m.-6 p.m. Tuesdays-Saturdays. 3096 Roswell Road, Atlanta. 404-816-0247, [www.scad.edu/thesavannahgallery](http://www.scad.edu/thesavannahgallery).

"La Flora." An exploration of feminine artistic identity through various mediums. Oct. 20-Nov. 29.

THE SEEN GALLERY. Free. Noon-9 p.m. Tuesdays-Saturdays; noon-5 p.m. Sundays. 321 W. Hill St., Decatur. 404-377-0733, [www.theseengallery.com](http://www.theseengallery.com).

"Latin Artistry." Acrylics by Blanca Ivelisse and sculpture by Cristina Cordova. Through Sept. 26.

SKOT FOREMAN FINE ART. Free. 11 a.m.-6 p.m. Tuesdays-Saturdays. 315 Peters St. S.W., Atlanta. 404-222-0440, [www.skotforeman.com](http://www.skotforeman.com).

"Bethany Marchman: Lowbrow Paintings." Sept. 16-Oct. 16.

"Chrissy Dolan: Artist in Residence, Works on Paper." Oct. 2-Nov. 2.

"M.C. Escher: Back by Popular Demand." Nov. 6-Jan. 1.

SPELMAN COLLEGE MUSEUM OF FINE ART. Free. 10 a.m.-4 p.m. Tuesdays-Fridays; noon-4 p.m. Saturdays. 350 Spelman Lane S.W., Atlanta. 404-270-5607, [museum.spelman.edu](http://museum.spelman.edu).

**Carrie Mae Weems.** Two series of works, "The Louisiana Project" and "Dreaming in **Cuba**," that use photography, video and narrative to explore issues of gender, culture and race. Through Sept. 25.

"Engaging the Camera: African Women, Portraits and the Photographs of Hector Acebes." Works from the late 1940s and early '50s by this Colombian photographer and cinematographer. Oct. 28-Feb. 21.

SPRUILL GALLERY. Free. 11 a.m.-5 p.m. Wednesdays-Sundays. 4681 Ashford Dunwoody Road, Atlanta. 770-394-4019, [www.spruillarts.org](http://www.spruillarts.org).

"Things Seen: Jonathan Bailey, Photographer." Works created by alternative photographic methods. Through Oct. 31.

SUNTRUST PLAZA. Free. 10 a.m.-6 p.m. Mondays-Fridays; 11 a.m.-4 p.m. Saturdays. 303 Peachtree St. N.E., Atlanta. 404-816-9777.

Daniel Hoover/Lillian Blades. Mixed media works. Through Sept. 23.

"Flow: The Art Show." Oct. 7-Jan. 6.

SWAN COACH HOUSE GALLERY. Free. 10 a.m.-4 p.m. Tuesdays-Saturdays. 3130 Slaton Drive N.W., Atlanta. 404-266-2636, [www.swancoachhouse.com/gallery.html](http://www.swancoachhouse.com/gallery.html).

"By My Self." Self-portraits by emerging Georgia female artists including Mia Merlin and Jennifer Mack. Through Sept. 25.

"Conversations with Lucy and Benjamin." An artistic dialogue between Lucy Currie and Benjamin Jones. Sept. 30-Nov. 13.

"Little Things Mean a Lot II." A show of 100 small works by 100 contemporary Southern artists. Nov. 18-Jan. 15.

TEMPLE GALLERY. Free. 10 a.m.-5 p.m. Mondays-Fridays. 108 E. Ponce de Leon Ave., Decatur. 404-371-8826.

"Conversations: Four Artists Rooted in African and Latin American Cultures." Works by Andre Dumont Swancy, Marco Razo, Wendy Phillips and Jorge Arcos. Through Sept. 17.

THOMAS DEANS & COMPANY FINE ART. Free. 11 a.m.-5 p.m. Tuesdays-Saturdays. 75 Bennett St., Space K-2, Atlanta. 404-352-3778, [www.BritishWatercolors.com](http://www.BritishWatercolors.com).

Marianne Gagnier. Paintings. Through Oct. 2.

"In the Details." Photography by Kevin Saunders and by Jefferson Hayman. Oct. 8-Nov. 6.

3TEN HAUSTUDIO. Free. Noon-6 p.m. Tuesdays-Saturdays. 310 Peters St., Atlanta. 404-524-6541, [www.haustudio.com](http://www.haustudio.com).

"Fine Art Craft." Furniture created by four artisans. 11 a.m.-5 p.m. Oct. 2; noon-5 p.m. Oct. 3.

TRINITY GALLERY. Free. 10 a.m.-6 p.m. Tuesdays-Fridays; 11 a.m.-5 p.m. Saturday. 315 E. Paces Ferry Road N.E. 404-237-0370.

Cheryl Warrick. Paintings on canvas and paper. Also, figurative paintings and graphite works on paper by Christopher Parrott. Through Oct. 2.

TY STOKES GALLERY. Free. 11 a.m.-5 p.m. Saturdays; noon-5 p.m. Sundays. 261 Walker St. 404-222-9863, [www.tystokes.com](http://www.tystokes.com).

Fall Group Show. Works by Ted Kincaid, Kelli Connell, Iona Rozeal Brown and others. Sept. 16-Oct. 30.

UNITARIAN UNIVERSALIST CONGREGATION OF ATLANTA. Free. 9 a.m.-5 p.m. Mondays-Fridays; 9 a.m.-1 p.m. Sundays. 1911 Cliff Valley Way N.E., Atlanta. 404-634-5134, [www.uuca.org](http://www.uuca.org).

Lisa Shinault, Edwin Rudd, Lisa and James Tevia Clark. Works in an assortment of media. Through Sept. 29.

URBAN ART WORKS. Free. 10 a.m.-5:30 p.m. Mondays-Saturdays. 371 S. Main St., Alpharetta. 770-772-0507.

"I Am Beyond the Guinea Hen." Paintings by John "Cornbread" Anderson. Nov. 4-Dec. 31.

WHITE SPACE. Free. 11 a.m.-5 p.m. Fridays-Sundays. 814 Edgewood Ave. N.E., Atlanta. 404-688-1892.

"Falling." Drawings and sculpture by Julie Jones. Sept. 24-Oct. 17.

WOOD IS WONDERFUL GALLERY. Free. 10 a.m.-4:30 p.m. Mondays-Fridays; 1-5 p.m. Saturdays. 2312 Benjamin E. Mays Drive, Atlanta. 678-793-3250.

YOUNG BLOOD GALLERY Free. 2-7 p.m. Thursdays; noon-5 p.m. Fridays-Sundays. 629 Glenwood Ave., Atlanta. 404-627-0393, [www.youngbloodgallery.com](http://www.youngbloodgallery.com).

Justin Davis. Documentation of travel via freight from New York City to Atlanta. Through Sept. 26.

Anya Liftig. Photographer shows pictures of "everything she owns." Oct. 2-30.

Brian Bishop. Drawings and paintings. Nov. 6-28.

Erin Bennett. Photography. Jan. 8-30.

**LOAD-DATE:** September 14, 2004

**LANGUAGE:** ENGLISH

**CORRECTION-DATE:** September 12, 2004 Sunday

**CORRECTION:** Here is the correction and update to the accessAtlanta Fall Guide published in today's paper. It was printed in advance: Two events at Hammonds House Galleries listed in the Visual Arts calendar --- a Tina Dunkley exhibition and the "Phantom of the Art World" fund-raiser --- have been postponed.

**GRAPHIC:** Photo: "Kompai! (Cheers!)," oil on canvas by Peter O'Halloran, will be on display from Oct. 22 through Nov. 13 at Reinike Gallery.; Photo: Marc Chatov's "The Arrival" (oil on canvas) will be among the paintings on view Oct. 8-23 at Lagerquist Gallery.

**TYPE:** Special Section

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## The Atlanta Journal-Constitution

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The Atlanta Journal-Constitution

August 8, 2004 Sunday Home Edition

### **VISUAL ARTS: Bayou bewilderment; 'Louisiana Project' heads off in several puzzling directions**

**BYLINE:** CATHERINE FOX

**SOURCE:** AJC

**SECTION:** Arts; Pg. 3L

**LENGTH:** 494 words

#### EXHIBIT REVIEW

"The Louisiana Project"

Through Sept. 25. 10 a.m.-4 p.m. Tuesdays-Fridays; noon-4 p.m. Saturdays. Spelman College Museum of Fine Art. 350 Spelman Lane S.W. 404-270-5607.

The verdict: A meditation, sometimes pointed and sometimes obscure, on race and power and the psyche of New Orleans.

In "The Louisiana Project," **Carrie** Mae **Weems** explores race, class, **sex** and power through the prism of the culture and history of New Orleans.

But don't expect a tirade or a textbook explanation. The multipart installation is more like a series of poems. Sometimes, the New York artist is as straightforward as William Wordsworth. More often, she is like Dylan Thomas --- evocative but elusive, not to say abstruse.

**Weems** takes a narrative direction in a series of photos, in which she appears in a loose shift to play the Spirit of Slavery Past. She takes us to places that reveal something about the city's character and racial history. In "Approaching Time," a composition eerily like Andrew Wyeth's "Christina's World," she sits on the lawn looking at a plantation house from afar, suggesting a distance that is measured in social politics rather than feet or yards. Succeeding photos show her entering the house, even whirling around in it --- a sort of dance-on-your-grave gesture to a dead institution.

The major element, a video projection, presents a stylized, slow-paced shadow play occurring behind a lattice. Silhouetted characters include women garbed like 18th-century French aristocrats and a black servant who waits on them but later takes a place at their table. A woman, who is possibly black, whips a white man with a riding crop (an ironic, post-slavery role reversal). Footage of the deb ball that occurs during

VISUAL ARTS: Bayou bewilderment;'Louisiana Project' heads off in several puzzling directions The Atlanta Journal-Constitution August 8, 2004 Sunday

Mardi Gras is also included.

**Weems**, whose sonorous voice accompanies the projection, plays the role of the chorus of ancient Greek tragedies. She lashes out against the New Orleans aristocracy, which uses Mardi Gras to preserve its power and the social order. Though not a representation of Southern history, the video communicates decadence and hierarchy almost viscerally.

Masks and mirrors are recurring and apt motifs. The former are a metaphor for role-playing and hiding. The latter suggest introspection and revelation. There is, however, as much mystification as there is revelation. The inclusion of the "Missing Link" (portraits of dandified men wearing animal masks), for example, is an odd intrusion.

"Dreaming in **Cuba**," another series on view, is similarly bewildering. **Weems** again assumes the role of guide, appearing in each photo. But, aside from the shot of a sugar cane farm, the locations she's chosen are meaningless to one who hasn't been there, and the pieces where she turns from observer to active participant are confusing. The press material says something about "the spirituality of revolution," but her mostly crumbling surroundings suggest the failure of revolution to me.

**LOAD-DATE:** August 8, 2004

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photo: New York artist **Carrie Mae Weems** undertakes an ambitious agenda with her multipart installation about New Orleans at Spelman College. / Wilford Harewood Photography

**TYPE:** Review

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## The Atlanta Journal-Constitution

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The Atlanta Journal-Constitution

July 22, 2004 Thursday Home Edition

### NATIONAL BLACK ARTS FESTIVAL

**SOURCE:** AJC

**SECTION:** accessAtlanta; Pg. 29P

**LENGTH:** 1409 words

"Diptychs --- Pathways in the Garden." Paintings by Larry Walker. Opening reception 5-7:30 p.m. today. 8 a.m.-6 p.m. Mondays-Fridays. Through Oct. 7. Free. Bank of America Plaza, 600 Peachtree St. N.E., Atlanta. 404-816-9777.

**Carrie Mae Weems.** Two series of works, "The Louisiana Project" and "Dreaming in **Cuba**," that use photography, video and narrative to explore issues of gender, culture and race. 10 a.m.-4 p.m. Tuesdays-Fridays; noon-4 p.m. Saturdays. Through Sept. 25. Free. Spelman College Museum of Fine Art, 350 Spelman Lane S.W., Atlanta. 404-270-5607, museum.spelman.edu.

Artists' Market. Scores of artists in a juried show offer ceramics, jewelry, photography, paintings, printmaking, glassworks, mixed media works. 10 a.m.-9 p.m. Today through July 25. Free admission. Greenbriar Mall, 2841 Greenbriar Parkway S.W., Atlanta. 404-629-2891, www.nbaf.org.

Vendors' Market. See more than 100 vendors with kente cloth, musical instruments, trading beads, ceramics, jewelry and other crafts. Fashion show, carving demonstrations. 10 a.m.-9:30 p.m. today-July 24; 11 a.m.-7 p.m. July 25. Free admission. Underground Atlanta, 50 Upper Alabama Street, Atlanta. 404-523-2311, 404-730-7315, www.nbaf.org.

A First Look --- Opal Moore and Tony Grooms. Hear readings from Moore's book "Lot's Daughters" and from Grooms' work-in-progress, "Trouble No More." 10 a.m. today. \$7. Renaissance Atlanta Hotel, 590 W. Peachtree St. N.W., Atlanta. 404-249-6400, 404-730-7315, www.nbaf.org.

Heritage Arts Festival: Atlanta. An array of visual and performing arts. Drawings, sculpture, photography, ceramics, crafts, prints. Live entertainment. Meet nationally known artists. 10 a.m.-9:30 p.m. daily through July 24; 11 a.m.-7 p.m. July 25. Free admission. Underground Atlanta, 50 Upper Alabama Street, Atlanta. 404-523-2311, www.underground-atlanta.com.

"A Love Supreme II." Works by Corey Barksdale. Reception 7-9 p.m. July 23. Noon-9 p.m. Tuesdays-Saturdays; noon-5 p.m. Sundays. Through July 25. Free. The Seen Gallery, 321 W. Hill St., Decatur. 404-377-0733, www.theseengallery.com.

"Year of the Woman." Works by female African-American artists. 2-6 p.m. Fridays; 6-8 p.m.

## NATIONAL BLACK ARTS FESTIVAL The Atlanta Journal-Constitution July 22, 2004 Thursday

Mondays-Thursdays. July 16-25. Free. Artistic Links Gallery, 439 Edgewood Ave., Atlanta. 404-688-7942, [www.artistic-links-gallery.com](http://www.artistic-links-gallery.com).

Pearl Cleage --- "Life in Wartime: The Amazon Writer Responds." Atlanta playwright and best-selling novelist talks about a black woman writer's role in time of war. 7 p.m. today. \$7. High Museum of Art, Hill Auditorium, 1280 Peachtree St. N.E., Atlanta. 404-730-7315, 404-249-6400, [www.nbaf.org](http://www.nbaf.org).

"Bubbling Brown Sugar." Diahann Carroll stars in a musical set during the Harlem Renaissance. Theater of the Stars production. 8 p.m. today and July 23; 2 and 8 p.m. July 24. \$20-\$58. Fox Theatre, 660 Peachtree St. N.E., Atlanta. 404-817-8700, [www.foxtheatre.org](http://www.foxtheatre.org).

"Tambourines to Glory." Kenny Leon directs this Langston Hughes story of redemption. The cast includes a choir. A True Colors Theatre presentation. 8 p.m. Tuesdays-Saturdays; 2:30 and 7:30 p.m. Sundays. (No 7:30 p.m. show Aug. 1). Through Aug. 1. \$25-\$38. Alliance Theatre, 1280 Peachtree St. N.E., Atlanta. 404-733-5000, [www.truecolorstheatrecompany.com](http://www.truecolorstheatrecompany.com).

"Times." The Freddie Hendricks Youth Ensemble of Atlanta performs an original musical drama focused on stopping the spread of HIV/AIDS. 8 p.m. today; 10 a.m. and 8 p.m. July 23; 1 and 8 p.m. July 24; 5 p.m. July 25. \$20; \$15 students. Ferst Center for the Arts, 349 Ferst Drive N.W. (at Georgia Tech), Atlanta. 404-894-9600, [www.fhyea.org](http://www.fhyea.org).

"Blues for an Alabama Sky." By Pearl Cleage. Set in Harlem as its renaissance is fading, this drama charts the hard times of Guy, a costume designer; Angel, a jobless singer; Leland, a religious Alabamian courting Angel; and Sam, a doctor. 8 p.m. today; 4 p.m. July 24. \$15; \$12 senior citizens and students. Onstage Atlanta, Suburban Plaza, 2597 N. Decatur Road, Decatur. 404-897-1802, [www.onstageatlanta.com](http://www.onstageatlanta.com).

"From Whores to Matriarchs: Black Women Survivors on the Edge." A compelling look at the complexities of being both a black woman and a sexual abuse survivor in America. Written and performed by Sojourner. Presented by Soul Back Productions. Contains nudity and explicit language. 8 p.m. today and July 23-25; also 2 p.m. July 24. \$20. 14th Street Playhouse, 173 14th St. N.E., Atlanta. 404-733-4750, [14thStreetPlayhouse.tix.com](http://14thStreetPlayhouse.tix.com).

Cyrus Chestnut Trio. With David "Fathead" Newman. 8:15 p.m. today. \$30. Spivey Hall, 5900 N. Lee St., Clayton College & State University, Morrow. 770-960-4200, [www.spiveyhall.org](http://www.spiveyhall.org).

Soul Suite: Black Erotica. Members of the Atlanta Live Poets Society play hosts at an evening of spoken-word erotica. Jazz set with Lizz Fields precedes. 9 p.m. today. \$15. Event Loft at Underground Atlanta, 50 Upper Alabama St., Suite 007, Atlanta. 404-249-6400, [www.underground-atlanta.com](http://www.underground-atlanta.com).

"Black Women Rock." A tribute to underground funk pioneer Betty Davis, including local firebrand Joi, Divinity, Tamar Kali and Imani Uzuri. Jessica Care Moore is host. 10 p.m. today. \$20. Variety Playhouse, 1099 Euclid Ave. N.E., Atlanta. 404-521-1786, [www.variety-playhouse.com](http://www.variety-playhouse.com).

"Bearing Witness: Women, Culture and Politics." A daylong symposium featuring author/artist Barbara Chase-Riboud; other participants include Beverly Guy-Sheftall, Akua McDaniel and Andrea Barnwell. 9 a.m.-5 p.m. July 23. \$25. Spelman College, Cosby Auditorium, 350 Spelman Lane S.W., Atlanta. 404-730-7315, 404-249-6400, [www.nbaf.org](http://www.nbaf.org).

Gallery Crawl --- Artists' Studios. 1-4 p.m. July 23. \$20. Departs from the Renaissance Atlanta Hotel, 590 W. Peachtree St. N.W., Atlanta. 404-249-6400, [www.nbaf.org](http://www.nbaf.org).

Jazz Jam featuring Tenth World Sextet. 7 p.m. July 23. Free. Southwest Fulton Arts Center, 915 New Hope Road S.W., Atlanta. 404-505-3220, [www.nbaf.org](http://www.nbaf.org).

Barbara Chase-Riboud. Famed novelist discusses and reads from "Hottentot Venus." 7 p.m. July 23. \$10. High Museum of Art, Hill Auditorium, 1280 Peachtree St. N.E., Atlanta. 404-249-6400, [www.high.org](http://www.high.org).



Soul Suite: T.C. Carson. 9 p.m. July 23. \$15. Event Loft at Underground Atlanta, 50 Upper Alabama St., Suite 007, Atlanta. 404-249-6400, [www.underground-atlanta.com](http://www.underground-atlanta.com).

Children's Education Village: From Reconstruction to the Renaissance. Children of all ages can step back in time and experience the Harlem Renaissance with hands-on activities. 10 a.m.-6 p.m. July 24. \$3; 2 and younger free. Martin Luther King Jr. National Historic Site, 450 Auburn Ave. N.E., Atlanta. 404-249-6400, [www.nbaf.org](http://www.nbaf.org).

Gallery Crawl --- Public Art. 11 a.m.-1 p.m. July 24. \$20. Departs from the Renaissance Atlanta Hotel, 590 W. Peachtree St. N.W., Atlanta. 404-249-6400, [www.nbaf.org](http://www.nbaf.org).

Edward P. Jones. Pulitzer Prize-winner discusses and reads from "The Known World." 4 p.m. July 24. \$10. Woodruff Arts Center, Rich Auditorium, 1280 Peachtree Street N.E., Atlanta. 404-249-6400, [www.nbaf.org](http://www.nbaf.org).

"A Visit With Ruby Dee: Readin', Writin' and Rappin'." Celebrated actress talks about her life. 5 p.m. July 24. Free. Auburn Avenue Research Library, 101 Auburn Ave., Atlanta. 404-730-4001, [www.af.public.lib.ga.us/aarl](http://www.af.public.lib.ga.us/aarl).

"Using DNA to Trace African Ancestry." Panel including C.T. Vivian discusses the implications of DNA testing that can determine from what region of Africa a person's ancestors came. 6 p.m. July 24. Free. APEX Museum, 135 Auburn Ave. N.E., Atlanta. 404-521-2739, [www.apexmuseum.org](http://www.apexmuseum.org).

"Journey Through: Conversation with Radcliffe Bailey." Atlanta-based artist talks about the creative process. 7 p.m. July 24. \$7. Woodruff Arts Center, Rich Auditorium, 1280 Peachtree Street N.E., Atlanta. 404-249-6400, [www.nbaf.org](http://www.nbaf.org).

Les Merveilles D'Afrique. Fa Nyere Fa Dance Collective presents international African dance troupe. "Les Mediciens Traditionel," 8 p.m. July 24. "Tambours D'Afrique," 3 p.m. July 25. \$15-\$18. 14th Street Playhouse, 173 14th St., Atlanta. 404-484-5013, [www.fanyerefa.com](http://www.fanyerefa.com).

Soul Suite: Latin Soul Dance Party featuring Enrique Mercado and Orquesta Lyrica. 9 p.m. July 24. \$15. Event Loft at Underground Atlanta, 50 Upper Alabama St., Suite 007, Atlanta. 404-249-6400, [www.nbaf.org](http://www.nbaf.org).

ASO Free Park Concert. The ASO performs a summer concert. 7:30 p.m. July 25. Free. Ebenezer Baptist Church, 407 Auburn Ave. N.E., Atlanta. 404-733-5000, 404-733-5000, [www.atlantasymphony.org](http://www.atlantasymphony.org).

**LOAD-DATE:** July 22, 2004

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photo: Photo work by **Carrie Mae Weems** is at Spelman College.

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# The Washington Post

## washingtonpost.com

The Washington Post

July 22, 2004 Thursday  
Final Edition

### A Flawed Formula; **Weems's** DNA Show Has the Look of Authority, but Not the Feel

**BYLINE:** Jessica Dawson, Special to The Washington Post

**SECTION:** Style; C05

**LENGTH:** 941 words

Museums requiring socially responsible art know they can count on **Carrie Mae Weems**. A longtime polemicist who relies heavily on historical documents and re-enactments, **Weems** has produced projects commemorating the Louisiana Purchase bicentennial and the birthplace of author Zora Neale Hurston. In each, the artist delivered elaborate works of high-end production value and didacticism.

So I guess I shouldn't have been surprised when I walked into G Fine Art last weekend and wondered if I'd got the address wrong. Had I wandered into the National Museum of American History by mistake? Passing through the artist's solo installation, "The Jefferson Suite," was akin to a walk through one of the Smithsonian's more pedantic exhibitions. And it was not a good thing.

The photo-based works **Weems** has turned out since gaining artistic traction in the early 1990s (the artist is in her early fifties now) have explored the black experience of slavery and assimilation, along with women's changing social roles. As in "The Jefferson Suite" -- more about the meaning of the title in a moment -- the artist appears in many of her pieces, often in the guise of historical figures. Her works mix historic and contemporary imagery, often coupled with text. As with artists Cindy Sherman and Nikki S. Lee, who also appear as characters in their photo-based work, **Weems's** starring role in these narratives allows her to reenact scenes, with liberal artistic license, in order to point out societal contradictions and injustices.

"The Jefferson Suite," commissioned by the Santa Barbara Museum of Art in 1999, is just such a work. In it, **Weems** has folded 21st-century arguments about scientific research into issues of African American **discrimination**. The lesson we're to glean: Genetic engineering and gene mapping are problematic advances, for whites as well as blacks.

At G, the setup is educational in the manner of museum shows. Billowy scrims emblazoned with photographs and suspended from the gallery ceiling in recessive rows deliver a walking slide show of historical images. As we navigate the larger-than-life portrait gallery, a voice-over narration, delivered by the

A Flawed Formula; Weems's DNA Show Has the Look of Authority, but Not the Feel The Washington Post  
July 22, 2004 Thursday

artist, intones a prose-poem directed at genetic engineers. Alternately citing successes and failures, she points increasingly accusatory fingers at scientists and their moneyed (read: greedy) financial backers: "blinded by the rigors of your own capacity, you forged into and beyond the age of reason, trading in human flesh, bankrolling junk bonds and junk genes."

At no time is it difficult to tell which side we're supposed to be on. Just in case we don't know, though, **Weems** has inserted a soundtrack of mournful music in the background, which swells as particularly serious passages are read. She's also added a wall of large-scale photos of sitters (of varied skin colors) with their backs to us, each emblazoned with a large letter -- T, A, G or C -- which stands for one of the nucleotides of DNA. No matter our skin color, these pictures seem to be saying, we are all made up of the same genetic code. It is our great equalizer.

The image narrative opens with a picture of **Weems** herself, dressed like Billie Holiday and standing at a microphone. Pictures of the Busch Quartet, an early 20th-century chamber group noted for its anti-**fascist** politics, hang behind her. From the get-go, a liberal agenda has been established.

The scrims beyond are each emblazoned with figures and scenes -- of Charles Darwin, of a goldfinch, of a gibbon and child at play, of a ticker-tape parade, of a black man in handcuffs, of a woman and her baby, of a lamb facing a gang of photographers. Each picture was chosen to cue milestones in the history of genetic engineering, yet the pictures won't all be recognizable right off. Yes, we get the Dolly reference -- **Weems** has superimposed a few bars of the famous ditty "Hello Dolly" on the face of the print. And we might remember Darwin from our history books, though there were lots of famous old guys in white beards. Mostly, the pictures are hard to place. So we resort to the gallery handout, which tells us more about them. "This image is representative of genomic profiteering," says the description accompanying the picture of the ticker-tape parade. That we require such detailed explicatory text to grasp the images we're looking at troubles me. It seems the piece isn't working on its own terms.

Then there is the work's final image pair. One is a photo of **Weems** playing Sally Hemings, the mistress of Thomas Jefferson, with all the historical cues in order: man in wig wielding feather pen, black woman in period garb. To the picture's right, another historic retelling: Here, a man in a business suit hangs on the phone as a woman in office-proper skirt and bra does a dance for him -- a scene meant to evoke Monica Lewinsky and Bill Clinton. Yes, it was DNA evidence that tied Jefferson to Hemings and Clinton to Lewinsky. Yes, it's good to know the truth about one of our founding fathers and, depending on your politics, it's either very bad or very good that the stain on that famous blue dress got analyzed. But then what?

The final pictures from "The Jefferson Suite" remind me of stills from a PBS special -- poetic and not striving particularly hard for historical accuracy. **Weems's** narration, punctuated by that chorus of strings, seems more eager to convey information than allow us time to think. With "The Jefferson Suite," **Weems** is at once too obvious and not obvious enough.

**Carrie Mae Weems** at G Fine Art, 926 N St. NW, Wednesday-Friday 11 a.m.-6 p.m., Saturday 11 a.m.-5 p.m., 202-333-0300, to July 31.

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## The Atlanta Journal-Constitution

ajc.com

The Atlanta Journal-Constitution

July 17, 2004 Saturday Home Edition

### NATIONAL BLACK ARTS FESTIVAL

**SOURCE:** AJC

**SECTION:** Features; Pg. 2C

**LENGTH:** 462 words

Artists Market. Juried show. 10 a.m.-9 p.m. daily. Through July 25. Free. Greenbriar Mall, 2841 Greenbriar Parkway S.W., Atlanta. 404-629-2891, [www.nbaf.org](http://www.nbaf.org).

"Blues for an Alabama Sky." By Pearl Cleage. Drama set in Harlem as its renaissance is fading. 8 p.m. Thursdays; 4 p.m. Saturdays; 7 p.m. Sunday. Through July 24. \$15; \$12 senior citizens and students. Onstage Atlanta, 2597 N. Decatur Road, Decatur. 404-897-1802, [www.onstageatlanta.com](http://www.onstageatlanta.com).

"Bubbling Brown Sugar." Diahann Carroll stars in a musical set during the Harlem Renaissance. Theater of the Stars production. 2 and 8 p.m. today and July 24; 2 and 7:30 p.m. Sunday; 8 p.m. Tuesday-Friday. \$20-\$58. Fox Theatre, 660 Peachtree St. N.E., Atlanta. 404-817-8700, [www.foxtheatre.org](http://www.foxtheatre.org).

"From Whores to Matriarchs: Black Women Survivors on the Edge." A compelling look at the complexities of being both a black woman and a sexual abuse survivor in America. Written and performed by Sojourner. Presented by Soul Back Productions. Contains nudity and explicit language. 8 tonight and Thursday through July 25; 2 p.m. July 24. \$20. 14th Street Playhouse, 173 14th St., Atlanta. 404-733-4750, [14thstreetplayhouse.tix.com](http://14thstreetplayhouse.tix.com).

**Carrie Mae Weems.** Spelman College Museum of Fine Art plays host to two of the photographer's projects: "The Louisiana Project," an installation using audio narrative and video projection to relate a little-known Mardi Gras tradition that has do with economics and miscegenation, and "Dreaming in **Cuba**," a series of silver prints, meditates on the island's people and social revolution. Artist's talk and opening reception, 6 tonight. 10 a.m.-4 p.m. Tuesdays-Fridays; noon-4 p.m. Saturdays. Through Sept. 25. Free. 350 Spelman Lane S.W. 404-270-5607, [museum.spelman.edu](http://museum.spelman.edu).

"Hip-Hop: A Movement." Hear hip-hop artists discuss activism. Panelists include Toni Blackman, Rennie Harris and Killer Mike. 2 p.m. Sunday. \$7. 14th Street Playhouse, 173 14th St., Atlanta. 404-249-6400, [www.nbaf.org](http://www.nbaf.org).

Faith Ringgold Artist Talk. Painter lectures and offers a slide show. 4 p.m. Sunday. \$10. High Museum of Art, Hill Auditorium, 1280 Peachtree St. N.E., Atlanta. 404-730-7315, 404-249-6400, [www.nbaf.org](http://www.nbaf.org).

Rennie Harris Puremovement Dance Company. Witness the body language of hip-hop taken back to its

## NATIONAL BLACK ARTS FESTIVAL The Atlanta Journal-Constitution July 17, 2004 Saturday

roots. 7 p.m. Sunday. \$20; \$10 children and senior citizens. 14th Street Playhouse, 173 14th St., Atlanta. 404-249-6400, [www.nbaf.org](http://www.nbaf.org).

Vendors Market. More than 100 vendors, fashion show, carving demonstrations. 10 a.m.-9:30 p.m. today, Monday and Wednesday through July 24; 11 a.m.-7 p.m. Sunday and July 25; 11 a.m.-9:30 p.m. Tuesday. Free admission. Underground Atlanta, 50 Upper Alabama St., Atlanta. 404-523-2311, 404-730-7315, [www.nbaf.org](http://www.nbaf.org).

**LOAD-DATE:** July 17, 2004

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## The Atlanta Journal-Constitution

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The Atlanta Journal-Constitution

July 15, 2004 Thursday Home Edition

### NATIONAL BLACK ARTS FESTIVAL CALENDAR

**SOURCE:** AJC

**SECTION:** accessAtlanta; Pg. 31P

**LENGTH:** 1980 words

"Tambourines to Glory." Kenny Leon directs this Langston Hughes story of redemption. The cast includes a choir. A True Colors Theatre presentation. 8 p.m. Tuesdays-Saturdays (except for July 20); 2:30 and 7:30 p.m. Sundays. (No 7:30 p.m. show Aug. 1). Through Aug. 1. Also 7 p.m. July 20. \$25-\$38; \$50 opening night (today). Alliance Theatre, 1280 Peachtree St. N.E., Atlanta. 404-733-5000, [www.truecolorstheatrecompany.com](http://www.truecolorstheatrecompany.com).

"Blues for an Alabama Sky." By Pearl Cleage. Set in Harlem as its renaissance is fading, this drama charts the hard times of Guy, a costume designer; Angel, a jobless singer; Leland, a religious Alabamian courting Angel; and Sam, a doctor. 8 p.m. Thursdays; 4 p.m. Saturdays. Through July 24. 7 p.m. July 18. \$15; \$12 senior citizens and students. Onstage Atlanta, 2597 N. Decatur Road, Decatur. 404-897-1802, [www.onstageatlanta.com](http://www.onstageatlanta.com).

"First Contact: A Showcase of Young Emerging Artists." Three imaginative stories by Cultural Odyssey, an edgy San Francisco theater and dance company that uses hip-hop, spoken word and new performance with social activist themes. The company --- founded by multi-instrumentalist, composer and tap dancer Idris Ackamoor and led by Ackamoor and performer-writer Rhodessa Jones --- will perform "The OG and the B Boy," "To Be Real" and "Black Folks Guide to Black Folks." 8 p.m. today and July 17; 10 p.m. July 16; 5 p.m. July 18. \$20. 7 Stages, 1105 Euclid Ave. N.E., Atlanta. 404-523-7647, [www.nbaf.org](http://www.nbaf.org).

Artists' Market. Scores of artists in a juried show offer ceramics, jewelry, photography, paintings, printmaking, glassworks, mixed media works. 10 a.m.-9 p.m. July 16-25. Free admission. Greenbriar Mall, 2841 Greenbriar Parkway S.W., Atlanta. 404-629-2891, [www.nbaf.org](http://www.nbaf.org).

Vendors' Market. See more than 100 vendors with kente cloth, musical instruments, trading beads, ceramics, jewelry and other crafts. Fashion show, carving demonstrations. 10 a.m.-9:30 p.m. July 16-17, 19 and 21-24; 11 a.m.-7 p.m. July 18 and 25; 11 a.m.-9:30 p.m. July 20. Free admission. Underground Atlanta, 50 Upper Alabama Street, Atlanta. 404-523-2311, 404-730-7315, [www.nbaf.org](http://www.nbaf.org).

"A Love Supreme II." Works by Corey Barksdale. Noon-9 p.m. Tuesdays-Saturdays; noon-5 p.m. Sundays. July 16-25. Reception 7-9 p.m. July 23. Free. The Seen Gallery, 321 W. Hill St., Decatur. 404-377-0733, [www.theseengallery.com](http://www.theseengallery.com).

"Bubbling Brown Sugar." Diahann Carroll stars in a musical set during the Harlem Renaissance. Theater of the Stars production. 8 p.m. July 16 and 20-23; 2 and 8 p.m. July 17 and 24; 2 and 7:30 p.m. July 18. \$20-\$58. Fox Theatre, 660 Peachtree St. N.E., Atlanta. 404-817-8700, [www.foxtheatre.org](http://www.foxtheatre.org).

Sonia Sanchez. Renowned poet and activist performs material included on her new CD, "Full Moon of Sonia." 8 p.m. July 16. \$20, \$35 and \$75. Woodruff Arts Center, 1280 Peachtree Street N.E., Atlanta. 404-249-6400, [www.nbaf.org](http://www.nbaf.org).

"From Whores to Matriarchs: Black Women Survivors on the Edge." A compelling look at the complexities of being both a black woman and a sexual abuse survivor in America. Written and performed by Sojourner. Presented by Soul Back Productions. Contains nudity and explicit language. 8 p.m. July 16-17 and July 22-25; 2 p.m. July 24. \$20. 14th Street Playhouse, 173 14th St., Atlanta. 404-733-4750, [14thStreetPlayhouse.tix.com](http://14thStreetPlayhouse.tix.com).

Opening Party. Dance to the music of the Bernard Linnette Sextet and William Green & Magic Dream. 10 p.m. July 16. \$10; tickets sold at door. High Museum of Art, 1280 Peachtree St. N.E., Atlanta. 404-730-7315, [www.nbaf.org](http://www.nbaf.org).

Gallery Crawl --- Downtown/West End. Visit galleries, museums and artist studios. 1-4 p.m. July 17. \$20. Renaissance Atlanta Hotel, 590 W. Peachtree St. NW, Atlanta. 404-249-6400, [www.nbaf.org](http://www.nbaf.org).

Craig Seymour. Signs his biography of Luther Vandross. 4:30-6:30 p.m. July 17. Free. Medu festival booth, Greenbriar Mall, 2841 Greenbriar Parkway, Atlanta. 404-346-3263.

**Carrie Mae Weems.** Two series of artworks, "The Louisiana Project" and "Dreaming in **Cuba**," that use photography, video and narrative to explore issues of gender, culture and race. 10 a.m.-4 p.m. Tuesdays-Fridays; noon-4 p.m. Saturdays. Today through Sept. 25. Reception 6 p.m. July 17. Free. Spelman College Museum of Fine Art, 350 Spelman Lane S.W., Atlanta. 404-270-5607, [museum.spelman.edu](http://museum.spelman.edu).

Freestyle Fest. Hip-hop showcase featuring Rennie Harris Puremovement and Toni Blackman. 10 p.m. July 17. \$15. Variety Playhouse, 1099 Euclid Ave. N.E., Atlanta. 404-521-1786, [www.variety-playhouse.com](http://www.variety-playhouse.com).

Gallery Crawl --- Buckhead and Midtown. Visit galleries, museums and artist studios. 1-4 p.m. July 18. \$20. Renaissance Atlanta Hotel, 590 W. Peachtree St. NW, Atlanta. 404-249-6400, [www.nbaf.org](http://www.nbaf.org).

"Hip-Hop: A Movement." Hear hip-hop artists discuss activism in what they do as a generational response to some of the day's most pressing issues. Panelists include Toni Blackman, Rennie Harris and Killer Mike. 2 p.m. July 18. \$7. 14th Street Playhouse, 173 14th St., Atlanta. 404-249-6400, [www.nbaf.org](http://www.nbaf.org).

Faith Ringgold Artist Talk. Painter lectures and offers a slide show. 4 p.m. July 18. \$10. High Museum of Art, Hill Auditorium, 1280 Peachtree St. N.E., Atlanta. 404-730-7315, 404-249-6400, [www.nbaf.org](http://www.nbaf.org).

Rennie Harris Puremovement Dance Company. Witness the body language of hip-hop taken back to its roots --- its authentic African source of spirit and improvisation --- to tell the story of a new generation through dance. 7 p.m. July 18. \$20; \$10 children and senior citizens. 14th Street Playhouse, 173 14th St., Atlanta. 404-249-6400, [www.nbaf.org](http://www.nbaf.org).

Tania Leon with Son Sonora Ensemble. Performing classical, jazz and Latin music, this Cuban born composer and conductor takes center stage with her new orchestra ensemble. 7:30 p.m. July 19. \$20- \$35. Woodruff Arts Center, 1280 Peachtree Street N.E., Atlanta. 404-733-5000, [www.woodruffcenter.org](http://www.woodruffcenter.org).

Jazz Artist Party and Showcase. Featuring Afro Sounds with Ede Wright and special guests. 9 p.m. July 19. \$10. Churchill Grounds, 660 Peachtree St. N.E., Atlanta. 404-876-3030, [www.churchillgrounds.com](http://www.churchillgrounds.com).

The After Work Set featuring Dennis Springer. The saxophonist performs with his quartet. 5:30 p.m. July 20. Cover TBA. Sophie's Bar and Restaurant, 303 Peachtree Center Ave., N.E., Atlanta. 404-880-0810,

[www.sophiesbarandrestaurant.com](http://www.sophiesbarandrestaurant.com).

An Intimate Evening with Amel Larrieux. Kenya Jordana James, teen founder of Blackgirl Magazine, discusses music and more with the nu-soul artist. 6 p.m. July 20. \$7. 7 Stages, 1105 Euclid Ave. N.E., Atlanta. 404-523-7647, [www.7stages.org](http://www.7stages.org).

A First Look --- Opal Moore and Tony Grooms. Hear readings from Moore's book "Lot's Daughters" and from Grooms' work-in-progress, "Trouble No More." 10 a.m. July 22. \$7. Renaissance Atlanta Hotel, 590 W. Peachtree St. NW, Atlanta. 404-249-6400, 404-730-7315, [www.nbaf.org](http://www.nbaf.org).

"Diptychs --- Pathways in the Garden." Paintings by Larry Walker. Opening reception 5-7:30 p.m. July 22. 8 a.m.-6 p.m. Mondays-Fridays. Through Oct. 7. Free. Bank of America Plaza, 600 Peachtree St. N.E., Atlanta. 404-816-9777.

Pearl Cleage --- "Life in Wartime: The Amazon Writer Responds." Atlanta playwright and best-selling novelist talks about a black woman writer's role in time of war. 7 p.m. July 22. \$7. High Museum of Art, Hill Auditorium, 1280 Peachtree St. N.E., Atlanta. 404-730-7315, 404-249-6400, [www.nbaf.org](http://www.nbaf.org).

"Times." The Freddie Hendricks Youth Ensemble of Atlanta performs an original musical drama focused on stopping the spread of HIV/AIDS. 8 p.m. July 22; 10 a.m. and 8 p.m. July 23; 1 and 8 p.m. July 24; 5 p.m. July 25. \$20; \$15 students. Ferst Center for the Arts, 349 Ferst Drive N.W. (at Georgia Tech), Atlanta. 404-894-9600, [www.fhyea.org](http://www.fhyea.org).

Cyrus Chestnut Trio. With David "Fathead" Newman. 8:15 p.m. July 22. \$30. Spivey Hall, 5900 N. Lee St., Clayton College & State University, Morrow. 770-960-4200, [www.spiveyhall.org](http://www.spiveyhall.org).

Soul Suite: Black Erotica. Members of the Atlanta Live Poets Society play hosts at an evening of spoken-word erotica. Jazz set with Lizz Fields precedes. 9 p.m. July 22. \$15. Event Loft at Underground Atlanta, 50 Upper Alabama St., Suite 007, Atlanta. 404-249-6400, [www.underground-atlanta.com](http://www.underground-atlanta.com).

"Black Women Rock." A tribute to underground funk pioneer Betty Davis including local firebrand Joi, Divinity, Tamar Kali and Imani Uzuri; Jessica Care Moore is host. 10 p.m. July 22. \$20. Variety Playhouse, 1099 Euclid Ave. N.E., Atlanta. 404-521-1786, [www.variety-playhouse.com](http://www.variety-playhouse.com).

Soul Suite: Black Erotica. Members of the Atlanta Live Poets Society play hosts at an evening of spoken-word erotica. Jazz set with Lizz Fields precedes. 10 p.m. July 22. \$15. Event Loft at Underground Atlanta, 50 Upper Alabama St., Suite 007, Atlanta. 404-249-6400, [www.underground-atlanta.com](http://www.underground-atlanta.com).

"Bearing Witness: Women, Culture and Politics." A daylong symposium featuring author/artist Barbara Chase-Riboud; other participants include Beverly Guy-Sheftall, Akua McDaniel and Andrea Barnwell. 9 a.m.-5 p.m. July 23. \$25. Spelman College, Cosby Auditorium, 350 Spelman Lane S.W., Atlanta. 404-730-7315, 404-249-6400, [www.nbaf.org](http://www.nbaf.org).

Gallery Crawl --- Artists' Studios. 1-4 p.m. July 23. \$20. Renaissance Atlanta Hotel, 590 W. Peachtree St. NW, Atlanta. 404-249-6400, [www.nbaf.org](http://www.nbaf.org).

Jazz Jam featuring Tenth World Sextet. 7 p.m. July 23. Free. Southwest Fulton Arts Center, 915 New Hope Road S.W., Atlanta. 404-505-3220, [www.nbaf.org](http://www.nbaf.org).

Barbara Chase-Riboud. Famed novelist discusses and reads from "Hottentot Venus." 7 p.m. July 23. \$10. High Museum of Art, Hill Auditorium, 1280 Peachtree St. N.E., Atlanta. 404-249-6400, [www.high.org](http://www.high.org).

Soul Suite: T.C. Carson. 9 p.m. July 23. \$15. Event Loft at Underground Atlanta, 50 Upper Alabama St., Suite 007, Atlanta. 404-249-6400, [www.underground-atlanta.com](http://www.underground-atlanta.com).

Children's Education Village: From Reconstruction to the Renaissance. Children of all ages can step back in time and experience the Harlem Renaissance with hands-on activities. 10 a.m.-6 p.m. July 24. \$3; 2 and



younger free. Martin Luther King Jr. National Historic Site, 450 Auburn Ave. N.E., Atlanta. 404-249-6400, [www.nbaf.org](http://www.nbaf.org).

Gallery Crawl --- Public Art. 11 a.m.-1 p.m. July 24. \$20. Renaissance Atlanta Hotel, 590 W. Peachtree St. NW, Atlanta. 404-249-6400, [www.nbaf.org](http://www.nbaf.org).

Edward P. Jones. Pulitzer Prize winner discusses and reads from "The Known World." 4 p.m. July 24. \$10. Woodruff Arts Center, Rich Auditorium, 1280 Peachtree Street N.E., Atlanta. 404-249-6400, [www.nbaf.org](http://www.nbaf.org).

"A Visit With Ruby Dee: Readin', Writin' and Rappin'." Celebrated actress talks about her life. 5 p.m. July 24. Free. Auburn Avenue Research Library, 101 Auburn Ave., Atlanta. 404-730-4001, [www.af.public.lib.ga.us/aarl](http://www.af.public.lib.ga.us/aarl).

"Using DNA to Trace African Ancestry." Panel including C.T. Vivian discusses the implications of DNA testing that can determine from what region of Africa a person's ancestors came. 6 p.m. July 24. Free. APEX Museum, 135 Auburn Ave. N.E., Atlanta. 404-521-2739, [www.apexmuseum.org](http://www.apexmuseum.org).

"Journey Through: Conversation with Radcliffe Bailey." Atlanta-based artist talks about the creative process. 7 p.m. July 24. \$7. Woodruff Arts Center, Rich Auditorium, 1280 Peachtree Street N.E., Atlanta. 404-249-6400, [www.nbaf.org](http://www.nbaf.org).

Les Merveilles D'Afrique. Fa Nyere Fa Dance Collective presents international African dance troupe. "Les Mediciens Traditionel," 8 p.m. July 24. "Tambours D'Afrique," 3 p.m. July 25. \$15-\$18. 14th Street Playhouse, 173 14th St., Atlanta. 404-484-5013, [www.fanyerefa.com](http://www.fanyerefa.com).

Soul Suite: Latin Soul Dance Party featuring Enrique Mercado and Orquesta Lyrica. 9 p.m. July 24. \$15. Event Loft at Underground Atlanta, 50 Upper Alabama St., Suite 007, Atlanta. 404-249-6400, [www.nbaf.org](http://www.nbaf.org).

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The Boston Globe

June 2, 2004, Wednesday THIRD EDITION

## PEABODY ESSEX SHOW CAPTURES HAVANA'S WISTFUL FRAGILITY

**BYLINE:** By Christine Temin, Globe Staff

**SECTION:** LIVING; Pg. F1

**LENGTH:** 1197 words

SALEM - The buildings that line Havana's boulevards are an inventory of architectural styles, from Spanish colonial to Art Deco, that look to be made of crystallized sugar about to crumble. Breathtaking, they also make you hold your breath: There's a suspense about their frail facades.

The photographer Robert Polidori has captured this fragility. Polidori first went to Havana in 1997 on assignment for The New Yorker. He returned four more times to take pictures of the buildings, both exteriors and interiors, and some of the people who live in them. The result is two-fold: a stunning new show at the Peabody Essex Museum, and a sumptuous book that is both more and less than a catalog. There are many more images in it than in the PEM exhibition, but the only text is a one-page essay by Eduardo Luis Rodriguez, who has written extensively about Cuba.

Rodriguez's flowery phrases are offset by a more analytical discussion of Polidori's pictures in the brochure accompanying the show. It's written by Elizabeth S. Padjen, PEM's consulting curator of architecture and design, who organized this show. Padjen presents a concise history of the universal fascination with ruins; the history of Havana's architectural styles and the politics that influenced them; and a few snippets about Polidori himself. She notes that he prefers to be called a "habitat photographer" rather than the more usual "architectural photographer," because, she writes, "he sees buildings and cities as containers of human activity." The other "containers" he's photographed range from Chernobyl to Versailles.

He's part of an entire "container" movement of photographers lured by interiors, mostly unpopulated yet giving a sense of their inhabitants nonetheless. Contemporary examples include Hiroshi Sugimoto, who photographs empty historic theaters; James Casebere, who constructs and then photographs eerie, celestial white fantasy spaces; and Shellburne Thurber, a Bostonian whose imagery runs from psychiatrists' offices to decaying buildings in the Old South.

Thurber is closest to Polidori's aesthetic: They're both intrigued by the wistful poetry of disintegration. The cover image on the Polidori book is the "Senora Luisa Faxas Residence No. 318 (at the corner of Avenida 5ta.), Miramar." (His practice is to name photographs after the addresses they capture. The senora remained in the house until her death in 2000; Polidori photographed her drawing room in 1997. The once-palatial residence has marble floors, a crystal chandelier, columns, and grand doorways. It also has heaps of warped books piled on a gray metal desk, stained upholstery, oil paintings in tatters, and a plaster ceiling that has partly fallen to the floor, revealing the lathing underneath. There are views into other rooms, lined with bookcases and paintings - and a bicycle that must have been a family member's means of transport.

The Senora Faxas house, so obviously inspired by centuries-old European palazzi, was built in 1926, long

PEABODY ESSEX SHOW CAPTURES HAVANA'S WISTFUL FRAGILITY The Boston Globe June 2, 2004,  
Wednesday

after the style had become passe in Europe itself. Other Havana buildings were more of their time: Art Nouveau, Art Deco, and Streamline Moderne turned up prior to 1950. The city is architectural chaos, and Polidoro captures it brilliantly. There is no such thing as a "pure" period building here; everything is a hybrid reflecting generations of inhabitants. The collapsing structures are sad; the huge modern office towers, apartment buildings, and hotels built since the revolution are scary in their impersonal ugliness. These are "containers" in an insidious sense, places for storing humans.

Most gothic of all Polidori's images is the "Ciudadela" series of a tenement built within an erstwhile mansion, its spaces divided into a claustrophobic labyrinth. At the end of one gimcrack corridor, which Polidori presents head-on, is a vivid turquoise door topped with scrolls and an urn. It's a door no one can enter any longer. The options that remain are narrow, filthy paths defined by walls cobbled together from any material at hand.

Polidori, a former filmmaker, is a master of cinematic stagings. He captures from above and at a distance views of bleak modernist buildings and the arched red rooftops of the National School of Modern Dance, a complex that is now shabby but once symbolized the idealistic stance of the revolution toward the arts. He creates spaces both grand and confining - each in the same shot, in the case of "Edificio Focsa, 17 No. 55 (between M and N), Vedado," where the monstrous curve of a modern building embraces - and appears ready to strangle - a lovely little pink-and-white villa in its shadow. He has a fine gift for composition: One shot of a triangular building flanked by avenues that eventually merge is reminiscent of Caillebotte's Paris cityscapes.

He can create deep space, or flatten the facades of ornate buildings until they look as if they're made of paper. He balances the romance of haunted period interiors with the reality of concrete monstrosities never finished. The sweeping Deco balconies in his images are as fluid as ribbons - and they're in the pink that was one of the pastel hues mandated by colonial building codes (because they reflect heat). Polidori records them as they zoom around corners, in a rush to nowhere.

The "Edificio Seguro Medico" might cause deja vu among Boston-area residents. The 1956 building designed by Cuban architect Antonio Quintana is a reworking of the 1953 landmark Lever House in New York, and foreshadows Harvard's 1963 Peabody Terrace, student housing by Josep Lluís Sert, who was both the architect of Havana's 1958 master plan and the head of Harvard's Graduate School of Design.

Polidori is not the only photographer to succumb to **Cuba's** visual allure. The recent book "**Cuba** on the Verge: An Island in Transition" pairs the work of prominent writers and photographers from both **Cuba** and the United States. Among the photographers are famous names including Inge Morath, **Carrie Mae Weems**, and the Boston-based Abelardo Morell, whose approach to seeing the native land he left as a teenager is a contrast to that of Polidori, who first arrived as an adult foreigner. Morell's black-and-white camera obscura images depict a Havana upside-down, projected onto the walls of enigmatic, drab, oddly furnished rooms whose purpose is uncertain. Polidori's seductive images offer another reality, one that is less personal and idiosyncratic, one that occasionally is almost too beautiful.

Polidori's Havana is a time warp defined in large part by Cuban-American relations. Its setting at PEM is ironic, also a meeting of Cuba and the United States. The photographs line the four walls of a balcony that overlooks a gallery of Americana. Its objects include a wooden sign for the "Washington Hotel," painted with a folk art likeness of our first president, and a gilded weathervane in the form of the bald eagle that represents American might and provokes patriotism - sometimes, perhaps, the kind of patriotism that still keeps Cuba and the United States apart.

Christine Temin's Perspectives column runs on Wednesdays.

**LOAD-DATE:** June 2, 2004

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PEABODY ESSEX SHOW CAPTURES HAVANA'S WISTFUL FRAGILITY The Boston Globe June 2, 2004,  
Wednesday

**NOTES: PERSPECTIVES**

Havana: Photographs by Robert Polidori  
At: the Peabody Essex Museum, Salem,  
through Jan. 9.

**GRAPHIC: PHOTO ,**

1. Robert Polidori's "Senora Luisa Faxas Residence" shows Havana in decay.
2. Works such as "Downstairs From the Paladar La Guarida" show Robert Polidori's interest in the poetry of disintegration.

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## The Atlanta Journal-Constitution

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The Atlanta Journal-Constitution

May 16, 2004 Sunday Home Edition  
Correction Appended

### **accessAtlanta summer guide: VIZARTS**

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ABERNATHY ARTS CENTER. Free. 9 a.m.-5 p.m. Mondays-Fridays. 254 Johnson Ferry Road N.W., Atlanta. 404-303-6172, [www.fultonarts.org/pro/artcnts\\_ind.html](http://www.fultonarts.org/pro/artcnts_ind.html).

"One-Woman Show." Works by Beverly Flanders. Through May 28.

Instructors' Exhibit. June 11-30.

ALCOVE FINE ART. Free. 11 a.m.-6 p.m. Tuesdays-Saturdays. 2110 Peachtree St., Suite C, Atlanta. 404-438-1052.

Justin Kauffmann and Rik Catlow. Paintings. Through June 3.

ALIYA GALLERY. Free. Noon-6 p.m. Tuesdays-Thursdays; noon-10 p.m. Fridays-Saturdays. 1402 N. Highland Ave. N.E., Atlanta. 404-892-2835, [www.aliyagallery.com](http://www.aliyagallery.com).

Dan Addington and Duy Huynh. Paintings of religious icons and acrylic paintings, respectively. Through June 4.

Robert Sentz and Margaret Dyer. Oil paintings and pastels, respectively. June 19-July 9.

Summer Landscape Exhibition. Works by Stephen Wolverine, Scott Hill and others. July 16-Aug. 13.

ANNE IRWIN FINE ART. Free. 10 a.m.-5 p.m. Mondays-Saturdays. 25-D Bennett St. N.W., Atlanta. 404-352-1855, [www.anneirwinfineart.com](http://www.anneirwinfineart.com).

"Passages." Post-impressionist landscapes by Noah Desmond. Through May 28.

ANTHONY ARDAVIN GALLERY. Free. 11 a.m.-5 p.m. Tuesdays-Fridays; noon-5 p.m. Saturdays. 309 E. Paces Ferry Road N.E., Suite 110, Atlanta. 404-233-9686, [www.anthonyardavingallery.com](http://www.anthonyardavingallery.com).

"Contrast." Drawings by Lamar Smith; paintings and constructions by Luis Garcia Nerey. Through May 29.

Sarah Wolfe. Oil paintings. July 16-Aug. 2.

Ron Richard. Oil paintings. Sept. 10-Oct. 1.

APEX MUSEUM. \$4; \$3 students and senior citizens. 10 a.m.-5 p.m. Tuesdays-Saturdays. 135 Auburn Ave. N.E., Atlanta. 404-521-2739 [www.apexmuseum.org](http://www.apexmuseum.org).

"Southern Beauty." Photography by Rogers Murphy. Through May 29.

"Inspiration." Mixed media works by Samuel O. Williams. June 1-28.

"Mood, Melody & Movement." Mixed media works by Lee Ransaw. July 1-31.

ART INSTITUTE OF ATLANTA. Free. 9 a.m.-8 p.m. Mondays-Thursdays; 9 a.m.-4 p.m. Fridays; 9 a.m.-2 p.m. Saturdays. 6600 Peachtree Dunwoody Road, 100 Embassy Row, Atlanta. 770-394-8300, [www.aia.artinstitutes.edu](http://www.aia.artinstitutes.edu).

"Visual Stories: The Artwork of James Ransome." Works by a children's book illustrator whose specialty is images of black family life in the rural South. May 18-June 11.

"Chroma and Light." Paintings by Summer Sullivan. June 22-July 9.

Faculty Show 2004. July 13-Aug. 13.

Alumni Showcase 2004. Aug. 17-Sept. 10.

ART STATION. Free; donation requested. 10 a.m.-5 p.m. Tuesdays-Fridays; 10 a.m.-3 p.m. Saturdays. 5384 Manor Drive, Stone Mountain. 770-469-1105, [www.artstation.org](http://www.artstation.org).

DeKalb County Secondary Schools and Faculty Exhibition. Through May 23.

"Painting Life's Joy." Works by Jennifer Branch. June 5-Aug. 15.

Member Juried Exhibition/Competition #3. June 5-Aug. 15.

ARTISTS' ATELIER OF ATLANTA. Free. 10 a.m.-5 p.m. Mondays-Fridays; noon-4 p.m. Saturdays. 800 Miami Circle, Suite 200, Atlanta. 404-231-5999.

Dee Venzer and Nancy Dusenberry. Figurative paintings. Through June 26.

ARTS FOR ALL GALLERY. Free. 9 a.m.-5 p.m. Mondays-Fridays. Suite R-1, 57 Forsyth St. N.W., Atlanta. 404-221-1270.

"The Cosmic Walk." Tapestries by the Kopanang Women's Group of South Africa. Through June 11.

"Not Just Black." Paintings by Jerome Lawrence. June 22-Aug. 20.

ARTWALK AT LENOX SQUARE. Free. 10 a.m.-9 p.m. Mondays-Saturdays; noon-6 p.m. Sundays. 3393 Peachtree Road N.E., Atlanta. 404-233-6767.

"Dealers as Artists." Works by Atlanta art gallery owners Charles Reinike, Rob Matre, Carl Linstrum, Mark Karelson and Anthony Ardavin. June 29-Oct. 3.

ATLANTA ART GALLERY. Free. 10 a.m.-5 p.m. Tuesdays-Fridays; 11 a.m.-5 p.m. Saturdays. 75 Bennett St. N.W., Space D-2, Atlanta. 404-355-0341, [www.atlantaartgallery.com](http://www.atlantaartgallery.com).

"Landscapes And Seascapes." Paintings by Raoul Middleman. June 4-26.

ATLANTA ARTISTS CENTER AND GALLERY. Free. 10 a.m.-4 p.m. Tuesdays-Fridays; noon-5 p.m. Saturdays. 2979 Grandview Ave., Atlanta. 404-237-2324.

"Renewal." Juried exhibition of works judged by Joseph Norman. Through June 3.

"Passages." Juried exhibition of works judged by Shane McDonald. June 8-July 15.

ATLANTA BOTANICAL GARDEN. \$12; \$9 senior citizens; \$7 students and children age 3 and older. 9 a.m.-9 p.m. Tuesdays; 9 a.m.-7 p.m. Wednesdays-Sundays. 1345 Piedmont Ave. N.E., Atlanta. 404-876-5859, [www.atlantabotanicalgarden.org](http://www.atlantabotanicalgarden.org).

"Chihuly in the Garden." Glass art forms created by Dale Chihuly especially to be seen among flowers and plants. Through Oct. 31.

ATLANTA COLLEGE OF ART 1280 Peachtree St. N.E., Atlanta. 404-733-5050, [www.aca.edu/main.htm](http://www.aca.edu/main.htm).

GALLERY 100. Free. 10 a.m.-6 p.m. daily.

"Paradigm." Works by ACA's Community Education faculty. July 12-Aug. 6.

ATLANTA CONTEMPORARY ART CENTER. \$5. 11 a.m.-5 p.m. Tuesdays-Saturdays. 535 Means St., Atlanta. 404-688-1970, [www.thecontemporary.org](http://www.thecontemporary.org).

"So Atlanta: Artists Respond to the Contemporary City." Works by Ron Witherspoon, Hormuz Minina, Anya Liftig, Teresa Bramlette Reeves and others. Through May 29.

"Summer Solos." Video installations by Michael Oliveri; new works by Prema Murthy. June 19-Aug. 7.

"From Galesburg to Atlanta." Works by Chris Verene. Sept. 11-Oct. 23.

ATLANTA PHOTOGRAPHY GROUP GALLERY. Free. Noon-4 p.m. Wednesdays-Saturdays. 75 Bennett St. N.W., Atlanta. 404-605-0605, [www.atlantaphotographygroup.org](http://www.atlantaphotographygroup.org).

"Georgia Photographers 2004." Works by Teresa Sims, Tom Meiss, Michael Marshall and Liz Darlington. Through May 21.

"Nothing Says Lovin' Like Something From the Oven." Photographs by members of Women in Focus. June 11-July 16.

"Alternative Photography 2004." Juried show of works including digitally processed images, platinum/palladium prints, cyanotypes and the like. July 30-Sept. 10.

BALLROOM STUDIOS. Free. Noon-4 p.m. Saturdays-Sundays. 107 Luckie St. N.E., Atlanta. 404-522-2709.

"Lore." Exhibition of collaborative works by Jena Sibille, Yun Liu, Cecelia Kane and others. Through June 12.

BANK OF AMERICA PLAZA. Free. 8 a.m.-6 p.m. Mondays-Fridays. 600 Peachtree St. N.E., Atlanta. 404-816-9777.

"Split Second: Sports Photography of Rod Kaye." Through July 15.

Larry Walker. Paintings. July 23-Oct. 7.

BARBARA ARCHER GALLERY. Free. 11 a.m.-5 p.m. Wednesdays-Saturdays. 1123 Zonolite Road N.E., Atlanta. 404-815-1545, [www.barbaraarcher.com](http://www.barbaraarcher.com).

"Benjamin Jones: Isolation." Recent drawings. Through June 26.

BECKLIN RADER FINE ART. Free. 11 a.m.-7 p.m. Mondays-Fridays. 1831-B Peachtree Road, Atlanta. 404-355-1811.

Grand Opening. Works by Henry Von Genk, C. Ford Riley, Laura Lacambra Shubert and others. Through May 30.

"Noches Latinas." Paintings by Maurizio Rizo, Oswaldo Caceres and others. June 1-31.

BENNETT STREET GALLERY. Free. 10:30 a.m.-5 p.m. Mondays-Fridays; 11 a.m.-5 p.m. Saturdays. 22-F Bennett St., Atlanta. 404-352-8775, [www.bennettstgallery.com](http://www.bennettstgallery.com).

Cynthia Packard. Paintings. Also, works by Jen Bradley. Through May 24.

BRENAU UNIVERSITY. Free. 204 Boulevard, Gainesville. 770-534-6263, [artsweb.brenau.edu](http://artsweb.brenau.edu).

LEO CASTELLI ART GALLERY. 1-3 p.m. Mondays-Fridays.

"Relative Merits." Pieces from the Ashcan School, American Luminists and other collectives. June 21-Sept. 19.

SIMMONS VISUAL ARTS CENTER. 10 a.m.-4 p.m. Mondays-Fridays; 2-5 p.m. Sundays.

"Edda Renouf: Revealed Structures." Paintings. June 21-Sept. 19.

CALLANWOLDE FINE ARTS CENTER. Free. 10 a.m.-8 p.m. Mondays-Fridays; 10 a.m.-3 p.m. Saturdays. 980 Briarcliff Road N.E., Atlanta. 404-872-5338, [www.callanwolde.org](http://www.callanwolde.org).

"A Shadowy Niche." Photography by Nicol Radovanov. Through June 4.

CITY GALLERY CHASTAIN. Free. 9 a.m.-9:30 p.m. Mondays-Thursdays; 9 a.m.-5 p.m. Fridays; 10 a.m.-5 p.m. Saturdays. Through June 14. 9 a.m.-5 p.m. Mondays-Fridays; 10 a.m.-5 p.m. Saturdays. June 15-25. 135 W. Wieuca N.W., Atlanta. 404-817-6815, 404-252-2927.

"Transit: Abstracting the System." Abstract paintings by Mark Sheinkman, Odili Donald Odita, Melissa Messina, Michael Gibson and Carolyn Carr. Through June 25.

CITY GALLERY EAST. Free. 10 a.m.-5 p.m. Mondays-Fridays; 1-5 p.m. Saturdays. 675 Ponce de Leon Ave N.E., Atlanta. 404-817-6815.

"Art for City Spaces --- A Beginning." Works by Colleen Sterling, Donald Locke and others. Through June 18.

CITY ISSUE. Free. 11 a.m.-7:30 p.m. Tuesdays-Saturdays; noon-5 p.m. Sundays; 11 a.m.-5 p.m. Mondays. 2825 Peachtree Road N.E., Atlanta. 404-262-3500, [cityissue.com](http://cityissue.com).

Grady Haugerud. New and selected works. Through July 15.

CLARET ARTS (FORMERLY GLOBAL ART GALLERIES). Free. 9 a.m.-5 p.m. Mondays-Fridays. 2115 Hills Ave. N.W., Atlanta. 404-351-5111.

"Surreal Silver." Oil over silver leaf paintings by Hamilton Aguiar. June 14-July 9.

CLARK ATLANTA UNIVERSITY ART GALLERIES. Free. 11 a.m.-4 p.m. Tuesdays-Fridays; noon-4 p.m. Saturdays. 223 James P. Brawley Drive, Atlanta. 404-880-8102, [www.cau.edu](http://www.cau.edu).

"Anima of the African Diaspora: The Feminine Presence." Paintings, prints, sculpture and textiles by women of color and works by others reflecting black women. Through Dec. 17.

COLUMBUS MUSEUM. Free. 10 a.m.-5 p.m. Tuesdays, Wednesdays, Fridays and Saturdays; 10 a.m.-9



p.m. Thursdays; 1-5 p.m. Sundays. 1251 Wynnton Road, Columbus. 706-649-0713, [www.columbusmuseum.com](http://www.columbusmuseum.com).

"Lift Every Voice: Columbus' African-American Heritage, 1870-1970." An exhibition delineating the lives of blueswoman Gertrude "Ma Rainey" Pridgett, minister Primus King, artist Alma Thomas and others. Through Feb. 27, 2005.

"Recently Acquired Drawings: Building on Strength." Some 30 works on paper. Through Aug. 1.

"Redefining Georgia: Perspectivas en Arte Contemporaneo." Works by artists including Mario Petreina, Arturo Lindsay and others. Through Aug. 22.

"Out of the Woods." Turned wood by American craftsmen. June 20-Oct. 3.

COLUMBUS MUSEUM UPTOWN. Free. Noon-8 p.m. Tuesdays-Saturdays. 1004 Broadway, Columbus. 706-221-7580, [www.columbusmuseum.com](http://www.columbusmuseum.com).

"Heavy Metal: Contemporary Metal Artists." Works in various media by Albert Paley, Margaret Evangeline and others. Through June 12.

CREATIVE SPIRIT GALLERY. Free. 11 a.m.-8 p.m. Tuesdays-Thursdays; 11 a.m.-9 p.m. Fridays-Saturdays. 650-A E. Lake Drive, Decatur. 404-377-0022, [www.csgallery.com](http://www.csgallery.com).

"Purple Passion." Ceramics by Stacey Beth Shulman; works in paper by Judy A.O. Lynn. Through May 22.

"Get Hot With Glass." Demonstration of glassworking techniques by Patrick Randolph and Magnum Mangkang. 6-9 p.m. May 28. Free.

"Glimpses." Digital paintings and photography and Polaroid manipulations by Cheri MacCallum. June 19-July 17.

DEFOOR CENTRE GALLERY. Free. 10 a.m.-5 p.m. Mondays-Saturdays. 1710 Defoor Ave. N.W., Atlanta. 404-591-3900, [www.defoorcentre.com](http://www.defoorcentre.com).

"Ancient Spirit, Modern Voice: The Mythic Journeys Art Exhibition." More than 100 works by artists including Viggo Mortensen, Alan Lee (both of "Lord of the Rings" movie fame), Charles Vess and Brian Froud. Part of the Joseph Campbell centennial events. Through June 12.

DOUGLASVILLE CULTURAL ARTS CENTER. Free. 8652 Campbellton St., Douglasville. 770-949-2787, [www.artsdouglas.org](http://www.artsdouglas.org).

"The Flower Show." Watercolors by Billie Mathis and other floral works by local artists. Through June 27.

ELEVATION GALLERY. Free. Noon-4 p.m. Thursdays-Saturdays. 710 Murphy Ave., Suite A6, Atlanta. 404-756-7608, [www.elevationgallery.com](http://www.elevationgallery.com).

"Fun House." Works by Andy Wallace, J. Ivcevic and others. May 22-July 23.

EMORY UNIVERSITY SCHATTEN GALLERY. Free. 9 a.m.-9 p.m. Mondays-Thursdays; 9 a.m.-7 p.m. Fridays-Saturdays; noon-9 p.m. Sundays. Robert W. Woodruff Library, 540 Asbury Circle N.E., Atlanta. 404-727-6861, [web.library.emory.edu/libraries/schatten](http://web.library.emory.edu/libraries/schatten).

"In Flight." This exhibition by the Guild of Book Workers' Southeast chapter takes its theme from the Wright Brothers' centennial; it comprises artists' books and like items. May 20-July 7.

Vladimir Viderman. Selected works by this Russian Nonconformist painter. Aug. 25-Oct. 15.

"Avoda: Objects of the Spirit." Jewish ceremonial items made by Tobi Kahn. Aug. 25-Oct. 1.

EYEDRUM. Free. Noon-5 p.m. Wednesdays, Fridays and Saturdays. 290 Martin Luther King Jr. Drive S.E., Atlanta. 404-522-0655, [www.eyedrum.org](http://www.eyedrum.org).

"Etzchaim." Works by Jen Mazer. Through May 22.

"Conversations With the Contemporary Figure." Works in various media. Curated by Danielle Roney. Through May 29.

"My Obsession." Exhibition curated by Richard Gess. June 5-July 3.

Chris Gusek. June 5-26.

"Digital Origins: Emerging American Textile Artists." Exhibition curated by Juliarose Loffredo. July 10-Aug. 14.

Nena Allen. Drawings and paintings inspired by wilderness. July 10-31.

Amy Marinelli. Aug. 7-28.

"Low-Fi." Exhibition curated by Travis Pack. Sept. 10-Oct. 2.

Caroline Smith. Sept. 10-Oct. 2.

FAY GOLD GALLERY. Free. 9:30 a.m.-5:30 p.m. Mondays-Saturdays. 764 Miami Circle, Atlanta. 404-233-3843, [www.faygoldgallery.com](http://www.faygoldgallery.com).

Angelina Nasso. Paintings. Also, ceramics by Michael Lucero. Through May 31.

Cheim Read Gallery Group Show. Works by New York artists. Also, photo-based landscapes by John Folsom. June 4-July 12.

"A Summer Show." Group exhibition. July 16-Sept. 6.

Kim Anderson. Paintings. Also, paintings by Andrew Winn and photography by Brian Oglesbee. Sept. 10-Oct. 18.

GALERIE MC. Free. Noon-6 p.m. Wednesdays-Saturdays. Sixth Street at West Peachtree Street, Atlanta. 404-876-1444, [galerieMC.com](http://galerieMC.com).

"The Human Element." Photography group show. Through June 12.

GALERIE TIMOTHY TEW. Free. 11 a.m.-5 p.m. Tuesdays-Saturdays. 309 E. Paces Ferry Road N.E., Suite 130, Atlanta. 404-869-0511, [www.timothyteew.com](http://www.timothyteew.com).

Haidee Becker. Paintings and drawings. Through May 29.

"Introductions '04." Works by emerging artists Mateo Pitt, Jennifer Cawley and Anthony Ardavin. July 16-Aug. 20.

Marie Garcia/Chuck Bowdish/Eric Ansel. Group show. Sept. 10-Oct 8.

GALLERY AT ST. EDWARD'S. Free. 9 a.m.-4 p.m. Mondays-Fridays; 8-11:30 a.m. Sundays. 737 Moon Road, Lawrenceville. 770-963-6128, [www.mindspring.com/~\[tilde\]sted](http://www.mindspring.com/~[tilde]sted).

"A New Way of Seeing." Digitally altered photography by Mikki Root Dillon. Through May 20.

GALLERY SKLO. Free. 11 a.m.-5 p.m. Tuesdays-Fridays; noon-5 p.m. 75 Bennett St. N.W., Atlanta. 404-350-9763.

"Sacred Language." Works on canvas by Anthony Liggins. Also, sculpture by Craig McDonald. Saturdays. Through May 31.

"Dancing With Color." Oil paintings and sculpture by Wayne Trapp. June 4-July 31.

GASP GALLERY. Free. 11 a.m.-4 p.m. Tuesdays-Fridays; 10 a.m.-5 p.m. Saturdays. 75 Bennett St., Space L-2, Atlanta. 404-355-5540.

"Abstractions." Mixed media works by Tony Cintorino. Through May 30.

GEORGIA MUSEUM OF ART. Free. 10 a.m.-5 p.m. Tuesdays, Thursdays-Saturdays; 10 a.m.-9 p.m. Wednesdays; 1-5 p.m. Sundays. 90 Carlton St., Athens. 706-542-4662, [www.uga.edu/gamuseum](http://www.uga.edu/gamuseum).

"Leaving for the Country: George Bellows at Woodstock." Works by this member of the Ashcan School. Through May 16.

"That Triumphant Air!" Examples of realism, impressionism and modernism from France, 1850-1950, including paintings by Renoir, Pissaro and Courbet; sculpture by Rodin and Matisse; and works on paper by Picasso, Cezanne and Cassatt. Through June 6.

"Bold Improvisation: 120 Years of African-American Quilts." Items from the collection of Scott Heffley. May 29-July 18.

"Figurative Connections." Selected works by Eric Bransby. June 5-July 25.

"The Wise and Powerful Wizard." Prints and other works by John Stockton deMartelly. July 27-Sept. 5.

"Augustus Saint-Gaudens: American Sculptor of the Gilded Age." Sculptural portraits (many of which relate to the Civil War) in bronze and plaster, gold coins, medals and decorative objects. July 29-Sept. 26.

GEORGIA STATE UNIVERSITY ART AND DESIGN GALLERY. Free. 10 a.m.-6 p.m. Mondays-Fridays. 10 Peachtree Center Ave., Atlanta. 404-651-2257.

Ute Banse. Master of Fine Arts show. May 17-21.

"The Man Show." Works by emerging artists Addison Will, Jason Butcher and others. June 3-Aug. 6.

"In Translation: The Effects of Cultural Ambiguity." Works by Danwen Xing, Ruben Ortiz-Torres and Eduardo Abaroa, Meschac Gaba and Candice Breitz. Sept. 2-Nov. 5.

GERTSEV GALLERY. Free. 11 a.m.-7 p.m. Tuesdays-Saturdays; noon-4 p.m. Sundays. 1929 Peachtree Road N.E., Atlanta. 404-352-2660, [www.gertsevgallery.com](http://www.gertsevgallery.com).

Sha-Ga and Bumants. Paintings and sculpture by these Armenian artists. Through June 30.

HEAVEN BLUE ROSE GALLERY. Free. 11 a.m.-5:30 p.m. Tuesdays-Saturdays; 1-4 p.m. Sundays. 934 Canton St., Roswell. 770-642-7380, [www.heavenbluerose.com](http://www.heavenbluerose.com).

"Go." Mixed media works by Nan Griffith. Through July 3.

"Common Ground." Works by Ronald Pircio. July 10-Sept. 4.

"Confluence." Works by Dawn Walker. Sept. 11-Oct. 30.

HIGH MUSEUM OF ART. \$6-\$10. 10 a.m.-5 p.m. Tuesdays-Saturdays; noon-5 p.m. Sundays. 1280 Peachtree St. N.E., Atlanta. 404-733-4444, [www.high.org](http://www.high.org).

"African Gold From the Glassell Collection, Museum of Fine Arts, Houston." Approximately 150 works ---

including jewelry, kente cloth and sculpture --- from the place formerly known as the Gold Coast. Through Sept. 19.

"Glories of Ancient Egypt." Items in various media, including wood, stone and gold, presented in collaboration with the Museum of Fine Arts, Boston. Through Sept. 19.

"Bollywood Dreams." Photographs from the Jonathan Torgovnik book on --- and inspired by --- this popular Indian cinematic genre. Through May 30.

"Contemporary Southern Drawings." Works from the museum's permanent collection by D.E. Johnson, Howard Finster, Thornton Dial, Susan Cofer and others. Through June 20.

Hale Woodruff. Works by this painter, printmaker and muralist and onetime Atlantan. July 3-Sept. 26.

HIGH MUSEUM OF ART FOLK ART AND PHOTOGRAPHY GALLERIES. Free. 10 a.m.-5 p.m. Mondays-Saturdays. 133 Peachtree St. N.E., Atlanta. 404-577-6940, [www.high.org](http://www.high.org).

"Visions of Passage: Photographers, Writers and the American Scene." Works produced between 1995 and 2000. Through Aug. 7.

JACKSON FINE ART. Free. 10 a.m.-5 p.m. Tuesdays-Saturdays. 3115 E. Shadowlawn Ave., Atlanta. 404-233-3739, [www.jacksonfineart.com](http://www.jacksonfineart.com).

"Rocky Schenck: After Dark" and "David Stephenson: Domes." Photography. Through June 26.

"Home Grown." Photography by Atlantans: Angela West's "Sweet Sixteen" and Oraien Catledge's "Cabbagetown." Presented in conjunction with Solomon Projects. July 9-Aug. 21.

Sally Mann. Photography. Sept. 3-Oct. 23.

JIMMY CARTER PRESIDENTIAL LIBRARY. \$5-\$7 (age 16 and younger free). 9 a.m.-4:45 p.m. Mondays-Saturdays; noon-4:45 p.m. Sundays. 441 Freedom Parkway, Atlanta. 404-865-7100, [www.jimmycarterlibrary.org](http://www.jimmycarterlibrary.org).

"The White House Collection of American Crafts." A show of 72 pieces exhibited in the White House between 1993 and 1995, including works by Cheryl C. Williams, Edward Moulthrop, Dale Chihuly and Sonja Blomdahl. Through Aug. 15.

KENNESAW STATE UNIVERSITY. Free. 1000 Chastain Road, Kennesaw. 770-499-3223, [www.kennesaw.edu/arts](http://www.kennesaw.edu/arts).

STURGIS LIBRARY GALLERY.

11 a.m.-3 p.m. Mondays-Thursdays; 7-9 p.m. Wednesdays-Thursdays; 1-4 p.m. Saturdays.

"Ventanas." Latin American Art Circle exhibition. June 2-26.

Senior Art Majors Exhibition. July 7-28.

"Art of the Golden Generation." Juried show of works by artists age 50 and older. Aug. 8-28.

KIANG GALLERY. Free. 11 a.m.-5 p.m. Tuesdays-Fridays; noon-5 p.m. Saturdays. 1545 Peachtree St. N.E., Suite 225, Atlanta. 404-892-5477, [www.kiang-gallery.com](http://www.kiang-gallery.com).

W.C. Richardson. Paintings. Through May 29.

Laura Bell. Mixed media works. June 4-July 10.

"Disconnexion." Large-scale color photographs by Xing Danwen. Sept. 10-Oct. 16.

KNOKE FINE ARTS. Free. 10 a.m.-6:30 p.m. Mondays-Fridays; 10 a.m.-5 p.m. Saturdays. 25 Alexander St., Suite 1, Marietta. 770-514-1766.

"Images and Artists of the South." Works in various media by Ben Shute, Athos Menaboni, Marjorie Daingerfield and others. May 28-July 9.

LAGERQUIST GALLERY. Free. 10 a.m.-5 p.m. Tuesdays-Saturdays. 3235 Paces Ferry Place N.W., Atlanta. 404-261-8273, [www.lagerquistgallery.net](http://www.lagerquistgallery.net).

Albert Handell and Diana Cutrone. Paintings. Through May 29.

LAMBERT GALLERY. Free. 10 a.m.-5 p.m. Tuesdays-Saturdays. 805 Lambert Drive, Atlanta. 404-897-1109.

Scott Baker. Photography. Through May 29.

LANSDALL GALLERY. Free. 9:30 a.m.-6:30 p.m. Mondays-Fridays; 10 a.m.-5:30 p.m. Saturdays. 1482 Mecalvin St., Atlanta. 404-876-4466.

"Explosions of Color." Works by Sergey Cherep. June 18-July 23.

"Forever Dancing." Paintings by Jeff Lange. July 30-Sept. 3.

LOWE GALLERY. Free. 10 a.m.-5:30 p.m. Tuesdays-Fridays; 11 a.m.-5:30 p.m. Saturdays. 75 Bennett St., Space A-2, Atlanta. 404-352-8114, [www.lowegallery.com](http://www.lowegallery.com).

Dale Chihuly. Recent glass sculpture. Through June 30.

Steve Seinerberg. June 4-July 3.

Anniversary Group Show. Works by Steve Schwartz, Angela De Oliveira and others. July 16-Aug. 28.

Jason Murphy and Debra Fritts. Sept. 10-Oct. 8.

MARCIA WOOD GALLERY. Free. 11 a.m.-6 p.m. Tuesdays-Saturdays. 263 Walker St., Atlanta. 404-827-0030, [www.marciawoodgallery.com](http://www.marciawoodgallery.com).

"Facets." Works on found tin by Drew Galloway. Also, solo exhibitions by Robert Sagerman and George Long. Through June 5.

MARIETTA/COBB MUSEUM OF ART. \$5; \$3 senior citizens and students. 11 a.m.-5 p.m. Tuesdays-Fridays; 11 a.m.-4 p.m. Saturdays; 1-4 p.m. Sundays. 30 Atlanta Street, Marietta. 770-528-1444, [mariettasquare.com/mcma](http://mariettasquare.com/mcma).

"Dolls & Quilts: Cultural Creativity in Textiles." Through May 16.

"The American Quilt." Paintings by Pat Drew. June 5-Aug. 1.

MASON MURER FINE ART. Free. 10 a.m.-5 p.m. Tuesdays-Sundays. 199-B Armour Drive, Atlanta. 404-879-1500.

"Emblems." Works by Dennis Campay. Also, photographs by Ilia Varcev, sculpture by Thomas Prochnow and the senior exhibitions for Spelman and Morehouse colleges. Through July 1.

MICHAEL C. CARLOS MUSEUM. \$5 donation. 10 a.m.-5 p.m. Tuesdays, Wednesdays, Fridays and Saturdays; 10 a.m.-9 p.m. Thursdays; noon-5 p.m. Sundays. 571 S. Kilgo Circle (at Emory University), Atlanta. 404-727-4282, [carlos.emory.edu](http://carlos.emory.edu).

"The Tumultuous Fifties." Almost 200 black-and-white 1950s-era photographs from the archives of The New York Times. June 12-Aug. 8.

MOMUS GALLERY. Free. 11 a.m.-5 p.m. Tuesdays-Saturdays. 75 Bennett St., Space O-2, Atlanta. 404-355-4180, [www.momusgallery.com](http://www.momusgallery.com).

Rolfe Horn and Betty Foy Botts. Photography and paintings respectively. Through May 29.

"Remember My Name II." July 16-Aug. 13.

MUDFIRE POTTERY CENTER. Free. Noon-10 p.m. Tuesdays-Fridays; noon-8 p.m. Saturdays-Sundays. 1441 Dresden Drive, Suite 250, Atlanta. 404-969-3260, [www.mudfire.com](http://www.mudfire.com).

"Naked Raku." Pit-fired vases, lidded jars and bottles by Jan Lee. May 20-June 12.

"Delighted." Raku vases by Jerry Maschinot. June 18-July 10.

"Keramos." Works by three Atlanta ceramicists, Bill Buckner, Margaret Patterson and Eloise Hally. July 15-Aug. 14.

"Stoked!" Wood-fired pottery. Aug. 19-Sept. 12.

"Asheville in Atlanta." Works by Liz Sparks, Matt Jones and others. Sept. 17-Oct. 16.

MUSEUM OF CONTEMPORARY ART OF GEORGIA. Free. 10 a.m.-5 p.m. Tuesdays-Saturdays. 1447 Peachtree St. N.E., Atlanta. 404-881-1109, [www.mocaga.org](http://www.mocaga.org).

"Selected Works: State of Georgia Art Collection." Forty artworks from the state's permanent holdings. Through June 5.

"Transitions 2." A show that juxtaposes earlier and later works by a handful of Georgia artists. Sept. 10-Nov. 6.

MUSEUM OF DESIGN. Free. 11 a.m.-5 p.m. Tuesdays-Saturdays. 285 Peachtree Center Ave. N.E., Atlanta. 404-688-2467, [www.museumofdesign.org](http://www.museumofdesign.org).

"Talking Furniture Design." Pieces by contemporary Southeastern artisans including former U.S. President Jimmy Carter. Through Aug. 28.

NAOMI SILVA GALLERY. Free. 10 a.m.-5:30 p.m. Tuesdays-Fridays; 11 a.m.-5:30 p.m. Saturdays. 75 Bennett St. N.W., Atlanta. 404-350-8890.

Alfredo Ceibal and Trini. Paintings. Through May 29.

Carolina Sardi and Jaume Anton Garcia. Sculpture and paintings respectively. June 4-26.

Daniel Bottero. Paintings. July 16-Aug. 13. Free.

OGLETHORPE UNIVERSITY MUSEUM OF ART. Free. Noon-5 p.m. Tuesdays-Sundays. 4484 Peachtree Road N.E., Atlanta. 404-364-8555, [museum.oglethorpe.edu](http://museum.oglethorpe.edu).

"The Flying Mystics of Tibetan Buddhism." Art depicting the literary and oral legacy of levitation and flight among Tibetan mystics. Through Aug. 8.

QUINLAN VISUAL ARTS CENTER. Free. 9 a.m.-5 p.m. Mondays-Fridays; 10 a.m.-4 p.m. Saturdays; 1-4 p.m. Sundays. 514 Green St. N.E., Gainesville. 770-536-2575.

"Inside/Out." Still lifes by Roseta Santiago and landscapes by Bill Gallen. Also, works by Bob White, Jose

Portilla and Bill Galardi. Through June 1.

"Plein Air Painters of Georgia." Works in oils, pastels and watercolors. Also, works by Connie Lynn Reilly and Donna Pinter. June 10-Aug. 25.

RED WALL STUDIO AND GALLERY. Free. 10 a.m.-5 p.m. Mondays-Tuesdays and Thursdays-Fridays; 10 a.m.-8 p.m. Wednesdays. 1428 Ponce de Leon Ave., Atlanta. 404-371-9383, [www.redwallstudio.net](http://www.redwallstudio.net).

Student Show. Sculpture and paintings by students young and old. Through May 30.

REINIKE GALLERY. Free. 10 a.m.-5 p.m. Tuesdays-Saturdays. 789 Miami Circle, Atlanta. 404-364-0490.

Henry Callahan. Abstracts. May 22-June 19.

Phil Sandusky. Plein air paintings. June 23-July 14.

"Introductions." New works by emerging artists. July 16-Aug. 7.

Joyce Garner. Oils. Aug. 28-Sept. 18.

RIALTO CENTER FOR THE PERFORMING ARTS. Free. 10 a.m.-4:30 p.m. Mondays-Fridays. 80 Forsyth St. N.W., Atlanta. 404-651-1335.

"The Cinema Complex." Movie-obsessed photography by Lyndsy Welgos, Nahna Kim and Matt Haffner. Through July 9.

ROBERT C. WILLIAMS AMERICAN MUSEUM OF PAPERMAKING. Free.

9 a.m.-5 p.m. Mondays-Fridays. 500 10th St. N.W. (at Georgia Tech), Atlanta. 404-894-6663, [www.ipst.edu/amp](http://www.ipst.edu/amp).

"Innovative Printmaking on Handmade Paper." Works by 20 artists. Through May 28.

"Seed to Sheet." A project by the Women's Studio Workshop of Rosendale, N.Y. June 17-Aug. 18.

Cynthia Thompson. Recent works. Sept. 9-Nov. 24.

ROSWELL VISUAL ARTS CENTER AND GALLERY. Free. 9:30 a.m.-6 p.m. Mondays-Fridays; 9 a.m.-4 p.m. Saturdays. 10495 Woodstock Road, Roswell. 770-594-6122.

"Vessels." Ceramics by Scott Bennett. May 28-July 9.

"Eight Latin American Visions." Works by artists of Latino descent. July 16-Aug. 16.

THE ROYAL. Free. 11 a.m.-5 p.m. Tuesdays-Wednesdays; 11 a.m.-8 p.m. Thursdays-Saturdays. 19 Jones St., Norcross. 770-823-0694, [www.royalnorcross.com](http://www.royalnorcross.com).

"A Tribute to George Keener." Sixty paintings. June 3-26.

"Memories." Works by Gary McCauley, Bob Kenny and Don Balke. July 1-31.

SALTWORKS GALLERY. Free. Noon-5 p.m. Tuesdays-Saturdays. 635 Angier Ave. N.E., Atlanta. 404-876-8000, [www.saltworksgallery.com](http://www.saltworksgallery.com).

Christopher McNulty. Installation. Also, works by Ann-Marie Manker and Zane Lewis. Through May 22.

"This Is the Future." A group show addressing time, technology and so on with works by collaboratives Dos Pestaneos and True Heart, Megan Lille, Ben Fain and others. June 5-July 31.

"In Translation: The Effects of Cultural Ambiguity." An exhibition concerned with the commodification of culture. Presented in conjunction with Georgia State University's School of Art and Design. Sept. 2-Nov. 5.

SANDLER HUDSON GALLERY. Free. 10 a.m.-5 p.m. Tuesdays-Fridays; noon-5 p.m. Saturdays. 1831-A Peachtree Road N.E., Atlanta. 404-350-8480, [www.sandlerhudson.com](http://www.sandlerhudson.com).

"Two Sides of the Same Coin." Works by Mario Petreina. May 21-July 10.

Lynn Sures and Laurie Jackson. Two solo shows of new works. July 16-Aug. 21.

SAUTEE NACOOCHIEE CENTER. Free. 10 a.m.-5 p.m. Mondays-Fridays. 283 Ga. 255, Sautee-Nacoochee. 706-878-3300, [www.snca.org](http://www.snca.org).

"Colour Is the Mother Tongue of the Subconscious." Acrylic abstracts by Laura Leiden. Through June 5.

"Exotic Perfume Bottles From the Lathe." Works in wood by Marge Felder. June 11-Sept. 11.

SAVANNAH. Free. 10 a.m.-6 p.m. Tuesdays-Saturdays. 3096 Roswell Road, Atlanta. 404-816-0247, [www.scad.edu/thesavannahgallery](http://www.scad.edu/thesavannahgallery).

"We Hear You, Georgia." Portraits of the state's native musicians and works inspired by their lyrics. Through May 29.

"Sense of Otherness." Works that consider the issues of migration and hybrid culture in Asian-American art. June 1-26.

THE SEEN GALLERY. Free. Noon-9 p.m. Tuesdays-Saturdays; noon-5 p.m. Sundays. 321 W. Hill St., Decatur. 404-377-0733, [www.theseengallery.com](http://www.theseengallery.com).

"Paddocks." Oils by Sherrie Maurer. Through June 13.

"Fact and Fantasy." Works by Angi Shearstone, Edmundo Nunez and others. June 19-July 18.

Manuel Llaneras. Photography. July 24-Aug. 22.

"Latin Artistry." Acrylics by Blanca Ivelisse and sculpture by Cristina Cordova. Aug. 28-Sept. 26.

SIGNATURE SHOP AND GALLERY. Free. 10 a.m.-5:30 p.m. Tuesdays-Saturdays. 3267 Roswell Road, Atlanta. 404-237-4426, [www.thesignatureshop.com](http://www.thesignatureshop.com).

Jan McKeachie Johnston and Randy Johnston. Wood-fired pottery. May 7-June 5.

Marianne Weinberg-Benson and Polly Harrison. Works in clay and mixed media respectively. Aug. 13-Sept. 3.

SKOT FOREMAN FINE ART. Free. 11 a.m.-6 p.m. Tuesdays-Saturdays. 315 Peters St. S.W., Atlanta. 404-222-0440, [www.skotforeman.com](http://www.skotforeman.com).

"Light, Glass & Metal." Sculpture by Ernest Trova, Thomas Scoon and Stephen Knapp. Also, encaustics by Macuria Montolanez. Through June 5.

SOLOMON PROJECTS. Free. 10 a.m.-6 p.m. Tuesdays-Saturdays. 1037 Monroe Drive, Atlanta. 404-875-7100, [www.solomonprojects.com](http://www.solomonprojects.com).

Drew Lowenstein. Paintings. Through June 12.

"Home Grown." Works by emerging artists of the region. In conjunction with Jackson Fine Art. June 17-July 31.



SPELMAN COLLEGE MUSEUM OF FINE ART. Free. 10 a.m.-4 p.m. Tuesdays-Fridays; noon-4 p.m. Saturdays. 350 Spelman Lane S.W., Atlanta. 404-270-5607, [museum.spelman.edu](http://museum.spelman.edu).

**Carrie Mae Weems.** Two series of works, "The Louisiana Project" and "Dreaming in **Cuba**," that use photography, video and narrative to explore issues of gender, culture and race. July 15-Sept. 25.

SPRUIILL GALLERY. Free. 11 a.m.-5 p.m. Wednesdays-Saturdays. 4681 Ashford Dunwoody Road, Atlanta. 770-394-4019, [www.spruillarts.org](http://www.spruillarts.org).

"Distinctive Atlanta Homes and the People That Live in Them." Juried photography show. Through May 22.

"Reading Between the Lanes." Local and national artists deriving inspiration from cars and road culture. June 10-Aug. 22.

Jonathan Bailey. Works created by alternative photographic methods. Sept. 11-Nov. 11.

SUNTRUST PLAZA. Free. 303 Peachtree St. N.E., Atlanta. 404-816-9777.

Georgia Tech Faculty Exhibition. Works by Tina Simonton, Xin Wei Sha, Ruth Dusseault and others. 10 a.m.-6 p.m. Mondays-Fridays; 11 a.m.-4 p.m. Saturdays. Through June 17.

Daniel Hoover/Lillian Blades. Mixed media works. June 25-Sept. 23.

SWAN COACH HOUSE GALLERY. Free. 10 a.m.-4 p.m. Tuesdays-Saturdays. 3130 Slaton Drive N.W., Atlanta. 404-266-2636, [www.swancoachhouse.com/gallery.html](http://www.swancoachhouse.com/gallery.html).

"Swan House Interpretive." Four photographers' visions of the Swan House, which is reopening after lengthy restoration. Through June 12.

Matt Haffner. New works by this Forward Arts Foundation Emerging Artist Award winner. June 17-Aug. 7.

Emerging Women Artists From Georgia. Aug. 12-Sept. 25.

TAYLOR KINZEL GALLERY. Free. 10 a.m.-6 p.m. Tuesdays-Saturdays. 1055 Canton St., Roswell. 678-352-1986.

Plum Tree Village Summer Art Party. 6-9 p.m. June 19.

THOMAS DEANS & COMPANY FINE ART. Free. 11 a.m.-5 p.m. Tuesdays-Saturdays. 75 Bennett St., Space K-2, Atlanta. 404-352-3778, [www.BritishWatercolors.com](http://www.BritishWatercolors.com).

Marek Zulawski. Collages and works on paper. Through May 30.

"Summer Pleasures." Works from 1750 to contemporary times, including pieces by Kevin Saunders and Arthur Price. June 1-Sept. 5.

3TEN HAUSTUDIO. Free. 11 a.m.-6 p.m. Tuesdays-Saturdays. 310 Peters St., Atlanta. 404-524-6541, [www.haustudio.com](http://www.haustudio.com).

"The Presence of Absence." Installation by Diane Hause. Through May 22.

TRINITY GALLERY. Free. 10 a.m.-6 p.m. Tuesdays-Fridays; 11 a.m.-5 p.m. Saturdays. 315 E. Paces Ferry Road N.E., Atlanta. 404-237-0370.

Jason Rohlf. Abstract mixed-media paintings on paper and canvas. Also, works by William Metcalf. Through May 28.

"Director's Choice." Group show. June 19-July 31.

Cheryl Warrick. Works on panel, canvas and paper. Aug. 20-Oct. 2.

TY STOKES GALLERY. Free. Noon-5 p.m. Thursdays-Saturdays. 261 Walker St., Atlanta. 404-222-9863, [www.tystokes.com](http://www.tystokes.com).

"Art Star." A collaboration between Scott Ingram and Drew Conrad. Through June 5.

UNITARIAN UNIVERSALIST CONGREGATION OF ATLANTA. Free. 9 a.m.-5 p.m. Mondays-Fridays; 9 a.m.-1 p.m. Sundays. 1911 Cliff Valley Way N.E., Atlanta. 404-634-5134, [www.uuca.org](http://www.uuca.org).

Patricia Webster and Liefje Smith. Acrylics and watercolors respectively. Through June 2.

VANTAGE POINTE STUDIOS. Free. Noon-10 p.m. Tuesdays-Saturdays. 736 Ponce de Leon Ave. N.E., Atlanta. 404-817-8183, [www.vantagepointestudios.com](http://www.vantagepointestudios.com).

"The Black Book Show." A group show of paintings and sketchbooks by graffiti artists Mutant, Keen One and others. June 1-30.

VESPERMANN GALLERY. Free. 11 a.m.-5 p.m. Mondays-Saturdays. 309 E. Paces Ferry Road, Atlanta. 404-266-0102, [www.vespermann.com](http://www.vespermann.com).

"Glass Teapot Invitational." Vessels made by artists from throughout the United States. July 16-Aug. 21.

WHITE SPACE. Free. 11 a.m.-5 p.m. Thursdays-Sundays. 814 Edgewood Ave. N.E., Atlanta. 404-849-8176, [www.somecallitart.com](http://www.somecallitart.com).

"Innie and Outie." Installation by Evan Levy. June 4-25.

WILLIAM BREMAN JEWISH HERITAGE MUSEUM. \$5; \$3 seniors and students. 10 a.m.-5 p.m. Mondays-Thursday; 10 a.m.-3 p.m. Fridays; 1-5 p.m. Sundays. 1440 Spring St. N.W., Atlanta. 678-222-3700, [www.thebreman.org](http://www.thebreman.org).

"The Jewish Journey: Frederic Brenner's Photographic Odyssey." Pictures made over the course of 25 years in more than 40 countries. Through Sept. 10. Brenner will discuss his work at 3 p.m. June 16.

WOOD IS WONDERFUL GALLERY. Free. 10 a.m.-4:30 p.m. Mondays-Fridays; 1-5 p.m. Saturdays. 2312 Benjamin E. Mays Drive, Atlanta. 678-793-3250.

"Fused Glass Creations of the Phoenix." Glass and ceramic works by Anita Jordan. June 4-30.

YOUNG BLOOD GALLERY. Free. 2-7 p.m. Thursdays; noon-5 p.m. Fridays-Sundays. 629 Glenwood Ave., Atlanta. 404-627-0393, [www.youngbloodgallery.com](http://www.youngbloodgallery.com).

"Future Joy." Paintings and other works by Jacob Escobedo. Through May 30.

Seventh Anniversary Art Auction. Works by local and national talents. June 5-20.

"Bike Show." Local artists' works on or about bicycles. July 10-31.

Kelly Teasley/Ryan Lincicome. Ten word-based works by each artist. Aug. 7-29.

Justin Davis. Documentation of travel via freight from New York City to Atlanta. Sept. 4-26.

YOUTH ART CONNECTION. Free. Noon-6 p.m. Tuesdays-Fridays. 63 Auburn Ave. N.E., Atlanta. 404-614-6233, [www.youthartconnection.org](http://www.youthartconnection.org).

Studio Space Exhibit. Photography, mixed media, sculpture and other works by 20 teenagers. Through June 4.

Cynthia Packard's "At the Table". Cynthia Packard. Paintings. Also, works by Jen Bradley. 10:30 a.m.-5 p.m. Mondays-Fridays; 11 a.m.-5 p.m. Saturdays. April 30-May 24. Free. Bennett Street Gallery, 22-F Bennett St., Atlanta. 404-352-8775, [www.bennettstgallery.com](http://www.bennettstgallery.com).

**LOAD-DATE:** May 18, 2004

**LANGUAGE:** ENGLISH

**CORRECTION-DATE:** May 16, 2004 Sunday

**CORRECTION:** "Vessels," a ceramics show at the Roswell Visual Arts Center slated for May 28-July 9, has been canceled.

**GRAPHIC:** Photo: "Rainy Day" by Monica Ruiz will be included in the "Ventanas" show coming to Kennesaw State University on June 2.; Photo: This photograph of Dwight D. Eisenhower, soon to be elected president, with supporters in New York in 1952 is part of "The Tumultuous Fifties" photo exhibit, coming to Emory University's Michael C. Carlos Museum in June.; Photo: Recent works by glass artist Dale Chihuly are on display at Lowe Gallery. For more information, see [www.lowegallery.com](http://www.lowegallery.com).; Photo: "At the Table," a painting by Cynthia Packard, and works by Jen Bradley are on view through May 24 at Bennett Street Gallery. For more information, see [www.bennettstgallery.com](http://www.bennettstgallery.com).

**TYPE:** Special Section

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# Newsday

Newsday (New York)

May 16, 2004 Sunday  
NASSAU AND SUFFOLK EDITION

## 'Social Studies' (stand alone photos)

**SECTION:** OPINION; Pg. A53

**LENGTH:** 70 words

The Krannert Art Museum at the University of Illinois at Urbana-Champaign is bringing together contemporary artists to commemorate the 50th anniversary of the Brown v. Board of Education decision. David O'Brien, curator of "Social Studies: Eight Artists Address Brown v. Board of Education," says the works "ask us to reflect on issues of identity, tolerance, equal rights and integration as they relate to education today."

**LOAD-DATE:** May 16, 2004

**LANGUAGE:** ENGLISH

**GRAPHIC:** 1) Courtesy of Sanford Biggers and Jennifer Zackin - Clockwise from top, " ... a small world," a detail from a multimedia installation by Sanford Biggers and Jennifer Zackin; 2) Courtesy of the Artists and P.P.O.W. Gallery, New York - "Plessy v. **Ferguson**," part of a series of five chromogenic prints by Pamela Vander Zwan and **Carrie Mae Weems**; 3) Courtesy of Pamela Vander Zwan - and a detail from "Flash Lights," a set of 26 ink-and- Braille cards by Pamela Vander Zwan

**PUBLICATION-TYPE:** Newspaper

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Artforum International

April 1, 2004

## **Carrie Mae Weems: Newcomb Art gallery, Tulane University; New Orleans**

**BYLINE:** Berkovitch, Ellen

**SECTION:** Pg. 163(1) Vol. 42 No. 8 ISSN: 1086-7058

**LENGTH:** 611 words

When Newcomb College at Tulane University commissioned **Carrie Mae Weems** to create new work commemorating the bicentennial of the Louisiana Purchase, she made several sets of photographs, a video projection, and sets of video stills in which she juxtaposed sites of slavery and antebellum pomp with the industrial locales of the "New South." In the photos, **Weems** herself appears in period costume; for the videos, she shot footage of a Mardi Gras ball off the TV and integrated it into her own imagery of contemporary and Civil War-era maids, mistresses, and masters in shadowy silhouette. Both photos and video evince a fascination with architecture and the way it anchors history. Though the work here is black and white, the content spans the moral spectrum.

[ILLUSTRATION OMITTED]

Photographed busts of ambitious Napoleon and canny Thomas Jefferson hung inside oval-shape period frames at the entrance to the exhibition. In another photograph, **Weems**, dressed in a slave's calico dress with her back to the viewer, regards a curved plantation staircase; elsewhere, she contemplates a spiraling staircase that hugs the side of a petrochemical tank--one of a species that has displaced many stately Taras along the river road and that serves as a source of employment for many Louisiana African Americans. **Weems's** cool composure in these contexts suspends her in time. Where or in what epoch does she belong: to the ancient mutes of these lawns and rooms, or with the workers in the chemical plants of the contemporary South? She lets us follow as she tracks history in period attire, treading along the railroad (the freedom road?) or stepping resolutely toward a graveyard.

For all the sobriety of these photos and videos, there's also an Emma Goldmanish "If I can't dance, I don't want to be in your revolution." In one photograph, a celebratory **Weems** twirls through a white-as-alabaster interior that recalls a room in Walker Evans's 1935 photos of the Belle Grove plantation. More than simply making loud the silent steps of slave women, **Weems's** action evokes all the souls of BlackFolk who sang and danced their blues.

In the video, past and present forcibly collide as **Weems** assembles into one frame and time a white woman, a black woman, and a white man--the South's once **segregated** yet always interwoven players, here engaging in masquerades and parlor games. Footage of the Rex Ball introduces a flavor of social history: After a soft voice-over that speaks of the "magnificently mounted masquerades of metaphor," an elegant blond walks the cotillion floor on her escort's arm. The polished pageantry of dancing in turn links the video and the video stills, which are arrayed in storyboard formation flanking the projection: A belle waves her mask; a riding crop is frozen between function and fetish.

Carrie Mae Weems: Newcomb Art gallery, Tulane University; New Orleans Artforum International April 1,  
2004

Is this 2003, 1953, or 1853? The anonymous blond is a historical analogue to the narrative **Weems** rewrites. A servant holding a candelabra marches across an icy interior past an empty table and two vacant Louis XIV--style armchairs. This moment spells illumination: For an instant she dwarfs the pair of ladies whom she's about to serve. Before the duo sit, they circle one another--partners in a quadrille or in a duel? Later in the video a woman in sexy bodywear goes from slapping her palm with a riding crop to whacking the hand of a dandy in lace cuffs to finally riding him across the frame while spanking his behind. The video's background seems to be made up of diamonds of dappled light. At first glance it's a garden trellis; on second, it's a chain-link fence. Leisure accessory? Symbol of subjugation? The twin possibilities run through all of **Weems's** work.

**LOAD-DATE:** February 5, 2008

**LANGUAGE:** ENGLISH

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The Seattle Times

March 25, 2004, Thursday Fourth Edition

## Who are you? SAM's provocative new photo exhibit probes questions of race and identity

**BYLINE:** Tyrone Beason; Seattle Times staff reporter

**SECTION:** ROP ZONE; Northwest Life; Pg. C1

**LENGTH:** 1220 words

On the surface, Dorothea Lange's iconic portrait of a poor 'white' migrant from the 1930s and the controversial Time magazine cover featuring O.J. Simpson with artificially darkened features share little in common.

But "Only Skin Deep," a powerful photography exhibit opening today at the Seattle Art Museum, begs to differ.

For better or worse, each image describes what it means to be an American.

Nearly 300 photographs, documentary images, protest snapshots, advertisements, videos and even some postcards are used to explore how depictions of racial and ethnic groups from the 19th century to today influence the way Americans see themselves and their fellow citizens.

With **Carrie Mae Weems'** empathetic reproductions of slave daguerreotypes, Andres Serrano's stark portrait of a Ku **Klux** Klansman and Cindy Sherman's campy portraits of herself made over as a black woman, "Only Skin Deep" offers a jarring survey of American photography.

With photographs by other heavyweights such as Man Ray, Robert Mapplethorpe and Gordon Parks, it's a rich and diverse collection, first organized and put on display at the International Center of Photography in New York.

The idea, according to SAM's modern- and contemporary-art curator Lisa Corrin, is to use repulsion, humor, irony and up-close realism to shake loose the viewer's ideas about race and American identity.

Corrin acknowledges that "Only Skin Deep," while impressive in scope and quality, is a gamble for SAM. It will test the public's willingness to pay for an in-your-face, soul-searching museum experience.

From Vanessa Beecroft's disarmingly monochromatic portrait of Navy SEALs in white uniforms, to images of black demonstrators being water-cannoned in 1960s Birmingham, Ala., to a bitterly funny grid of 24 snapshots featuring all the Asian people artist Roger Shimomura has been mistaken for, the exhibit is bound to provoke mixed emotions.

Over the past few years, and with a \$1 million grant from the Wallace Foundation, SAM has attempted to add edge and cultural depth to its offerings in hopes of making the museum more thorough and relevant for local audiences.

Who are you? SAM's provocative new photo exhibit probes questions of race and identity The Seattle Times  
March 25, 2004, Thursday

Exhibitions comparing Pakistani and Indian art and installations by Korean artist Do-Hoh Suh fit this strategy and show the promise of the approach.

"The museum is actively shaping its artistic program not just with a view toward diversity but also to challenge our visitors and their assumptions about history," Corrin said.

"Only Skin Deep" is the culmination of that effort and one of the most important shows SAM has ever brought to Seattle, Corrin said.

In the case of "Only Skin Deep," SAM wants visitors to probe some intriguing and timely yet difficult questions: In a country undergoing profound demographic change, what does an American look like? Whose depictions are more honest? And what does my reaction to those images say about my values?

"Images are powerful things, and they shape the way we think," Corrin said. "And in a culture where images are prolific, they shape our thinking every minute we internalize what we see."

The exhibit is designed to make people more "self-conscious" when viewing images they may have seen in other contexts, whether strolling through another museum or flipping through a magazine.

Here, the photographs are arranged in striking juxtapositions in rooms based on five themes: "Looking Up/Looking Down," "All for One/One for All," "Humanized/Fetishized," "Assimilate/Impersonate" and "Progress/Regress."

What are we to think when passing an image of Korean photographer Nikki S. Lee posing like a faithful girlfriend beside a white guy holding a rifle, with his Confederate flag hanging on the wall behind them?

How do self-portraits of Lyle Ashton Harris, an African-American man, dressed in white face and blond wig, relate to Mapplethorpe's image of a black man draped in an animal skin?

How should we react to a huge self-portrait of Catherine Opie, a lesbian photographer, who has a scene of female stick figures holding hands in domestic bliss scratched into the skin on her back?

In images like these, "the artists are delivering the message of what it's like to be in their shoes," Corrin said. "There's anger, there's self-mocking and there's pathos."

But what is the unspoken message of Man Ray's elegant 1926 image of a white woman holding a carved African mask?

Does its value change because it's featured in the same exhibit as images of primitive-looking black and Native American women and a snapshot of a protester ranting at the U.S.-Mexico border with a sign that reads, "Control Immigration or Lose America"?

"Only Skin Deep" provides more questions than answers. Very little text accompanies the images, leaving the door open for the viewer to muse over the photographers' intentions. Are the images the products of genuine insights or base fantasies and misconceptions?

"It's as much about the subjectivity of the photographer as the subjectivity of the viewer," Corrin said.

But "we're not passing judgment on these images," she cautioned. "What we're saying is these images exist as part of our cultural history. Why do these images exist?"

Dorothea Lange's 1936 "Migrant Mother" portrait seems more meaningful now that we know the woman in the photograph isn't a poor, white Oklahoma or Appalachian woman, as originally thought, but a Cherokee whose people had been displaced by the U.S. government.

"History is always writing and rewriting itself, and this exhibition reflects that process," Corrin said.



Who are you?SAM's provocative new photo exhibit probes questions of race and identity The Seattle Times  
March 25, 2004, Thursday

Corrin stressed that "Only Skin Deep" is not a photography-bashing exercise. Many images in the show, in fact, have inspired people to fight social ills and stereotypes.

Gordon Parks' breakthrough portrait of an African-American woman posing stoically in front of the U.S. flag with a mop in one hand and a broom in the other poignantly calls on the viewer to confront America's uneven distribution of rights and opportunities.

Ed Greevy's snapshot of Hawaiian nationalist Haunani-Kay Trask with her fist clenched in the air offers a stirring counterpoint to photos of docile, exotic Pacific Islanders.

Robert Mapplethorpe's image of a nude black man engaged in an erotic but loving embrace with a nude white figure challenges the viewer's racial attitudes, as well as ideas about masculinity.

Some of the photos in the exhibit only hint at what it is, or isn't, to be American. Images by Masumi Hayashi, for example, show the abandoned foundations of a Japanese relocation camp.

The show, with its eclectic spirit, confronts viewers with overwhelming force. It's likely to get under many people's skin, and perhaps go much deeper.

*Tyrone Beason: 206-464-2251 or [tbeason@seattletimes.com](mailto:tbeason@seattletimes.com)*

#### Exhibit preview

"Only Skin Deep: Changing Visions of the American Self," runs today through June 13 at Seattle Art Museum, 100 University Way. Tickets: \$7 adults; \$5 students, people over 62 and children 7 to 12. Children 6 and younger free. For more details, call 206-654-3100.

Seattle Art Museum will hold a forum on race featuring Portland-born, African-American photographer **Carrie Mae Weems** at 7 p.m. April 26 in the museum's Plestcheeff Auditorium. Museum admission is required for entry to the lecture.

**LOAD-DATE:** March 26, 2004

**LANGUAGE:** ENGLISH

**GRAPHIC:** photo; Patty Chang's image "Contortion" is part of the "Only Skin Deep: Changing Visions of the American Self" exhibit at the Seattle Art Museum. (0394029635)

**TYPE:** Preview

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St. Louis Post-Dispatch (Missouri)

March 14, 2004 Sunday Five Star Late Lift Edition

## EYE OF AN ARTIST, HEART OF AN ACTIVIST

**BYLINE:** David Bonetti/ Post-Dispatch Visual Arts Critic

**SECTION:** A&E; Pg. F1

**LENGTH:** 1760 words

\* Photography and concern for social justice click to form beautiful images in **Carrie Mae Weems'** installation at USML.

**Carrie Mae Weems'** "May Days Long Forgotten," the inaugural exhibition in Gallery 210's new space at the University of Missouri at St. Louis, finds the often fiery artist in a lyrical, even romantic mood. Four girls -- all young, all African-American, all exhibiting that imperfect balance between innocence and knowingness that precedes adolescence -- are her muses. In these photographic triptychs and single video projection, they wear light summer dresses, flowers wreath their hair, and they dance around the Maypole or pose lounging in the long summer grasses. The photographs are shades of brown, reminiscent of the sepia-toned work of turn-of-the-last-century pictorialism. Julia Margaret Cameron and Gertrude Kasebier are **Weems'** antecedents, but their English aristocratic and American bourgeois models, all white, are replaced here by **Weems** with children at risk, who, under her loving gaze, are just as lovely and precious.

**Weems**, a serious student of the history of African-American photography, is doing a couple of things in these images. First of all, they exist to be beautiful, a goal at which they admirably succeed. In addition, the artist is inserting black children into a genteel tradition from which they were excluded, both subverting and expanding the genre. But she is also reminding us that there were bourgeois African-Americans at that long-ago time and that their images haven't been widely seen outside family albums.

**Weems** herself comes from a working-class family who fled the Jim Crow South for better opportunities on the West Coast. (She was born in 1953 in Portland, Ore.) She told me last week while she was here in St. Louis that the new work was a return for her to an image of her own childhood. "I remember May Days in Portland with my mother and sisters. She put ribbons in our hair and we danced around the Maypole while the men of the family went off to **labor** demonstrations."

And that illuminates another part, an equal part, of **Weems**. A profoundly political artist, she roots her work in the feminist notion that the personal is the political. The work that derives from memories of her family in happy -- and, in other work, not so happy -- times comes from that.

But unlike a lot of artists who became known for political work during the '90s, **Weems** doesn't stop at the personal -- she connects the personal with the social, the economic and the global to define a multidimensional political. For her, the political is the way we live every day and the conditions that circumscribe our freedom to be who we choose to be. The political is about power -- who has it and who does not. May Day is not just Maypoles and flowers in the hair; it is also the day that workers demonstrated internationally for economic justice, a struggle that continues.

A woman of great wit and warmth

**Carrie Mae Weems**, who lives in Syracuse and New York City, is one of the most honored American artists of her generation. She came to St. Louis for her Gallery 210 opening and to give a lecture at the St. Louis Art Museum, directly from San Francisco, where she was the first honoree of PhotoAlliance, a new organization dedicated to the support of contemporary photography. She was the subject of a retrospective that traveled to nine American museums between 1993 and 1995, including the Forum, now the Contemporary Art Museum, in St. Louis.

She was commissioned in 1995 by the J. Paul Getty Museum in Los Angeles to produce a 32-panel work in which she traced through archival photographs and her own texts the history of African-Americans in photography from slavery to liberation. It is one of the true masterpieces of our time. In 1997, painter Robert Colescott asked her to collaborate with him for his exhibition at the 47th Venice Biennale. They were the first African-American artists to represent the United States at that prestigious exposition. That is just a few of the high points.

I heard **Weems** address audiences two consecutive nights in St. Louis, first to a small group of Gallery 210 supporters at a Washington Avenue loft, second to a larger group at the Art Museum. She is a beautiful and charismatic woman. She possesses a sharp intelligence and has a wonderful command of the language. She has a rich speaking voice that makes you wish she'd develop a singing act as well as an artistic practice. (She did make a record, "Dee Dee at the Copa," with its single, "Ode to Affirmative Action." But it was an art project, and the record along with its jacket bearing an image of **Weems** as a cabaret singer is displayed framed, unplayable.) She is a woman of great wit and warmth. Both nights, she made much of the audience fall in love with her. At the museum, she said, "The privilege of artists is to explore what it is to be human, what we do to each other as humans."

**Weems** possesses the generosity of a great teacher. She talks about her mentors and her influences with gratitude. At the Art Museum, she began with a list of artists, all her contemporaries, who have taught her something. It was a diverse group: It included the fierce Yugoslav performance and conceptual artist Marina Abramowitz, the late Cuban-American performance artist Ana Mendieta, the German painter Gerhard Richter (she showed a slide from his "Oktober" series based on the Baader-Meinhof gang), the American sculptor Kiki Smith, the late Cuban-American conceptual artist Felix Gonzalez-Torres, the American text artist Ed Ruscha, the African-American painter Kerry James Marshall and her Venetian collaborator, Robert Colescott. I have never heard an artist do a similar thing, deflecting attention to others. Both nights she thanked the audience for giving up its precious time to spend with her. "What a privilege that people have come to sit with me because of something I have made," she said. "The work is always larger than the artist."

Crying to find her true voice

**Weems** spoke movingly about being an artist and the struggle each artist goes through to find his or her distinctive voice. "At a young age, there is something about the world and the way it looks that directs you toward being an artist," she said. "From the age of 10, I had a sense that I would be an artist. I didn't know what that meant, but I sensed that it had to do with seeking aspects of the truth."

At the downtown loft, **Weems** recounted that she was a dancer before she was an artist but that she didn't really understand the nature of dance, lacking a mentor. "I was 18 when my boyfriend, a 'dirty old man' of 30, gave me a camera. Together we were going to photograph the revolution," she laughed. "I already knew I wanted to be a revolutionary. I had wanted to marry Malcolm or Martin. I couldn't believe they were already taken."

As an aspiring photographer, **Weems** knew the major players. "I met all the men -- Garry Winogrand, Robert Frank, Lee Friedlander. 'This is it, this is what I want to do, this is what I love,' I thought. I started making these curious documentary photographs based on a tradition they defined. It was not mine. It was theirs. It became imperative to me that I find my own voice."

"For me, being an artist has been deeply rewarding but it also comes with deep pain. For a long time, I cried and I cried and I cried. I'd get up every morning and cried. I'd go to my desk every day and cried. I went to the darkroom every day and cried. I taught my students every day and cried. I hadn't found my true voice and

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I knew it. One day I made a work and I realized that was it."

That breakthrough occurred in 1990, after **Weems** had already produced a number of widely exhibited works. The piece is no slice-of-life: It is deliberately set up and directed by the artist. A black man sits at the head of a table, an overhead lamp throwing light on his face and the table in front of him. He looks preoccupied. Enveloped in a halo of cigarette smoke, he holds a glass of wine. A tape recorder sits on the table to his left, a bottle of wine and an ashtray to his right. Over it, **Weems** has written, "Jim, if you choose to accept, the mission is to land on your own two feet." At the Art Museum, she explained that her intention was to say that although African-American men are victimized in our culture, they have a certain responsibility to themselves.

In itself, "Jim" might not be **Weems'** best picture, but it led to her first mature work, the "Kitchen Table" series in which she placed herself at the head of the table in a series of vignettes that examined a woman's relationship to her man, to her child, to her girlfriends and to herself in a distinctive, memorable manner that retains its power nearly 15 years later.

An early idea on social justice

Prominent among the mentors **Weems** mentioned was her family, particularly her father, who taught her, she said, that she could do anything she wanted, that no one could hold her back. She told me that she developed her ideas about social justice very early in her life, that she remembers one of the first books she read was "The Population Bomb."

"I got my political ideas from my dad, who was a wonderful, wonderful man. He often talked about his father, who was a union organizer in Mississippi, who had to flee for his life in the '30s. I found out only last night from my dad's brother and his family who moved here recently from Hannibal that it was a really big deal. Eighty-seven people were killed, and many more, like my granddad, were forced to flee. He went to Chicago where he started a new life, unable to go back. This whole thing just shattered my family. They didn't know if he was alive or not.

"This is the kind of injustice that just tears a family apart, and it's taken us three generations to get back together. My family were sharecroppers, farm laborers. My father had to kidnap his own mother from a plantation in Mississippi in the middle of the night. She didn't even have time to get her shoes. My family told me that story last night in St. Louis. It's a history I have to research. So many of us have these great stories of escape and survival that have never been properly told."

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"May Days Long Forgotten"

What: A photography and video installation by **Carrie Mae Weems**

When: Through April 3; hours are 11 a.m.-5 p.m. Tuesday-Saturday

Where: Gallery 210, University of Missouri at St. Louis, 8001 Natural Bridge Road

How much: Free

More info: 314-516-5976 or [www.umsl.edu/agallery](http://www.umsl.edu/agallery)

**LOAD-DATE:** March 14, 2004

**LANGUAGE:** English

**NOTES:** Critic David Bonetti/ E-mail: [dbonetti@post-dispatch.com](mailto:dbonetti@post-dispatch.com)/ Phone: 314-340-8351

**GRAPHIC:** PHOTO; (1) Color Photo by ROBERT COHEN / POST-DISPATCH - **Carrie Mae Weems** with

EYE OF AN ARTIST, HEART OF AN ACTIVIST St. Louis Post-Dispatch (Missouri) March 14, 2004 Sunday  
Five Star Late Lift Edition

her work "For Rosa, For Daisy," from "May Days Long Forgotten," at Gallery 210 at UMSL/ (2) Photo - "After Manet"

**TYPE:** REVIEW - ART/"MAY DAYS LONG FORGOTTEN" BY **CARRIE** MAE **WEEMS**/PROFILE/**CARRIE** MAE **WEEMS**

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Orlando Sentinel (Florida)

January 23, 2004 Friday, FINAL  
Correction Appended

## AN EXHIBITION OF RESILIENCE

**BYLINE:** Ilyse Kusnetz, Special to the Sentinel

**SECTION:** SPECIAL SECTION; Pg. 2

**LENGTH:** 1716 words

Best known as the hometown of African-American author Zora Neale Hurston, the small, historic community of Eatonville seems in constant danger of losing its identity in Orlando's inexorable push to expand.

"There are bears knocking on the doors and trying to figure out how to take this vital piece of land that is very much unlike any other place," says photographer and curator **Carrie Mae Weems**.

"Embracing Eatonville," an exhibition organized by **Weems** in conjunction with the Zora Neale Hurston Museum and the 15th annual Hurston Festival, showcases the work of photographers **Weems**, Dawoud Bey, Lonnie Graham and Deborah Willis.

The artists hope the exhibition will be the first phase of a larger project to more clearly define Eatonville's significance and role in history.

### **CARRIE MAE WEEMS**

Garbed in period costume and posing herself as Hurston in places around Eatonville that the author frequented, **Weems** sought to "make a work that attempted to distill these wonderful moments of the spirit and the life of Zora."

**Weems**, who was born in Portland, Ore., in 1953, calls her encounter with Hurston's work a "seminal meeting" that changed the direction of her life forever.

"She taught us that we could have a certain kind of voice and that we could follow it with the deepest of **conviction** and that we have a right to do that, to hear ourselves," says **Weems**.

In organizing the exhibition, **Weems** called upon former teacher and mentor Bey, friends Graham and Willis, and **Weems'** husband, Jeff Hoone. Hoone contributed the services of his company, Lightwork, to produce the exhibition catalog and develop most of the exhibition's large photographs.

Despite the strong expression of African-American identity within the exhibition, **Weems** views herself as "much more a seeker of things that are true than someone who's tracking race. I'm not interested in that -- I think it's a dead end, particularly since there's only one."

That exploration of what it means to be a part of the human race is a recurring theme and common denominator in the work of each photographer in the exhibition.

DAWOUD BEY

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Appended

Seated at school desks, local teenagers from Eatonville's high school stare directly into the camera lens, their expressions hopeful, challenging, defiant. Short narratives about the students and their hopes, written in their own words, accompany each portrait.

This is the work of Dawoud Bey, whose photographs have been exhibited in such places as the Whitney Museum of American Art and the Museum of Modern Art in New York City.

Born in 1953 and based today in Chicago, Bey has collaborated for the last 10 years with teenagers from many different communities. For the Eatonville exhibition, "My intention was to construct a representation of [these young people] that allowed a space for their individuality to emerge," he says.

His work challenges the typical stereotypes of teenagers. He refuses to view them "in the context of various social problematics: the teenage drinking problem, the teenage pregnancy problem, the teenage drug problem."

The results are portraits that **Weems** compares to "still lifes," in which young people are "grappling with their own essence and their own identity." Hoone, who previously hosted Bey as a visiting artist at Lightwork, thinks Bey is most concerned in the current exhibition with "giving [teenagers] a voice, getting them into the larger dialogue about the community, because they're really the next generation of Eatonville."

#### LONNIE GRAHAM

"I try to tell the truth. We're all human. We can all make an individual contribution to that larger pool of humanity through our own unique point of view and our own gifts," says Lonnie Graham.

Graham, 49, grew up in the small town of Seldom Seen, Pa., -- as a photographer, he appreciates the irony of the name -- living with his uncle and aunt. He became hooked on photography the day his uncle brought a Polaroid camera home. "That was it," recalls Graham. Today he uses an enormous Polaroid 4 x 5 to shoot his subjects. They get the developed pictures, and he saves the negatives.

Graham took pictures of people at the Zora Neale Hurston Festival, then returned to Eatonville on subsequent occasions, speaking with its residents and snapping photographs of locals.

Eatonville "is like a little oasis in an encroaching wasteland of commercialism," he says. Even in the relatively short time he spent there, the town became precious to him, he says, and he feels its integrity deserves to be kept alive.

For Graham, photography is the answer. "Community needs to have some kind of tool for documentation. People use photography to validate their own existence, to celebrate certain events, to use as part of their tradition. Art is vitalized by the community. As artists, I think it's our responsibility to help people understand how the arts mean something to people," he says.

#### DEBORAH WILLIS

Ordinary, everyday places -- beauty parlors, churches, mom-and-pop restaurants -- are frequent photographic subjects for Deborah Willis, 54, a curator and professor of photography and imaging at New York University's prestigious Tisch School of the Arts.

"There's this whole sense of a spiritual space where people can relax, feel comfortable about themselves, meditate and just take care of themselves emotionally, mentally and physically," she says.

Willis perceives beauty parlors and churches as central to all communities. Such thoughts might have originated from her childhood: Her mother was a hairdresser, and every Saturday Willis witnessed the ritual of women being "transformed" for church the next day.

Like Graham, she believes that photographs can tell the story of a community.

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Appended

Willis recalls she came to Eatonville looking for "the Zora experience from the '30s." Instead of a quaint Southern town where people sat and gossiped on their porches, however, Willis found an Eatonville very much of the present.

In preparation for her visit, she also had researched the history of beauty parlors and discovered they played a significant role for both women in general and African-Americans in particular.

In the 1930s, beauticians were the most employed women in the country, often breadwinners of the family, and often employing others. Later, during the civil-rights movement of the 1960s, literacy classes were held in beauty parlors: "They were subversive spaces where people could learn how to read and prepare for citizenship classes, for voter registration," she recounts.

And that's something to think about the next time you go for a cut and blow-dry.

#### FESTIVAL SCHEDULE

You can register for events during the festival on Thursday, Jan. 29, from 11 a.m. to 6 p.m. at the Orlando Marriott Downtown, 400 W. Livingston St., Orlando; get more information on event prices and festival registration by calling 1-800-972-3310 or visiting [www.zoranealehurstonfestival.com](http://www.zoranealehurstonfestival.com).

#### WEDNESDAY, JAN. 28

4th Annual Young Voices Conference: 8:30 a.m.-3 p.m. (continues at same times on Thursday, Jan. 29), a 2-day interactive forum among students, teachers, performing artists and college professors, "Young Voices" is designed especially for college-bound students grades 9-12. Programs are at various locations in Eatonville and Maitland. Requires a registration separate from festival registration: E-mail [amg12@aol.com](mailto:amg12@aol.com) or fax 407-294-6779.

Zora! Celebration Of New Black Cinema: 7 p.m. screening of *Half Past Autumn: The Life and Works of Gordon Parks* with a Q&A with producer St. Claire Bourne; 9:30 p.m. screening of *Park's Shaft*; Enzian Theatre, 1300 S. Orlando Ave., Maitland; registration required.

#### THURSDAY, JAN. 29

Zora! Celebration of New Black Cinema:

10 a.m.-11:30 p.m. filmmakers panel: "The Future of Black Film Culture" with panelists actor Richard Roundtree, director Charles Burnett, producer-director St. Claire Bourne, director Carol Blue and producer Marta Moreno Vega; University of Central Florida; registration required.

Noon- 1:30 p.m. luncheon with festival participants and panelists, President's Dining Room, University of Central Florida; registration required.

2:30-5 p.m. screening of *Cuando los Espiritus Bailan Mambo* (When the Spirits Dance Mambo). Shot primarily in Cuba, this film traces the journey of African thought and philosophy from West Central Africa to Cuba and New York, followed by Q&A with producer Marta Moreno Vega; Enzian Theatre, 1300 S. Orlando Ave., Maitland; registration required.

Festival Opening Session, "In Conversation with Elizabeth Catlett," world-renowned printmaker and sculptor interviewed by fine-art consultant M.J. Hewitt; 7:30 p.m.; Robert Hungerford Preparatory High School Auditorium, Eatonville; free and open to the public.

#### FRIDAY, JAN. 30

Zora Neale Hurston Arts and Humanities Lecture, by Dr. John Hope Franklin, Duke University James B. Duke Professor Emeritus: 10 a.m.; Robert Hungerford Preparatory High School Auditorium, Eatonville; free and open to the public.



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Appended

Re-dedication of the Zora Neale Hurston Monument by Citrus Council Girl Scouts: 11:45 a.m.; Eatonville firehouse, Kennedy Boulevard, Eatonville; free and open to the public.

"Embracing Eatonville: A Photographic Survey by Four Contemporary Artists," a panel with artists **Carrie Mae Weems**, Lonnie Graham and Deborah Willis: 1-2:30 p.m.; Maitland Civic Center, 641 S. Maitland Ave., Maitland; registration required.

"Art Talk" by Samella Lewis: 3-4:30 p.m.; Maitland Civic Center, 641 S. Maitland Ave., Maitland; registration required.

Zora! Celebration Of New Black Cinema, world premiere film (title not yet announced): 8:30 p.m., Loews Theatre, Universal CityWalk, ticket required.

SATURDAY, JAN. 31

HATitude!, fun-filled session explores hats as an aspect of the Zora mystique (lunch served; no admission unless you are wearing a hat): 11 a.m.-1 p.m.; Maitland Civic Center, 641 S. Maitland Ave., Maitland; ticket required.

Festival Awards Gala, honoring Elizabeth Catlett, Gordon Parks and Samella Lewis: 7:30-10 p.m.; Wyndham Orlando Resort, 8001 International Drive, Orlando; ticket required; dress is black tie or "African elegance."

SUNDAY, FEB. 1

Traditional Ecumenical Worship Service, with the Rev. Ronald F. Kimble Sr.: 8:30 a.m.; The Life Center Church, 63 E. Kennedy Blvd., Eatonville.

**LOAD-DATE:** January 28, 2004

**LANGUAGE:** ENGLISH

**CORRECTION-DATE:** JANUARY 27, 2004

**CORRECTION:** CORRECTION OR CLARIFICATION PUBLISHED JANUARY 27, 2004 \*\*\*\*\*

Because of incorrect information supplied to the Sentinel, an item in the Festival schedule on Page 6 of the Zora! pull-out portion of Friday's Calendar section about the Zora Neale Hurston Arts and Humanities Lecture by John Hope Franklin reported the location incorrectly. It is scheduled for 10 a.m. Friday at the Life Center Church, 63 E. Kennedy Blvd., Eatonville.

\*\*\*\*\*

**GRAPHIC:** BOX: 'Embracing Eatonville: A Photographic Survey by Four Contemporary Artists'

What: Works by photographers **Carrie Mae Weems**, Dawoud Bey, Lonnie Graham and Deborah Willis.

When: Opening reception and gallery talk 6-8 p.m. Saturday, Jan. 24; exhibit runs through April 30. Hours are 9 a.m. to 4 p.m., Monday-Friday, 2-5 p.m. Sunday.

Where: Zora Neale Hurston National Museum of Fine Arts, 227 E. Kennedy Blvd., Eatonville.

How much: Free.

Where to call: 407-647-3307.

PHOTO: Spotlight

HATitude!

What: Second annual luncheon celebrating a fun aspect of the Zora Neale Hurston mystique. Program includes "An American History of

AN EXHIBITION OF RESILIENCE Orlando Sentinel (Florida) January 23, 2004 Friday, FINALCorrection  
Appended

Headwear: A Grand Tradition," the premiere of Oakland, Calif.-based milliner Aminah Omar's new collection, and a juried "Best Hat" parade for participating guests.

When: 11 a.m. Saturday, Jan. 31.

Where: Maitland Civic Center, 641 S. Maitland Ave., Maitland.

Where to call: For registration and ticket information, call 407-647-3307 or visit [www.zoranealehurstonfestival.com](http://www.zoranealehurstonfestival.com).

What else: If you aren't wearing a hat, you can't get in!

TED HOLLINS/TED HOLLINS PHOTOGRAPHY

PHOTO: Lonnie Graham

PHOTO: Deborah Willis

PHOTO: **Carrie** Mae **Weems**

PHOTO: Dawoud Bey

PHOTO: Active. The festival includes a book fair, craft 'talk tent,' vendors and stage acts.

BOX: STREET FESTIVAL OF THE ARTS

The street festival will take place along Kennedy Boulevard and College Avenue. Hours are 9-5 p.m. Friday, Jan. 30, through Saturday, Jan. 31; 11 a.m.-5 p.m. Sunday, Feb. 1. Admission for Friday and Sunday is \$5 for adults, \$3 ages 4-17, free for 3 and under; for Saturday, \$8 for adults in advance, \$10 at the gate, \$3 ages 4-17, free for 3 and under. Highlights include:

"Jump At The Sun: Zora Neale Hurston and Her Eatonville Roots": A multimedia exhibit.

"Words and Voices," a book and audio-book fair with panel discussions, author readings in children's literature and adult fiction and nonfiction, book sales, author signings and publisher booths. (See map on pages 6-7 for times and schedules.)

Center Stage: Music, dance, storytelling and theatrical performances.

Food Court: Culinary treats from Africa, Asia, the Caribbean, Europe and the American South.

Talk Tent: Traditional artists explain the "how to" of their crafts, with displays. (See map on pages 6-7 for times and schedules.)

Juried Art Competition.

Vendors Marketplace: Wares from around the globe on display and available for sale.

Public service booths: Information and services available to the public.

BOX: PRE-FESTIVAL EVENTS

"Richmond Barthe: American Sculptor," opening reception and gallery talk with guest curator Samella Lewis; 6-8 p.m. Friday, Jan. 23; Albin Polasek Museum and Sculpture Gardens, 633 Osceola Ave., Winter Park; free, open to the public.

"Embracing Eatonville: A Photographic Survey by Four Contemporary Artists," works by photographers **Carrie** Mae **Weems**, Dawoud Bey, Lonnie Graham and Deborah Willis; opening reception and gallery talk 6-8 p.m. Saturday, Jan. 24; Zora Neale Hurston National Museum of Fine Arts, 227 E. Kennedy Blvd., Eatonville; free, open to the public.

**COLUMN:** Zora Neale Hurston Festival

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The New York Times

December 19, 2003 Friday  
Late Edition - Final

## **PHOTOGRAPHY REVIEW; Cameras as Accomplices, Helping Race Divide America Against Itself**

**BYLINE:** By HOLLAND COTTER

**SECTION:** Section E; Part 2; Column 1; Leisure/Weekend Desk; Pg. 37

**LENGTH:** 1616 words

The problem of "the color line" was the American problem of the 20th century, according to W. E. B. DuBois. It is still a problem in the early 21st century, though few people are saying this in so many words. The International Center of Photography is saying it, with almost no words at all, in "Only Skin Deep: Changing Visions of the American Self," a big, unwieldy group exhibition that has rumbled in just under the 2003 wire and turns out to be one of the most ambitious and stimulating shows of the year.

It is also one of the more confounding and confusing shows, though it manages to make good use of these liabilities. It fills every square inch of gallery space with more than 300 pictures, from pre-Civil War daguerreotypes to Hollywood film stills to digital pieces hot off the laptop. Together they address a subject is at once oceanic and amorphous: "American identity," which in this case encompasses ethnicity and sexuality, but primarily race.

The show proposes that race, far from being a biological fact, is a value-laden social concept, a fiction that many find useful. It argues that this concept permits a certain group of people to control other groups by establishing a system of hierarchical ranking and sustaining that ranking through physical and psychological force. Photography, a medium with built-in allure and an undeserved reputation for truth-telling, has done much, the exhibition suggests, to create and perpetuate this whole fiction.

This idea isn't new. It fueled contemporary American art and cultural thinking in the 1990's and earlier. But the full implication of photography's role -- active and passive, overt and covert -- in American racial politics has not been considered before on this scale. And the survey is usefully timed. It comes at a moment when the progressive thinking of the 1990's is out of fashion in the art world and ritually trashed there.

Not that "Only Skin Deep" is narrowly political, or narrowly anything. Within the critical position it stakes out, it's all over the place. The curators -- Brian Wallis, director of exhibitions and chief curator at the center, and Coco Fusco, an artist, critic and associate professor of art at Columbia -- culled their material from many sources: American history, art, science, sociology, pop culture, psychology and personal narrative. They then seem to have given the whole package a vigorous shake and poured out the contents, letting it find its shape. And as if to insure that everything would stay fluid and unschematic, they installed the pictures without adding interpretation to the labels.

This is O.K. when the images are familiar or fairly legible, but frustrating when they are historically specific, or ambiguous, or arcane in meaning, as many are. On the plus side, data deprivation leaves you in an interesting state of innocence. In trying to puzzle out individual pictures and connect the dots within

PHOTOGRAPHY REVIEW; Cameras as Accomplices, Helping Race Divide America Against Itself The New York Times December 19, 2003 Friday

groupings, you quickly learn something about your own perceptual programming, and a lot about the slippery nature of photography itself.

If the experience initially leaves you feeling unmoored, I recommend just going with the tide. And in fact, you will probably need little encouragement to do so, given the wealth of visual data on tap, which includes work by some of the best young American artists in the business; it is augmented by a Web site that is an integral part of the show: [www.icp.org/exhibitions/onlyskindeep](http://www.icp.org/exhibitions/onlyskindeep).

In the galleries, the exhibition breaks down into thematic sections identified by knotty short statements. The first, "Looking Up/Looking Down," gives a sense of the curatorial style. The argument here revolves around photography's role in recording and reinforcing racial hierarchies. In a portrait titled "General Williams With Servant" (1862), the dynamics are straightforward. The general sits in a chair; his African-American servant sits on a low stool. It's clear who the boss is.

The power relationship in Ken Light's 1994 "Strip Search, Shakedown Room of Visiting Area" from his "Texas Death Row" series is more charged. A young black man is undressing under the eyes of two armed white guards. All three men could be from the same economic background. But about the black man we know nothing. Is he a visitor or a prisoner? Is the search routine, or punitive? Almost naked, seen from behind, he could be taken for a victim or a felon, or both, depending on who is looking.

Racial stereotypes, as a form of social control, also come under scrutiny. Some are blunt. A page from a 1941 issue of Life magazine carries photographs of two Asian men and the words "How to Tell Japs From the Chinese." With its diagrammatic annotations, this is a cartoon version of ethnology. And ethnology itself is cartoonlike in a 1904 picture titled "The Missing Link No. 1 (Photograph of Indigenous Filipino From St. Louis Fair)," which effectively classifies its male subject as subhuman.

Identity-conscious contemporary art functions, in part, as a response to such images, a short-circuiting of their negative pull. Pictures of slaves that were used by the scientist Louis Agassiz to support a **racist** theory of social Darwinism take on an entirely different meaning when incorporated into a text and photo piece by **Carrie May Weems** titled "From Here I Saw What Happened and I Cried."

And social Darwinism, which is by no means extinct, is shot down in a 1995 sequence of pictures by Miguel Calderon, in which the artist, wearing a spectacular Afro wig, poses nude in a simian crouch on the left, then gradually evolves into a Homo erectus homeboy toting an Uzi.

The other sections are similarly impressionistic and porous. One on the theme of assimilation overlaps with another, in galleries downstairs, that plays with the theme of the "ideal" American. Both, through archival pictures, examine visual indicators of racial identity, whether fixed, as in skin color; chosen, as in "native" costumes; or determinable by context, as in a picture of children of slaves who are, so to speak, socially black but look white.

The contemporary artists here take the confusion inherent in such distinctions as their subject. Cindy Sherman, in a set of pre-"Film Stills" pictures, appears in blackface. Lyle Ashton Harris, who is black, wears whiteface and changes sex, introducing another aspect of identity explored elsewhere in the show. Glenn Ligon finesses the game of identification and evaluation by racial signs in a two-panel piece. One panel is titled "Self-Portrait Exaggerating My Black Features," the other "Self-Portrait Exaggerating My White Features"; the same likeness of Mr. Ligon is on both.

Further on come reminders of how fateful the perception of racial difference can be. Pictures of Manzanar, a California internment camp where Japanese-Americans were confined during World War II, are among them. The inmates tried to lead normal lives there, as is evident in the pages of the camp's high school yearbook and in a photo of young girls playing with dolls. But an interactive DVD by Rea Tajiri, based on her family's Manzanar experience, projects an air of grim claustrophobia.

And in some cases the photographic record is just brutal. This is nowhere truer than in Ernest C. Withers's 1955 images of the mutilated body of Emmett Till, a black adolescent killed for supposedly whistling at a white woman. In Mr. Withers's pictures, published in Jet magazine, his face is a pulp of white matter, its

PHOTOGRAPHY REVIEW; Cameras as Accomplices, Helping Race Divide America Against Itself The New York Times December 19, 2003 Friday

features obliterated.

These pictures are often reproduced; we know their story. Other, less fearsome photographs are far less accessible. What, for instance, can we make of a 1845 daguerreotype titled "The Branded Hand of Captain Jonathan Walker, Boston, Mass."? The brand suggests an association with slavery, though Walker's status or racial identity can't be determined visually. There is no way to know that he was a white abolitionist who tried to free a group of American slaves, for which he was arrested, put in solitary confinement for a year and had his palm branded with the letters "s.s." for "slave stealer."

It is unfortunate that information like this isn't available somewhere. The catalog, a hefty collection of essays, makes scant reference to individual images. The Web site would be a logical place, but no. So the Walker picture becomes one more floating component in an idiosyncratic, curator's-choice show that is also a collection of smaller shows that come in and out of focus as you look.

Any one of them would probably have made for more incisive viewing. But I was glad for the epic sweep that Ms. Fusco and Mr. Wallis decided on, with its perceptual workouts and its unrosy picture of an America prickly with cultural variety and fraught with power struggles.

Biologically groundless as it may be, race remains a hard, unbenign, unbudgeable fact of American life. And so it will likely remain so long as politicians get mileage from it, the entertainment industry makes money from it, and new art, including photography, retreats from addressing it. With its brand of intensely jumbled dispassion, "Only Skin Deep" touches at least a little on all of this. It lets the complications roll, in a way that can make you crazy, but also makes sense. It takes the problem of the color line and, in a large way, reasserts its reality and its centrality at the beginning of this century. In doing so, a wildly difficult show becomes an important one.

"Only Skin Deep: Changing Visions of the American Self" is at the International Center of Photography, 1133 Avenue of the Americas, at 43rd Street, Manhattan, (212) 857-0000, through Feb. 29. It then travels to the Seattle Art Museum and will be on view there March 25 to June 13.

**URL:** <http://www.nytimes.com>

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**GRAPHIC:** Photos: Left, Japanese-American children at the Manzanar internment camp in California in World War II. Below left, "Self-Portrait Exaggerating My Black Features/Self-Portrait Exaggerating My White Features" by Glenn Ligon. (Photo by Toyo Miyatake/Toyo Miyatake Collection); (Photo by Glenn Ligon/Norton Family Collection)

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# The Miami Herald

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The Miami Herald

December 7, 2003 Sunday FINAL EDITION

## HISTORY LESSONS, ARMCHAIR TRIPS

**BYLINE:** ELISA TURNER, elisaturn@aol.com

**SECTION:** TROPICAL LIFE; Pg. 7M

**LENGTH:** 1024 words

This season's offerings in art books cover Spain and Cuba, plus sweeping history, video art and home-grown visions.

Goya. Robert Hughes. Knopf. 429 pages. \$40.

No one can write about art with the blustery confidence and impeccable grasp of visual detail quite the way Robert Hughes can, even taking into account his bouts of dismissive arrogance. An ever-readable stylist, he makes Goya's experiences in the turmoils of late 18th Century and early 19th Century Spain and France almost cinematically vivid, leading us through the intricacies of court politics and the doldrums that impelled this monumental (and, by then, deaf) master to make his late, great and gruesomely unforgettable Black Paintings.

Michele Oka Doner: Natural Seduction. Foreword by Mitchell Wolfson Jr. Essays by Suzanne Ramljak, Morris Lapidus and Arthur C. Danto. Hudson Hills. 199 pages. \$60.

The catchy title of this book, a survey of the career of Miami Beach native Michele Oka Doner, is more than a clever pairing of seduction and selection. It reminds us that Oka Doner is an artist gifted with an alluring sense of edit, shaping essential forms of nature into sensual environments for body and soul. Many of those environments have been public art, like her sparkling walkways at Miami International Airport. But others, like her unusual cast bark silver trays and bronze coral reef bracelets, devise a personal space with instruments earthy and precious.

Cuba on the Verge: An Island in Transition. Editor Terry McCoy, with an introduction by William Kennedy and epilogue by Arthur Miller. Bulfinch. 200 pages. \$50.

Cuba has generated so many books of photographs, with too many posing the cliché of Detroit relics hunkered against fetching ornate ruins. The combination of images and text in this expansive volume are often striking for their sensitive, beautiful departures from such clichés. Abelardo Morell returned to **Cuba** after many years to create his signature surreal scenes with a camera obscura, while poetry and portraits by **Carrie Mae Weems** render the island's Afro-Cuban heritage with piercing immediacy.

Video Art. Michael Rush. Norton. 224 pages. \$45.

As director of the Palm Beach Institute of Contemporary Art in Lake Worth and a contributor to art journals, Michael Rush writes with wit and clarity, bringing to bear his first-hand experience of making art beyond the mainstream. The 383 illustrations here go a long way to filling out this indispensable overview of an influential but less-than-40-year-old art form that notoriously eludes the printed page, and Rush gamely covers the still-morphing permutations of video, from digital to DVD, focusing on current artists like Matthew Barney, Pierre Huyghe and Tracey Moffatt.

Revolucion!: Cuban Poster Art. Lincoln Cushing. Chronicle. 128 pages. \$19.95 in softcover.

A look at Cuban poster art from the 1960s through the 1980s, the book offers a hard-to-find overview of the ingenious range of visual expression afforded by posters, a Cuban tradition that has been a low-cost and prolific method of mass-communication throughout the island and internationally. An archive librarian at the University of California at Berkeley, Lincoln Cushing makes a vivid case for the preservation and analysis of this ephemeral art form in general, but he's gone to many lengths to record the graphic riches of Cuban posters in particular.

From the Ground Up. Eduardo Del Valle and Mirta Gomez. Nazraeli. Unpaged. 96 color plates. \$60.

Mayan heritage in the rural Yucatan prevails in these intelligent photographs documenting indigenous architecture, the modest forms of a hut that has been passed down for centuries. Del Valle and Gomez, photographers and professors at Florida International University, do more than document the evolving materials, from thatch to corrugated tin, by also capturing the huts as they pop up in local pop culture, from topiary to souvenir. This exquisite series of photographs is matched with trenchant essays by Sandra S. Phillips and Richard Rodriguez.

American Pictures: A Reflection of Mid-Twentieth Century America. Jeff Dunas. Aperture. Unpaged. 112 black and white photos. \$40.

In 1993 Dunas began a series of car trips criss-crossing the United States, looking for places that still evoked roadsides of the 1950s and 1960s, idyllic if fraying places in his boyhood memories. He found such reminders, though more examples of air-conditioned structures in glass and steel. He wanted to capture the breezy, alternative views, such as laundry swinging on the line, almost brushing the open windows and gently sagging roof of a clapboard house in Texas, before they vanish. He has succeeded, all the way from Blythe, Ca. to Apalachicola.

Extraordinary Interpretations: Florida's Self-Taught Artists. Gary Monroe. University Press of Florida. 131 pages. \$34.95.

Gary Monroe has an eye for cultural resources that remain off the beaten path in this over-developed state, having written on the Highwaymen, a group of African-American landscape painters. Here Monroe records Homestead's bizarre complex of Coral Castle and well-known paintings by Purvis Young, but also explores the quiet eloquence in such self-taught art as the "identity masks" of rusted tin and wood by Jerry Coker in Gainesville or the dotted landscapes by Frank Ritchie, who lives in Ormond Beach and paints snow with curious precision.

Art: A New History. Paul Johnson. HarperCollins. 777 pages. \$39.95.

Conservative British journalist and historian Paul Johnson is an artist's son and something of a Sunday painter, so after tomes on such topics as the history of Christianity, Jews and the U.S., he's tackled art. Johnson can't compete with a sober authority such as H.W. Janson, nor does his book offer the lavish illustrations of other surveys. His opinions can be wild; he claims that the weakness of 17th Century painter Artemisia Gentileschi is that she was overweight. But his broad narrative is rarely textbook-dry as it pushes forward, inciting debate and dispute.

Elisa Turner is The Herald's art critic.

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HISTORY LESSONS, ARMCHAIR TRIPS The Miami Herald December 7, 2003 Sunday FINAL EDITION

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**GRAPHIC:** photo: Nilo Cruz (A)

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Times-Picayune (New Orleans, LA)

December 5, 2003 Friday

## GALLERIES

**SECTION:** LAGNIAPPE; Pg. 17

**LENGTH:** 1671 words

exhibitions

### ART MUSEUMS

Contemporary Arts Center 900 Camp St., 528-3800. "Killing Ground," large-scale photographs of Civil War battlefields, then and now, by John Huddleston, and "What a Wonderful World," the eclectic collection of NOMA curator Bill Fagaly, through Dec. 14. Tues-Sun, 11 a.m. to 5. Admission: \$5 adults; \$3 students and seniors.

Newcomb Art Gallery Woldenberg Art Center, Tulane University, 865-5328. "The Louisiana Project," large-scale conceptual photos and videos by **Carrie Mae Weems**, through Dec. 14. Mon-Fri, 10 a.m. to 5; Sat-Sun, noon to 5.

New Orleans Museum Of Art City Park, 488-2631. "The Quest for Immortality: Treasures of Ancient **Egypt**," a major exhibit of artifacts illustrating the ancient Egyptians' intriguing vision of the afterlife and their elaborate burial practices, through Feb. 25; "Journeys Real and Imagined in Edo-Period Painting," fanciful travel paintings from 17th- to 19th-century Japan, through Dec. 31; "The Artist as Collector: Selections from the Robert Gordy Bequest," art from the collection of the legendary New Orleans painter, through Dec. 31. Tues-Sun, 10 a.m. to 5 (last admission at 3:30). Admission: adults, \$17; seniors, \$16; children 3 to 17, \$10; museum members, \$10. Timed and dated tickets available through Ticketmaster 522-5555, or on-line at [www.ticketmaster.com](http://www.ticketmaster.com), and the museum box office.

Ogden Museum of Southern Art 925 Camp St., 539-9600. "William Eggleston: The Guide Years," works by the groundbreaking color photographer; "Contemporary Southern Masters: From the John and Maxine Belger Family Foundation," including works by Robert Rauschenberg, Jasper Johns, Robert Stackhouse and others; "Masters of Glass," works from the Penland School, and the "Southern Masters Series," featuring works by Vincencia Blount; plus the permanent collection of paintings, sculpture, photography and crafts by Southern artists from 1890 to 2003. Hours are Tues-Sun, 9:30 a.m. to 5:30; Thurs, 9:30 a.m. to 8:30. By admission: adults \$10; seniors and students \$8; children from 5 to 17, \$5.

### GALLERIES

Note: Galleries having openings this week are indicated with a (DIAMOND)

A Gallery for Fine Photography 241 Chartres St., 568-1313. "Ophelia's Garden," panoramic photographs by Josephine Sacabo, through Dec. 31. Tues-Sat, 10 a.m. to 5.

Academy Gallery 5256 Magazine St., 899-8111. "2003 Annual Miniature Exhibition," works by New Orleans Academy of Arts faculty and friends, through today. 5. Mon-Fri, 9 a.m. to 4; Sat, 10 a.m. to 4.

## GALLERIES Times-Picayune (New Orleans, LA) December 5, 2003 Friday

(DIAMOND)Alexander and Victor Fine Art 312 Royal St., 586-7555. Paintings by Stanislas Kostka, with a reception from 7 to 9 today, through Dec. 31. Open daily, 10 a.m. to 6.

(DIAMOND)Arthur Roger Gallery 432 Julia St., 522-1999. "Sneewittchen," new works by Blake Boyd, with a reception from 6 to 8 on Sat, through Dec. 27. Mon-Sat, 10 a.m. to 5.

Arthur Roger Gallery Projects 730 Tchoupitoulas St. (in the Renaissance Art Hotel), 524-9393. Works by Willie Birch, through Dec. 15. Tues-Sat, 10 a.m. to 5.

(DIAMOND)Barrister's Gallery 1724 Oretha Castle Haley Blvd., 525-2767. "Other Voices, Other Rooms," new paintings by Myrtle von Damitz, with a reception from 6 to 9 on Sat, through Jan. 24, and "Bulletproof Shotworks," art created with firearms by David Bradshaw, through Dec. 27. Tues-Sat, 10 a.m. to 5.

The Big Top (3 Ring Circus Gallery) 1638 Clio St., 569-2700. "Neighborhood," new paintings by Jim Sohr, through Dec. 13. Fri, 3 to 6; Sat, 11 a.m. to 6; Wed-Thurs, 6 to 9.

Jean Bragg Gallery 3901 Magazine St., 895-7375. Fifty works by the late New Orleans romantic painter Robert M. Rucker, through Dec. 31. Mon-Sat, 10 a.m. to 5.

Brunner Gallery 215 N. Columbia St., Covington, (985) 893-0444. New paintings by Linda Dautreuil, through Dec. 6. Tues-Sat, 10 a.m. to 5.

(DIAMOND)Cole Pratt Gallery 3800 Magazine St., 891-6789. New paintings by Gerald Deloach and Susan Downing White, with a reception from 6 to 8 on Sat, through Dec. 30. Tues-Sat, 10 a.m. to 5.

Collins C. Diboll Gallery 4th floor, Monroe Library, Loyola University, 861-5456. Photographs by Kay Duvernet, through Dec. 18. Thurs-Sat, noon to 5.

Dillard University Fine Art Gallery 2601 Gentilly Blvd., 816-4711. "Journeying the Possibilities," ceramic installation by Rashida Ferdinand, through today. Mon-Fri, 10 a.m. to 4.

(DIAMOND)d.o.c.s. gallery 709 Camp St., 524-3936. Stone sculpture by Marianne Lerbs and watercolor collages by Carrie Christian, with a reception from 6 to 9 on Sat, through Jan. 8. Tues-Sat, 11 a.m. to 6.

(DIAMOND)Evans Gallery 3815 Magazine St., 897-2688. Paintings by Jean Geraci, with a reception from 6 to 9 on Sat, through Jan. 6. Tues-Sat, 10 a.m. to 5.

(DIAMOND)Driscoll Antiques 8118 Oak St., 866-7795. A one-night-only exhibit of art by Sandra Horstmann Roberts, B. J. Simmons Margiotta and Domonick Teen, from 4 to 8 on Sat.

Fort Isabel Gallery 401 Columbia St., Covington, (985) 892-1841. "All Small II," works under 8 inches by member artists, through Wednesday. Wed-Sat, 10 a.m. to 4.

Friends of Rivertown Fine Art Gallery 409 Williams Blvd., Kenner, 471-2156. Group show including works by Marie Goodfellow, Betty Porche and Susan Yansich, through Jan. 7. Wed-Sat, 10 a.m. to 5.

galerie eclat 3116 Magazine St., 896-2307. New oil paintings, drawings and pastels by Ed Dyer, through Sat. Tues-Sat, 11 a.m. to 4:30.

(DIAMOND)Galerie Royale 3646 Magazine St., 894-1588. Paintings by Baton Rouge artist Michael Klung, with a reception from 6 to 9 on Sat, through Jan. 24. Mon-Sat, 10:30 a.m. to 6.

(DIAMOND)Hanson Gallery 229 Royal St., 524-8211. "Sanctuaries," landscapes by Adrian Deckbar and paintings by Joseph Lorusso, with a reception from 7 to 9 on Sat, through Dec. 31. Mon-Sat, 10 a.m. to 6; Sun 11 a.m. to 5.

(DIAMOND)Heriart-Cimino Gallery 440 Julia St., 525-7300. Recent paintings by Mark Davis, with a

## GALLERIES Times-Picayune (New Orleans, LA) December 5, 2003 Friday

reception from 6 to 9 on Sat, through Dec. 31. Tues-Fri, 10:30 a.m. to 5:30; Sat 10 a.m. to 5.

(DIAMOND)John Stinson Fine Arts 900 S. Peters St., 566-1944. "New Orleans and the Northshore," circa 1895 photographs by Albert DuQuesnay, with a reception from 6 to 9 on Sat, through Jan 1. Mon-Fri, 10 a.m. to 7; Sat, noon to 9.

(DIAMOND)Jonathan Ferrara 841 Carondelet St., 522-5471. "Rift This -- Rift That," paintings by Boris Zakic, with a reception from 6 to 9 on Sat, through Jan. 1. Tues-Sat, noon to 6.

l'art Noir 906 Mazant St., 944-2662. A group show featuring works by Skot Olsen, Joshua Petker, Juna, Jim Jeske and Maggie Mae, through Jan 30. Open daily, 11 a.m. to 6.

(DIAMOND)LeMieux Galleries 332 Julia St., 522-5988. Black-and-white photos by Bobby Wozniak with a reception from 6 to 8 on Sat, through Dec. 27. Mon-Sat, 10 a.m. to 5:30.

(DIAMOND)Magazine Street Gallery 5207 Magazine St., 897-5330. A group exhibit of gallery artists featuring Fred Marchman, Kaye Wall Hoffman, Phyllis Springen and others, with a reception from 6 to 9 on Sat, through Dec. 31. Tues-Thurs, 10 a.m. to 5.

(DIAMOND)Marguerite Oestreicher Fine Arts 720 Julia St., 581-9253. "Politics and War," recent ceramic sculpture by Joe Bova, with a reception from 6 to 9 on Sat, through Dec. 27. Tues-Sat, 10 a.m. to 4:30.

Morgan West Studio/Gallery 3326 Magazine St., 895-7976. "Gnostic Devotions," a group show of 17 artists on the theme of secret spirituality, through Dec. 31. Open daily 11 a.m. to 5.

The Neighborhood Gallery 1410 Oretha Castle Haley Blvd., 524-8800. "Unto Him an Artist Is Born," people, pillows and quilts by Brenda McClure and paintings by Derek Truitt, through Dec. 12. Tues-Sat, noon to 8.

(DIAMOND)N.O. School of Glassworks and Printmaking Studio 727 Magazine St., 529-7277. "All That Glitters in Gold and Crystal," including glass sculpture by William Gudenrath, stained glass by Udo Zembok and hand-made books by Miriam Martin, with daily glass-blowing demonstrations and a reception from 6 to 9 on Sat, through Dec. 22. Mon-Fri, 10 a.m. to 4.

Sable V Glass Art and Contemporary Craft Gallery 3420 Magazine St., 894-9444. "Art for the Holidays," including glass works by Teri Walker, Art Allison and Alexander Callner, through Dec. 30. Mon-Sun, 10 a.m. to 6.

St. Tammany Art Association 317 N. Columbia St., Covington, (985) 892-8650. "Heavy Metal II," a group exhibit of sculpture curated by John Perilloux, through Mon. Mon-Fri, 10 a.m. to 4; Sat, noon to 4.

(DIAMOND)Slidell Cultural Center 444 Erlanger St., (985) 646-4375. "Abstract Harmony," sculpture by Mark Grote, with a reception from 5 to 7 today, through Jan. 3. Mon-Fri, 9 a.m. to 4; Sat, 10 a.m. to 2.

(DIAMOND)Soren Christensen Gallery 400 Julia St., 569-9501. A group show of gallery artists, with a reception from 6 to 8 on Sat, through Dec. 31. Tues-Sat, 10 a.m. to 5.

(DIAMOND)SPACE Gallery 4528 Magazine St., 897-9119. "XY: Images of Men," a group show of New Orleans artists, with a reception from 6 to 10 on Sat, through Jan. 30. Tues-Sat, 10 a.m. to 6.

(DIAMOND)Stella Jones Gallery Place St. Charles, 201 St. Charles Ave., 568-9050. "Pictures for Miss Jolie," collages and drawings by Benny Andrews, with a reception from 6 to 9 on Sat, through Dec. 31. Mon-Fri, 11 a.m. to 6; Sat, noon to 5.

(DIAMOND)Steve Martin Studio/Gallery 624 Julia St., 566-1390. Retrospective exhibit of works by Zella Funck, with a reception from 6 to 9 on Sat, through Dec. 31. Tues-Sat, noon to 5.

(DIAMOND)Sylvia Schmidt Gallery 400A Julia St., 522-2000. "Precarious Situations," light boxes by Richard

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Taylor and wall sculpture by Kenny Pieper, with a reception from 6 to 8 on Sat, through Dec. 31. Tues-Sat, 11 a.m. to 4.

Waiting Room Gallery 906 Pauline St., 949-1805. "Remains of State," an installation by Mathew Nesbit, and "Imperial Crypts: Power and Memory," new works by John Thornton through Jan. 1. Thurs, 3 to 6; Sat, 11 a.m. to 3.

Windsor Fine Art 313 Royal St., 586-0202. "The Modern Masters," fine prints, including lithographs and etchings by Picasso, Chagall, Miro, and Matisse, through Dec. 8. Open daily, 10 a.m. to 6.

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Times-Picayune (New Orleans, LA)

November 21, 2003 Friday

## GALLERIES

**SECTION:** LAGNIAPPE; Pg. 26

**LENGTH:** 1561 words

exhibitions

### ART MUSEUMS

Contemporary Arts Center 900 Camp St., 528-3800. "Killing Ground," large-scale photographs of Civil War battlefields, then and now, by John Huddleston, and "What a Wonderful World," the eclectic collection of NOMA curator Bill Fagaly, through Dec. 14. Tues-Sun, 11 a.m. to 5. Admission: \$5 adults; \$3 students and seniors.

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New Orleans Museum Of Art City Park, 488-2631. "The Quest for Immortality: Treasures of Ancient **Egypt**," a major exhibit of artifacts illustrating the ancient Egyptians' intriguing vision of the afterlife and their elaborate burial practices, through Feb. 25; "Journeys Real and Imagined in Edo-Period Painting," fanciful travel paintings from 17th- to 19th-century Japan, through Dec. 31; "The Artist as Collector: Selections from the Robert Gordy Bequest," art from the collection of the legendary New Orleans painter, through Dec. 31. Tues-Sun, 10 a.m. to 5 (last admission at 3:30). Admission: adults, \$17; seniors, \$16; children 3 to 17, \$10; museum members, \$10. Timed and dated tickets available through Ticketmaster 522-5555, or on-line at [www.ticketmaster.com](http://www.ticketmaster.com), and the museum box office.

Ogden Museum of Southern Art 925 Camp St., 539-9600. A survey collection of paintings, sculpture, photography and crafts by Southern artists from 1890 to 2003. Hours are Tues-Sun, 9:30 a.m. to 5:30; Thurs, 9:30 a.m. to 8:30. By admission: adults \$10; seniors and students \$8; children from 5 to 17, \$5.

### GALLERIES

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Academy Gallery 5256 Magazine St., 899-8111. "2003 Annual Miniature Exhibition," works by New Orleans Academy of Arts faculty and friends, through Dec. 5. Mon-Fri, 9 a.m. to 4; Sat, 10 a.m. to 4.

Arthur Roger Gallery 432 Julia St., 522-1999. Paintings by Texas expressionist David Bates, through Nov. 29. Mon-Sat, 10 a.m. to 5.

Arthur Roger Gallery Projects 730 Tchoupitoulas St. (in the Renaissance Art Hotel), 524-9393. Works by

## GALLERIES Times-Picayune (New Orleans, LA) November 21, 2003 Friday

Willie Birch, through Dec. 15. Tues-Sat, 10 a.m. to 5.

Barrister's Gallery 1724 Oretha Castle Haley Blvd., 525-2767. "Bulletproof Shotworks," art created with firearms by David Bradshaw, through Dec. 27, and "Low-Tar Fantacies," wood block prints by Sean Star Wars, through Nov. 25. Tues-Sat, 10 a.m. to 5.

Bassetti Fine Art Photographs 233 Chartres St., 529-9811. Photographs by New Orleans Academy of Fine Art teacher Victoria Ryan and students Jackie Brenner, Sandra Iteld and Francis Billes, through Dec. 1. Tues-Sat, 11 a.m. to 5:30.

(DIAMOND)The Big Top (3 Ring Circus Gallery) 1638 Clio St., 569-2700. "Spin Art Party," a theme party during which attendees can make their own abstractions on custom-made spin art machines from 9 p.m. to 1 a.m. on Sat, plus "Neighborhood," new paintings by Jim Sohr, through Nov. 29. Fri, 3 to 6; Sat, 11 a.m. to 6; Wed-Thurs, 6 to 9.

Jean Bragg Gallery 3901 Magazine St., 895-7375. Fifty works by the late New Orleans romantic painter Robert M. Rucker, through Dec. 31. Mon-Sat, 10 a.m. to 5.

Brunner Gallery 215 N. Columbia St., Covington, (985) 893-0444. New paintings by Linda Dautreuil, through Dec. 6. Tues-Sat, 10 a.m. to 5.

Carol Robinson Gallery 840 Napoleon Ave., 895-6130. "Excavations on a Good Day," new paintings by Noah Saterstrom, through Nov. 29. Tues-Fri, 10 a.m. to 5:30; Sat, 10 a.m. to 5.

Cole Pratt Gallery 3800 Magazine St., 891-6789. "The Curtain Cleaners," paintings by Gustave Blache III, and ceramic sculpture by Jillian Banks, through Nov. 29. Tues-Sat, 10 a.m. to 5.

Collins C. Diboll Gallery 4th floor, Monroe Library, Loyola University, 861-5456. Photographs by Kay Duvernet, through Dec. 18. Thurs-Sat, noon to 5.

Delgado Fine Arts Gallery Delgado Community College, 615 City Park Ave., 483-4512. "Archeology," mixed-media construction by Vickie Lever Niolet and ceramic sculpture inspired by Croatian Neolithic motifs by Fulbright scholar Vesna Osojnicki and her students, through Dec. 4. Mon-Thurs, 9 a.m. to 3:30.

Dillard University Fine Art Gallery 2601 Gentilly Blvd., 816-4711. "Journeying the Possibilities," ceramic installation by Rashida Ferdinand, through Nov. 28. Mon-Fri, 10 a.m. to 4.

d.o.c.s. gallery 709 Camp St., 524-3936. "Structures" and "Homeland," two new suites of paintings by Keith Perelli, through Dec. 4. Tues-Sat, 11 a.m. to 6.

Evans Gallery 3815 Magazine St., 897-2688. Paintings by Janet McGreal, through Nov. 30. Tues-Sat, 10 a.m. to 5.

Fort Isabel Gallery 401 Columbia St., Covington, (985) 892-1841. "All Small II," works under 8 inches by member artists, through Dec. 10. Wed-Sat, 10 a.m. to 4.

Friends of Rivertown Fine Art Gallery 409 Williams Blvd., Kenner, 471-2156. Group show including works by Marie Goodfellow, Betty Porche and Susan Yansich, through Jan. 7. Wed-Sat, 10 a.m. to 5.

galerie eclat 3116 Magazine St., 896-2307. New works by Ed Dyer, through Dec. 6. Tues-Sat, 11 a.m. to 4:30.

Galerie 311 and 313 311 and 313 Royal St., 299-9299. "Saints and Gods," football-inspired paintings, and "Transformations," minimalist paintings and sculpture by Peter Lobello, through Nov. 23. Mon-Sat, 10 a.m. to 6; Sun, noon to 5.

Hanson Gallery 229 Royal St., 524-8211. New works by Peter Max, through Dec. 1. Mon-Sat, 10 a.m. to 6;

## GALLERIES Times-Picayune (New Orleans, LA) November 21, 2003 Friday

Sun 11 a.m. to 5.

Heriard-Cimino Gallery 440 Julia St., 525-7300. "Pandemonium in Arcadia," paintings by James McGarrell, through Nov. 30. Tues-Fri, 10:30 a.m. to 5:30; Sat 10 a.m. to 5.

Jonathan Ferrara 841 Carondelet St., 522-5471. Images of Desire," photo-realist paintings by Lory Lockwood, through Nov. 29. Tues-Sat, noon to 6.

(DIAMOND)l'art Noir 906 Mazant St., 944-2662. A group show featuring works by Skot Olsen, Joshua Petker, Juna, Jim Jeske and Maggie Mae, with a reception from 6 to 10 today, through Jan 30. Open daily, 11 a.m. to 6.

LeMieux Galleries 332 Julia St., 522-5988. "Various Aspects," paintings by Deedra Ludwig, through Nov. 29. Mon-Sat, 10 a.m. to 5:30.

Magazine Street Gallery 5207 Magazine St., 897-5330. "Contemporary Women in Art," featuring Judith Harper and Barbara Shaw, through Nov. 30. Tues-Thurs, 10 a.m. to 5.

Marguerite Oestreicher Fine Arts 720 Julia St., 581-9253. Works by Drew Galloway, through Nov. 29. Tues-Sat, 10 a.m. to 4:30.

Martin Lawrence Gallery 433 Royal St., 299-9055. Works by Erte, through Nov. 23. Open daily, 10 a.m. to 6.

Morgan West Studio/Gallery 3326 Magazine St., 895-7976. "Gnostic Devotions," a group show of 17 artists on the theme of secret spirituality, through Dec. 31. Open daily 11 a.m. to 5.

N.O. School of Glassworks and Printmaking Studio 727 Magazine St., 529-7277. "Fall Harvest Cornucopia in Glass and Silver," including sculpture by Stephen Williams, silver enameled jewelry by Gerald Haessig and etchings by Miriam Martin, with daily glass-blowing demonstrations, through Nov 29. Mon-Fri, 10 a.m. to 4.

Poet's Gallery 3113 Magazine St., 899-4100. "Feldspathic Fair," ceramic sculpture and paintings by Lateefah Wright, through Nov. 30. Mon-Sat, 11 a.m. to 6.

Sable V Gallery 3420 Magazine St., 894-9444. "Findings," group exhibit of contemporary crafts including works by Abigail Ramos and Katherine DeYoung, through Dec. 1. Mon-Sun, 10 a.m. to 6.

St. Tammany Art Association 317 N. Columbia St., Covington, (985) 892-8650. "Heavy Metal II," exhibit of sculpture curated by John Perilloux, through Dec. 8. Mon-Fri, 10 a.m. to 4; Sat, noon to 4.

Steve Martin Studio/Gallery 624 Julia St., 566-1390. Group show of 22 local and emerging artists, through Nov. 28. Tues-Sat, noon to 5.

Soren Christensen Gallery 400 Julia St., 569-9501. "Mute," paintings by Mimi Moncier and photos by Matthew Kohnke, through Nov. 28. Tues-Sat, 10 a.m. to 5.

SPACE Gallery 4528 Magazine St., 897-9119. "Self Reflection," including works by Jeremy Campbell, Adam Carlos and Spencer Livingston, through Nov. 29. Tues-Sat, 10 a.m. to 6.

Stella Jones Gallery Place St. Charles, 201 St. Charles Ave., 568-9050. "Pictures for Miss Jolie," collages and drawings by Benny Andrews, through Dec. 31. Mon-Fri, 11 a.m. to 6; Sat, noon to 5.

Sylvia Schmidt Gallery 400A Julia St., 522-2000. "Souvenirs de l'Amerique," selected woodcut prints by Endi Poskovic, through Nov. 29. Tues-Sat, 11 a.m. to 4.

Waiting Room Gallery 906 Pauline St., 949-1805. "Remains of State," an installation by Mathew Nesbit, and "Imperial Crypts: Power and Memory," new works by John Thornton through Jan. 1. Thurs, 3 to 6; Sat, 11 a.m. to 3.

## GALLERIES Times-Picayune (New Orleans, LA) November 21, 2003 Friday

Windsor Fine Art 313 Royal St., 586-0202. "The Modern Masters" fine prints, including lithographs and etchings by Picasso, Chagall, Miro, and Matisse, through Dec. 8. Open daily, 10 a.m. to 6.

Alternative Spaces Entergy Building (lobby), 639 Loyola Ave. Call (985) 542-5132. The 13th Annual Degas Pastel Society Membership Exhibition, through today. Mon-Fri, 6 a.m. to 6. . . . World Trade Center (lobby), 2 Canal St., 581-4888. "Fall for Art," the Louisiana Watercolor Society show, through Sat. Open daily, 24 hours.

**LOAD-DATE:** November 25, 2003

**LANGUAGE:** ENGLISH

**GRAPHIC:** NOCCA alumnus Gustave Blanche III, 26, combines Degas-esque off-center compositions with acute Monet-like observations of natural light, to create miniature retro-Impressionist paintings such as 'Curtain Cleaner Yawning,' which sell for \$1800 to \$4000. His current exhibit at Cole Pratt Gallery, 3800 Magazine St., is the emerging New York-based artist's first Crescent City solo show. Through Nov. 29. Call 891-6789.

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Times-Picayune (New Orleans, LA)

November 14, 2003 Friday

## GALLERIES

**SECTION:** LAGNIAPPE; Pg. 19

**LENGTH:** 1634 words

exhibitions

### ART MUSEUMS

Contemporary Arts Center 900 Camp St., 528-3800. "Killing Ground," large-scale photographs of Civil War battlefields, then and now, by John Huddleston, and "What a Wonderful World," the eclectic collection of NOMA curator Bill Fagaly, through Dec. 14. Tues-Sun, 11 a.m. to 5. Admission: \$5 adults; \$3 students and seniors.

Newcomb Art Gallery Woldenberg Art Center, Tulane University, 865-5328. "The Louisiana Project," large-scale conceptual photos and videos by **Carrie Mae Weems**, through Dec. 14. Mon-Fri, 10 a.m. to 5; Sat-Sun, noon to 5.

New Orleans Museum Of Art City Park, 488-2631. "The Quest for Immortality: Treasures of Ancient **Egypt**," a major exhibit of artifacts illustrating the ancient Egyptians' intriguing vision of the afterlife and their elaborate burial practices, through Feb. 25; "Journeys Real and Imagined in Edo-Period Painting," fanciful travel paintings from 17th- to 19th-century Japan, through Dec. 31; "The Artist as Collector: Selections from the Robert Gordy Bequest," art from the collection of the legendary New Orleans painter, through Dec. 31. Tues-Sun, 10 a.m. to 5 (last admission at 3:30). Admission: adults, \$17; seniors, \$16; children 3 to 17, \$10; museum members, \$10. Timed and dated tickets available through Ticketmaster 522-5555, or on-line at [www.ticketmaster.com](http://www.ticketmaster.com), and the museum box office.

Ogden Museum of Southern Art 925 Camp St., 539-9600. A survey collection of paintings, sculpture, photography and crafts by Southern artists from 1890 to 2003. Hours are Tues-Sun, 9:30 a.m. to 5:30; Thurs, 9:30 a.m. to 8:30. By admission: adults \$10; seniors and students \$8; children from 5 to 17, \$5.

### GALLERIES

Note: Galleries having openings this week are indicated with a (DIAMOND)

A Gallery for Fine Photography 241 Chartres St., 568-1313. "Ophelia's Garden," panoramic photographs by Josephine Sacabo, through Dec. 31. Tues-Sat, 10 a.m. to 5.

Academy Gallery 5256 Magazine St., 899-8111. "2003 Annual Miniature Exhibition," works by New Orleans Academy of Arts faculty and friends, through Dec. 5. Mon-Fri, 9 a.m. to 4; Sat, 10 a.m. to 4.

Arthur Roger Gallery 432 Julia St., 522-1999. Paintings by Texas expressionist David Bates, through Nov. 29. Mon-Sat, 10 a.m. to 5.

Arthur Roger Gallery Projects 730 Tchoupitoulas St. (in the Renaissance Art Hotel), 524-9393. Works by

## GALLERIES Times-Picayune (New Orleans, LA) November 14, 2003 Friday

Willie Birch, through Dec. 15. Tues-Sat, 10 a.m. to 5.

Barrister's Gallery 1724 Oretha Castle Haley Blvd., 525-2767. "Bulletproof Shotworks," art created with firearms by David Bradshaw, through Dec. 27, and "Low-Tar Fantacies," wood block prints by Sean Star Wars, through Nov. 25. Tues-Sat, 10 a.m. to 5.

Bassetti Fine Art Photographs 233 Chartres St., 529-9811. New photographs by New Orleans Academy of Fine Art teacher Victoria Ryan and her students Jackie Brenner, Sandra Iteld and Francis Billes, through Dec. 1. Tues-Sat, 11 a.m. to 5:30.

The Big Top (3 Ring Circus Gallery) 1638 Clio St., 569-2700. "Neighborhood," new paintings by Jim Sohr, through Nov. 29. Fri, 3 to 6; Sat, 11 a.m. to 6; Wed-Thurs, 6 to 9.

Jean Bragg Gallery 3901 Magazine St., 895-7375. Fifty works by the late New Orleans romantic painter Robert M. Rucker, through Dec. 31. Mon-Sat, 10 a.m. to 5.

Brunner Gallery 215 N. Columbia St., Covington, (985) 893-0444. New paintings by Linda Dautreuil, through Dec. 6. Tues-Sat, 10 a.m. to 5.

Carol Robinson Gallery 840 Napoleon Ave., 895-6130. "Excavations on a Good Day," new paintings by Noah Saterstrom, through Nov. 29. Tues-Fri, 10 a.m. to 5:30; Sat, 10 a.m. to 5.

Cole Pratt Gallery 3800 Magazine St., 891-6789. "The Curtain Cleaners," paintings by Gustave Blache III, and ceramic sculpture by Jillian Banks, through Nov. 29. Tues-Sat, 10 a.m. to 5.

Collins C. Diboll Gallery 4th floor, Monroe Library, Loyola University, 861-5456. Photographs by Kay Duvernet, through Dec. 18. Thurs-Sat, noon to 5.

Delgado Fine Arts Gallery Delgado Community College, 615 City Park Ave., 483-4512. "Archeology," mixed-media construction by Vickie Lever Niolet and ceramic sculpture inspired by Croatian Neolithic motifs by Fulbright scholar Vesna Osojnicki and her students, through Dec. 4. Mon-Thurs, 9 a.m. to 3:30.

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Evans Gallery 3815 Magazine St., 897-2688. Paintings by Janet McGreal, through Nov. 30. Tues-Sat, 10 a.m. to 5.

Fort Isabel Gallery 401 Columbia St., Covington, (985) 892-1841. "All Small II," works under 8 inches by member artists, through Dec. 10. Wed-Sat, 10 a.m. to 4.

Friends of Rivertown Fine Art Gallery 409 Williams Blvd., Kenner, 471-2156. Group show including works by Marie Goodfellow, Betty Porche and Susan Yansich, through Jan. 7. Wed-Sat, 10 a.m. to 5.

galerie eclat 3116 Magazine St., 896-2307. New oil paintings, drawings and pastels by Ed Dyer, through Dec. 6. Tues-Sat, 11 a.m. to 4:30.

Galerie 311 and 313 311 and 313 Royal St., 299-9299. "Saints and Gods," football-inspired paintings, and "Transformations," minimalist paintings and sculpture by Peter Lobello, through Nov. 23. Mon-Sat, 10 a.m. to 6; Sun, noon to 5.

Hanson Gallery 229 Royal St., 524-8211. New works by Peter Max, through Dec. 1. Mon-Sat, 10 a.m. to 6; Sun 11 a.m. to 5.

## GALLERIES Times-Picayune (New Orleans, LA) November 14, 2003 Friday

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Jonathan Ferrara 841 Carondelet St., 522-5471. "Images of Desire," photo-realist paintings by Lory Lockwood, through Nov. 29. Tues-Sat, noon to 6.

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Martin Lawrence Gallery 433 Royal St., 299-9055. Works by Art Deco master Erte, through Nov. 23. Open daily, 10 a.m. to 6.

Morgan West Studio/Gallery 3326 Magazine St., 895-7976. "Gnostic Devotions," a group show of 17 artists on the theme of secret spirituality, through Dec. 31. Open daily 11 a.m. to 5.

The Neighborhood Gallery 1410 Oretha Castle Haley Blvd., 524-8800. "New Orleans Mardi Gras Indians: A Cultural Treasure," photos by Dwight Harris, through today. Tues-Sat, noon to 8.

N.O. School of Glassworks and Printmaking Studio 727 Magazine St., 529-7277. "Fall Harvest Cornucopia in Glass and Silver," including sculpture by Stephen Williams, silver enameled jewelry by Gerald Haessig and etchings by Miriam Martin, with daily glass-blowing demonstrations, through Nov 29. Mon-Fri, 10 a.m. to 4.

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Sable V Gallery 3420 Magazine St., 894-9444. "Findings," group exhibit of contemporary crafts including works by Abigail Ramos and Katherine DeYoung, through Nov. 1. Mon-Sun, 10 a.m. to 6.

St. Tammany Art Association 317 N. Columbia St., Covington, (985) 892-8650. "Heavy Metal II," a group exhibit of sculpture curated by John Perilloux, through Dec. 8. Mon-Fri, 10 a.m. to 4; Sat, noon to 4.

Steve Martin Studio/Gallery 624 Julia St., 566-1390. Group show of 22 local and emerging artists, through Nov. 28. Tues-Sat, noon to 5.

Soren Christensen Gallery 400 Julia St., 569-9501. "Mute," paintings by Mimi Moncier and new photographs by Matthew Kohnke, through Nov. 28. Tues-Sat, 10 a.m. to 5.

SPACE Gallery 4528 Magazine St., 897-9119. "Self Reflection," including works by Jeremy Campbell, Adam Carlos and Spencer Livingston, through Nov. 29. Tues-Sat, 10 a.m. to 6.

(DIAMOND)Stella Jones Gallery Place St. Charles, 201 St. Charles Ave., 568-9050. "Forty Acres," paintings by Richard Mayhew, and "Around Venus," sculpture by Barbara Chase Riboud, with a closing reception and signing of Riboud's new book "Hottentot Venus," from 5 to 9 on Sat, through Nov. 16. Mon-Fri, 11 a.m. to 6; Sat, noon to 5.

Sylvia Schmidt Gallery 400A Julia St., 522-2000. "Souvenirs de l'Amerique," selected woodcut prints by Endi Poskovic, through Nov. 29. Tues-Sat, 11 a.m. to 4.

Thomas Mann Gallery I/O 1812 Magazine St., 581-2113. "The Knock-off Show: Artists Interpret Tom's Style," a group exhibit of sculpture and jewelry, through Nov. 15. Mon-Sat, 11 a.m. to 6.

## GALLERIES Times-Picayune (New Orleans, LA) November 14, 2003 Friday

Waiting Room Gallery 906 Pauline St., 949-1805. "Remains of State," an installation by Mathew Nesbit, and "Imperial Crypts: Power and Memory," new works by John Thornton through Jan. 1. Thurs, 3 to 6; Sat, 11 a.m. to 3.

Windsor Fine Art 313 Royal St., 586-0202. "The Modern Masters" fine prints, including lithographs and etchings by Picasso, Chagall, Miro, and Matisse, through Dec. 8. Open daily, 10 a.m. to 6.

Alternative Spaces Entergy Building (lobby), 639 Loyola Ave. Call (985) 542-5132 for information. The 13th Annual Degas Pastel Society Membership Exhibition, through Nov. 21. Mon-Fri, 6 a.m. to 6. . . . World Trade Center (lobby), 2 Canal St., 581-4888. "Fall for Art," the Louisiana Watercolor Society member show, through Nov. 22. Open daily, 24 hours. . . . Reliable Mail and Copy Center, 3628 S. Carrollton Ave., 304-0200. "Ted and Tony: A Night of Elegance," a one-night-only exhibit of art by Ted Ellis and music by Tony "Oulabula" Bazely, from 6 to 8.

**LOAD-DATE:** November 14, 2003

**LANGUAGE:** ENGLISH

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Times-Picayune (New Orleans, LA)

November 7, 2003 Friday

## Shadow of slavery haunts **Weems'** work

**BYLINE:** By Doug MacCash; Art critic

**SECTION:** LAGNIAPPE; Pg. 20

**LENGTH:** 669 words

"The Louisiana Project," an exhibit by renowned conceptual photographer **Carrie Mae Weems** at Newcomb Gallery, is a compelling look at the legacy of slavery. Yet for contemporary art lovers, it has an Achilles' heel that's impossible to miss.

New York-based **Weems'** ambitious exhibit, commissioned by Newcomb to commemorate the Louisiana Purchase Bicentennial, is divided into three suites. In one sepia-toned photo series, the African-American artist presents herself as a slave reincarnated in current-day Louisiana, beholding an oil-despoiled landscape, an inhospitable housing project and a lovingly preserved plantation home. In another photo series, she instructs a variety of contemporary Louisianians to stare into a mirror, thereby confronting their racial identities, while presumably reflecting on the gross inequities of the past.

The centerpiece of the show is a hypnotic video projected on the gallery wall that suggests the socio-sexual intrigues that roiled beneath the surface of antebellum New Orleans' racially mixed community. The silhouette of a slave woman serving tea and otherwise attending to the needs of a pair of pampered ladies of the manor passes slowly across the screen at the start of the video. Later, the same silhouetted slave woman attends to the sadomasochistic needs of the man of the house, whom she rides like a pony, ironically applying the whip for pleasure, not pain. The video is flanked on each side by a velvety mural made of enlarged video stills, printed on fabric.

**Weems'** silhouettes are the most intriguing part of the show. They lend everything a shadowy ambiguity that implies the racial confusion embodied in New Orleans' Creole heritage. Yet those same silhouettes ruin the exhibit for contemporary art aficionados because they are simply too similar to the well-known style of another major African-American contemporary artist, Kara Walker.

Walker has become an international art star by adapting the genteel craft of silhouette cutting (a popular 19th century art form in which meticulous portraits were made from black paper) to her own **sexually**-charged vision of slavery. The similarities of the two artists' styles is not a question of originality. Accomplished artists often take separate roads that lead to the same destination. But the conspicuous duplication of form (which **Weems** should have noticed and eliminated) is an inescapable distraction.

That flaw aside, "The Louisiana Project" is a welcome antidote to most of the exhibits that have been dedicated to the Louisiana Purchase bicentennial this year. To the majority of New Orleanians, whose ancestors enjoyed none of the glory of Napoleon's empire and were denied Jefferson's democracy as well, the Louisiana Purchase was nothing more than an exercise in cooperative European/American imperialism. **Weems** seems to remember that, while most local institutions seem to have forgotten. Kudos to Newcomb for having the guts to take a stand.

Shadow of slavery haunts Weems' work Times-Picayune (New Orleans, LA) November 7, 2003 Friday

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## THE LOUISIANA PROJECT

By **Carrie** Mae **Weems**

What: The nationally known conceptual artist explores racial themes with a photo and video presentation.

Where: Newcomb Art Gallery, Woldenberg Art Center, Tulane University, 865-5328.

When: Mon-Fri, 10 a.m. to 5; Sat-Sun, noon to 5, through Dec. 14.

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## THE MIRROR AND THE MASK: ON RACE AND IDENTITY IN LOUISIANA AND BEYOND

What: A free symposium

When: 1 to 5 p.m. Sat.

Where: Woldenberg Art Center of Tulane University.

American Studies professor Benjamin Reiss will present a lecture titled 'The Hither Side of Ethiopia: Blackface Minstrels in a 19th-century Insane Asylum' at 1 p.m.

Art History professor Pamela Franco presents 'Cazabon's Femmes Noires: A 'Tragic' Visualization of Race in 19th-century Trinidad' at 2 p.m.

Law professor Pamela Metzger presents '**Litigating** Whiteness in Louisiana' at 3 p.m.

Artist **Carrie** Mae **Weems** presents 'A Reflection on My Work,' at 4 p.m.

**LOAD-DATE:** November 7, 2003

**LANGUAGE:** ENGLISH

**GRAPHIC:** **Carrie** Mae **Weems'** use of silhouettes in her video installation lends a sense of mystery to antebellum race relations. In a series of ironic photos, **Weems** depicts herself as the ghost of a slave confronting the legacy of the Louisiana Purchase.

**TYPE:** Review

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Times-Picayune (New Orleans, LA)

October 31, 2003 Friday

## GALLERIES

**SECTION:** LAGNIAPPE; Pg. 16

**LENGTH:** 1739 words

exhibitions

### ART MUSEUMS

Contemporary Arts Center 900 Camp St., 528-3800. "Killing Ground," large-scale photographs of Civil War battlefields, then and now, by John Huddleston, and "What a Wonderful World," the eclectic collection of NOMA curator Bill Fagaly, through Dec. 14. Tues-Sun, 11 a.m. to 5. Admission: \$5 adults; \$3 students and seniors; free on Thursdays.

Newcomb Art Gallery Woldenberg Art Center, Tulane University, 865-5328. "The Louisiana Project," large-scale conceptual photos and videos by **Carrie Mae Weems**, through Dec. 14. Mon-Fri, 10 a.m. to 5; Sat-Sun, noon to 5.

New Orleans Museum Of Art City Park, 488-2631. "The Quest for Immortality: Treasures of Ancient **Egypt**," a major exhibit of artifacts illustrating the ancient Egyptians' intriguing vision of the afterlife and the elaborate burial practices that accompanied it, through Feb. 25; "Journeys Real and Imagined in Edo-Period Painting," fanciful travel paintings from 17th- to 19th-century Japan, through Dec. 31; "The Artist as Collector: Selections from the Robert Gordy Bequest," art from the collection of the legendary New Orleans painter, through Dec. 31. Tues-Sun, 10 a.m. to 5 (last admission at 3:30). Admission: adults, \$17; seniors, \$16; children 3 to 17, \$10; museum members, \$10. Timed and dated tickets available through Ticketmaster 522-5555, or on-line at [www.ticketmaster.com](http://www.ticketmaster.com), and the museum box office.

Ogden Museum of Southern Art 925 Camp St., 539-9600. A survey collection of paintings, sculpture, photography and crafts by Southern artists, from 1890 to 2003. Hours are Tues-Sun, 9:30 a.m. to 5:30; Thurs, 9:30 a.m. to 8:30. By admission: adults \$10; seniors and students \$8; children from 5 to 17, \$5.

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(DIAMOND)Academy Gallery 5256 Magazine St., 899-8111. "2003 Annual Miniature Exhibition," small works by New Orleans Academy of Arts faculty and friends, with a reception from 6 to 8 on Sat, through Dec. 5. Mon-Fri, 9 a.m to 4; Sat, 10 a.m. to 4.

Anglade Barthelemy Gallery 818 Royal St., 524-5926. "Trucks, Cars and Old Relics," new works by Carol Clavier, through Nov. 1. Mon-Fri, 11 a.m. to 4.

## GALLERIES Times-Picayune (New Orleans, LA) October 31, 2003 Friday

Ariodante Gallery 535 Julia St., 524-3233. Turned wooden vessels by Dixie Biggs, through today. Mon-Sat, 11 a.m. to 5.

(DIAMOND)Arthur Roger Gallery 432 Julia St., 522-1999. Paintings by Texas expressionist David Bates, with a reception from 6 to 8 on Sat, through Nov. 29. Mon-Sat, 10 a.m. to 5.

(DIAMOND)Arthur Roger Gallery Projects 730 Tchoupitoulas St. (in the Renaissance Art Hotel), 524-9393. Works by Willie Birch, with a reception from 6 to 8 on Sat, through Dec. 15. Tues-Sat, 10 a.m. to 5.

Ashe Cultural Arts Center 1712 Oretha Castle Haley Blvd., 569-9070. "Two Loves," paintings by Leon Wade, through today. Tues-Sat, 11 a.m. to 6.

(DIAMOND)Barrister's Gallery 1724 Oretha Castle Haley Blvd., 525-2767. "Bulletproof Shotworks," art created with firearms by David Bradshaw, through Dec. 27 and "Low-Tar Fantasies," wood block prints by Sean Star Wars, through Nov. 25, with a reception from 6 to 9 on Sat. Tues-Sat, 10 a.m. to 5.

Bassetti Fine Art Photographs 233 Chartres St., 529-9811. New photographs by New Orleans Academy of Fine Art teacher Victoria Ryan and her students Jackie Brenner, Sandra Iteld and Francis Billes, through Dec. 1. Tues-Sat, 11 a.m. to 5:30.

The Big Top (3 Ring Circus Gallery) 1638 Clio St., 569-2700. "Neighborhood," new paintings by Jim Sohr, through Nov. 30. Wed-Thurs, 6 to 9; Fri, 3 to 6; Sat, 11 a.m. to 6.

Jean Bragg Gallery 3901 Magazine St., 895-7375. Fifty paintings by the late New Orleans romantic Robert M. Rucker, through Dec. 31. Mon-Sat, 10 a.m. to 5.

Brunner Gallery 215 N. Columbia St., Covington, (985) 893-0444. "Ensess," new mixed-media works by Bernard Mattox, through Nov. 1. Tues-Sat, 10 a.m. to 5.

(DIAMOND)Carol Robinson Gallery 840 Napoleon Ave., 895-6130. "Excavations on a Good Day," new paintings by Noah Saterstrom, with a reception from 6 to 8 on Sat, through Nov. 29. Tues-Fri, 10 a.m. to 5:30; Sat, 10 a.m. to 5.

(DIAMOND)Cole Pratt Gallery 3800 Magazine St., 891-6789. "The Curtain Cleaners," paintings by Gustave Blache III, and ceramic sculpture by Jillian Banks, with a reception from 6 to 8 on Sat, through Nov. 29. Tues-Sat, 10 a.m. to 5.

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(DIAMOND)Delgado Fine Arts Gallery Delgado Community College, 615 City Park Ave., 483-4512. "Archeology" mixed media construction by Vickie Lever Niolet and ceramic sculpture inspired by Croatian Neolithic motifs by Fulbright scholar Vesna Osojnicky and her students, with a reception from 6 to 8 on Thurs, through Dec. 4. Mon-Thurs, 9 a.m. to 3:30.

(DIAMOND)Dillard University Fine Art Gallery 2601 Gentilly Blvd., 816-4711. "Journeying the Possibilities," ceramic installation by Rashida Ferdinand, with a reception from 6 to 9 on Wed, through Nov. 28. Mon-Fri, 10 a.m. to 4.

DLK Fine Art 2027 Magazine St., 299-1756. "The Women's Series," paintings by Dianna L. Kaufman, and "Bio-Morphic Abstractions," paintings by Deile Smith, through today. Mon-Sat, 10:30 to 5.

(DIAMOND)d.o.c.s. gallery 709 Camp St., 524-3936. "Structures" and "Homeland," two new suites of paintings by Keith Perelli, with a reception from 6 to 9 on Sat, through Dec. 4. Tues-Sat, 11 a.m. to 6.

(DIAMOND)Evans Gallery 3815 Magazine St., 897-2688. Paintings by Janet McGreal, with a reception from 6 to 9 on Sat, through Nov. 30. Tues-Sat, 10 a.m. to 5.



## GALLERIES Times-Picayune (New Orleans, LA) October 31, 2003 Friday

Fort Isabel Gallery 401 Columbia St., Covington, (985) 892-1841. A group exhibit of gallery artists, through Nov. 6. Wed-Sat, 10 a.m. to 4.

Galerie 311 and 313 311 and 313 Royal St., 299-9299. "Saints and Gods," football-inspired paintings, and "Transformations," minimalist paintings and sculpture by Peter Lobello, through Nov. 23. Mon-Sat, 10 a.m. to 6; Sun, noon to 5.

Hanson Gallery 229 Royal St., 524-8211. "The Garden," botanical and abstract paintings by Charlie Thysell, through today. Mon-Sat, 10 a.m. to 6; Sun 11 a.m. to 5.

(DIAMOND)Heriard-Cimino Gallery 440 Julia St., 525-7300. "Pandemonium in Arcadia," paintings by James McGarrell, with a reception from 6 to 9 on Sat, through Nov. 30. Tues-Fri, 10:30 a.m. to 5:30; Sat 10 a.m. to 5.

John Stinson Fine Arts 900 S. Peters St., 566-1944. "Picturing Bill," portraits of photographer William Eggleston by nationally known photographers, plus "Snapshot," new photographs by William Greiner, through today. Mon-Fri, 10 a.m. to 7; Sat, noon to 9.

(DIAMOND)Jonathan Ferrara 841 Carondelet St., 522-5471. "Images of Desire," photo-realist paintings by Lory Lockwood, with a reception from 6 to 10 on Sat, through Nov. 29. Tues-Sat, noon to 6.

(DIAMOND)LeMieux Galleries 332 Julia St., 522-5988. "Various Aspects," paintings by Deedra Ludwig, with a reception from 6 to 8 on Sat, through Nov. 29. Mon-Sat, 10 a.m. to 5:30.

Magazine Street Gallery 5207 Magazine St., 897-5330. "Contemporary Women in Art," featuring Judith Harper and Barbara Shaw, through Nov. 30. Tues-Thurs, 10 a.m. to 5.

(DIAMOND)Marguerite Oestreicher Fine Arts 720 Julia St., 581-9253. New paintings by Drew Galloway, with a reception from 6 to 9 on Sat, through Nov. 29. Tues-Sat, 10 a.m. to 4:30.

Morgan West Studio/Gallery 3326 Magazine St., 895-7976. "Gnostic Devotions," a group show of 17 artists on the theme of secret spirituality, through Dec. 31. Open daily 11 a.m. to 5.

The Neighborhood Gallery 1410 Oretha Castle Haley Blvd., 524-8800. "New Orleans Mardi Gras Indians: A Cultural Treasure," photos by Dwight Harris, through Nov. 7. Tues-Sat, noon to 8.

N.O. School of Glassworks and Printmaking Studio 727 Magazine St., 529-7277. "Fall Harvest Cornucopia in Glass and Silver," including sculpture by Stephen Williams, silver enameled jewelry by Gerald Haessig and etchings by Miriam Martin, with daily glass-blowing demonstrations, through Nov 29. Mon-Fri, 10 a.m. to 4.

Poet's Gallery 3113 Magazine St., 899-4100. "Feldspathic Fair," ceramic sculpture and paintings by Lateefah Wright, through Nov. 30. Mon-Sat, 11 a.m. to 6.

Sable V Gallery 3420 Magazine St., 894-9444. "Findings," group exhibit of contemporary crafts including works by Abigail Ramos and Katherine DeYoung, through Nov. 1. Mon-Sun, 10 a.m. to 6.

St. Tammany Art Association 317 N. Columbia St., Covington, (985) 892-8650. "Heavy Metal II," a group exhibit of sculpture curated by John Perilloux, through Dec. 8. Mon-Fri, 10 a.m. to 4; Sat, noon to 4.

Stella Jones Gallery Place St. Charles, 201 St. Charles Ave., 568-9050. "Forty Acres," paintings by Richard Mayhew, and "Around Venus," sculpture by Barbara Chase Riboud, through Nov. 16. Mon-Fri, 11 a.m. to 6; Sat, noon to 5.

Steve Martin Studio/Gallery 624 Julia St., 566-1390. Sculpture, drawings and prints by Steve Martin, plus a group show of gallery artists, through today. Tues-Sat, noon to 5.

(DIAMOND)Sylvia Schmidt Gallery 400A Julia St., 522-2000. "Souvenirs de l'Amerique," selected woodcut

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prints by Endi Poskovic, with a reception from 6 to 8 on Sat, through Nov. 29. Tues-Sat, 11 a.m. to 4.

Thomas Mann Gallery I/O 1812 Magazine St., 581-2113. "The Knock-off Show: Artists Interpret Tom's Style," a group exhibit of sculpture and jewelry, through Nov. 15. Mon-Sat, 11 a.m. to 6.

(DIAMOND)Waiting Room Gallery 906 Pauline St., 949-1805. "Remains of State," an installation by Mathew Nesbit and "Imperial Crypts: Power and Memory," new works by John Thornton with a reception from 6-9 on Sat, through Jan. 1. Thurs, 3 to 6; Sat, 11 a.m. to 3.

Windsor Fine Art 221 Royal St., 586-0202. "Contemporary Realism II," paintings by Pino, through Nov. 5. Open daily, 10 a.m. to 6.

Alternative Spaces Entergy Building (lobby), 639 Loyola Ave. Call (985) 542-5132 for information. The 13th Annual Degas Pastel Society Membership Exhibition, through Nov. 21. Mon-Fri, 6 a.m. to 6. ...

(DIAMOND)World Trade Center (lobby), 2 Canal St., 581-4888. "Fall for Art," the Louisiana Watercolor Society member show, with a reception from 1 to 3 on Sun, through Nov. 22. Open daily, 24 hours. ...

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**LANGUAGE:** ENGLISH

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Times-Picayune (New Orleans, LA)

October 24, 2003 Friday

## GALLERIES

**SECTION:** LAGNIAPPE; Pg. 21

**LENGTH:** 1547 words

exhibitions

### ART MUSEUMS

Contemporary Arts Center 900 Camp St., 528-3800. "Killing Ground," large-scale photographs of Civil War battlefields, then and now, by John Huddleston, and "What a Wonderful World," the eclectic collection of NOMA curator Bill Fagaly, through Dec. 14. Tues-Sun, 11 a.m. to 5. Admission: \$5 adults; \$3 students and seniors; free on Thursdays.

Newcomb Art Gallery Woldenberg Art Center, Tulane University, 865-5328. "The Louisiana Project," large-scale conceptual photos and videos by **Carrie Mae Weems**, through Dec. 14. Mon-Fri, 10 a.m. to 5; Sat-Sun, noon to 5.

New Orleans Museum Of Art City Park, 488-2631. "The Quest for Immortality: Treasures of Ancient **Egypt**," a major exhibit of artifacts illustrating the ancient Egyptians' intriguing vision of the afterlife and the elaborate burial practices that accompanied it, through Feb. 25; "Journeys Real and Imagined in Edo-Period Painting," fanciful travel paintings from 17th- to 19th-century Japan, through Dec. 31; "The Artist as Collector: Selections from the Robert Gordy Bequest," art from the collection of the legendary New Orleans painter, through Dec. 31. Tues-Sun, 10 a.m. to 5 (last admission at 3:30). Admission: adults, \$17; seniors, \$16; children 3 to 17, \$10; museum members, \$10. Timed and dated tickets available through Ticketmaster 522-5555, or on-line at [www.ticketmaster.com](http://www.ticketmaster.com), and the museum box office.

Ogden Museum of Southern Art 925 Camp St., 539-9600. A survey collection of paintings, sculpture, photography and crafts by Southern artists, from 1890 to 2003. Hours are Tues-Sun, 9:30 a.m. to 5:30; Thurs, 9:30 a.m. to 8:30. By admission: adults \$10; seniors and students \$8; children from 5 to 17, \$5.

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Academy Gallery 5256 Magazine St., 899-8111. "Memory Chambers," a retrospective of works by photographer Richard Sexton, through Oct. 27. Mon-Fri, 9 a.m. to 4; Sat, 10 a.m. to 4.

Anglade Barthelemy Gallery 818 Royale St., 524-5926. "Trucks, Cars and Old Relics," new works by Carol Clavier, through Nov. 1. Mon-Fri, 11 a.m. to 4.

Ariodante Gallery 535 Julia St., 524-3233. Turned wooden vessels by Dixie Biggs, through Oct. 31. Mon-Sat,

## GALLERIES Times-Picayune (New Orleans, LA) October 24, 2003 Friday

11 a.m. to 5.

Arthur Roger Gallery 432 Julia St., 522-1999. Paintings by Radcliffe Bailey, conceptual sculpture by Jonathan Seliger and digital photographs by Ted Kincaid, through Oct. 25. Mon-Sat, 10 a.m. to 5.

Arthur Roger Gallery Projects 730 Tchoupitoulas St. (in the Renaissance Art Hotel), 524-9393. "Ida Kohlmeyer Paintings and Sculpture," works by the legendary New Orleans artist, through Oct. 25. Tues-Sat, 10 a.m. to 5.

Ashe Cultural Arts Center 1712 Oretha Castle Haley Blvd., 569-9070. "Two Loves," paintings by Leon Wade, through Oct. 31. Tues-Sat, 11 a.m. to 6.

Bassetti Fine Art Photographs 233 Chartres St., 529-9811. New photographs by New Orleans Academy of Fine Art teacher Victoria Ryan and her students Jackie Brenner, Sandra Iteld and Francis Billes, through Dec. 1. Tues-Sat, 11 a.m. to 5:30.

The Big Top (3 Ring Circus Gallery) 1638 Clio St., 569-2700. "Neighborhood," new paintings by Jim Sohr, through Nov. 30. Wed-Thurs, 6 to 9; Fri, 3 to 6; Sat, 11 a.m. to 6.

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DLK Fine Art 2027 Magazine St., 299-1756. "The Women's Series," paintings by Dianna L. Kaufman, and "Bio-Morphic Abstractions," paintings by Deile Smith, through Oct. 31. Mon-Sat, 10:30 to 5.

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San Jose Mercury News (California)

October 10, 2003 Friday MORNING FINAL EDITION

## YERBA BUENA CENTER CELEBRATES A DECADE OF SHOWCASING THE ECLECTIC

**BYLINE:** MARK DE LA VINA, Mercury News

**SECTION:** EYE; Pg. 34

**LENGTH:** 544 words

When Yerba Buena Center for the Arts opened in San Francisco in 1993, it was quickly recognized as a haven for multicultural artists.

This was also where high art was exhibited the same day a teen exploitation movie was screened, where visitors viewed the work of a painter years before the nearby San Francisco Museum of Modern Art featured the artist's work.

Yerba Buena reflects on its unabashedly eclectic history with "Turning 10: An Anniversary CenterFest," beginning today and running through Jan. 4. The multi-disciplinary mix of visual art, performances and film screenings kicks off with "Command Performance," which features the likes of theater artist Brian Freeman and former Kronos Quartet cellist Joan Jeanrenaud. The opening event will culminate with a 150-voice choral supergroup performing the world premiere of Miya Masaoka's "While I was walking, I heard a sound . . ."

Like any young performance center, Yerba Buena has had its share of growing pains. In its first few years, the center found itself trying to attract audiences to the once-undesirable South of Market neighborhood. And Yerba Buena's multiculturalism bent didn't include the pop cultural threads that make recent shows more inclusive, says chief curator Renny Pritikin.

In the end, Yerba Buena became a place that gave emerging Bay Area artists, such as choreographer Robert Henry Johnson and graffiti artist Barry McGee, a break by presenting or commissioning their works. The center attracts 250,000 visitors a year and operates on a \$7.2 million budget.

Masaoka, who most recently worked at Yerba Buena with the LINES Ballet in 2002, says Yerba Buena is the closest thing the city has to the Lincoln Center in New York.

"This is probably one of the most important venues in San Francisco for different kinds of individual artist to present their work," says Masaoka. "It's a way for you to go beyond your smaller audiences and reach a larger group of people."

Yerba Buena's 10th-anniversary celebration includes:

\* "Command Performance," 8 p.m. today and Saturday, \$25: Rapper Will Power is host of a show that features San Francisco Choral Society, VOLTI, Piedmont Boys & Girls Choir and Sound Color Ensemble performing Masaoka's "While I was walking."

YERBA BUENA CENTER CELEBRATES A DECADE OF SHOWCASING THE ECLECTIC San Jose  
Mercury News (California) October 10, 2003 Friday MORNING FINAL EDITION

\* "Ten by Twenty," 11 a.m.-5 p.m. Tuesday-Sundays, Oct. 18-Jan. 4, \$6: This project pairs 10 artists who have worked with Yerba Buena with collaborators new to the center. It features works by magician Ricky Jay, painter Manuel Ocampo and photographer **Carrie Mae Weems**.

\* "Four in a Row," 11 a.m.-5 p.m. Tuesday-Sundays, Oct. 18-Jan. 4, \$6: Guillermo Gomez-Pena is among the artists presenting a series of performance-based interdisciplinary pieces.

\* "Ten Perfect Moments: A Decade of Film," times vary, Oct. 24-Dec. 19, \$6: The 16 screenings include everything from horror films (Dario Argento's "Inferno") to documentaries ("Hands on a Hardbody") and foreign movies ("Delbaran").

Yerba Buena Center for the Arts 10th anniversary

Where: Yerba Buena Center for the Arts, Third and Mission streets, San Francisco

When: Days and time vary; see listings above

Through: Jan. 4, 2004

Tickets: \$6-\$25; some events are free; (415) 978-2787 or [www.yerbabuenaarts.org](http://www.yerbabuenaarts.org)

**LOAD-DATE:** August 17, 2005

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photos (2);

PHOTO: LORI EANES

Miya Masaoka's "While I was walking, I heard a sound . . ." will be staged during Yerba Buena Center's 10th-anniversary festivities.

PHOTO: YERBA BUENA CENTER FOR THE ARTS

Pamela Vander Zwan and **Carrie Mae Weems** in "Plessy v. **Ferguson**, 2003," part of the 10-year anniversary celebration at the center.

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# The Washington Post

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## washingtonpost.com

The Washington Post

August 21, 2003 Thursday  
Final Edition

### 'Arts of Rebellion': Feeling Our Pain

**BYLINE:** Jessica Dawson Special to The Washington Post

**SECTION:** STYLE; Pg. C05

**LENGTH:** 194 words

\* It's 1993 again at the Resource Center for Activism and Arts. The stamp of '90s political correctness is all over "Seizing the Myths: Arts of Rebellion" -- even if much of the work was made just recently.

Included are African Americans Betye Saar, who presents a few indulgent mixed-media pieces, and **Carrie Mae Weems**, the talented shutterbug who photographed African American girls mimicking poses from a classic Manet canvas. Chinese-born Hung Liu **violates her socialist** realist training to reexamine that country's cultural history; her "Three Graces" is an expressive canvas based on a photograph of People's Liberation Army soldiers. Ultimately, though, a signature beaded sculpture by Joyce Scott is reason enough to see the show: A black housewife, her skin and hair made from succulent purple and black beads, slumps over in an apparent overdose. Scott has mastered the art of deploying homespun craft to explore grimmer realities.

"Seizing the Myths: Arts of Rebellion" at the Resource Center for Activism and Arts, 1611 Connecticut Ave. NW, Tuesday 11 a.m.-7 p.m., Wednesday-Friday 11 a.m.-9 p.m., Saturday-Sunday 11 a.m.-4 p.m., 202-299-0460, to Aug. 30.

**LOAD-DATE:** August 21, 2003

**LANGUAGE:** ENGLISH

**DOCUMENT-TYPE:** COLUMN

**PUBLICATION-TYPE:** Newspaper

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The New York Times

July 11, 2003 Friday  
Correction Appended  
Late Edition - Final

## **PHOTOGRAPHY REVIEW; A Harsh Romance in a Land of Ruins and Revolution**

**BYLINE:** By SARAH BOXER

**SECTION:** Section E; Part 2; Column 1; Leisure/Weekend Desk; Pg. 30

**LENGTH:** 1327 words

"I want to go to Cuba before things get better there," someone confided to me recently. Cuba, for many people, is a place suspended romantically in history. It has outgrown its socialist revolution, but has not yet become crass and capitalist. Its streets are full of old Buicks and Fords from the 1950's rather than new Toyotas. It is a country of ruins that doesn't have enough money to build lots of hideous high-rises. Every street musician plays the old songs of the Buena Vista Social Club. And that's the way some people want it to stay, forever.

The signature image of "Cuba on the Verge: An Island in Transition," at the International Center of Photography, is Virginia Beahan's color seascape. Off in the distance you see a dark brown shape, a mangrove swamp, jutting into the blue-gray ocean. In the foreground is an aging cement balustrade pointing off in the same direction and at its base a pile of brownish rocks and flotsam. This is where Fidel Castro; his brother, Raul; Che Guevara; and 79 other men landed in a boat called Granma, armed with weapons from Mexico, to start the Cuban revolution in 1956.

Homely and forlorn as the scene is, it still packs in three kinds of nostalgia: for ruins, for landscape and for the revolution. Ms. Beahan set out to chronicle how Cuba's history has been "written on the land in words and images: on billboards and signs, on public buildings and homes, painted onto rocks, and spelled out in whitewashed pebbles in the red earth." One picture shows a cement baseball scoreboard planted on the site where Cuba's rebels first battled Fulgencio Batista's forces. Through the scoreboard's square chinks, where hits, strikes, balls and outs are posted, you can see green hillsides, muddy hilltops and in tiny white letters "Viva Fidel." The picture has a wry edge, but also a touch of pathos.

Is it possible for anyone to photograph Cuba without some romance creeping in?

Shortly after the end of the "special period," the dark, poverty-stricken years of the early 1990's when the Soviet Union had collapsed and no other power came to Cuba's rescue, Terry McCoy, a writer, arts producer and documentary filmmaker, invited writers and photographers -- Cubans, Americans and Cuban-Americans -- to gather impressions and images of the island. As Ms. McCoy notes in the accompanying book, "Cuba on the Verge" (Bulfinch Press), she didn't want "cliched images of vintage American cars and other remnants of a prerevolutionary era -- an era of the spectacular Tropicana nightclub and the famous hotel Nacional." Nor did she want iconic images of the revolution. She wanted, she writes, "to convey Cuba present."

What she got, at least in part, was an updated romance. Cuba is clearly in rotten shape. The best buildings

PHOTOGRAPHY REVIEW; A Harsh Romance in a Land of Ruins and Revolution The New York Times July 11, 2003 Friday Correction Appended

are crumbling. People work for next to nothing. Children beg for paper and milk on the street. Money comes from tourism, prostitution, revolutionary knickknacks, art, music and anything else that brings in American dollars. You wouldn't think romance could be squeezed from such stuff. But the exhibition, organized by Cynthia Fredette, an assistant curator at the center, demonstrates that it can. It is a dispiriting sight.

The worst case of inappropriate romance can be seen in the photographs and wall text by Abigail Gonzalez, a Cuban photographer who makes pictures of sex, which, Mr. Gonzalez suggests, is the last frontier of Cuban freedom. His photographs, he writes, are about "having sex in a place where, finally, you are in control." In Cuba, where there isn't much to do, sex is a national pastime, and so is prostitution. "Here," Mr. Gonzalez writes, "it is important to seize the moment and take pleasure when and where you can." His black-and-white photographs are of very young women dressed only in underpants, with or without men. Are they **prostitutes** or just teenage girls seizing the moment?

The romance of world revolution is another ideal that will not die. Next to **Carrie Mae Weems's** series of black-and-white photographs -- one showing a woman reveling religiously in a landscape, one showing a naked woman with a healer, one showing a woman with a friend at a board game -- is Ms. **Weems's** poem "Ritual and Revolution," in which she imagines herself a part of every revolution.

I was with you

on the longest march

in **Cuba** and Timbuktu

I was with you

in Santiago

attempting to block

an **assassin's** bullet

and again in Harlem

cradling Malcolm to my bosom crying.

We've heard this kind of thing before.

Carlos Garaicoa photographs ruins and mounts his pictures on lighted plexiglass boxes. These are not your classic ruins, which Mr. Garaicoa defines as "objects that have survived from a lost and distant past." Rather they are objects that have themselves been lost with the past. They are ruins ruined. One picture shows a broken-down colonnade filled with rubble. Another focuses on a piece of a white grooved column surrounded by white rocks. Still, Mr. Garaicoa finds a touch of romance, a thrill in what he calls "a possible, imagined, fictional city."

Some photographers are acutely aware of the awkwardness of trying to capture an elegance that is quickly turning to dust, especially when the Cubans are watching. Manuel Pina makes gorgeous photographs of Cuba's walls: peeling walls, mossy walls, rusted walls and walls with unreadable lettering. "Already the lady of the house is about to ask me why I want this photo of the facade, and from here on things get complicated," he writes. "How can I explain to the woman that I treasure all the riches of those dozens of coats of paint, those thousands of tones?" The fact is, he can't. His art is her poverty.

The most refreshing views of Cuba are those devoid of romance, particularly those in which the subjects appear to confront the camera. One of Ernesto Bazan's color photographs of rural Cuba shows a man, face obscured by a cloud of cigar smoke, who thrusts his ugly gamecock toward the photographer. Another photograph is of tobacco farmers in the fields of Pinar del Rio province. The landscape is leafy green, but you can't romanticize it too much because two girls are keeping guard against that. One has her arms

PHOTOGRAPHY REVIEW; A Harsh Romance in a Land of Ruins and Revolution The New York Times July 11, 2003 Friday Correction Appended

crossed but refuses to look at the camera. The other looks, but she refuses to look quaintly rustic.

In one photograph Sylvia Plachy captured schoolgirls walking along the Malecon, the sea wall that separates Havana from the ocean. There are no ruins in sight. A line of modern streetlights, not yet on, punctuates the way. At the bottom of the picture are four windblown girls in colorful dresses. They are rushing away from the photographer, though two of them have turned to look back at her. One has her arm around the shoulder of the other as if to say: "Come along. Don't let her hold us up."

Abelardo Morell's photographs may be the most fitting metaphors for the outsider's view of Cuba. Mr. Morell, born in Cuba but living in the United States, has been making camera obscura images in many cities for many years. But in Cuba they have special resonance. He darkens all the windows in a room and then lets light seep in from the outside through a tiny pinhole. Then he sets up a view camera to take the picture. After hours of exposure, he has an upside-down image of the world projected onto the darkened room's walls, ceilings and floors.

One giant black-and-white camera obscura image by Mr. Morell shows a ratty tiled bathroom whose doorway has been knocked out. But projected onto those barren walls you see a gorgeous, grainy upside-down image of la Giralilla de la Habana, the female symbol of Havana, atop a medieval-looking tower and, beyond that, the sea. This, it seems, is the state of Cuba. The place is clearly a wreck, but a projection of faded beauty, glamorous revolution and old-time sensuality still clings to the walls.

"Cuba on the Verge: An Island in Transition" is on view at the International Center of Photography, 1133 Avenue of the Americas, at 43rd Street, through Aug. 31.

**URL:** <http://www.nytimes.com>

**LOAD-DATE:** July 11, 2003

**LANGUAGE:** ENGLISH

**CORRECTION-DATE:** July 21, 2003

**CORRECTION:** A photography review in Weekend on July 11 about the exhibition "Cuba on the Verge: An Island in Transition," at the International Center of Photography in Manhattan, referred incompletely to the assembler of the project, Terry McCoy. She is also the show's guest curator and the editor of the exhibition catalog. The review also misstated the time the project was started. It was 2001, not in the 1990's.

The woman in the photographs by **Carrie Mae Weems** was identified incompletely. She is Ms. **Weems**.

**GRAPHIC:** Photos: Top, "View Toward Mangrove Swamp and Desembarco del Granma" and, above, "Tobacco Harvesting in Pinar del Rio Province," both from "Cuba on the Verge," on view at the International Center of Photography in Manhattan. (Ernesto Bazan, \$; 2002); (Virginia Beahan, \$; 2002)

**DOCUMENT-TYPE:** Review

**PUBLICATION-TYPE:** Newspaper



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Mountain Xpress (Asheville, North Carolina)

May 13, 2003 Tuesday

## **NAGGING VOICES; Intimacy show explores the ties that bind**

**SECTION:** Pg. 41 Vol. 9 No. 33

**LENGTH:** 898 words

### **ABSTRACT**

Among the definitions of "intimate" in The Oxford American Dictionary is "having a sexual relationship with a person, especially outside marriage."

The idea of touching something in an art museum is enough to make Frank's audience uneasy, but to reach toward the extraordinarily primal mountains in "Ever" takes real courage! The piece is a box, hinged on either side and outfitted with two ordinary wooden knobs. The interior reveals a human figure running through an active field bisected by sweeping, vibrating shapes. "Ever" is about the beauty of the paint, but it also takes the patient viewer on an arresting spiritual journey.

"Fallen Woman" is only a foot long, yet it wields the emotional impact of a monumental sculpture. The porcelain piece features the head of a woman glazed in gold. But her "body" is shaped like a handle -- diminished by loss and convenient for manipulation.

### **FULL TEXT**

Among the definitions of "intimate" in The Oxford American Dictionary is "having a sexual relationship with a person, especially outside marriage."

The word, then, is a collection of syllables fraught with tension and innuendo -- as is the Asheville Art Museum's current exhibit, *Self and Soul: The Architecture of Intimacy*. Ann Batchelder curated the show -- the museum's most exciting since the brilliant fiber exhibit she put together several years ago.

*Self and Soul* examines art-world stars: The youngest exhibiting participant, photographer David Hilliard, was born in 1964; the oldest, sculptor Louise Bourgeois, in 1911.

Painter and Black Mountain College alumna Dorthea Rockburne once declared that the only two ways for a woman to get attention in the art world were to be young and f\*\*kable or to live to be very, very old. In this case, however, Batchelder's interesting, intelligent selections are marked by an unusual gender balance -- the work of seven men and six women is displayed.

In her catalog essay for *Self and Soul*, the curator states, "The universal desire for intimacy is the axis around which the works in this exhibition revolve."

Glass artist Mark Peiser lives in Western North Carolina. The other exhibitors hail from all over the United States and work in media ranging from traditional to super high-tech to combinations of the two. These pieces invite viewers to probe bonds of all kinds: relationships with family, friends and lovers, neighbors and others.

NAGGING VOICES; Intimacy show explores the ties that bind Mountain Xpress (Asheville, North Carolina)  
May 13, 2003 Tuesday

Through the mid-'80s, Mary Frank was well known for her raw, expressive clay sculpture. Her heavily layered, mesmerizing paintings retain the freshness and energy of that earlier work. The paint is thick and flowing, and the palette skillfully alternates between warm and cool hues. The face of the woman in "Voice III" is supremely confident -- this is direct, no-nonsense, artist-to-viewer communication.

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The altarlike construction of Frank's piece evokes the religious works of the past, but Ken Aptekar directly appropriates Renaissance religious imagery. His big painting of an angel holding a trailing scroll is covered in thick glass with sandblasted text proclaiming a truncated version of the classic answering-machine decree: "No One is Available To ..."

Interaction comes when the viewer recognizes his or her own face reflected in the glass.

An eloquent reference to the false romanticizing of a culture, **Carrie Mae Weems'** untitled piece from The Hampton Project draws heart-wrenching poignancy from implied cultural disconnect. The 7-foot-high ink-jet print on canvas is a reproduction of an old photograph, done in tones of blue. A young Native American woman sits dejectedly on a patterned floor, wrapped in a plaid blanket. The superimposed text reads: "Before your image and Mission furniture became highly collectable and museums crammed their vaults with your blankets, beads and bones."

In the upper-right-hand corner is the date of the original photograph -- 7/33. **Weems** has a long history of tackling stereotypes and assumptions about cultural and ethnic differences. The photographs of her family and friends around her kitchen table are extremely personal, providing a picture of African-American life not commonly found on TV **crime** shows.

Louise Bourgeois -- who worked in seclusion for many years until feminist critic Lucy Lippard championed her in the '70s -- is an icon for women artists. Charged with personal meaning and universal resonance, her work is an undeniable must for an exhibit about intimacy. "Maisons Fragiles" refers to the vulnerability of children in their own homes, with their own parents: how the dynamics of the parental relationship impact the kids.

"Fallen Woman" is only a foot long, yet it wields the emotional impact of a monumental sculpture. The porcelain piece features the head of a woman glazed in gold. But her "body" is shaped like a handle -- diminished by loss and convenient for manipulation.

Photograph (Painting with words 'I'm Sorry' printed on top)

**LOAD-DATE:** August 17, 2007

**LANGUAGE:** ENGLISH

**ACC-NO:** 58608

**GRAPHIC:** Photograph

**DOCUMENT-TYPE:** News

**PUBLICATION-TYPE:** Newspaper

**JOURNAL-CODE:** MXPS

NAGGING VOICES; Intimacy show explores the ties that bind Mountain Xpress (Asheville, North Carolina)  
May 13, 2003 Tuesday

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Mountain Xpress

May 13, 2003 Tuesday

## **NAGGING VOICES; Intimacy show explores the ties that bind**

**BYLINE:** Bostic, Connie

**SECTION:** Pg. 41 Vol 9 No. 33

**LENGTH:** 898 words

**DATELINE:** Asheville, N.C.

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NAGGING VOICES; Intimacy show explores the ties that bind Mountain Xpress May 13, 2003 Tuesday

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Photograph (Painting with words 'I'm Sorry' printed on top)

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**LANGUAGE:**

**ACC-NO:** 26374

**DOCUMENT-TYPE:** News

**PUBLICATION-TYPE:** Newspaper

NAGGING VOICES; Intimacy show explores the ties that bind Mountain Xpress May 13, 2003 Tuesday

**JOURNAL-CODE:** 26374

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The New York Sun

March 13, 2003 Thursday

## GALLERY-GOING

**BYLINE:** By TALYA HALKIN

**SECTION:** ARTS&LETTERS; Pg. 15

**LENGTH:** 841 words

"May Days Long Forgotten" is the name of a new video piece by the Syracuse-based photographer **Carrie Mae Weems**. It is also the name of an exhibition of Ms. **Weems's** recent work, which is worth seeing before it closes this Saturday. (Two other exhibitions of works by **Carrie Mae Weems** are also currently on display in New York: earlier works at P.P.O.W on Broome Street and "A Certain Kind of Love" at P.C.O.G. in Harlem.)

The video, whose protagonists are four African-American girls dancing around a maypole in a blur of color and movement, is one of several short episodes that make up her forthcoming film "Coming up for Air." Although it is intended to be the centerpiece of this show, the 7-and-a-half minute film is eclipsed by a series of related black-and-white photographs. In them, the same four girls pose for the camera bedecked in floral dresses, leaves, and flowers. The circular or elliptical photographs, which are hung in heavy wooden frames, have a distinctly 19th-century feel to them. The music emanating from the video projection, composed by James Newton, wafts through the air and does much to intensify the bitter-sweet mood.

The artist is known for probing the connections between race, representation, and history. In "After Manet," one of the four girls reclines on a grassy lawn like a prepubescent odalisque. Resting her chin on her hands, her fingernails painted a dark red, she gazes out at the camera with a self-possessed awareness of the viewer. The two cropped photographs of white roses that flank "After Manet" further accentuate its relationship to Manet's famed 1863 "Olympia."

"May Days Long Forgotten" is the last line of Ms. **Weems's** poem "Ritual and Revolution," in which an observer speaking in the first person addresses herself to the protagonists of numerous political uprisings and the victims of historical catastrophes. Their common denominator, Ms. **Weems** seems to suggest in her poem, is the universal nature of human oppression, suffering, and the will to resist it. This logic, which permeates the exhibition, dictates the inclusion, for example, of a photograph of Versailles, etched with Marie Antoinette's notorious "Let them eat cake."

In previous works, Ms. **Weems** has mined history in impressive ways, excavating artifacts such as historical photographs and powerfully relating them to her own images and words. In this new exhibition, however, the web of historical connections the artist weaves is tenuous and somewhat confusing.

"Dreaming in **Cuba**," a related series of photographs hung in an adjacent room, comments on Cuban life in a similarly historical vein in images staged in the landscape, home and workplace of Cuban people. Like the photographs in "May Days Forgotten," the Cuban photographs are imbued by a consciously contrived nostalgia. Ms. **Weems** herself appears as a character in several of the staged scenarios, purposefully undermining the seemingly documentary nature of the photographs. Especially striking are three related

kitchen table scenes. Ms. **Weems** temporarily impersonated her hostess in the Cuban household she was staying in at the time, engaging the woman's husband in her staged scenario. In it, a husband and wife share a quiet moment of domestic intimacy and passion.

Ms. **Weems's** beautifully composed images comment powerfully on an emotional longing for innocence whose disappearance makes the desire for it all the more poignant. At the same time, the images acknowledge the contrived nature of this innocence as residing, above all, in the eye of the beholder.

\*\*\*

In "The Cat's Eye," his first New York exhibition, the German photographer Ingar Krauss also takes as his subject children on the cusp of adolescence, imbuing them with their own brand of wistful melancholy. Like the four protagonists of Ms. **Weems's** "May Days," Mr. Krauss's subjects are pensive figures suspended in a dreamy, black and white world in which time seems to be temporarily frozen. Isolated in each portrait against a flat, patterned ground, and subject to intense chiaroscuro affects, the figures radiate a compelling kind of emotional intensity. They evoke a strong sense of imminent loss.

In "(Untitled), Sarah," a thin, long-haired girl leans against a dark wallpaper covered with a floral pattern. Her eyes and features, partially obscured by the play of light and dark, hint at a hidden, inaccessible aspect of her existence. In "(Untitled) Sophia," a bare-chested girl with a brooding look on her face stares into the camera while holding a stalk of white lilies. And in "(Untitled) (Tommi)," a young boy holding a poised wooden dagger poses in his underpants against a checkered cloth.

The series as a whole is shaped by an almost disquieting sense of the thin line that separates these children's external appearance from their mysterious, unexplained internal worlds. In each of these photographs, the children's carefully staged poses and accessories underscore the tension between their apparent vulnerability and sensuality and their awareness of an outsider's intrusive gaze.

**LOAD-DATE:** March 26, 2004

**LANGUAGE:** ENGLISH

**PUBLICATION-TYPE:** Newspaper



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The Boston Globe

February 27, 2003, Thursday ,THIRD EDITION

## SCENES FROM A WALL. SHOW AT RISD BRINGS WALLPAPER FROM BANAL TO BREATHTAKING.

**BYLINE:** By Christine Temin, Globe Staff

**SECTION:** LIFE AT HOME; Pg. H1

**LENGTH:** 2022 words

**PROVIDENCE** While the alphabet wallpaper border is distinctly contemporary, its ancestor is the medieval manuscript calligraphy in which contortionist creatures obligingly twist themselves into shapes from A to Z.

The artist in this case is photographer William Wegman, and the "creatures" are his permanently patient Weimaraners, looking rather bored at once again having to look rather silly at their master's behest.

The border is part of "On The Wall: Wallpaper by Contemporary Artists," now at the Rhode Island School of Design. The provocative show was organized by RISD curator Judith Tannenbaum, who writes in the exhibit's brochure that "too often, wallpaper becomes the visual equivalent of Muzak, inoffensive but banal as it infiltrates everyday living and work space."

Not so the papers in Tannenbaum's show. They're the visual equivalent of John Cage or Philip Glass, occasionally veering into grunge band territory.

Artists have been working on walls since the cave paintings of the Neolithic era. Byzantine mosaics, Renaissance frescoes, William Morris's 19th century patterns that hark back to medieval times, and Sol LeWitt's wall drawings are among the variations. Until the 20th century, the white wall as design statement didn't exist.

Now, Tannenbaum has taken wallpaper into the 21st, with this exhibit filled with examples that are political, sociological, scatological, **sexual**, or just plain pretty. They're by 23 A-list artists: Jenny Holzer, **Carrie Mae Weems**, and John Baldessari among them.

The curator uses Oscar Wilde's famous death-bed line, "My wallpaper is killing me, one of us must go," to argue that nowadays people are more receptive to loud design than they were a century ago. Maybe. I think there are still Wilde empathizers out there. Penises on paper aren't everyone's idea of what to put in the dining room - or even in the bath. (Going through Tannenbaum's show, you can't help wondering what's in her house. She tackles major design issues, noting, for example, the positive, even soothing nature of repetition, bringing up Gertrude Stein's "a rose is a rose is a rose" as an elegant illustration. She mentions the difficulties commercial wallpaper designers face: how to create patterns that are attractive without dominating a space.

Artists, she notes, strive for the opposite: to grab attention. One exception in traditional wallpapers is the panoramic landscapes produced since the 18th century. Room-sized scenes of exotic locales from the Far East to the American West, they were themselves works of art. A contemporary equivalent in the RISD show

SCENES FROM A WALL. SHOW AT RISD BRINGS WALLPAPER FROM BANAL TO BREATHTAKING. All Rights Reserved  
The Boston Globe February 27, 2003, Thursday

is Virgil Marti's intoxicating "Lotus Room," its four walls lined with reflective silver Mylar studded with digital decals of lotus blossoms and other flowers that you'd swear were three-dimensional. Winner of the show's Most Likely to Be Recognized award is Andy Warhol's classic "Cow Wallpaper," dating from 1966. The screenprint of endlessly repeating cow heads combines two of the world's ugliest hues: flagrant fuchsia and eye-popping chartreuse. Hang this in a guest room and even the unbudgeable guest in George S. Kaufman's and Moss Hart's 1941 play, "The Man Who Came to Dinner," would be out in minutes. Ditto for Holzer's "Inflammatory Essays," blocks of shrieking color with preachy texts about crime and violence. A funnier, text-based pattern is conceptual artist Baldessari's famous 1971 "I Will Not Make Any More Boring Art," the sentence scrawled again and again, row after row, as if by a penitent art student kept after class.

Robert Gober's "Male and Female Genital Wallpaper" is enough to dispel the medium's slightly quaint aura. In its own way, it is also beautiful, rendered in feathery white strokes against a plain black background. Here the repeats of sexual imagery suggest endless trawling in a singles' bar.

On the goofier end is Japanese artist Takashi Murakami's "Jellyfish Eyes," googly orbs floating solo or in groups, surrounded by pools of pink.

"But it would look kind of busy in your room at home," I overheard a grandmotherly type saying to the little boy who wanted to take it with him. (She was admirably adept at ignoring the subjects of the R-rated papers, instead focusing her lecture on the formalism espoused by the controversial 20th century art critic Clement Greenberg. The child seemed undaunted. Several artists in the exhibit subvert traditional designs. Rodney Graham's "City Self/Country Self" seems at first an innocent, red-on-cream toile, with classical groups of figures surrounded by flowering branches. When you home in on the subject matter, though, it's beatings, lynchings, and, in one particularly nasty scene, an allegorical Europa figure with chained slaves kneeling at her feet.

**Carrie Mae Weems's** "Looking High and Low," black and white wallpaper from her 1993 "Africa Series," is also about race. **Weems** took the motif of a black woman enmeshed in a jungle of vines and palm fronds from the endpapers of a first edition of George Bernard Shaw's 1933 "Adventures of a Black Girl in Her Search for God." So stylized is the crisp diagonal pattern, though, that you can actually imagine living with it.

Other works are positively residence-friendly. Joan Nelson's "Wallpaper" is one, a lush design of over-sized vines and leaves. Like the different flowers that appear together in 17th century Dutch still-lives but would never actually be in bloom at the same time, Nelson's range of vegetation is a fiction.

In "Groovy," Jane Masters nods to the obsessiveness of both Op Art and fine lace. Her design is delicate; the pink and red palette, bold. Jorge Pardo's watery, wavy pastel plaid overlaid with the occasional stroke of black is ethereally lovely. Like Marti's work, Jim Isermann's untitled paper starts with silver Mylar. But the tone is entirely different from Marti's surreal lyricism. Isermann lays rounded matte white forms over the shiny surface. Reading from left to right, they start as narrow lozenges, blossom into ovals, then, finally, burst into full-blown circles. This would be a perfect paper for a space meant to lead you somewhere - a corridor ending in a large room, say.

Christine Tarkowski's design of exposed studs - a wooden grid filled in with fuzzy pink insulation - is alluring until you see it covering a nuclear submarine in a gouache and ink-jet print hanging beside the isolated "sample." A room papered in the inside-out design depicting what's behind the plaster, with the print of the submarine hung over it, would have an edgy allure.

Wallpaper has traditionally been valued for making a room cozy. Brian Chippendale takes that idea to an extreme. When he moved into a big, bare industrial space in Providence, he started painting old newspapers, tearing them up, and collaging them onto his walls to give them character and personality. In the RISD show, he takes the coziness factor further, in his freestanding octagonal gazebo, "The Only House I Can Afford in Providence." Every inch, inside and out, is covered with colorful papers in abstract designs with cartoonish characters collaged onto the interior. It's easy to imagine this room-within-a-room as a sanctuary for someone living in a huge loft.

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"Who Am We?" by Korean artist Do-Ho Suh is a subdued, tweedy design in quiet gray-brown. If your eyesight is good enough, or if you come equipped with a magnifying glass, you'll notice that it's made up of infinitesimal portraits of his family and friends.

The papers in this show aren't to be found at Home Depot. You'll have to contact the galleries representing the artists should one of them strike your fancy to buy it. The prices range from \$30 for a roll (27 inches by 180 inches) of a wallpaper printed with the word "AIDS," by the collaborative group General Idea, to \$1,500 for Murakami's "Jellyfish Eyes," in a roll the same size. One consolation is that such a purchase will significantly reduce your art budget: With most of these adventurous wallpapers, it would be unthinkable to hang anything on top.

"On the Wall," at the Museum of Art, Rhode Island School of Design, 224 Benefit St., Providence, RI; through April 20; 401-454-6500; [www.risd.edu/museum.cfm](http://www.risd.edu/museum.cfm). SIDEBAR 1: PAPER TRAIL / A BRIEF HISTORY OF WALLPAPERS

1509 Earliest sample of wallpaper found in England.

1784 First paper imported directly from China on the Empress of China.

1785 First wallpaper produced in America. 1810 22,500 rolls of wallpaper produced in Massachusetts.

1840 2 million rolls of wallpaper produced in the United States. 1844 First cylinder printing machine imported to America. 1850s Average price for roll of wallpaper: 13 cents. 1862 William Morris produces first wallpaper design, "Trellis."

1890 100 million rolls produced in the United States. Circa 1900 First sample books appear. 1905 First book on the history of wallpaper, by Kate Sanborn.

1945 Silkscreens used in the production of wallpaper.

1950s Plastic resins introduced, making wallpapers washable and more durable.

1960s-70s Falls into disfavor with the Modernists, who frown on embellishments. 1980s Printing technologies debut methods for replicating historic papers and other popular designs.

SOURCES: Richard Nylander and Pilar Garro of the Society for the Preservation of New England Antiquities (SPNEA); Grove dictionary of art; [www.wallpaperinstaller.com](http://www.wallpaperinstaller.com) SIDEBAR 2: All about wallpapers LAYERS

Wallpapers usually consist of these three layers:

Decorative: Top printed layer.

Ground: Middle layer is stock that has color applied to it before the top colors of the decorative layer are applied.

Substrate: Wallcovering backing, laminated to the ground. Materials range from woven and non-woven fabrics to light-weight paper products. ATTRIBUTES

Wallpapers have a wide range of features to suit your needs:

Scrubable: Can withstand cleaning with a brush and detergent. Useful in the kitchen, bath, and laundry room.

Washable: Can withstand cleaning with a sponge and detergent.

Stain resistant: You can remove stains without destroying the surface.

Abrasion resistant: Stands up to rubbing, scraping, and scrubbing.

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**Colorfast:** Resists change in color when exposed to light.

**Peelable:** The decorative and ground layer can be removed from the substrate.

**Strippable:** All layers can be dry-stripped from the wall, leaving a minimum of paste or adhesive and no damage to the wall.

**Prepasted:** The ground layer has been treated with an adhesive that is activated by water. TYPES

**Surface printing:** The oldest automated printing method. Ink "creeps" when it hits the paper, so the images are not as crisp as other methods and there is no drying between color stations. The heavy lay down of ink, and the inexact image rendering, give this method a distinct look.

**Gravure:** A four-color, continuous tone, printing process with up to four additional color stations for specific color matches. This design is Toile De Jouy (Toile), a line-engraved landscape and figure motif first printed in monotone colorations on cotton or linen in Jouy, France.

**Expanded vinyl/paintable wallcovering:** A heat process produces a three-dimensional effect in vinyl. Good for imperfect walls or ceilings, over paneling or concrete blocks.

**Fabric-backed vinyl:** Vinyl that has a woven substrate of fabric. Generally considered the most durable wallcovering. In addition to residential use, it is often used in commercial, high-traffic areas.

**Rotary screen printing:** An automated form of hand screen printing. Colors are dried between stations so that colors can be overlapped without showing through. This is the most expensive type of machine printing.

**In-register paper-backed vinyl:** Solid vinyl layer laminated to a paper backing. These wallcoverings have a heat-embossed (raised) effect to register (fit) the pattern design. Very durable.

**Naturals:** Natural materials, such as vines, jute, wool, seagrass, coir, cork, hemp, sisal, cotton, and grass that have been dyed and laminated to a paper backing.

**LOAD-DATE:** February 28, 2003

**LANGUAGE:** ENGLISH

**GRAPHIC:** PHOTO, A visitor sees his reflection in Jim Isermann's untitled wallpaper at the Rhode Island School of Design's exhibition. / GLOBE STAFF PHOTOS / TOM HERDE

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## The guide.

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### THE TOP TEN

#### 1 LOOC'S PHOTOGRAPHY AUCTION

MAY 23. To help fund the adoption of Chinese baby girls, the LivesOut of China Foundation offers a fine crop of photographs by Duane Michals (right), Eve Arnold, Mary McCartney Donald, Mary Ellen Mark, Horst P. Horst, and Edward Weston. (Proceeds benefit LOOC Foundation.)At 5. Tickets, \$50-\$100. Christie's, 360 N. Camden Dr., Beverly Hills, 866-LOOCORG.

#### 2 COLLAGE DANCE THEATER: COVER STORY

MAY 4-19. In choreographer Heidi Duckler and writer Terry Wolverton's latest site-specific work, percussionist Amy Knoles and a griot join Duckler's dance troupe in leading a comfortably shod audience through the Herald Examiner Building. At 8. Tickets, \$15-\$25. 111 S. Broadway, 818-784-8669.

#### 3 SORROWS AND REJOICINGS

STARTS MAY 17. After a successful Broadway run, Judith Light and John Glover reprise their roles in playwright-director Athol Fugard's tension-laden work about postapartheid life (and death) in South Africa. Call for times and prices. Mark Taper Forum, 135 N. Grand Ave., 213-628-2772.

#### 4 7TH ANNUAL LOS ANGELES TIMES FESTIVAL OF BOOKS

APR. 27-28. Since just about every Angeleno does more than browse at this event, Ray Bradbury, T.C. Boyle, Ruth Reichl, Patricia Bosworth, Thomas Kenneally, and Oliver Sacks want to be part of the scene, too. Call for times. Admission, free; reservations required for lectures. UCLA campus, Westwood, 800-LATIMES, ext. 7BOOK.

#### 5 VOYAGES OF DISCOVERY: THEN & NOW

OPENS MAY 11. James Cook's Endeavor and Charles Darwin's Beagle yielded caches containing rare specimens, artifacts, and journals documenting their exploration of once exotic locales. Natural History Museum, 900 Exposition Blvd., Exposition Park, 213-763-DINO.

#### 6 LILA DOWNS

MAY 3 AND 4. The Frida Kahlo look-alike with the haunting voice bases songs on Mixtec pictographs, sets

Natalio Hernandez's Nahuatl poems to music, and for good measure, sings in Mayan, Spanish, and English. May 3: At 8. Tickets, \$24-\$28. Barclay Theater, 4255 Campus Dr., Irvine, 949-854-4646. May 4: At 2. Admission, free. Madison Theater, 1310 11th St., Santa Monica, 310-434-3431.

#### 7 A TRIBUTE TO TORU TAKEMITSU

MAY 8. Esa-Pekka Salonen and the L.A. Phil perform Takemitsu's riverrun and Music from Four Films, compositions that blend nature sounds, ancient Japanese instruments, and modern motifs. At 8. Tickets, \$16-\$40. Royce Hall, UCLA, Westwood, 310-825-2101.

#### 8 SPOKEN INTERLUDES

APR. 24 AND MAY 19. Nora Dunn and Michael York read from their recent work (Apr. 24), and Robert Crais (one of People magazine's "100 Sexiest Men") and Harry Shearer (sexy? hmmm) do likewise to help DeLaune Michel (above) mark the sixth anniversary of her literary salon (May 19). At 6. Tickets, \$25 (includes dinner). Tempest Supper Club, 7323 Santa Monica Blvd., 323-957-4688.

#### 9 LAST REMAINING SEATS

STARTS MAY 29. Once a year the Los Angeles Conservancy has those grand old movie palaces in downtown's Historic Theater District abuzz with vintage 'toons, newsreels, and flicks like From Here to Eternity(right) and Pillow Talk. (Proceeds benefit Los Angeles Conservancy.)At 8. Tickets, \$13-\$85. Call 213-430-4219.

#### 10 RUSSELL CROTTY -- OBSERVATIONS AND DRAWINGS

MAY 4. For this family workshop, the surfer dude--artist turns the Santa Monica Museum of Art into his own private planetarium by taking photos from his Malibu observatory and having kids render their versions of the cosmos. 3-5. Tickets, \$8-\$12. Santa Monica Museum of Art, Bergamot Station, 2525 Michigan Ave., Santa Monica, 310-586-6488.

#### MUSIC

Jazz, Rock & World Beat

Whole Earth Festival 2002 Apr. 20-21. Forget the tofu.

These green days feature Michael Franti and Spearhead,

Richard Thompson, Lili Haydn, Michelle Shocked, and

Quetzal. Call for times and prices. Lake Balboa Park, 6300

Balboa Blvd., Van Nuys, 310-455-2497.

Lucinda Williams Apr. 25. The singer-songwriter's got

so much soul, she landed rock, country, and folk nominations

at this year's Grammys. Call for time and prices.

Wilern Theater, 3790 Wilshire Blvd., 213-480-3232.

Reverend Horton Heat Apr. 25. Fuel 'er up with

psychobilly fine-tuned for punks and hot-rodders. Call

for time and prices. House of Blues, 8430 Sunset Blvd.,

West Hollywood, 323-848-5100.

Abbey Lincoln Apr. 26-27. It's double exposure for the earthy-toned jazz vocalist. You can see her cinematic turn in *Nothing but a Man* on the 26th and hear her live on the 27th. At 8. Tickets, \$10-\$45. Luckman Fine Arts Complex, Cal State Los Angeles, 323-343-6600.

Big Sandy & His Fly-Rite Boys Apr. 27. Hold tight, mama, these cats swing. Call for time and prices. The Derby, 4500 Los Feliz Blvd., 323-663-8979.

Coachella Valley Music and Arts Festival Apr. 27-28. Kicking up some dust are Bjork, Jack Johnson, Oasis, the Foo Fighters, Siouxsie & the Banshees, the Strokes, Groove Armada, and Ozomatli. Call for times. Tickets, \$75-\$125. Empire Polo Field, 81-800 Ave., Indio, 213-480-3232.

Leo Kottke/Patty Larkin Apr. 28. The singer-songwriters do quirky folk pop proud. Call for time and prices. El Rey Theater, 5515 Wilshire Blvd., 323-936-6400.

Altan May 3. No troubles here when these darlings of the Northern Irish folk scene headline and the English neo-folkie Kate Rusby opens. At 8. Tickets, \$16-\$40. Royce Hall, UCLA, Westwood, 310-825-2101.

Paquito D'Rivera Sextet May 3 and 4. Cuban woodwind maven D'Rivera belts out bebop, Latin jazz, and classical. At 7:30 and 9:30. Tickets, \$39-\$49. Founders Hall, Orange County Performing Arts Center, 600 Town Center Dr., Costa Mesa, 714-740-7878.

Huayacaltia May 4. Every song by the Andean-Afro-Peruvian ensemble is a party--and that's good, because this gig kicks off the summer concert season at the Ford. At 7:30. Admission, free; reservations required. Ford

Amphitheater, 2580 Cahuenga Blvd. East, Hollywood,  
323-692-7744.

Paul McCartney May 4 and 5. Will you still need him,  
will you still feed him, when he's on this tour? Call for  
times and prices. May 4: Staples Center, 1111 S.  
Figueroa St. May 5: Arrowhead Pond, 2695 E. Katella  
Ave., Anaheim. Call 213-480-3232.

Diana Krall May 11. Whether it's ballads or bossa  
nova, s'all wonderful. Call for time and prices. Universal  
Amphitheater, Universal City, 213-480-3232.

Brad Mehldau May 15-16. Critics and moody chicks  
alike go for this jazz pianist who's not afraid of rock and  
classical riffs. Call for times and prices. Knitting Factory  
Hollywood, 7021 Hollywood Blvd., Hollywood, 323-463-0204.

Classical & Experimental

California E.A.R. Unit May 1. The group's "Brownout"  
program champions art noise by the likes of performance  
artist Laetitia Sonami and her sensory-chip-embedded  
glove. At 8. Tickets, \$5-\$15. Los Angeles County Museum  
of Art, 5905 Wilshire Blvd., 323-857-6000.

Jr. Philharmonic's Celebrity Battle of Batons May  
1. Let's see who'll top last year's performance by Flea (a J-Phil  
trumpeter before he was a Red Hot Chili Pepper),  
who took the honors after conducting 76 Trombones  
with his feet. At 7:30. Admission, free; reservations required.  
Dorothy Chandler Pavilion, 135 N. Grand Ave.,  
323-272-3667.

Chamber Music in Historic Sites May 5 and 19. The  
Vega String Quartet bounces Debussy off the walls of  
John Lautner's Harvey Aluminum House on the 5th;



the Los Angeles Guitar Quartet fills the Farmers & Merchants Bank downtown with good Carmen on the 19th. Call 213-477-2929.

Southwest Chamber Orchestra May 11 and 14. There's a lot of love in the room when the orchestra performs Aaron Copland's Night Thoughts (Homage to Charles Ives) and Carlos Chavez's Copland homage, Invencion I for Solo Piano. At 8. Tickets, \$10-\$25. May 11: Norton Simon Museum of Art, 411 W. Colorado Blvd., Pasadena. May 14: Colburn School of Performing Arts, 200 S. Grand Ave. Call 800-726-7147.

Turandot Starts May 25. Luciano Berio supplies his own ending to Puccini's unfinished tale about a high-maintenance gal who kills her suitors. Kent Nagano conducts the Los Angeles Opera in this North American premiere. Call for times and prices. Dorothy Chandler Pavilion, 135 N. Grand Ave., 323-850-2000.

Ojai Festival 2002 Starts May 29. Artistic director Ernest Fleischmann's penultimate fest features the Emerson Quartet serving up Shostakovich, a Marino Formenti recital, and Ute Lemper singing Kurt Weill. Call for times. Tickets, \$15-\$55. Libbey Bowl, Ojai Ave. and Signal St., Ojai, 805-646-2053.

11th Annual Ella Award May 30. The Society of Singers, which has honored Tony Bennett and Peggy Lee in the past, this year awards Placido Domingo at a dinner show at which jazz singer Nnenna Freelon will be lighting the torch. Call for time and prices. Beverly Hilton Hotel, 9876 Wilshire Blvd., Beverly Hills, 323-651-1696.

FAIRS, FETES & FESTS

38th Pasadena Showcase House of Design Apr.

21-May 19. Local designers do their magic on Overlook, a Mediterranean-style estate built by Reginald Johnson. The on-site bistro provides sustenance, and the marketplace offers collectibles. (Proceeds benefit music-education programs and the Los Angeles Philharmonic.) Call 626-792-4661.

Justa Taste, Justa Laugh, Justice for Women Apr.

25. Chefs Josie LeBalch (Josie) and Tara Thomas (Traxx) fire up the burners, and Kathy Najimy and Paula Poundstone man the mic. At 6:30. Tickets, \$200. Directors Guild of America, 7920 Sunset Blvd., West Hollywood, 310-860-1300.

8th Annual Red Cross of Santa Monica Spirit Awards

Apr. 27. Interesting, but it was non-Yanks (Nicole Kidman, Jane Seymour, and Hugh Jackman) who first signed up to support this gala. (Proceeds benefit Red Cross of Santa Monica.) At 6:30. Tickets, \$175. Fairmont Miramar Hotel, 101 Wilshire Blvd., Santa Monica, 310-394-3773.

Los Angeles Antiques Show May 2-5. Brad, Jennifer, and Barbra flash the plastic here--and so can you. (Proceeds benefit Women's Guild of Cedars-Sinai Medical Center.) Call for times. Tickets, \$15-\$250. Barker Hangar, Santa Monica Airport, 3021 Airport Ave., Santa Monica. Preview gala: 310-423-3667. General admission: 310-455-2886.

8th Annual Venice Garden Tour May 4. Landscape guru Jay Griffith again shepherds this tour of local oases. Showcased this year are designers Barry Champion

and Russ Cletta. (Proceeds benefit Las Doradas Children's Center.) 10-5. Tickets, \$50. Meet at Jay Griffith's studio, 717 California Ave., Venice, 310-390-6641, ext. 226.

Otis Scholarship Fund Benefit Fashion Show May

4. In the house are honoree Dick Baker, CEO of Ocean Pacific, and mentors Bob Mackie, Kevan Hall, and Rozae Nichols. (Proceeds benefit Otis College of Art and Design.) At 7. Tickets, \$300. Beverly Hilton Hotel, 9876 Wilshire Blvd., Beverly Hills, 310-665-6858.

9th Annual Race to Erase MS May 10. Tommy Hilfiger provides the threads for the catwalk, Kelsey Grammer and Sela Ward host, and Don Henley performs.

(Proceeds benefit Nancy David Foundation for Multiple Sclerosis.) At 6:30. Call for prices. Century Plaza Hotel & Spa, 2025 Avenue of the Stars, Century City, 310-440-4842.

15th Annual Modernism Show May 10-12. Consider this a one-stop shopping op for Bauhaus furniture, Bakelite jewelry, and deco appliances. (Proceeds benefit the Los Angeles Conservancy.) Call for times. Tickets, \$10-\$60. Santa Monica Civic Auditorium, 1855 Main St., Santa Monica, 310-455-2886.

9th Annual Revlon Run/Walk for Women May 11.

Renee Zellweger, Andy Garcia, and Karen Duffy lead the pack. (Proceeds benefit breast and ovarian cancer research.) At 7 a.m. Tickets, \$25. Los Angeles Memorial Coliseum, 3939 S. Figueroa St., 310-393-6344.

MAK Center Architecture Tour May 17-19. After the slide show at the center on the 17th, get on the bus for a road trip to San Diego that includes such sites as

Richard Neutra's Bond House and Louis Kahn's Salk Institute. Call 323-651-1510.

Venice Art Walk 2002 May 17-19. Big names always come to the fore for this event. This year Ken Price designed the poster, Matt Groening whipped up the T-shirts, and architect Ray Kappe lends his home as a kickoff boite before scores of local artists open their studios to the public. (Proceeds benefit Venice Family Clinic.) Call 310-392-9255.

Santa Monica Festival 2002 May 18. The get-together gets green with participants Heal the Bay, L.A. Dolphin Project, UCLA Touch Tanks, UCLA Ocean Discovery Center, and mermaid-loving Santa Monica Baykeepers. 11-6. Admission, free. Clover Park, 2600 Ocean Park Blvd., Santa Monica, 310-458-8350.

Eclectic Eagle Rock May 19. See why hipster restaurateur Fred Eric, plein air painters, and wise locals call this pocket of town home. (Proceeds benefit TERA--The Eagle Rock Association.) 10-4. Tickets, \$10-\$15. Call 626-844-2256.

Life in the Past Lane May 19. Museums of the Arroyo (Gamble House, Lummis House, Pasadena Historical Museum, and Southwest Museum) have musician Ian Whitcomb, family-friendly activities, and shuttles at the ready. 11-5. Admission, free. Call 213-740-TOUR.

22nd Annual French Chefs Picnic May 19. The Club Culinaire of French Cuisine hosts its movable feast, complete with raffles, swimming, volleyball, and soccer. At 11:30. Tickets, \$25-\$40. Vasa park, 2854 Triunfo Canyon Rd., Agoura Hills, 310-352-0990.

What's Black & White & Red All Over? May 30. At the Center for the Study of Political Graphics dinner, Pulitzer-winning cartoonist Paul Conrad will enjoy the honors and guests can appreciate the items on the block. (Proceeds benefit CSPG.) 6-10. Tickets, \$35-\$125. El Rey Theater, 5515 Wilshire Blvd., 323-653-4662.

#### THEATER, PERFORMANCE

#### & CABARET

#### Openings

The Full Monty Opens Apr. 24. Following director Jack O'Brien's launch in San Diego and a trip to Broadway, Terrence McNally and David Yazbek's steelworkers finally let it all hang out in L.A. Call for times. Tickets, \$15-\$72.50. Ahmanson Theater, 135 N. Grand Ave., 213-628-2772.

A Class Act Opens May 3. Writer-director Lonny Price, with cowriter Linda Kline, stages the West Coast premiere of their Broadway musical about Chorus Line lyricist Edward Kleban. Call for times and prices. Pasadena Playhouse, 39 S. El Molino Ave., Pasadena, 626-356-PLAY.

Capitol Steps May 3-4. The singing satirists skewer the fleecers at Enron and the shredders at Andersen. At 8. Tickets, \$10-\$32. Beckman Auditorium, Caltech, Pasadena, 888-2CALTECH.

Triumph of Love May 3-23. Composer Jeffrey Stock, translator James Magruder, and lyricist Susan Birkenhead turn Pierre Marivaux's 18th-century love story about two philosophers into a musical. Call for times. Tickets, \$23-\$60. International City Theater, 300 E.

Ocean Blvd., Long Beach, 562-436-4610.

Wilfredo Opens May 4. Padua Playwrights world-premieres

Wesley Walker's black comedy set in a Tijuana

bar and populated with Mexicans and Americans who

want the most out of life. At 8. Tickets, \$10-\$20. 2100

Square Feet, 5615 San Vicente Blvd., 323-692-2652.

Dinah Was May 8-12. Yvette Freeman reprises her

Obie-winning role as Dinah Washington for the L.A.

Theater Works radio series The Play's the Thing. Call

for times. Tickets, \$10-\$42. Skirball Cultural Center,

2701 N. Sepulveda Blvd., West L.A., 310-827-0889.

A Midsummer Night's Dream/El Sueno de una

Noche de Verano May 11 and 18. The Spaniards and

the Aztecs kiss and make up in director Tony Plana's

take. At 10. Admission, free; reservations required.

Ford Amphitheater, 2580 Cahuenga Blvd. East, Hollywood,  
323-GO1-FORD.

All's Kool That Ends Kool Opens May 17. The Troubadour

Theater Company mixes Kool & the Gang

tunes into the Shakespearean romp. So high-concept,

it's surprising Kenneth Branagh didn't think of it. At

8. Tickets, \$12-\$20. Ford Amphitheater, 2580

Cahuenga Blvd. East, Hollywood, 323-GO1-FORD.

The Summer Winds Opens May 17. Frank Pugliese

world-premieres his bittersweet play about a Sinatra-wanna-be

has-been and four dysfunctional couples. Call

for times. Tickets, \$17-\$19. Lee Strasberg Creative

Center, 7936 Santa Monica Blvd., West Hollywood,  
323-650-7777.

Kids in the Hall May 17-18. One of Canada's best exports

plays shtickball. Call for times and prices. Wiltern

Theater, 3790 Wilshire Blvd., 213-480-3232.

Continuing

Late Nite Catechism Maripat Donovan's rosary-tossing

sister act just might run for all eternity. Call for

times. Tickets, \$35. Coronet Theater, 366 N. La Cienega

Bld., West Hollywood, 310-657-7377.

The Lion King Julie Taymor's lion isn't sleeping tonight--or

any other night until the end of 2002. Call

for times and prices. Pantages Theater, 6233 Hollywood

Bld., Hollywood, 213-365-5555.

Closing

Compleat Female Stage Beauty Through Apr. 27.

Globe artist-in-residence Jeffrey Hatcher has written a

comedy about a Restoration actor who, forbidden to

play female roles, trains a crop of eager actresses. Call

for times and prices. The Globe Theaters, 1363 Old

Globe Way, San Diego, 619-239-2255.

Communicating Doors Through Apr. 28. A set of

doors (and Alan Ayckbourn's comic touch) help a

time-traveling sex expert deal with murders from the

past. Call for times. Tickets, \$19.50-\$23.50. Odyssey

Theater Ensemble, 2055 S. Sepulveda Blvd., West

L.A., 310-477-2055.

The Dazzle Through Apr. 28. Richard Greenberg's biographical

drama centers on two eccentric brothers

who stuff their manse with junk. Call for times. Tickets,

\$27-\$51. South Coast Repertory, 655 Town Center

Dr., Costa Mesa, 714-708-5555.

The Mystery of Attraction Through Apr. 28. Marlene

Meyer's dark comedy is filled with folks stuck in bad relationships and hamstrung by bad judgment. Call for times. Tickets, \$10-\$20. [Inside] the Ford, 2580 Cahuenga Blvd. East, Hollywood, 323-GO1-FORD.

Jack Through May 4. Playwright Jim Tosey and songwriter Tom Megan world-premiere their tale about an Irish American family that makes it to the White House. At 8. Tickets, \$15. Sacred Fools Theater, 660 N. Heliotrope Dr., Hollywood, 310-281-8337.

Culture Clash in AmeriCCa Through May 5. The comics tussle with the polymorphic definition of American. Call for times. Tickets, \$10-\$40. San Diego REP, Lyceum State Theater, 79 Horton Plaza, San Diego, 619-544-1000.

Getting Frankie Married -- and Afterwards Through May 5. South Coast Rep presents Horton Foote's world premiere about a long-courting couple suffering from cold feet. Call for times. Tickets, \$27-\$52. South Coast Repertory, 655 Town Center Dr., Costa Mesa, 714-708-5555.

Love's Labour's Lost Through May 11. Four French noblemen try to shirk their monastic vows after catching sight of a fetching princess and her ladies-in-waiting. Call for times. Tickets, \$22-\$38. A Noise Within, 234 S. Brand Blvd., Glendale, 323-953-7795.

Bus Stop Through May 18. In William Inge's romance, a rodeo star woos a chanteuse during a snowbound meet-cute. Call for times. Tickets, \$22-\$38. A Noise Within, 234 S. Brand Blvd., Glendale, 323-953-7795.

He Hunts Through May 19. The Geffen (with help



from translator Philip Littell) stages Georges Feydeau's classic French farce about illicit lovers trapped in a flat.

Call for times. Tickets, \$30-\$46. Geffen Playhouse, 10886 Le Conte Ave., Westwood, 310-208-5454.

Truly, Truly, Truly Garland Through May 25. Actor-writer Miguel Montalvo controlled the urge to make his homage to Judy Garland a "one-man Kentucky Cycle."

At 11. Tickets, \$10. Theater of NOTE, 1517 N. Cahuenga Blvd., Hollywood, 323-414-JUDY.

#### DANCE

Danza Floricanto/USA Apr. 27. LACMA's "Road to Aztlan" exhibit provided the inspiration for Gema Sandoval's Chicanos: The Spirit of Aztlan, which makes its world premiere. At 8. Tickets, \$20. Japan America Theater, 244 S. San Pedro St., 213-680-3700.

Laila del Monte May 4. Dancer Laila del Monte and guitarist Adam del Monte bring back Spain's golden age with a Sephardic-Spanish fusion of flamenco and Mideast moves and music. At 2 and 8. Tickets, \$5-\$35. Alex Theater, 216 N. Brand Blvd., Glendale, 818-243-ALEX.

#### READINGS, LECTURES & WORKSHOPS

Letterpress Starts Apr. 25. Learn the fine art of handsetting type and printing postcards and bookplates on a vintage letterpress. 7-9:30. Registration, \$225-\$250. Armory Center for the Arts, 145 N. Raymond Ave., Pasadena, 626-792-5101, ext. 121.

Distinguished Speakers Apr. 30 and May 15. Maya Angelou inspires (Apr. 30), and Garrison Keillor brings

the latest news from Lake Wobegon (May 15). At 8.

Tickets, \$16-\$60. Pasadena Civic Auditorium, 300 E.

Green St., Pasadena, 800-508-9301.

Ulysses Marathon Reading May 2-3. The annual

event has attracted its fair share of famous readers

(Rosa Parks and Charlton Heston, to name two). Starts

at noon. Admission, free. Rolfe Hall Sculpture Garden,

UCLA, Westwood, 310-825-4945.

New School of Cooking May 2, 4, and 18. Get whet

at "A Simple Tuscan Feast" (May 2), "Cumin, Coriander,

and Cardamom" (May 4), and "Substantial

Vegetable Salads" (May 18). Call for times and prices.

8690 Washington Blvd., Culver City, 310-842-9702.

UCLA Extension May 4, 11, and 18. Pop culture gets

the treatment in "Healing Connections: Ancient Healing

Traditions Meet Modern Medicine" (May 4),

"From Bauhaus to Our House: A Legacy of Modern

Design" (May 11), and "Heroes in Our Midst" (May

18). Call for times and prices. UCLA, Westwood, 800-554-UCLA.

Words in the World May 5 and 19. Sundance Writers

fellow Josh Kun moderates when Denise Chavez reads

from her novel *Loving Pedro Infante* (May 5), and

*White Oleander* author Janet Fitch does the honors

when Jane Smiley opens her bio *Charles Dickens* (May

19). At 2. Tickets, \$6-\$8. Richard J. Riordan Central

Library, 630 W. 5th St., 213-228-7025.

An Evening with Susan Faludi May 7. The "Women

of the 21st Century" series continues with the author

of *Backlash: The Undeclared War Against American*

*Women* and *Stiffed: The Betrayal of the American*

Male, At 7:30, Tickets, \$15-\$18, Skirball Cultural Center, 2701 N. Sepulveda Blvd., West L.A., 310-440-4500.

New Short Fiction Series May 7. Actors Barbara Keegan, Fran Montano, and Sally Shore delight with absurdist tales by author, shrink, and famous fille Annie

Reiner. At 8. Tickets, \$10. Beverly Hills Public Library, 444 N. Rexford Dr., Beverly Hills, 323-662-7900.

Hot off the Press May 15 and 28. Writer James Carroll (Constantine's Sword: The Church and the Jews) examines anti-Semitism (May 15), and Sanskrit scholar Wendy Doniger (co-translator of the Kama Sutra) discusses the ways in which that book has positioned itself as a classic (May 28). At 7. Admission, free; reservations recommended. Richard J. Riordan Central Library, 630 W. 5th St., 213-228-7025.

Creating Art with a Toy Camera May 18. Photographer Aline Smithson shows how a plastic camera can go from toy to tool. Noon-4. Tickets, \$175 (includes camera). Julia Dean Photo Workshops, 3111 Ocean Front Walk, Ste. 102, Marina del Rey, 310-821-0909.

MESS: The Norman Report May 22. Media Ecology Super Sessions hosts author-provocateur Jeff Norman, who will screen his NBC Spy TV bit in which he poses as an M.D. operating in a motel room and enlisting aid from two deliverymen. At 7:30. Admission, free.

Midnight Special Bookstore, 1318 3rd Street Promenade, Santa Monica, 310-393-2923.

## MUSEUMS

### Openings

Lithium Legs and Apocalyptic Photons: The Imaginative

World of James Carter Opens Apr. 19. The diagrams and mathematical formulas by physicist-trailer park operator Carter suggest that he's an independent thinker or a mad (but entertaining) scientist. Santa Monica Museum of Art, Bergamot Station, 2525 Michigan Ave., Santa Monica, 310-586-6488.

Remembering the Riots: A Memorial Exhibition Opens Apr. 29. To mark the tenth anniversary of the L.A. riots, this traveling exhibit displays artifacts and shares stories from individuals who experienced those days of rage at close range. Skirball Cultural Center, 2701 N. Sepulveda Blvd., West L.A., 310-440-4500.

Survival in Sarajevo: Jews, Bosnia, and Lessons of the Past Opens May 1. Photos by artist-writer Edward Serota chronicle how, from 1992 to 1995, a group of Sephardic Jews transformed their temple into a sanctuary for Muslims and Christians, (CNN junkies, take note: A free discussion takes place at 7 p.m. on opening night.) Skirball Cultural Center, 2701 N. Sepulveda Blvd., West L.A., 310-440-4500.

C.O.L.A. 2002 Opens May 3. The City of Los Angeles's Cultural Affairs Department displays work by grant recipients Alexis Smith, Robbie Conal, Frank Romero, and Frederick Fisher. Japanese American National Museum, 369 E. 1st St., 213-625-0414.

Art of the Charrería: A Mexican Tradition Opens May 5. On view are saddles, serapes, spurs, ensembles in gold and silver, and other trappings of 19th-century Mexican and American ranch life. Autry Museum of Western History, 4700 Western Heritage Way, 323-667-2000.

Ways of the Rivers: Arts and Environment of the Niger Delta Opens May 19. Sculpture, masks, paddles, and headdresses from the sub-Saharan are exhibited.

UCLA Fowler Museum of Cultural Art, UCLA, Westwood, 310-825-4361.

#### Continuing & Closing

Architecture and Design Museum Continuing: Urban Innovations: L.A. Competitions. Bradbury Building, 304 S. Broadway, 213-620-9961.

Autry Museum of Western History Closing: Painted Light: California Impressionist Paintings. 4700 Western Heritage Way, 323-667-2000.

Bowers Museum of Cultural Art Continuing: The World of the Etruscans; Gems! The Art and Nature of Precious Stones. 2002 N. Main St., Santa Ana, 714-567-3600.

California Heritage Museum Continuing: Saints & Sinners: Mexican Devotional Art; California Tile: The Focus Series--Albert Solon: Clayworker Extraordinaire. 2612 Main St., Santa Monica, 310-392-8537.

California Science Center Continuing: Memory; Taking Flight; IMAX films: Space Station 3-D and The Human Body. 700 State Dr., Exposition Park. Center: 213-SCIENCE. Theater: 213-744-7400.

Craft and Folk Art Museum Closing: Enhancement: Hand-Crafted Functional Objects; Bob Stocksdale and Kay Sekimachi: Form and Function. 5814 Wilshire Blvd., 323-937-4230.

Fullerton Museum Center Closing: Superwacky: Animation on Television, 1949-2000. Continuing: A Shower of Brilliance: Leo Fender and His Electric Guitars.

301 N. Pomona Ave., Fullerton, 714-738-6545.

Getty Center Closing: Drawing Italy in the Age of the Grand Tour. Continuing: The Sacred Spaces of Pieter Saenredam; Rome on the Grand Tour; The Geometry of Seeing: Perspective and the Dawn of Virtual Space; A Treasury of 15th-Century Manuscript Illumination.

Permanent installation: Martin Puryear: That Profile.

1200 Getty Center Dr., West L.A., 310-440-7300.

Hollywood Entertainment Museum Continuing:

Smoke, Lies & Videotape. 7021 Hollywood Blvd., Hollywood, 323-960-4833.

Huntington Library, Art Collections & Botanical

Gardens Closing: Great British Paintings from American

Collections: Holbein to Hockney. Continuing:

William Morris: Creating the Useful and the Beautiful.

1151 Oxford Rd., San Marino, 626-405-2100.

Laguna Art Museum Continuing: California Holiday:

The E. Gene Crain Collection. 307 Cliff. Dr., Laguna Beach, 949-494-8971.

Long Beach Museum of Art Continuing: From Tavern to Tabernacle: Decorated British and European Pewter.

2300 E. Ocean Blvd., Long Beach, 562-439-2119.

Los Angeles County Museum of Art Continuing:

Central European Avant-Gardes: Exchange and Transformation, 1910-1930; SEEING; A Century of Fashion, 1900-2000. 5905 Wilshire Blvd., 323-857-6000.

MOCA at California Plaza Closing: Willem de Kooning:

Tracing the Figure. Continuing: Juan Munoz. 250 S. Grand Ave., 213-626-6222.

MOCA at the Geffen Contemporary Continuing:

Zero to Infinity: Arte Povera, 1962-1972; A Room of Their Own: From Arbus to Guber. 152 N. Central Ave., 213-626-6222.

MOCA at the Pacific Design Center Closing: L.A. on My Mind: Recent Acquisitions. 8687 Melrose Ave., West Hollywood, 213-626-6222.

Museum of Contemporary Art, San Diego/Downtown Continuing: Adi Nes. 1001 Kettner Blvd., San Diego, 858-454-3541.

Museum of Contemporary Art, San Diego/La Jolla Closing: Wolfgang Laib: A Retrospective. 700 Prospect St., La Jolla, 858-454-3541.

Museum of Jurassic Technology Continuing: No One May Ever Have the Same Knowledge Again: Letters to the Mount Wilson Observatory, 1915-1935; The Garden of Eden on Wheels: Collections from Los Angeles Area Trailer Parks; The World Is Bound with Secret Knots: The Life and Work of Athanasius Kircher, 1602-1680. 9341 Venice Blvd., Culver City, 310-836-6131.

Museum of Latin American Art Permanent exhibition: Latin American Artists: A Contemporary Journey. 628 Alamitos Ave., Long Beach, 562-437-1689.

Museum of Photographic Arts Continuing: Photographers, Writers, and the American Scene. 1649 El Prado, San Diego, 619-238-7559.

Museum of Tolerance Permanent exhibitions: The Point of View Diner; The Other America. 9760 W. Pico Blvd., 310-553-9036.

Norton Simon Museum of Art Continuing: Reality to

Symbol: To Do Battle: Conflict, Struggle, and Symbol

in Art; Villains and Heroes: Japanese Kabuki Prints.

411 W. Colorado Blvd., Pasadena, 626-449-6840.

Orange County Museum of Art Closing: Lee Bul:

Live Forever; The Art of Elmer Bischoff. Continuing:

Ten Shades of Green. 850 San Clemente Dr., Newport Beach. 949-759-1122.

Pacific Asia Museum Closing: Where Masks Still

Dance: Photographs of New Guinea by Chris Rainier.

46 N. Los Robles Ave., Pasadena, 626-449-2742.

Palm Springs Desert Museum Continuing: Arte Latino:

Treasures from the Smithsonian American Art Museum;

The Namib Desert. 101 Museum Dr., Palm

Springs, 760-325-0189.

Pomona College Museum of Art Closing: The Public

Record: Photographs of the Great Depression from the

J. Paul Getty Museum. 333 N. College Way,

Claremont, 909-621-8106.

Santa Barbara Museum of Art Continuing: Devotion

and Desire; Art from India, Tibet, and Nepal; Colin

Campbell Copper: Impressions of New York. 1130

State St., Santa Barbara, 805-963-4364.

Santa Monica Museum of Art Closing: Cave Painting:

Peter Doig, Chris Ofili, and Laura Owens. Bergamot

Station, 2525 Michigan Ave., Santa Monica, 310-586-6488.

Skirball Cultural Center Closing: Myer Myers: Jewish

Silversmith in Colonial New York. 2701 N. Sepulveda

Blvd., West L.A., 310-440-4500.

Southwest Museum Continuing: Pikuni Blackfoot:

Good Things Stay the Same. 234 Museum Dr., Mount



Washington, 323-221-2164.

UCLA Fowler Museum of Cultural Art Closing:

Break the Silence: Art and HIV/AIDS in South

Africa; Women Beyond Borders: The Art of Building

Community. Continuing: Japanese Fishermen's Coats

from Awaji Island. UCLA, Westwood, 310-825-4361.

UCLA Hammer Museum Closing: You Look Beautiful

Like That: The Portrait Photographs of Seydou Keita

and Malick Sidibe; Mirror Image; David Shrigley.

10899 Wilshire Blvd., Westwood, 310-443-7000.

UCR/California Museum of Photography Closing:

Mel Edelman: Things Undone; Common Borders: Casa

Blanca, Riverside, and La Frontera. UC Riverside, 909-784-FOTO.

University Art Museum, Cal State Long Beach

Closing: **Carrie** Mae **Weems**: The Hampton Project.

562-985-5761.

University Art Museum, UC Santa Barbara Closing:

Nuclear Families: The Home Fallout Shelter Movement

in California, 1950-1969; Priceless Children:

American Photographs 1890-1925 -- Child **Labor** and

the Pictorialist Ideal. 805-893-2951.

## FILM, TV & VIDEO

The Golden Age of Mauritz Stiller Through Apr. 25.

The UCLA Film and Television Archive's newly restored

films by Swedish director Stiller (Erotikon, Vigarne)

suggest that he did more than launch Greta Garbo's

career. Call for times. Tickets, \$5-\$7. James

Bridges Theater, UCLA, Westwood, 310-206-FILM.

Fracturing Perspective May 1. The Getty adds a trippy

element to its "The Geometry of Seeing: Perspective

and the Dawn of Virtual Space" exhibit by screening Marcel Duchamp's Anemic Cinema and Bruce Nauman's Walk with Contrapposto. At 5. Admission, free; reservations required. Getty Center, 1200 Getty Center Dr., West L.A., 310-440-7300.

Kino Xtreme May 5. The Goethe-Institut wraps its Peter Sempel retrospective with the auteur himself "filmdeejaying," a feat in which he projects 20 years' worth of movies through a video beamer and two 16mm projectors while mixing the soundtrack. At 7:30. Tickets, \$9. Goethe-Institut Los Angeles, 5750 Wilshire Blvd., 323-525-3388.

American Cinematheque May 10-12 and 14-15.

"Radio Goes to the Movies" pairs re-creations of radio programs with related movies (May 10-12), and the "Short Shorts" festival makes it to the States after three successful years in Japan (May 14-15). Call for times and prices. Egyptian Theater, 6712 Hollywood Blvd., Hollywood, 323-466-FILM.

Films for Two and Three Projectors May 28. Filmforum features Andy Warhol's Outer and Inner Space, which focuses on mirror images of Edie Sedgwick, and John Whitney Jr.'s The 3 Screen Film, in which the filmmaker attempts to end three flicks at the same time.

At 7:30. Tickets, \$3-\$5. UCLA Hammer Museum, 10899 Wilshire Blvd., Westwood, 310-443-7000.

Mahogonny May 30-31. As part of its "Frames of Viewing" film series, the Getty presents a newly preserved copy of archivist Harry Smith's four-screen insider's look at the Beat-punk demimonde (May 30), followed

by a symposium in which film scholars Jonas Mekas and Michael Friend analyze Smith's influence on the arts (May 31). May 30: At 7. May 31: 9-5. Admission, free; reservations required. Getty Center, 1200 Getty Center Dr., West L.A., 310-440-7300.

#### THE GREAT OUTDOORS

Aquarium of the Pacific Earth Day Apr. 20-21. This year's Earth Day (or weekend, to be exact) emphasizes smart cars, endangered species, live music, and touch tanks filled with slithy toves. Call for times and prices. Aquarium of the Pacific, 100 Aquarium Way, Long Beach, 562-985-FISH.

21st Annual Santa Monica Mountains Trail Days Apr. 20-21. Tree huggers can tidy up the trails for the new season. Camping is available for Grizzly Adams types. Call for times. Admission, free; registration requested. Point Mugu State Park, 9000 W. Pacific Coast Hwy., Malibu, 805-488-1827.

Down by the River Walk Apr. 21. Check out the new bike bridge and those legendary painted cats (don't ask, just go) with Friends of the L.A. River. At 4:30. Admission, free. Starts at intersection of Loz Feliz Blvd. and L.A. Riven Call 213-381-3570.

Natural History Museum Walks Apr. 27 and 28. Writer Larry Gordon (Stairway Walks in Los Angeles) tackles the steps in Los Feliz (Apr. 27), and historian Elayne Alexander riffs on Venice's seedy past (Apr. 28). At 9. Tickets, \$25-\$35. Call 213-763-DINO.

32nd Annual Baldwin Bonanza May 3-5. Get the dirt on edible, medical, and Mediterranean gardens,

and sample ethnobotanical dishes from around the globe. Call for times and prices. Arboretum of Los Angeles County, 301 N. Baldwin Ave., Arcadia, 626-821-4623.

Huntington Orchid Show and Plant Sale May 11-12 and 18. Stay in Mom's good graces by taking her to the orchid show on the 11th and 12th, and stock up on rare flora at the plant sale on the 18th. Call for times and prices. Huntington Library, Art Collections & Botanical Gardens, 1151 Oxford Rd., San Marino, 626-405-2100.

Los Angeles River Ride May 19. The L.A. County Bicycle Coalition offers three fund-raising rides: a kid-easy 2K (which never leaves the parking lot), a family-style 40K, and a hard-core 100K round-trip to Long Beach. At 7 a.m. Tickets, \$25. Autry Museum of Western Heritage. 4700 Western Heritage Way, Griffith Park, 213-629-2142.

Architecture Tours L.A. Ongoing. Building buff Laura Massino revs up her '62 Caddy to lead driving tours of places designed by Richard Neutra, Frank Lloyd Wright, and Greene & Greene. Call 323-464-7868.

Channel Islands National Park Ongoing. Island Packers schedules trips to Santa Rosa Island (populated with foxes, elk, and deer), San Miguel Island (famous for its calcified Caliche Forest), and Santa Barbara Island (power-hiker terrain). Call 805-642-1393.

Discover Downtown L.A. Ongoing. With Kathy Crabb's Discovering Downtown L.A.: Self, Guided Walking Tours in hand, progressive locals can study the Zoot Suit riots, the geography behind colonial L.A., and the not-so-pretty truth behind the garment industry. Call

626-795-0963.

L.A. Musical History Tour Ongoing. Art Fein's compendium of local music landmarks includes Joan Jett's former WeHo flat, various Beatles manses, and sites where many a rock album cover (such as Nirvana's Nevermind) was shot. Call 800-99-21361.

Los Angeles Conservancy Walking Tours Ongoing. The conservancy proves there is a there there with downtown tours through Little Tokyo, Pershing Square, Spring Street, Union Station, the Biltmore Hotel, and the Broadway Historic Theater District. At 10. Tickets, \$5-\$10. Call 213-623-2489.

Sierra Club, Los Angeles Chapter Ongoing. On the schedule for hard-core backpackers, snow bunnies (yes, even in May), and gay and straight singles are hikes, weekend jaunts, walking history tours, and night treks. Call 213-387-4287.

#### KID STUFF

Cinderella Continuing. Writers Chris DeCarlo and Evelyn Rudie present a sass-dishing, snivel-free heroine.

At 12:30 and 3. Tickets, \$9. Santa Monica Playhouse, 1211 4th St., Santa Monica, 310-394-9779, ext. 2.

The Princess and the Frog Continuing. In this musical a frog prince needs a girl's kiss to return him to royal status. Just like real life. At 1. Tickets, \$8-\$10. Theater West, 3333 Cahuenga Blvd. West, 818-761-2203.

Armory Glosses Starts Apr. 22. Preschoolers learn about optical art, older sibs fashion pop-up books, and teens get fired up about ceramics. Call for times. Registration, \$135-\$150. Armory Center for the Arts, 145

N. Raymond Ave., Pasadena, 626-792-5101, ext. 121.

Skate & Create Starts Apr. 24. Punx ages 15 to 18

ought a sign up for this graphics class devoted to

sk8board art taught by artist-skater Mark Ayala, who

also talks about top talent who paint and ollie with

ease. 3:30-6. Registration, \$135-\$150. Armory Center

for the Arts, 145 N. Raymond Ave., Pasadena, 626-792-5101,

ext. 121.

Starry, Starry Night Apr. 27. Wildlife on Wheels brings

nocturnal critters, and the Huntington sets up high-powered

telescopes on its lawn. 6:30-9:30. Tickets,

\$8-\$18. Huntington Library, Art Collections &

Botanical Gardens, 1151 Oxford Rd., San Marino, 626-405-2100.

Everybody Loves a Baby May 1-31. Get a look at the

newborn duikers, sifakas, gerenuk, and ocelots (trust

us, they're all cute). Call for times and prices. Los Angeles

Zoo, 5333 Zoo Dr., 323-644-6400.

Kid Stuff at the Central Library May 2, 11, and 25.

Celebrate Cinco de Mayo early (May 2), play paleontologist

at "What Happened to the Dinosaurs" (May

11), and watch magician Allen Oshiro make doves disappear

(May 25). At 2. Admission, free. Richard J. Riordan

Central Library, 630 W. 5th St., 213-228-7250.

Digital Time Capsule May 4. After kids and 'rents get

snapped with personal artifacts, the photos are filed online.

1-4. Admission, free. UCR/California Museum

of Photography, UC Riverside, 909-784-FOTO.

Dino Fair May 4. The Growing Place offers activities

for camera-wielding parents and kids ages three to seven.

(Proceeds benefit the Growing Place.) 11-4. Admission,

free. The Growing Place, 401 Ashland Ave.,  
Santa Monica, 310-399-7769.

Maurice Sendak's 'Little Bear' Live on Stage May 4.

The forest denizens from the TV show take a road trip.

At 2 and 5. Tickets, \$17-\$22. Cerritos Center for the  
Performing Arts, 12700 Center Court Dr., Cerritos,  
800-300-4345.

Autry Kidstuff May 4, 5, and 29. Cowkids don the duds  
of charros and charras (May 4), "Art of the Charraria"  
opens with escaramuzas, or women equestrians (May  
5), and Rugrats actor Joe Alaskey reads Natasha  
Wing's Jalapeno Bagels (May 29). Call for times and  
prices. Autry Museum of Western Heritage, 4700  
Western Heritage Way, Griffith Park, 323-667-2000.

Kids' Flicks May 5. The Weston Woods Company, famous  
for turning kid lit into flicks, has booked big-name  
narrators for John Henry (Samuel L. Jackson), I, Crocodile  
(Tim Curry), and Space Case (Christopher Lloyd).

At 2. Tickets, \$5. James Bridges Theater, UCLA,  
Westwood, 310-206-FILM.

Music and Dance from Central Europe May 5. The  
L.A.-based AMAN Folk Ensemble gets down on the  
plaza with Hungarian, Yugoslavian, and Dalmatian tunes.

12:30- 3:15. Admission, free. Los Angeles County  
Museum of Art, 5905 Wilshire Blvd., 323-857-6512.

Storyapolis Super-sized Saturday May 18. DreamWorks  
animators plug their latest film, Spirit: Stallion  
of the Cimarron, by showing kids six and older how to  
draw horses and create an animation wheel. At 4. Tickets,  
\$6. 116 N. Robertson Blvd., 310-385-2512.

Dr. Seuss Family Concert May 19. Jeffrey Kahane's Los Angeles Chamber Orchestra sets the good doctor's Green Eggs & Ham to music. At 2. Tickets, \$5-\$35. Alex Theater, 216 N. Brand Blvd., Glendale, 818-243-ALEX.

Funky Punks Outdoor Spectacular May 25. The Troubadour Theater Company adds a huge dollop of audience participation to a morning devoted to dancing, music, and acrobatics. At 10. Tickets, \$4. Ford Amphitheater, 2580 Cahuenga Blvd. East, Hollywood, 323-GO1-FORD.

Butterfly Dreams May 31-June 1. Budding entomologists enjoy an Insect Zoo flashlight tour and a bug meet-and-greet at this sleepover. (BYO parent, sleeping bag, and air mattress.) 7 p.m.-9 a.m. Tickets, \$30-\$40. Natural History Museum, 900 Exposition Blvd., Exposition Park, 213-763-DINO.

Creative Space Ongoing. Enroll the kids in "Swash-buckling," Fairy School," the pj's-permitted "Saturday Club," or "Shake and Bake," where young ones cook while parents sweat through a funk dance class. Call for times and prices. 6325 Santa Monica Blvd., Hollywood, 323-462-4600.

#### FLEA MARKETS

Long Beach Outdoor Antique & Collectible Market  
Collectors of pottery consider this market mecca.  
Third Sun. of the month, 5:30-3. Admission,  
\$4.50-\$10. Veterans Memorial Stadium, Lakewood  
Blvd. and Conant St., Long Beach, 323-655-5703.

Melrose Trading Post A fine follow-up to Du-par's is riffling through the Post's po-mo odds and ends. Sun.,



9-5. Admission, \$1-\$2. Fairfax High School parking

lot, 1040 N. Fairfax Ave., 323-655-POST.

Pasadena City College Flea Market Head to the

northeast side of campus for PCC's famous record row.

First Sun. of the month, 8-3. Admission, free. 1570 E.

Colorado Blvd., Pasadena, 626-585-7906.

Rose Bowl Flea Market The mother of them all sells

everything from Victoriana to '60s memorabilia. Second

Sun. of the month, 6-4:30. Admission, \$6-\$15.

1001 Rose Bowl Dr., Pasadena, 323-560-7469.

Santa Monica Outdoor Antique & Collectible Market

The top-drawer items sold here are ideal for folks flying

in by Lear jet. Fourth Sun. of the month, 8-3. Admission,

\$4-\$5. Santa Monica Airport, Airport Ave.

and Bundy Dr., Santa Monica, 323-933-2511.

Westwood Village Antique & Collectible Street Fair

Go no further for that Portobello Market vibe. First

Sun. of the month, 9-3. Admission, free. Broxton Ave.

between Le Conte and Kinross Aves., Westwood,

323-933-2511.

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## The guide.

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### THE TOP TEN

#### 1 LOOC'S PHOTOGRAPHY AUCTION

MAY 23. To help fund the adoption of Chinese baby girls, the LivesOut of China Foundation offers a fine crop of photographs by Duane Michals (right), Eve Arnold, Mary McCartney Donald, Mary Ellen Mark, Horst P. Horst, and Edward Weston. (Proceeds benefit LOOC Foundation.)At 5. Tickets, \$50-\$100. Christie's, 360 N. Camden Dr., Beverly Hills, 866-LOOCORG.

#### 2 COLLAGE DANCE THEATER: COVER STORY

MAY 4-19. In choreographer Heidi Duckler and writer Terry Wolverton's latest site-specific work, percussionist Amy Knoles and a griot join Duckler's dance troupe in leading a comfortably shod audience through the Herald Examiner Building. At 8. Tickets, \$15-\$25. 111 S. Broadway, 818-784-8669.

#### 3 SORROWS AND REJOICINGS

STARTS MAY 17. After a successful Broadway run, Judith Light and John Glover reprise their roles in playwright-director Athol Fugard's tension-laden work about postapartheid life (and death) in South Africa. Call for times and prices. Mark Taper Forum, 135 N. Grand Ave., 213-628-2772.

#### 4 7TH ANNUAL LOS ANGELES TIMES FESTIVAL OF BOOKS

APR. 27-28. Since just about every Angeleno does more than browse at this event, Ray Bradbury, T.C. Boyle, Ruth Reichl, Patricia Bosworth, Thomas Kenneally, and Oliver Sacks want to be part of the scene, too. Call for times. Admission, free; reservations required for lectures. UCLA campus, Westwood, 800-LATIMES, ext. 7BOOK.

#### 5 VOYAGES OF DISCOVERY: THEN & NOW

OPENS MAY 11. James Cook's Endeavor and Charles Darwin's Beagle yielded caches containing rare specimens, artifacts, and journals documenting their exploration of once exotic locales. Natural History Museum, 900 Exposition Blvd., Exposition Park, 213-763-DINO.

#### 6 LILA DOWNS

MAY 3 AND 4. The Frida Kahlo look-alike with the haunting voice bases songs on Mixtec pictographs, sets

Natalio Hernandez's Nahuatl poems to music, and for good measure, sings in Mayan, Spanish, and English. May 3: At 8. Tickets, \$24-\$28. Barclay Theater, 4255 Campus Dr., Irvine, 949-854-4646. May 4: At 2. Admission, free. Madison Theater, 1310 11th St., Santa Monica, 310-434-3431.

#### 7 A TRIBUTE TO TORU TAKEMITSU

MAY 8. Esa-Pekka Salonen and the L.A. Phil perform Takemitsu's riverrun and Music from Four Films, compositions that blend nature sounds, ancient Japanese instruments, and modern motifs. At 8. Tickets, \$16-\$40. Royce Hall, UCLA, Westwood, 310-825-2101.

#### 8 SPOKEN INTERLUDES

APR. 24 AND MAY 19. Nora Dunn and Michael York read from their recent work (Apr. 24), and Robert Crais (one of People magazine's "100 Sexiest Men") and Harry Shearer (sexy? hmmm) do likewise to help DeLaune Michel (above) mark the sixth anniversary of her literary salon (May 19). At 6. Tickets, \$25 (includes dinner). Tempest Supper Club, 7323 Santa Monica Blvd., 323-957-4688.

#### 9 LAST REMAINING SEATS

STARTS MAY 29. Once a year the Los Angeles Conservancy has those grand old movie palaces in downtown's Historic Theater District abuzz with vintage 'toons, newsreels, and flicks like From Here to Eternity(right) and Pillow Talk. (Proceeds benefit Los Angeles Conservancy.)At 8. Tickets, \$13-\$85. Call 213-430-4219.

#### 10 RUSSELL CROTTY -- OBSERVATIONS AND DRAWINGS

MAY 4. For this family workshop, the surfer dude--artist turns the Santa Monica Museum of Art into his own private planetarium by taking photos from his Malibu observatory and having kids render their versions of the cosmos. 3-5. Tickets, \$8-\$12. Santa Monica Museum of Art, Bergamot Station, 2525 Michigan Ave., Santa Monica, 310-586-6488.

#### MUSIC

Jazz, Rock & World Beat

Whole Earth Festival 2002 Apr. 20-21. Forget the tofu.

These green days feature Michael Franti and Spearhead,

Richard Thompson, Lili Haydn, Michelle Shocked, and

Quetzal. Call for times and prices. Lake Balboa Park, 6300

Balboa Blvd., Van Nuys, 310-455-2497.

Lucinda Williams Apr. 25. The singer-songwriter's got

so much soul, she landed rock, country, and folk nominations

at this year's Grammys. Call for time and prices.

Wilern Theater, 3790 Wilshire Blvd., 213-480-3232.

Reverend Horton Heat Apr. 25. Fuel 'er up with

psychobilly fine-tuned for punks and hot-rodders. Call

for time and prices. House of Blues, 8430 Sunset Blvd.,

West Hollywood, 323-848-5100.

Abbey Lincoln Apr. 26-27. It's double exposure for the earthy-toned jazz vocalist. You can see her cinematic turn in *Nothing but a Man* on the 26th and hear her live on the 27th. At 8. Tickets, \$10-\$45. Luckman Fine Arts Complex, Cal State Los Angeles, 323-343-6600.

Big Sandy & His Fly-Rite Boys Apr. 27. Hold tight, mama, these cats swing. Call for time and prices. The Derby, 4500 Los Feliz Blvd., 323-663-8979.

Coachella Valley Music and Arts Festival Apr. 27-28. Kicking up some dust are Bjork, Jack Johnson, Oasis, the Foo Fighters, Siouxsie & the Banshees, the Strokes, Groove Armada, and Ozomatli. Call for times. Tickets, \$75-\$125. Empire Polo Field, 81-800 Ave., Indio, 213-480-3232.

Leo Kottke/Patty Larkin Apr. 28. The singer-songwriters do quirky folk pop proud. Call for time and prices. El Rey Theater, 5515 Wilshire Blvd., 323-936-6400.

Altan May 3. No troubles here when these darlings of the Northern Irish folk scene headline and the English neo-folkie Kate Rusby opens. At 8. Tickets, \$16-\$40. Royce Hall, UCLA, Westwood, 310-825-2101.

Paquito D'Rivera Sextet May 3 and 4. Cuban woodwind maven D'Rivera belts out bebop, Latin jazz, and classical. At 7:30 and 9:30. Tickets, \$39-\$49. Founders Hall, Orange County Performing Arts Center, 600 Town Center Dr., Costa Mesa, 714-740-7878.

Huayucaltia May 4. Every song by the Andean-Afro-Peruvian ensemble is a party--and that's good, because this gig kicks off the summer concert season at the Ford. At 7:30. Admission, free; reservations required. Ford

Amphitheater, 2580 Cahuenga Blvd. East, Hollywood,  
323-692-7744.

Paul McCartney May 4 and 5. Will you still need him,  
will you still feed him, when he's on this tour? Call for  
times and prices. May 4: Staples Center, 1111 S.  
Figueroa St. May 5: Arrowhead Pond, 2695 E. Katella  
Ave., Anaheim. Call 213-480-3232.

Diana Krall May 11. Whether it's ballads or bossa  
nova, s'all wonderful. Call for time and prices. Universal  
Amphitheater, Universal City, 213-480-3232.

Brad Mehldau May 15-16. Critics and moody chicks  
alike go for this jazz pianist who's not afraid of rock and  
classical riffs. Call for times and prices. Knitting Factory  
Hollywood, 7021 Hollywood Blvd., Hollywood, 323-463-0204.

Classical & Experimental

California E.A.R. Unit May 1. The group's "Brownout"  
program champions art noise by the likes of performance  
artist Laetitia Sonami and her sensory-chip-embedded  
glove. At 8. Tickets, \$5-\$15. Los Angeles County Museum  
of Art, 5905 Wilshire Blvd., 323-857-6000.

Jr. Philharmonic's Celebrity Battle of Batons May  
1. Let's see who'll top last year's performance by Flea (a J-Phil  
trumpeter before he was a Red Hot Chili Pepper),  
who took the honors after conducting 76 Trombones  
with his feet. At 7:30. Admission, free; reservations required.

Dorothy Chandler Pavilion, 135 N. Grand Ave.,  
323-272-3667.

Chamber Music in Historic Sites May 5 and 19. The  
Vega String Quartet bounces Debussy off the walls of  
John Lautner's Harvey Aluminum House on the 5th;

the Los Angeles Guitar Quartet fills the Farmers & Merchants Bank downtown with good Carmen on the 19th. Call 213-477-2929.

Southwest Chamber Orchestra May 11 and 14. There's a lot of love in the room when the orchestra performs Aaron Copland's Night Thoughts (Homage to Charles Ives) and Carlos Chavez's Copland homage, Invencion I for Solo Piano. At 8. Tickets, \$10-\$25. May 11: Norton Simon Museum of Art, 411 W. Colorado Blvd., Pasadena. May 14: Colburn School of Performing Arts, 200 S. Grand Ave. Call 800-726-7147.

Turandot Starts May 25. Luciano Berio supplies his own ending to Puccini's unfinished tale about a high-maintenance gal who kills her suitors. Kent Nagano conducts the Los Angeles Opera in this North American premiere. Call for times and prices. Dorothy Chandler Pavilion, 135 N. Grand Ave., 323-850-2000.

Ojai Festival 2002 Starts May 29. Artistic director Ernest Fleischmann's penultimate fest features the Emerson Quartet serving up Shostakovich, a Marino Formenti recital, and Ute Lemper singing Kurt Weill. Call for times. Tickets, \$15-\$55. Libbey Bowl, Ojai Ave. and Signal St., Ojai, 805-646-2053.

11th Annual Ella Award May 30. The Society of Singers, which has honored Tony Bennett and Peggy Lee in the past, this year awards Placido Domingo at a dinner show at which jazz singer Nnenna Freelon will be lighting the torch. Call for time and prices. Beverly Hilton Hotel, 9876 Wilshire Blvd., Beverly Hills, 323-651-1696.

FAIRS, FETES & FESTS

38th Pasadena Showcase House of Design Apr.

21-May 19. Local designers do their magic on Overlook, a Mediterranean-style estate built by Reginald Johnson. The on-site bistro provides sustenance, and the marketplace offers collectibles. (Proceeds benefit music-education programs and the Los Angeles Philharmonic.) Call 626-792-4661.

Justa Taste, Justa Laugh, Justice for Women Apr.

25. Chefs Josie LeBalch (Josie) and Tara Thomas (Traxx) fire up the burners, and Kathy Najimy and Paula Poundstone man the mic. At 6:30. Tickets, \$200. Directors Guild of America, 7920 Sunset Blvd., West Hollywood, 310-860-1300.

8th Annual Red Cross of Santa Monica Spirit Awards

Apr. 27. Interesting, but it was non-Yanks (Nicole Kidman, Jane Seymour, and Hugh Jackman) who first signed up to support this gala. (Proceeds benefit Red Cross of Santa Monica.) At 6:30. Tickets, \$175. Fairmont Miramar Hotel, 101 Wilshire Blvd., Santa Monica, 310-394-3773.

Los Angeles Antiques Show May 2-5. Brad, Jennifer, and Barbra flash the plastic here--and so can you. (Proceeds benefit Women's Guild of Cedars-Sinai Medical Center.) Call for times. Tickets, \$15-\$250. Barker Hangar, Santa Monica Airport, 3021 Airport Ave., Santa Monica. Preview gala: 310-423-3667. General admission: 310-455-2886.

8th Annual Venice Garden Tour May 4. Landscape guru Jay Griffith again shepherds this tour of local oases. Showcased this year are designers Barry Champion

and Russ Cletta. (Proceeds benefit Las Doradas Children's Center.) 10-5. Tickets, \$50. Meet at Jay Griffith's studio, 717 California Ave., Venice, 310-390-6641, ext. 226.

Otis Scholarship Fund Benefit Fashion Show May

4. In the house are honoree Dick Baker, CEO of Ocean Pacific, and mentors Bob Mackie, Kevan Hall, and Rozae Nichols. (Proceeds benefit Otis College of Art and Design.) At 7. Tickets, \$300. Beverly Hilton Hotel, 9876 Wilshire Blvd., Beverly Hills, 310-665-6858.

9th Annual Race to Erase MS May 10. Tommy Hilfiger provides the threads for the catwalk, Kelsey Grammer and Sela Ward host, and Don Henley performs.

(Proceeds benefit Nancy David Foundation for Multiple Sclerosis.) At 6:30. Call for prices. Century Plaza Hotel & Spa, 2025 Avenue of the Stars, Century City, 310-440-4842.

15th Annual Modernism Show May 10-12. Consider this a one-stop shopping op for Bauhaus furniture, Bakelite jewelry, and deco appliances. (Proceeds benefit the Los Angeles Conservancy.) Call for times. Tickets, \$10-\$60. Santa Monica Civic Auditorium, 1855 Main St., Santa Monica, 310-455-2886.

9th Annual Revlon Run/Walk for Women May 11. Renee Zellweger, Andy Garcia, and Karen Duffy lead the pack. (Proceeds benefit breast and ovarian cancer research.) At 7 a.m. Tickets, \$25. Los Angeles Memorial Coliseum, 3939 S. Figueroa St., 310-393-6344.

MAK Center Architecture Tour May 17-19. After the slide show at the center on the 17th, get on the bus for a road trip to San Diego that includes such sites as



Richard Neutra's Bond House and Louis Kahn's Salk Institute. Call 323-651-1510.

Venice Art Walk 2002 May 17-19. Big names always come to the fore for this event. This year Ken Price designed the poster, Matt Groening whipped up the T-shirts, and architect Ray Kappe lends his home as a kickoff boite before scores of local artists open their studios to the public. (Proceeds benefit Venice Family Clinic.) Call 310-392-9255.

Santa Monica Festival 2002 May 18. The get-together gets green with participants Heal the Bay, L.A. Dolphin Project, UCLA Touch Tanks, UCLA Ocean Discovery Center, and mermaid-loving Santa Monica Baykeepers. 11-6. Admission, free. Clover Park, 2600 Ocean Park Blvd., Santa Monica, 310-458-8350.

Eclectic Eagle Rock May 19. See why hipster restaurateur Fred Eric, plein air painters, and wise locals call this pocket of town home. (Proceeds benefit TERA--The Eagle Rock Association.) 10-4. Tickets, \$10-\$15. Call 626-844-2256.

Life in the Past Lane May 19. Museums of the Arroyo (Gamble House, Lummis House, Pasadena Historical Museum, and Southwest Museum) have musician Ian Whitcomb, family-friendly activities, and shuttles at the ready. 11-5. Admission, free. Call 213-740-TOUR.

22nd Annual French Chefs Picnic May 19. The Club Culinaire of French Cuisine hosts its movable feast, complete with raffles, swimming, volleyball, and soccer. At 11:30. Tickets, \$25-\$40. Vasa park, 2854 Triunfo Canyon Rd., Agoura Hills, 310-352-0990.

What's Black & White & Red All Over? May 30. At the Center for the Study of Political Graphics dinner, Pulitzer-winning cartoonist Paul Conrad will enjoy the honors and guests can appreciate the items on the block. (Proceeds benefit CSPG.) 6-10. Tickets, \$35-\$125. El Rey Theater, 5515 Wilshire Blvd., 323-653-4662.

#### THEATER, PERFORMANCE

#### & CABARET

#### Openings

The Full Monty Opens Apr. 24. Following director Jack O'Brien's launch in San Diego and a trip to Broadway, Terrence McNally and David Yazbek's steelworkers finally let it all hang out in L.A. Call for times. Tickets, \$15-\$72.50. Ahmanson Theater, 135 N. Grand Ave., 213-628-2772.

A Class Act Opens May 3. Writer-director Lonny Price, with cowriter Linda Kline, stages the West Coast premiere of their Broadway musical about Chorus Line lyricist Edward Kleban. Call for times and prices. Pasadena Playhouse, 39 S. El Molino Ave., Pasadena, 626-356-PLAY.

Capitol Steps May 3-4. The singing satirists skewer the fleecers at Enron and the shredders at Andersen. At 8. Tickets, \$10-\$32. Beckman Auditorium, Caltech, Pasadena, 888-2CALTECH.

Triumph of Love May 3-23. Composer Jeffrey Stock, translator James Magruder, and lyricist Susan Birkenhead turn Pierre Marivaux's 18th-century love story about two philosophers into a musical. Call for times. Tickets, \$23-\$60. International City Theater, 300 E.

Ocean Blvd., Long Beach, 562-436-4610.

Wilfredo Opens May 4. Padua Playwrights world-premieres

Wesley Walker's black comedy set in a Tijuana

bar and populated with Mexicans and Americans who

want the most out of life. At 8. Tickets, \$10-\$20. 2100

Square Feet, 5615 San Vicente Blvd., 323-692-2652.

Dinah Was May 8-12. Yvette Freeman reprises her

Obie-winning role as Dinah Washington for the L.A.

Theater Works radio series The Play's the Thing. Call

for times. Tickets, \$10-\$42. Skirball Cultural Center,

2701 N. Sepulveda Blvd., West L.A., 310-827-0889.

A Midsummer Night's Dream/El Sueno de una

Noche de Verano May 11 and 18. The Spaniards and

the Aztecs kiss and make up in director Tony Plana's

take. At 10. Admission, free; reservations required.

Ford Amphitheater, 2580 Cahuenga Blvd. East, Hollywood,

323-GO1-FORD.

All's Kool That Ends Kool Opens May 17. The Troubadour

Theater Company mixes Kool & the Gang

tunes into the Shakespearean romp. So high-concept,

it's surprising Kenneth Branagh didn't think of it. At

8. Tickets, \$12-\$20. Ford Amphitheater, 2580

Cahuenga Blvd. East, Hollywood, 323-GO1-FORD.

The Summer Winds Opens May 17. Frank Pugliese

world-premieres his bittersweet play about a Sinatra-wanna-be

has-been and four dysfunctional couples. Call

for times. Tickets, \$17-\$19. Lee Strasberg Creative

Center, 7936 Santa Monica Blvd., West Hollywood,

323-650-7777.

Kids in the Hall May 17-18. One of Canada's best exports

plays shtickball. Call for times and prices. Wiltern

Theater, 3790 Wilshire Blvd., 213-480-3232.

Continuing

Late Nite Catechism Maripat Donovan's rosary-tossing

sister act just might run for all eternity. Call for

times. Tickets, \$35. Coronet Theater, 366 N. La Cienega

Blvd., West Hollywood, 310-657-7377.

The Lion King Julie Taymor's lion isn't sleeping tonight--or

any other night until the end of 2002. Call

for times and prices. Pantages Theater, 6233 Hollywood

Blvd., Hollywood, 213-365-5555.

Closing

Compleat Female Stage Beauty Through Apr. 27.

Globe artist-in-residence Jeffrey Hatcher has written a

comedy about a Restoration actor who, forbidden to

play female roles, trains a crop of eager actresses. Call

for times and prices. The Globe Theaters, 1363 Old

Globe Way, San Diego, 619-239-2255.

Communicating Doors Through Apr. 28. A set of

doors (and Alan Ayckbourn's comic touch) help a

time-traveling sex expert deal with murders from the

past. Call for times. Tickets, \$19.50-\$23.50. Odyssey

Theater Ensemble, 2055 S. Sepulveda Blvd., West

L.A., 310-477-2055.

The Dazzle Through Apr. 28. Richard Greenberg's biographical

drama centers on two eccentric brothers

who stuff their manse with junk. Call for times. Tickets,

\$27-\$51. South Coast Repertory, 655 Town Center

Dr., Costa Mesa, 714-708-5555.

The Mystery of Attraction Through Apr. 28. Marlene

Meyer's dark comedy is filled with folks stuck in bad relationships and hamstrung by bad judgment. Call for times. Tickets, \$10-\$20. [Inside] the Ford, 2580 Cahuenga Blvd. East, Hollywood, 323-GO1-FORD.

Jack Through May 4. Playwright Jim Tosey and songwriter Tom Megan world-premiere their tale about an Irish American family that makes it to the White House. At 8. Tickets, \$15. Sacred Fools Theater, 660 N. Heliotrope Dr., Hollywood, 310-281-8337.

Culture Clash in AmeriCCa Through May 5. The comics tussle with the polymorphic definition of American. Call for times. Tickets, \$10-\$40. San Diego REP, Lyceum State Theater, 79 Horton Plaza, San Diego, 619-544-1000.

Getting Frankie Married -- and Afterwards Through May 5. South Coast Rep presents Horton Foote's world premiere about a long-courting couple suffering from cold feet. Call for times. Tickets, \$27-\$52. South Coast Repertory, 655 Town Center Dr., Costa Mesa, 714-708-5555.

Love's Labour's Lost Through May 11. Four French noblemen try to shirk their monastic vows after catching sight of a fetching princess and her ladies-in-waiting. Call for times. Tickets, \$22-\$38. A Noise Within, 234 S. Brand Blvd., Glendale, 323-953-7795.

Bus Stop Through May 18. In William Inge's romance, a rodeo star woos a chanteuse during a snowbound meet-cute. Call for times. Tickets, \$22-\$38. A Noise Within, 234 S. Brand Blvd., Glendale, 323-953-7795.

He Hunts Through May 19. The Geffen (with help

from translator Philip Littell) stages Georges Feydeau's classic French farce about illicit lovers trapped in a flat.

Call for times. Tickets, \$30-\$46. Geffen Playhouse, 10886 Le Conte Ave., Westwood, 310-208-5454.

Truly, Truly, Truly Garland Through May 25. Actor-writer Miguel Montalvo controlled the urge to make his homage to Judy Garland a "one-man Kentucky Cycle."

At 11. Tickets, \$10. Theater of NOTE, 1517 N. Cahuenga Blvd., Hollywood, 323-414-JUDY.

#### DANCE

Danza Floricanto/USA Apr. 27. LACMA's "Road to Aztlan" exhibit provided the inspiration for Gema Sandoval's Chicanos: The Spirit of Aztlan, which makes its world premiere. At 8. Tickets, \$20. Japan America Theater, 244 S. San Pedro St., 213-680-3700.

Laila del Monte May 4. Dancer Laila del Monte and guitarist Adam del Monte bring back Spain's golden age with a Sephardic-Spanish fusion of flamenco and Mideast moves and music. At 2 and 8. Tickets, \$5-\$35. Alex Theater, 216 N. Brand Blvd., Glendale, 818-243-ALEX.

#### READINGS, LECTURES & WORKSHOPS

Letterpress Starts Apr. 25. Learn the fine art of handsetting type and printing postcards and bookplates on a vintage letterpress. 7-9:30. Registration, \$225-\$250. Armory Center for the Arts, 145 N. Raymond Ave., Pasadena, 626-792-5101, ext. 121.

Distinguished Speakers Apr. 30 and May 15. Maya Angelou inspires (Apr. 30), and Garrison Keillor brings

the latest news from Lake Wobegon (May 15). At 8.

Tickets, \$16-\$60. Pasadena Civic Auditorium, 300 E.

Green St., Pasadena, 800-508-9301.

Ulysses Marathon Reading May 2-3. The annual

event has attracted its fair share of famous readers

(Rosa Parks and Charlton Heston, to name two). Starts

at noon. Admission, free. Rolfe Hall Sculpture Garden,

UCLA, Westwood, 310-825-4945.

New School of Cooking May 2, 4, and 18. Get whet

at "A Simple Tuscan Feast" (May 2), "Cumin, Coriander,

and Cardamom" (May 4), and "Substantial

Vegetable Salads" (May 18). Call for times and prices.

8690 Washington Blvd., Culver City, 310-842-9702.

UCLA Extension May 4, 11, and 18. Pop culture gets

the treatment in "Healing Connections: Ancient Healing

Traditions Meet Modern Medicine" (May 4),

"From Bauhaus to Our House: A Legacy of Modern

Design" (May 11), and "Heroes in Our Midst" (May

18). Call for times and prices. UCLA, Westwood, 800-554-UCLA.

Words in the World May 5 and 19. Sundance Writers

fellow Josh Kun moderates when Denise Chavez reads

from her novel *Loving Pedro Infante* (May 5), and

*White Oleander* author Janet Fitch does the honors

when Jane Smiley opens her bio *Charles Dickens* (May

19). At 2. Tickets, \$6-\$8. Richard J. Riordan Central

Library, 630 W. 5th St., 213-228-7025.

An Evening with Susan Faludi May 7. The "Women

of the 21st Century" series continues with the author

of *Backlash: The Undeclared War Against American*

*Women* and *Stiffed: The Betrayal of the American*

Male, At 7:30, Tickets, \$15-\$18, Skirball Cultural Center, 2701 N. Sepulveda Blvd., West L.A., 310-440-4500.

New Short Fiction Series May 7. Actors Barbara Keegan, Fran Montano, and Sally Shore delight with absurdist tales by author, shrink, and famous fille Annie

Reiner. At 8. Tickets, \$10. Beverly Hills Public Library, 444 N. Rexford Dr., Beverly Hills, 323-662-7900.

Hot off the Press May 15 and 28. Writer James Carroll (Constantine's Sword: The Church and the Jews) examines anti-Semitism (May 15), and Sanskrit scholar Wendy Doniger (co-translator of the Kama Sutra) discusses the ways in which that book has positioned itself as a classic (May 28). At 7. Admission, free; reservations recommended. Richard J. Riordan Central Library, 630 W. 5th St., 213-228-7025.

Creating Art with a Toy Camera May 18. Photographer Aline Smithson shows how a plastic camera can go from toy to tool. Noon-4. Tickets, \$175 (includes camera). Julia Dean Photo Workshops, 3111 Ocean Front Walk, Ste. 102, Marina del Rey, 310-821-0909.

MESS: The Norman Report May 22. Media Ecology Super Sessions hosts author-provocateur Jeff Norman, who will screen his NBC Spy TV bit in which he poses as an M.D. operating in a motel room and enlisting aid from two deliverymen. At 7:30. Admission, free.

Midnight Special Bookstore, 1318 3rd Street Promenade, Santa Monica, 310-393-2923.

## MUSEUMS

### Openings

Lithium Legs and Apocalyptic Photons: The Imaginative



World of James Carter Opens Apr. 19. The diagrams and mathematical formulas by physicist-trailer park operator Carter suggest that he's an independent thinker or a mad (but entertaining) scientist. Santa Monica Museum of Art, Bergamot Station, 2525 Michigan Ave., Santa Monica, 310-586-6488.

Remembering the Riots: A Memorial Exhibition Opens Apr. 29. To mark the tenth anniversary of the L.A. riots, this traveling exhibit displays artifacts and shares stories from individuals who experienced those days of rage at close range. Skirball Cultural Center, 2701 N. Sepulveda Blvd., West L.A., 310-440-4500.

Survival in Sarajevo: Jews, Bosnia, and Lessons of the Past Opens May 1. Photos by artist-writer Edward Serota chronicle how, from 1992 to 1995, a group of Sephardic Jews transformed their temple into a sanctuary for Muslims and Christians, (CNN junkies, take note: A free discussion takes place at 7 p.m. on opening night.) Skirball Cultural Center, 2701 N. Sepulveda Blvd., West L.A., 310-440-4500.

C.O.L.A. 2002 Opens May 3. The City of Los Angeles's Cultural Affairs Department displays work by grant recipients Alexis Smith, Robbie Conal, Frank Romero, and Frederick Fisher. Japanese American National Museum, 369 E. 1st St., 213-625-0414.

Art of the Charrería: A Mexican Tradition Opens May 5. On view are saddles, serapes, spurs, ensembles in gold and silver, and other trappings of 19th-century Mexican and American ranch life. Autry Museum of Western History, 4700 Western Heritage Way, 323-667-2000.

Ways of the Rivers: Arts and Environment of the Niger Delta Opens May 19. Sculpture, masks, paddles, and headdresses from the sub-Saharan are exhibited.

UCLA Fowler Museum of Cultural Art, UCLA, Westwood, 310-825-4361.

Continuing & Closing

Architecture and Design Museum Continuing: Urban Innovations: L.A. Competitions. Bradbury Building, 304 S. Broadway, 213-620-9961.

Autry Museum of Western History Closing: Painted Light: California Impressionist Paintings. 4700 Western Heritage Way, 323-667-2000.

Bowers Museum of Cultural Art Continuing: The World of the Etruscans; Gems! The Art and Nature of Precious Stones. 2002 N. Main St., Santa Ana, 714-567-3600.

California Heritage Museum Continuing: Saints & Sinners: Mexican Devotional Art; California Tile: The Focus Series--Albert Solon: Clayworker Extraordinaire. 2612 Main St., Santa Monica, 310-392-8537.

California Science Center Continuing: Memory; Taking Flight; IMAX films: Space Station 3-D and The Human Body. 700 State Dr., Exposition Park. Center: 213-SCIENCE. Theater: 213-744-7400.

Craft and Folk Art Museum Closing: Enhancement: Hand-Crafted Functional Objects; Bob Stocksdale and Kay Sekimachi: Form and Function. 5814 Wilshire Blvd., 323-937-4230.

Fullerton Museum Center Closing: Superwacky: Animation on Television, 1949-2000. Continuing: A Shower of Brilliance: Leo Fender and His Electric Guitars.

301 N. Pomona Ave., Fullerton, 714-738-6545.

Getty Center Closing: Drawing Italy in the Age of the Grand Tour. Continuing: The Sacred Spaces of Pieter Saenredam; Rome on the Grand Tour; The Geometry of Seeing: Perspective and the Dawn of Virtual Space; A Treasury of 15th-Century Manuscript Illumination.

Permanent installation: Martin Puryear: That Profile.

1200 Getty Center Dr., West L.A., 310-440-7300.

Hollywood Entertainment Museum Continuing:

Smoke, Lies & Videotape. 7021 Hollywood Blvd., Hollywood, 323-960-4833.

Huntington Library, Art Collections & Botanical

Gardens Closing: Great British Paintings from American

Collections: Holbein to Hockney. Continuing:

William Morris: Creating the Useful and the Beautiful.

1151 Oxford Rd., San Marino, 626-405-2100.

Laguna Art Museum Continuing: California Holiday:

The E. Gene Crain Collection. 307 Cliff. Dr., Laguna Beach, 949-494-8971.

Long Beach Museum of Art Continuing: From Tavern to Tabernacle: Decorated British and European Pewter.

2300 E. Ocean Blvd., Long Beach, 562-439-2119.

Los Angeles County Museum of Art Continuing:

Central European Avant-Gardes: Exchange and Transformation, 1910-1930; SEEING; A Century of Fashion, 1900-2000. 5905 Wilshire Blvd., 323-857-6000.

MOCA at California Plaza Closing: Willem de Kooning:

Tracing the Figure. Continuing: Juan Munoz. 250 S. Grand Ave., 213-626-6222.

MOCA at the Geffen Contemporary Continuing:

Zero to Infinity: Arte Povera, 1962-1972; A Room of Their Own: From Arbus to Guber. 152 N. Central Ave., 213-626-6222.

MOCA at the Pacific Design Center Closing: L.A. on My Mind: Recent Acquisitions. 8687 Melrose Ave., West Hollywood, 213-626-6222.

Museum of Contemporary Art, San Diego/Downtown Continuing: Adi Nes. 1001 Kettner Blvd., San Diego, 858-454-3541.

Museum of Contemporary Art, San Diego/La Jolla Closing: Wolfgang Laib: A Retrospective. 700 Prospect St., La Jolla, 858-454-3541.

Museum of Jurassic Technology Continuing: No One May Ever Have the Same Knowledge Again: Letters to the Mount Wilson Observatory, 1915-1935; The Garden of Eden on Wheels: Collections from Los Angeles Area Trailer Parks; The World Is Bound with Secret Knots: The Life and Work of Athanasius Kircher, 1602-1680. 9341 Venice Blvd., Culver City, 310-836-6131.

Museum of Latin American Art Permanent exhibition: Latin American Artists: A Contemporary Journey. 628 Alamitos Ave., Long Beach, 562-437-1689.

Museum of Photographic Arts Continuing: Photographers, Writers, and the American Scene. 1649 El Prado, San Diego, 619-238-7559.

Museum of Tolerance Permanent exhibitions: The Point of View Diner; The Other America. 9760 W. Pico Blvd., 310-553-9036.

Norton Simon Museum of Art Continuing: Reality to

Symbol: To Do Battle: Conflict, Struggle, and Symbol  
in Art; Villains and Heroes: Japanese Kabuki Prints.  
411 W. Colorado Blvd., Pasadena, 626-449-6840.

Orange County Museum of Art Closing: Lee Bul:  
Live Forever; The Art of Elmer Bischoff. Continuing:  
Ten Shades of Green. 850 San Clemente Dr., Newport  
Beach. 949-759-1122.

Pacific Asia Museum Closing: Where Masks Still  
Dance: Photographs of New Guinea by Chris Rainier.  
46 N. Los Robles Ave., Pasadena, 626-449-2742.

Palm Springs Desert Museum Continuing: Arte Latino:  
Treasures from the Smithsonian American Art Museum;  
The Namib Desert. 101 Museum Dr., Palm  
Springs, 760-325-0189.

Pomona College Museum of Art Closing: The Public  
Record: Photographs of the Great Depression from the  
J. Paul Getty Museum. 333 N. College Way,  
Claremont, 909-621-8106.

Santa Barbara Museum of Art Continuing: Devotion  
and Desire; Art from India, Tibet, and Nepal; Colin  
Campbell Copper: Impressions of New York. 1130  
State St., Santa Barbara, 805-963-4364.

Santa Monica Museum of Art Closing: Cave Painting:  
Peter Doig, Chris Ofili, and Laura Owens. Bergamot  
Station, 2525 Michigan Ave., Santa Monica, 310-586-6488.

Skirball Cultural Center Closing: Myer Myers: Jewish  
Silversmith in Colonial New York. 2701 N. Sepulveda  
Blvd., West L.A., 310-440-4500.

Southwest Museum Continuing: Pikuni Blackfoot:  
Good Things Stay the Same. 234 Museum Dr., Mount

Washington, 323-221-2164.

UCLA Fowler Museum of Cultural Art Closing:

Break the Silence: Art and HIV/AIDS in South

Africa; Women Beyond Borders: The Art of Building

Community. Continuing: Japanese Fishermen's Coats

from Awaji Island. UCLA, Westwood, 310-825-4361.

UCLA Hammer Museum Closing: You Look Beautiful

Like That: The Portrait Photographs of Seydou Keita

and Malick Sidibe; Mirror Image; David Shrigley.

10899 Wilshire Blvd., Westwood, 310-443-7000.

UCR/California Museum of Photography Closing:

Mel Edelman: Things Undone; Common Borders: Casa

Blanca, Riverside, and La Frontera. UC Riverside, 909-784-FOTO.

University Art Museum, Cal State Long Beach

Closing: **Carrie** Mae **Weems**: The Hampton Project.

562-985-5761.

University Art Museum, UC Santa Barbara Closing:

Nuclear Families: The Home Fallout Shelter Movement

in California, 1950-1969; Priceless Children:

American Photographs 1890-1925 -- Child **Labor** and

the Pictorialist Ideal. 805-893-2951.

## FILM, TV & VIDEO

The Golden Age of Mauritz Stiller Through Apr. 25.

The UCLA Film and Television Archive's newly restored

films by Swedish director Stiller (Erotikon, Vigarne)

suggest that he did more than launch Greta Garbo's

career. Call for times. Tickets, \$5-\$7. James

Bridges Theater, UCLA, Westwood, 310-206-FILM.

Fracturing Perspective May 1. The Getty adds a trippy

element to its "The Geometry of Seeing: Perspective

and the Dawn of Virtual Space" exhibit by screening Marcel Duchamp's Anemic Cinema and Bruce Nauman's Walk with Contrapposto. At 5. Admission, free; reservations required. Getty Center, 1200 Getty Center Dr., West L.A., 310-440-7300.

Kino Xtreme May 5. The Goethe-Institut wraps its Peter Sempel retrospective with the auteur himself "filmdeejaying," a feat in which he projects 20 years' worth of movies through a video beamer and two 16mm projectors while mixing the soundtrack. At 7:30. Tickets, \$9. Goethe-Institut Los Angeles, 5750 Wilshire Blvd., 323-525-3388.

American Cinematheque May 10-12 and 14-15. "Radio Goes to the Movies" pairs re-creations of radio programs with related movies (May 10-12), and the "Short Shorts" festival makes it to the States after three successful years in Japan (May 14-15). Call for times and prices. Egyptian Theater, 6712 Hollywood Blvd., Hollywood, 323-466-FILM.

Films for Two and Three Projectors May 28. Filmforum features Andy Warhol's Outer and Inner Space, which focuses on mirror images of Edie Sedgwick, and John Whitney Jr.'s The 3 Screen Film, in which the filmmaker attempts to end three flicks at the same time. At 7:30. Tickets, \$3-\$5. UCLA Hammer Museum, 10899 Wilshire Blvd., Westwood, 310-443-7000.

Mahogonny May 30-31. As part of its "Frames of Viewing" film series, the Getty presents a newly preserved copy of archivist Harry Smith's four-screen insider's look at the Beat-punk demimonde (May 30), followed

by a symposium in which film scholars Jonas Mekas and Michael Friend analyze Smith's influence on the arts (May 31). May 30: At 7. May 31: 9-5. Admission, free; reservations required. Getty Center, 1200 Getty Center Dr., West L.A., 310-440-7300.

#### THE GREAT OUTDOORS

Aquarium of the Pacific Earth Day Apr. 20-21. This year's Earth Day (or weekend, to be exact) emphasizes smart cars, endangered species, live music, and touch tanks filled with slithy toves. Call for times and prices. Aquarium of the Pacific, 100 Aquarium Way, Long Beach, 562-985-FISH.

21st Annual Santa Monica Mountains Trail Days Apr. 20-21. Tree huggers can tidy up the trails for the new season. Camping is available for Grizzly Adams types. Call for times. Admission, free; registration requested. Point Mugu State Park, 9000 W. Pacific Coast Hwy., Malibu, 805-488-1827.

Down by the River Walk Apr. 21. Check out the new bike bridge and those legendary painted cats (don't ask, just go) with Friends of the L.A. River. At 4:30. Admission, free. Starts at intersection of Loz Feliz Blvd. and L.A. Riven Call 213-381-3570.

Natural History Museum Walks Apr. 27 and 28. Writer Larry Gordon (Stairway Walks in Los Angeles) tackles the steps in Los Feliz (Apr. 27), and historian Elayne Alexander riffs on Venice's seedy past (Apr. 28). At 9. Tickets, \$25-\$35. Call 213-763-DINO.

32nd Annual Baldwin Bonanza May 3-5. Get the dirt on edible, medical, and Mediterranean gardens,



and sample ethnobotanical dishes from around the globe. Call for times and prices. Arboretum of Los Angeles County, 301 N. Baldwin Ave., Arcadia, 626-821-4623.

Huntington Orchid Show and Plant Sale May 11-12 and 18. Stay in Mom's good graces by taking her to the orchid show on the 11th and 12th, and stock up on rare flora at the plant sale on the 18th. Call for times and prices. Huntington Library, Art Collections & Botanical Gardens, 1151 Oxford Rd., San Marino, 626-405-2100.

Los Angeles River Ride May 19. The L.A. County Bicycle Coalition offers three fund-raising rides: a kid-easy 2K (which never leaves the parking lot), a family-style 40K, and a hard-core 100K round-trip to Long Beach. At 7 a.m. Tickets, \$25. Autry Museum of Western Heritage. 4700 Western Heritage Way, Griffith Park, 213-629-2142.

Architecture Tours L.A. Ongoing. Building buff Laura Massino revs up her '62 Caddy to lead driving tours of places designed by Richard Neutra, Frank Lloyd Wright, and Greene & Greene. Call 323-464-7868.

Channel Islands National Park Ongoing. Island Packers schedules trips to Santa Rosa Island (populated with foxes, elk, and deer), San Miguel Island (famous for its calcified Caliche Forest), and Santa Barbara Island (power-hiker terrain). Call 805-642-1393.

Discover Downtown L.A. Ongoing. With Kathy Crabb's Discovering Downtown L.A.: Self, Guided Walking Tours in hand, progressive locals can study the Zoot Suit riots, the geography behind colonial L.A., and the not-so-pretty truth behind the garment industry. Call

626-795-0963.

L.A. Musical History Tour Ongoing. Art Fein's compendium of local music landmarks includes Joan Jett's former WeHo flat, various Beatles manses, and sites where many a rock album cover (such as Nirvana's Nevermind) was shot. Call 800-99-21361.

Los Angeles Conservancy Walking Tours Ongoing. The conservancy proves there is a there there with downtown tours through Little Tokyo, Pershing Square, Spring Street, Union Station, the Biltmore Hotel, and the Broadway Historic Theater District. At 10. Tickets, \$5-\$10. Call 213-623-2489.

Sierra Club, Los Angeles Chapter Ongoing. On the schedule for hard-core backpackers, snow bunnies (yes, even in May), and gay and straight singles are hikes, weekend jaunts, walking history tours, and night treks. Call 213-387-4287.

#### KID STUFF

Cinderella Continuing. Writers Chris DeCarlo and Evelyn Rudie present a sass-dishing, snivel-free heroine.

At 12:30 and 3. Tickets, \$9. Santa Monica Playhouse, 1211 4th St., Santa Monica, 310-394-9779, ext. 2.

The Princess and the Frog Continuing. In this musical a frog prince needs a girl's kiss to return him to royal status. Just like real life. At 1. Tickets, \$8-\$10. Theater West, 3333 Cahuenga Blvd. West, 818-761-2203.

Armory Glosses Starts Apr. 22. Preschoolers learn about optical art, older sibs fashion pop-up books, and teens get fired up about ceramics. Call for times. Registration, \$135-\$150. Armory Center for the Arts, 145

N. Raymond Ave., Pasadena, 626-792-5101, ext. 121.

Skate & Create Starts Apr. 24. Punx ages 15 to 18

ought a sign up for this graphics class devoted to

sk8board art taught by artist-skater Mark Ayala, who

also talks about top talent who paint and ollie with

ease. 3:30-6. Registration, \$135-\$150. Armory Center

for the Arts, 145 N. Raymond Ave., Pasadena, 626-792-5101,

ext. 121.

Starry, Starry Night Apr. 27. Wildlife on Wheels brings

nocturnal critters, and the Huntington sets up high-powered

telescopes on its lawn. 6:30-9:30. Tickets,

\$8-\$18. Huntington Library, Art Collections &

Botanical Gardens, 1151 Oxford Rd., San Marino, 626-405-2100.

Everybody Loves a Baby May 1-31. Get a look at the

newborn duikers, sifakas, gerenuk, and ocelots (trust

us, they're all cute). Call for times and prices. Los Angeles

Zoo, 5333 Zoo Dr., 323-644-6400.

Kid Stuff at the Central Library May 2, 11, and 25.

Celebrate Cinco de Mayo early (May 2), play paleontologist

at "What Happened to the Dinosaurs" (May

11), and watch magician Allen Oshiro make doves disappear

(May 25). At 2. Admission, free. Richard J. Riordan

Central Library, 630 W. 5th St., 213-228-7250.

Digital Time Capsule May 4. After kids and 'rents get

snapped with personal artifacts, the photos are filed online.

1-4. Admission, free. UCR/California Museum

of Photography, UC Riverside, 909-784-FOTO.

Dino Fair May 4. The Growing Place offers activities

for camera-wielding parents and kids ages three to seven.

(Proceeds benefit the Growing Place.) 11-4. Admission,

free. The Growing Place, 401 Ashland Ave.,  
Santa Monica, 310-399-7769.

Maurice Sendak's 'Little Bear' Live on Stage May 4.

The forest denizens from the TV show take a road trip.

At 2 and 5. Tickets, \$17-\$22. Cerritos Center for the  
Performing Arts, 12700 Center Court Dr., Cerritos,  
800-300-4345.

Autry Kidstuff May 4, 5, and 29. Cowkids don the duds  
of charros and charras (May 4), "Art of the Charraria"  
opens with escaramuzas, or women equestrians (May  
5), and Rugrats actor Joe Alaskey reads Natasha  
Wing's Jalapeno Bagels (May 29). Call for times and  
prices. Autry Museum of Western Heritage, 4700  
Western Heritage Way, Griffith Park, 323-667-2000.

Kids' Flicks May 5. The Weston Woods Company, famous  
for turning kid lit into flicks, has booked big-name  
narrators for John Henry (Samuel L. Jackson), I, Crocodile  
(Tim Curry), and Space Case (Christopher Lloyd).

At 2. Tickets, \$5. James Bridges Theater, UCLA,  
Westwood, 310-206-FILM.

Music and Dance from Central Europe May 5. The  
L.A.-based AMAN Folk Ensemble gets down on the  
plaza with Hungarian, Yugoslavian, and Dalmatian tunes.

12:30- 3:15. Admission, free. Los Angeles County  
Museum of Art, 5905 Wilshire Blvd., 323-857-6512.

Storyapolis Super-sized Saturday May 18. DreamWorks  
animators plug their latest film, Spirit: Stallion  
of the Cimarron, by showing kids six and older how to  
draw horses and create an animation wheel. At 4. Tickets,  
\$6. 116 N. Robertson Blvd., 310-385-2512.

Dr. Seuss Family Concert May 19. Jeffrey Kahane's Los Angeles Chamber Orchestra sets the good doctor's Green Eggs & Ham to music. At 2. Tickets, \$5-\$35. Alex Theater, 216 N. Brand Blvd., Glendale, 818-243-ALEX.

Funky Punks Outdoor Spectacular May 25. The Troubadour Theater Company adds a huge dollop of audience participation to a morning devoted to dancing, music, and acrobatics. At 10. Tickets, \$4. Ford Amphitheater, 2580 Cahuenga Blvd. East, Hollywood, 323-GO1-FORD.

Butterfly Dreams May 31-June 1. Budding entomologists enjoy an Insect Zoo flashlight tour and a bug meet-and-greet at this sleepover. (BYO parent, sleeping bag, and air mattress.) 7 p.m.-9 a.m. Tickets, \$30-\$40. Natural History Museum, 900 Exposition Blvd., Exposition Park, 213-763-DINO.

Creative Space Ongoing. Enroll the kids in "Swash-buckling," Fairy School," the pj's-permitted "Saturday Club," or "Shake and Bake," where young ones cook while parents sweat through a funk dance class. Call for times and prices. 6325 Santa Monica Blvd., Hollywood, 323-462-4600.

#### FLEA MARKETS

Long Beach Outdoor Antique & Collectible Market  
Collectors of pottery consider this market mecca.  
Third Sun. of the month, 5:30-3. Admission,  
\$4.50-\$10. Veterans Memorial Stadium, Lakewood  
Blvd. and Conant St., Long Beach, 323-655-5703.

Melrose Trading Post A fine follow-up to Du-par's is riffling through the Post's po-mo odds and ends. Sun.,

9-5. Admission, \$1-\$2. Fairfax High School parking

lot, 1040 N. Fairfax Ave., 323-655-POST.

Pasadena City College Flea Market Head to the

northeast side of campus for PCC's famous record row.

First Sun. of the month, 8-3. Admission, free. 1570 E.

Colorado Blvd., Pasadena, 626-585-7906.

Rose Bowl Flea Market The mother of them all sells

everything from Victoriana to '60s memorabilia. Second

Sun. of the month, 6-4:30. Admission, \$6-\$15.

1001 Rose Bowl Dr., Pasadena, 323-560-7469.

Santa Monica Outdoor Antique & Collectible Market

The top-drawer items sold here are ideal for folks flying

in by Lear jet. Fourth Sun. of the month, 8-3. Admission,

\$4-\$5. Santa Monica Airport, Airport Ave.

and Bundy Dr., Santa Monica, 323-933-2511.

Westwood Village Antique & Collectible Street Fair

Go no further for that Portobello Market vibe. First

Sun. of the month, 9-3. Admission, free. Broxton Ave.

between Le Conte and Kinross Aves., Westwood,

323-933-2511.

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The Associated Press State & Local Wire

April 6, 2002, Saturday, BC cycle

## **\$adv 13-14; Consummate collectors teams bring embarrassment of riches to RAW**

**BYLINE:** By OWEN MCNALLY, The Hartford Courant

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**DATELINE:** HARTFORD, Conn.

Robinson and Nancy Grover, two devoted, free-spirited Hartford art collectors, store their invaluable contemporary photography collection in a hip sanctuary in an old, converted factory complex that also houses Real Art Ways.

With its Spartan walls laden with mysterious, eye-popping, mind-expanding photographs, the Grovers' art oasis mixes elements of Shangri-La, SoHo sophistication, art-gallery wall space, classroom aura, book-packed library shelves and gala party center.

There are even fat, cozy chairs to lounge in. You can relax and thumb through a library's worth of books of criticism and art history, many from Nancy Grover's art history studies as an art-smitten undergrad at Vassar. Best of all, there's a gallery's worth of symbol-laden, sometimes puzzling, often provocative cutting-edge photos to ponder - works the Grovers are only too happy to explicate for the uninitiated.

Part of what makes the Grovers special as collectors and ardent advocates of contemporary art is the creative uses they make of this offbeat urban utopia they've created for themselves just a few miles from their apartment abutting the West Hartford/Hartford town line.

But the dynamic couple's impact on the art world goes beyond their tailor-made digs for their treasure trove of photographs, which includes masterworks by such celebrated lens masters as John Coplans, James Welling and Sally Mann.

In recognition of the contributions made by the Grovers and three other area husband-and-wife teams of collectors, Real Art Ways pays homage to the pivotal role collectors play in the contemporary art world in a celebratory exhibition called "Acquiring Taste." The free show runs through June 30.

"Acquiring Taste" spills over with so much variety that there may well be at least a handful of striking objects that even a hard-core hater of contemporary art might grow to love, or at least find amusing.

Besides the Grovers, RAW's salute to collectors includes the celebrated artist Sol and Carol LeWitt, Janice and Mickey Cartin and Peter Hirsch and Lisa Silvestri.

RAW executive director Will K. Wilkins says that collectors of contemporary art, like those represented in the exhibition, "are a significant and very often unsung part of the arts ecology." For this reason, curator Steven Holmes says, RAW has put together "Acquiring Taste" to shed light on "the collecting of artwork and to give

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some sense of the process by which collectors collect."

Like the other collectors in the show, the Grovers thrive on dealing with living artists and collect for the sheer pleasure of it, and being able to give a boost to an artist's career.

For years, the Grovers had lived with their collection in their home, totally integrating the works into their daily lives. It was a sign of the passion, intellectual and emotional, they feel for the contemporary art photographs they've collected. But because the collection keeps growing, the couple had to find a second home for their beloved works.

Instead of storing their collection in a warehouse, the Grovers use their off-site art asylum as a fun forum and teaching center, a kind of personal pulpit for spreading the good word of the power and the glory of contemporary art.

At wine-and-cheese receptions, the hosts expound on their collection, its layered meanings, aesthetic delights and social and cultural content. Or the savvy, seasoned collectors chat about their adventures in the art-mart world, even giving tips to budding novice collectors on how to get started.

Not only does the ebullient couple inspire the already converted, but now and then their fervor and articulate persuasiveness just might bring a few non-believers into the art fold.

"It's our adult tree house," Nancy jokes as she greets you at door of the multipurpose Grover art nook.

"It might really be the boat we didn't buy," Rob, as he prefers to be called, says as he mixes instant coffee in the kitchen.

Both agree that anybody with the desire and willingness to learn can become a collector of contemporary art. You have to want it, but entering that special world brings many intangible awards.

Collecting, for example, has become the inspiration for an exciting, ongoing dialogue for Rob, 66, and Nancy, 60, to engage in as they mull over their next purchase while hunting through New York City's fabled gallery scene.

"We look at a great deal of art and almost never buy impulsively," Nancy says.

"In other words, we don't go to a gallery and look at the art and say, 'That's terrific! We'll take it!' "We go. We look. And then we spend a tremendous amount of time talking about it, reflecting on it, discussing the pros and cons."

Besides being committed collectors, the Grovers are also active as volunteers in the arts community. Among her many credits, Nancy has served as president of the Wadsworth Atheneum Museum of Art's board of trustees and as acting director of the Mark Twain Memorial during the interregnum before the present director, John V. Boyer, was appointed.

Rob, a retired philosophy professor at the University of Connecticut, is a member of the boards for the Hartford Symphony, Real Art Ways and the Benton Museum of Art on the UConn campus at Storrs.

A native New Yorker, he grew up in a household in which art, photo images and journalism ruled supreme.

His mother was an artist and his father an executive with Time/Life Inc. back when Life, the legendary weekly picture magazine, was one of America's prime sources of powerful journalistic images from around the world.

"At night when my father came home after a day at the office, he would entertain friends from the art and journalism world. Richard Rodgers, the composer, was just known as Dick when he was among guests conversing in our living room," he recalls. "On rainy days, my mother would tell me to go play in the Met or the Modern."



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The Grovers practice a ritual of sorts in their quest for their next great addition. Selecting that next piece requires not just lively discussion, thought and analysis, but a lot of wear on their shoe leather as well.

After grueling shopping sessions and Socratic dialogues, the Grovers buy works that fall into three basic categories: his (Rob's choice); hers (Nancy's) and theirs (a unanimous election).

As preparation for their gallery expeditions, they devour all the literature they can. Insatiable scholars, they continue their endless homework in dialogues with gallery owners, curators and, of course, artists, some of whom become good friends, sort of comrades-in-arms in their crusade for contemporary art.

Among other triumphs, the hard-working Grovers are now the largest collectors of Coplans and Welling, two luminaries of contemporary photography.

"It's an unending process. You've got to subscribe to five or six journals. The most important thing is to look and to read," Nancy says.

"You have to keep trying to keep up, to stay current," Rob says. "Just when you think you understand something, somebody younger has gone ahead and violated all the canons of what you understood and is doing some new kind of photography. You have to understand it. And that's the glory of it, and why we are having so much fun."

But "if your aim is to make money," he adds, "buy bonds or stocks, but don't buy pictures. Unless you're incredibly lucky, you don't make money buying pictures. Sure there's the case of the van Gogh boom. But you would have had to wait 100 years to benefit for that."

Putting together "Acquiring Taste" posed a staggering challenge for Holmes, the exhibition curator and RAW's director of programming. Holmes had to winnow the show's 100 or so pieces from thousands and thousands of works in the four collections.

Holmes has skillfully orchestrated a richly varied exhibition. Its wide imaginative scope gives "Acquiring Taste" a piquant, Big Apple-like bite of what's going on in the contemporary art world.

Holmes had to make choices that would create some kind of overall thematic sense. What he wanted to avoid was taking the easy route, which would be to simply field "a greatest hits" show.

For a curator putting an exhibition together, the four collections make up an embarrassment of riches. Take for example, Hirschl and Silvestri's wide-sweeping range of pop and elite in their collection, ranging from a print copy of the first appearance of Spiderman to collectibles by art superstars Jeff Koons and **Carrie Mae Weems**, to a wealth of recorded sounds mixing together what Holmes calls "the highly innovative with the highly hummable."

Hirschl, a Hartford attorney and former RAW board member, was implicated in the **scandal** surrounding his brother-in-law, former State Treasurer Paul J. Silvester. Silvester pleaded guilty in September 1999 to racketeering and conspiracy charges related to what federal prosecutors said was a kickback scheme involving hundreds of millions of dollars in state pension fund investments. Hirschl pleaded guilty then to conspiracy to launder money and awaits sentencing.

Loaded with eclectic riches of different genres, Hirschl's collection, aside from its more than 400 artworks, includes 10,000 pieces of recorded music and some 6,000 books, as well as specialized collections of coins, glass and pop culture paraphernalia. Similarly, the curator was faced with an enormous task in having to pick from the massive LeWitt collection, which has 3,000 works.

Many of the LeWitt collection's contemporary art works came from trades made with dealers, or from LeWitt's many artist friends, including big names like Mel Bochner. But there are also lesser known but worthy artists like Gene Beery, a longtime friend, who's just re-emerging on the New York scene after being away for decades.

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LeWitt's and Beery's friendship goes back to the early 1960s when both then young artists were scuffling for a living as security guards at the Museum of Modern Art in New York City. LeWitt and Beery even had studios in the same building. They were tuned into each other's art and aspirations early in their careers that were to take such radically differing paths.

When Beery uprooted himself from New York City abruptly in 1963, Holmes says, he left behind a number of paintings in his studio. LeWitt rescued a number of these from likely destruction when Beery's landlord showed up to clean out the vacated space. Over the years, the two artists have remained friends as they went their separate ways. LeWitt became one of the most celebrated artists of the 20th century, while Beery slipped between the cracks, becoming one of its more obscure and largely forgotten until this mini-revival with showings in New York and Hartford.

Now with Beery's re-emergence, Holmes says, LeWitt's rescue of those works from the brink of destruction 40 years ago shows "the importance of collectors in preserving contemporary work until its history can catch up with it."

Newness, or being very much of the moment, is another important thematic element in the exhibition as well, Holmes says.

Some of the pieces are so fresh, in fact, that they were shipped directly from the artists' studios to RAW rather than to the collectors themselves.

It's the sort of newness, or existential edge, that recalls the legendary Atheneum director, A. Everett "Chick" Austin (1900-1957), the eagle-eyed collector who, it has been said, could spot and buy hot, ground-breaking paintings right on-the-spot in an artist's studio even before they dried on the canvas. Still wet, these newest of the new were shipped to Hartford, opened and ready for exhibit at the Atheneum when it was one of America's most exciting center's of the then revolutionary modern art.

RAW, which has no permanent collection, now exudes a most unusual, museum-like aura thanks to Holmes' massing of works featuring such all-stars as Chuck Close, Joseph Beuys and Joan Miro; along with rising, young new bloods like Joe Coleman, a genius of the bizarrely beautiful; and artists with little renown but the potential for far more than the Warholian standard measure of 15 minutes of fame.

You can wonder at the medieval, monklike obsessiveness of Jacob El Hanani's repetitive ink patterns on paper, or Sol LeWitt's cool, chaste open cube structures, the gleaming, mathematical concept of a beautiful mind. There are John Coplans' signature nude photos of his crusty body crevices that look like geologic faults, or Olafur Eliasson's photographs of geologic faults that look like Coplans' crusty body crevices.

At listening posts, you can tune in to a variety of sonic, sometimes soulful, sometimes odd treats, including the sounds of someone playing a canoe strung with guitar strings. Or you can view a rare copy of President Nixon's notice of his resignation from office, driven into shame by the Watergate scandal.

Who would have thought that any Nixonian artifact would one day be a kind of holy relic in a major exhibit at RAW?

The alternative art center's iconoclastic aesthetic, its passion for irreverence would certainly seem to make it the embodiment of the conservative president's worst nightmares about what he viewed as the decline and fall of American culture.

Now Nixon is right up there on RAW's wall of fame. Or, in this case, the wall of infamy.

end

**LOAD-DATE:** April 7, 2002

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## **The Guide; entertainment; Directory**

**BYLINE:** Gittleson, Gia Lauren

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### **AN EVENING OF COMEDY WITH JANEANE GAROFALO**

APR. 20. We all should be genuflecting at the feet of this slacker-chic chick for her brains, her brass, and an agenda that gleefully eviscerates the status quo. Take notes. At 8. Call for prices. WilternTheater, 3790 Wilshire Blvd., 213-480-3232.

APRIL

### **THE TOP TEN**

#### **1 MY AMERICA: BEYOND MULTICULTURALISM**

APR. 18, 20, AND 21. The Skirball has booked humorist Sandra TsingLoh, filmmaker Gregory Nava, and writer Richard Rodriguez for its symposium, slated for the 18th and the 20th, and the funk-alicious B-Side Players for the performing arts festival on the 21st. Call for times and prices. Skirball Cultural Center, 2701 N. Sepulveda Blvd., West L.A., 310-440-4500.

#### **2 CLASSIC WESTERN FILM FESTIVAL**

APR. 13. All hail Martin Scorsese when he discusses his film-restoration efforts and lifts the curtain on The Big Sky. More movies--Across the Wide Missouri and She Wore a Yellow Ribbon--follow. At noon. Tickets, \$4-\$12. Autry Museum of Western Heritage, 4700 Western Heritage Way, Griffith Park, 323-667-2000, ext. 243.

#### **3 GETTING FRANKIE MARRIED--AND AFTERWARDS**

OPENS APR. 5. South Coast Repertory presents another world premiere by staging another memorable Southern mise-en-scene by Horton Foote. Call for times. Tickets, \$27-\$52. South Coast Repertory, 655 Town Center Dr., Costa Mesa, 714-708-5555.

#### **4 EVELYN GLENNIE AND THE L.A. PHILHARMONIC**

MAR. 28 AND 30. Powerhouse percussionist Evelyn Glennie (seen and definitely heard with Bjork on MTV's Unplugged) adds some bang to the Phil's season with Joseph Schwantner's Concerto for Percussion and

Orchestra. Call for times and prices. Dorothy Chandler Pavilion, 135 N. Grand Ave., 213-365-3500.

#### 5 ALL THE WORLD FOR LOVE

APR. 6. Think of this as highbrow date night. Hunky former U.S. poet laureate Robert Pinsky reads verse by John Donne, Emily Dickinson, and William Butler Yeats, and the Takacs Quartet pulls at the heartstrings with Samuel Barber's Adagio. At 8. Tickets, \$14-\$35. Royce Hall, UCLA, Westwood, 310-825-2101.

#### 6 THE MAGIC FLUTE

MAR. 24-APR. 14. Sir Peter Hall's creation (abetted by Gerald Scarfe's sets and costumes) gets another well-deserved look when Los Angeles Opera stages Mozart's confection. Call for times and prices. Dorothy Chandler Pavilion, 135 N. Grand Ave., 323-850-2000.

#### 7 JONATHAN MILLER

APR. 3. The British Renaissance man (physician, opera director, comic) sparks the synapses with his lecture "The Gaze: Looking As It Appears in Pictures" and whatever tangents strike his fancy. At 5. Admission, free; reservations recommended. Getty Center, 1200 Getty Center Dr., West L.A., 310-440-7300.

#### 8 DAVID SEDARIS IN CONVERSATION WITH BERNARD COOPER

APR. 18. Author David Sedaris (left), famous for wry, crisp tales about his life, chats with Los Angeles art critic Bernard Cooper about the craft of writing, the pressure to be funny, and, possibly, dental work. At 8. Tickets, \$16-\$35. Royce Hall, UCLA, Westwood, 310-825-2101.

#### 9 SEMPEL MARATHON: PARTY WITH PETER SEMPEL OVER POTLUCK

APR. 28. As part of its two-week tribute to German experimental filmmaker Sempel, the Goethe-Institut hosts a screening of flicks featuring Nina Hagen, Nick Cave, and Patti Smith as well as a potluck with plenty of tasty punk rock weltschmerz. At 3. Call for prices. Goethe-Institut Inter Nationes, 5750 Wilshire Blvd., 323-525-3388.

#### 10 BLESSING OF THE ANIMALS

MAR. 30. All creatures great and small are bestowed with good vibes. At noon. Admission, free. Plaza at El Pueblo de Los Angeles, Olvera St., 213-628-1274.

#### MUSIC

Jazz, Rock & World Beat

Nnenna Freelon and Kenny Barron & Regina Carter

Duo Mar. 30. The oughta-be-more-famous vocalist

is joined by the equally stellar Carter on violin and

Barron on piano. At 8. Tickets, \$30-\$35. Carpenter

Performing Arts Center, Cal State Long Beach, 562-985-7000.

Omara Portuondo Mar. 30. Thanks to Ry Cooder and

Wim Wenders's Buena Vista Social Club, Yanks got

acquainted with Cuba's answer to Edith Piaf. Call for

time and prices. Wiltern Theater, 3790 Wilshire Blvd.,  
213-480-3232.

Crosby, Stills, Nash & Young Apr. 1. More like teach  
your grandchildren. Call for time and prices. Staples  
Center, 1111 S. Figueroa St., 213-480-3232.

Blues Unplugged VII Apr. 6. Bo Diddley heads up a  
posse that includes pianist Johnnie Johnson (renowned  
for his work with Chuck Berry), former Fabulous  
Thunderbirds guitarist Jimmie Vaughan, and axman  
Jody Williams (who, incidentally, soloed on Diddley's  
"Who Do You Love?"). At 8. Call for prices. Carpenter  
Performing Arts Center, Cal State Long Beach, 562-985-7000.

Fiddlers Three Apr. 6 and 7. BeauSoleil's Michael  
Doucet, Appalachian tunesmith Bruce Molsky, and  
Turtle Island String Quartet's Darol Anger join cellist  
Rushad Eggleston for a "chambergrass" show. Apr. 6:  
At 8. Tickets, \$24-\$29. Irvine Barclay Theater, 4242  
Campus Dr., Irvine, 949-854-4646. Apr. 7: At 3. Tickets,  
\$24-\$36. Union Station, 800 N. Alameda St., 213-477-2929.

L.A. Jazz Apr. 15-20. USC's extracurricular activities  
include the Wayne Shorter Quartet, the Christian  
McBride Band, Sonny Rollins, and Shelly Berg conducting  
Kurt Elling and the USC Thornton Jazz Orchestra.  
At 7. Call for prices. Bovard Auditorium,  
USC, 213-740-2167.

Nick Cave & the Bad Seeds Apr. 16-17. If there's a  
devil waiting outside your door (with tickets to this  
gig), go. Call for times and prices. Wiltern Theater,  
3790 Wilshire Blvd., 213-480-3232.

Reverend Horton Heat Apr. 25. Fuel 'er up with psychobilly

that's been fine-tuned for hot-rodders, punks,  
and the stray swing cat. Call for time and prices. House  
of Blues, 8430 Sunset Blvd., West Hollywood, 323-848-5100.

Leo Kottke/Patty Larkin Apr. 28. The singer-songwriters  
take the quirky folk-pop route. Call for time and  
prices. El Rey Theater, 5515 Wilshire Blvd., 323-936-6400.

#### Classical & Experimental

Gay Men's Chorus L.A. Apr. 5-7. With the "Divas'  
Revenge: Opera Our Way II" program, Die Walkure  
and The Mikado get the camp treatment. Call for times.  
Tickets, \$15-\$45. Alex Theater, 216 N. Brand Blvd.,  
Glendale, 818-243-ALEX.

Southwest Chamber Orchestra Apr. 6 and 9. The orchestra  
celebrates Milton Babbitt's 85th birthday by  
featuring flutist (and Babbitt associate) Dorothy Stone  
on the composer's Groupwise for Solo Flute, Violin,  
Viola, Violoncello & Piano. At 8. Tickets, \$10-\$25.  
Apr. 6: Norton Simon Museum of Art, 411 W. Colorado  
Blvd., Pasadena. Apr. 9: Colburn School of Performing  
Arts, 200 S. Grand Ave. Call 800-726-7147.

L.A. Philharmonic's Mozart Festival Apr. 11-14 and  
Apr. 18-21. Andreas Delfs leads the Phil in Mozart's  
Symphonies nos. 35 and 40 (Apr. 11-14), and Christian  
Zacharias does double duty as conductor and  
soloist on Piano Concertos nos. 14 and 16 (Apr.  
18-21). Call for times and prices. Dorothy Chandler  
Pavilion, 135 N. Grand Ave., 213-365-3500.

Dialogos Apr. 14. In its "Terra Adriatica" program for  
Chamber Music in Historic Sites, the all-female vocal  
ensemble performs polyphonic songs and medieval

chants from Croatia and Italy. At 4 and 8. Tickets, \$32-\$35. Precious Blood Church, 435 S. Occidental Blvd., 213-477-2929.

Hilliard Ensemble Apr. 21. The group moves easily from 17th-century chestnuts to po-mo minimalist works to a genre-bending reinterpretation of the work of J.S. Bach. At 7. Tickets, \$13-\$35. Schoenberg Hall, UCLA, Westwood, 310-825-2101.

#### FAIRS, FETES & FESTS

Westweek 2002: Designing the Future Mar. 26-27.

The Pacific Design Center, home for Angelenos in search of style for their shelters, hosts two days of trendsetting exhibits and confabs featuring interior designer Michael Berman, architect Frank Gehry, and developer Tom Gilmore. Call 310-360-6419.

Textile, Costume & Clothing Show Mar. 31. No time like the present to discover antique hats, buttons, beads, lace, quilts, and "Victorian whites." 9-3. Tickets, \$4. Pickwick Banquet & Entertainment Center, 1001 Riverside Dr., Burbank, 310-455-2886.

Pasadena Cherry Blossom Festival Apr. 5-7. Artist Doron Gazit's cherry blossom grove is aflutter when visitors avail themselves of martial arts demos, fashion shows, crafts, cuisine, and a tea garden. Call for times and prices. Pasadena Convention Center, 300 E. Green St., Pasadena, 626-683-8243.

Vintage Denim Apparel Auction Apr. 12-13. Collectors will get the blues if they don't see Flying Deuce's trove of blue jeans from Levi's, Lee, Wrangler, Oshkosh, Siwash, and Sears & Roebuck. Call for



times and prices. Pasadena Convention Center, 300 E.

Green St., Pasadena, 626-793-2122.

MUSE Apr. 13. LACMA's scenesters groove to DJ Jason

Bentley while taking in serious bev service on the

penthouse patio and the SEEING installations on the

first floor. 8-midnight. Tickets, \$25-\$35. LACMA

West, 6067 Wilshire Blvd., 877-522-6225.

26th Annual Toyota Pro/Celebrity Race Apr. 13.

Angie Everhart, Shelby Lynne, Patrick Stewart, and--baby,

you can drive my car--Goran Visnjic zip around

the track to raise money for the Children's Hospitals of

Long Beach and Orange County. Call 562-490-4509.

Armory Center for the Arts Grand Reopening Apr.

13-14. The daytime, music-fueled Family Arts Festival

and the "New Works, New Space" evening reception

kick off the Armory's reopening (Apr. 13), followed by

the "Changing Spaces for Art" discussion (Apr. 14),

which focuses on "plop art" (aka public art). Call for

times. Admission, free. 145 N. Raymond Blvd., Pasadena,

626-792-5101, ext. 140.

4th Annual Tribute to the Human Spirit Award

Dinner Apr. 16. Rob Lowe is honored for promoting

breast cancer awareness on behalf of his grandmother.

(Proceeds benefit the Wellness Community--West

Los Angeles.) At 6. Tickets, \$250. Regent Beverly

Wilshire Hotel, 9500 Wilshire Blvd., Beverly Hills,

310-553-9007.

38th Pasadena Showcase House of Design Starts

Apr. 21. Local interior and exterior designers do their

magic on Overlook, a Mediterranean-style estate built

by Reginald Johnson. An on-site bistro provides sustenance and the marketplace international collectibles.

(Proceeds benefit music education programs and the Los Angeles Philharmonic.) Call 626-792-4661.

#### 7th Annual Los Angeles Times Festival of Books

Apr. 27-28. Amid signings, cooking demos, and kid stuff are literati hoedowns featuring Arianna Huffington, Charles Champlin, Kevin Starr, Janet Fitch, Jared Diamond, Sandra Tsing Loh, Lynda Obst, and A. Scott Berg. Call for times. Admission, free; reservations required for lectures. UCLA campus, Westwood, 800-LATIMES, ext. 7BOOK.

#### THEATER, PERFORMANCE

##### & CABARET

##### Openings

The Dazzle Opens Mar. 26. Richard Greenberg's biographical drama centers on two eccentric brothers who stuff their manse with junk. Call for times. Tickets, \$27-\$51. South Coast Repertory, 655 Town Center Dr., Costa Mesa, 714-708-5555.

Compleat Female Stage Beauty Opens Mar. 31. Jeffrey Hatcher has written a mature comedy about a Restoration actor who, forbidden to play female roles, trains a crop of actresses. Call for times and prices. The Globe Theaters, 1363 Old Globe Way, San Diego, 619-239-2255.

Jack Opens Apr. 4. Playwright Jim Tosey and songwriter Tom Megan world-premiere their tale about an Irish American family that makes it to the White House. At 8. Tickets, \$15. Sacred Fools Theater, 660 N. Heliotrope Dr., Hollywood, 310-281-8337.

The Mystery of Attraction Apr. 4-28. Marlene Meyer's dark comedy is filled with folks stuck in bad relationships and hamstrung by bad judgment. Call for times. Tickets, \$10-\$20. [Inside] the Ford, 2580 Cahuenga Blvd. East, Hollywood, 323-GO-1-FORD.

He Hunts Opens Apr. 9. The Geffen (with help from translator Philip Littell) stages Georges Feydeau's classic French farce about illicit lovers trapped in a flat. Call for times. Tickets, \$30-\$46. Geffen Playhouse, 10886 Le Conte Ave., Westwood, 310-208-5454.

In on It Apr. 10-13. Writer-performance artist (and dada kamera artistic director) Daniel MacIvor presents a drama about a dying man's last wishes, his lover, and their desire to stage a play. Call for times. Tickets, \$14-\$30. Freud Playhouse, UCLA, Westwood, 310-825-2101.

The Credeaux Canvas Apr. 10-14. Keith Bunin has written an incisive tale about ambition in the Big Apple, and Hilary Swank, Chad Lowe, and Kathleen Chalfant bite into it on behalf of the L.A. Theater Works radio series The Play's the Thing. Call for times. Tickets, \$10-\$42. Skirball Cultural Center, 2701 N. Sepulveda Blvd., West L.A., 310-827-0889.

The Full Monty Opens Apr. 24. Following director Jack O'Brien's theatrical launch in San Diego and a trip to Broadway, Terrence McNally and David Yazbek's unemployed steelworkers finally let it all hang out in L.A. Call for times. Tickets, \$15-\$72.50. Ahmanson Theater, 135 N. Grand Ave., 213-628-2772.

Continuing

Late Nite Catechism Maripat Donovan's rosary-tossing

sister act just might run for all eternity. Call for times. Tickets, \$35. Coronet Theater, 366 N. La Cienega Blvd., West Hollywood, 877-FUNNYNUN.

The Lion King Julie Taymor's lion isn't sleeping tonight or any other night in the near future. Call for times and prices. Pantages Theater, 6233 Hollywood Blvd., Hollywood, 213-480-3232.

Love's Labour's Lost Four French noblemen try to shirk their monastic vows after catching sight of a fetching princess and her ladies-in-waiting. Call for times. Tickets, \$22-\$38. A Noise Within, 234 S. Brand Blvd., Glendale, 323-953-7795.

#### Closing

Into the Woods Through Mar. 26. Vanessa Williams (surely the poster child for living happily ever after) stars in Stephen Sondheim and James Lapine's Tony-winning takeoff on the Grimm Brothers fairy tales. Call for times. Tickets, \$25-\$70. Ahmanson Theater, 135 N. Grand Ave., 213-628-2772.

After the Fall Through Mar. 31. It's been a long-standing supposition that Arthur Miller and Marilyn Monroe's relationship supplied the subtext for Miller's play about an unraveling marriage. Call for times. Tickets, \$24. Fountain Theater, 5060 Fountain Ave., Hollywood, 323-663-1525.

Let Me Play the Lion, Too Through Mar. 31. Director Flora Plumb highlights the play-within-a-play concept with her blending of Hamlet and A Midsummer Night's Dream. Call for times. Tickets, \$15-\$18. Theater 40, 241 Moreno Dr., Beverly Hills, 323-936-5842.

Lorca's Women Through Mar. 31. Artistic director

Margarita Galban and frequent collaborator Lina Montalvo

stage the juicy parts from four Federico Garcia

Lorca plays, including The Shoemaker's Prodigious

Wife. Call for times and prices. Bilingual Foundation of

the Arts, 421 N. Avenue 19, 323-225-4044.

A Man for All Seasons Through Mar. 31. Robert

Bolt's drama centers on the sparring match between Sir

Thomas More and Henry VIII over the separation of

church and state. Call for times and prices. Lamb's

Players Theater, 1142 Orange Ave., Coronado, 619-437-0600.

The Merchant of Venice Through Mar. 31. Director

Sam Woodhouse uses a multiculti cast and a contemporary

mise-en-scene but keeps the Bard's controversial

text. Call for times and prices. San Diego Repertory

Theater, 79 Horton Plaza, San Diego, 619-544-1000.

Romance.com Through Apr. 3. Hindi Brooks's comedy

double-clicks on two senior citizens who burn up an

Internet chat line. Call for times. Tickets, \$15-\$18.

Theater 40, 241 Moreno Dr., Beverly Hills, 323-936-5842.

Richard III Through Apr. 7. Circus Theatricals artistic

director Jack Stehlin is the monarch who stops at nothing

until he bites the big one on Bosworth Field. Alfred

Molino costars. Call for times. Tickets, \$19.50-\$24.50.

Odyssey Theater Ensemble, 2055 S. Sepulveda Blvd.,

West L.A., 310-477-2055.

The Have-Little Through Apr. 14. Migdalia Cruz's drama

focuses on a teenage girl who survives crazy parents,

pregnancy, and a bad education in the South Bronx.

Call for times. Tickets, \$15-\$19. Lee Strasberg Creative

Center, 7936 Santa Monica Blvd., West Hollywood,  
323-650-7777.

Shylock Through Apr. 14. Ron Campbell (doing double  
duty as the moneylender in the San Diego Rep's Merchant)  
stars in Mark Leiren-Young's one-man show  
about a Jewish actor defending a faithful staging of the  
politically incorrect play. Call for times and prices. San  
Diego Repertory Theater, 79 Horton Plaza, San Diego,  
619-544-1000.

The Blue Room Through Apr. 21. The London staging  
(complete with a nude Nicole Kidman) secured  
playwright David Hare's position on the hot-names  
radar. Call for times. Tickets, \$15-\$50. Pasadena Playhouse,  
39 S. El Molino Ave., Pasadena, 626-356-PLAY.

Communicating Doors Through Apr. 28. A set of  
doors (and Alan Ayckbourn's comic touch) helps a  
time-traveling sex expert deal with murders from the  
past. Call for times. Tickets, \$19.50-\$23.50. Odyssey  
Theater Ensemble, 2055 S. Sepulveda Blvd., West  
L.A., 310-477-2055.

## DANCE

Limon Dance Company Apr. 5-6. In the West Coast  
premiere of Donald McKayle's Cross Roads, a trickster  
confronts a pair of lovers to James Newton's jazzy  
score. Call for times and prices. Luckman Fine Arts  
Complex, Cal State L.A., 323-343-6600.

Compagnie Maguy Marin Apr. 12-13. French choreographer  
Marin's Points de fuite fuses wailing guitars,  
a bit of Bach, text by religious polemicist Charles  
Peguy, and dancers clad in old sweaters. Call for times.

Tickets, \$14-\$45. Royce Hall, UCLA, Westwood,  
310-825-2101.

Perm State Ballet Apr. 12-14. The large, traditional  
company and full orchestra stage the bring-your-grandma  
favorites Cinderella and Romeo & Juliet.

Call for times. Tickets, \$37-\$47. Cerritos Center for  
the Performing Arts, 12700 Center Court Dr., Cerritos,  
800-300-4345.

David Dorfman Dance Apr. 13. Dorfman (known to  
local audiences for adding footwork to Dan Froot's Live  
Sax Acts) stages To Lie Tenderly, his piece featuring  
dancers who roughhouse and shout about love. At 8.  
Call for prices. Carpenter Performing Arts Center, Cal  
State Long Beach, 562-985-7000.

#### READINGS, LECTURES & WORKSHOPS

Sundays in March with the Neutras Mar. 24. Architect  
Dion Neutra wraps up his exhibit-lecture-soiree series  
with a "Current Projects--Neutra Inc. and Institute"  
talk and a peek at the Boomerang chair prototype.  
(Bring the checkbook--his digs are for rent.) 2-5:30.  
Tickets, \$15. Neutra Office Bldg., 2379 Glendale Blvd.,  
323-666-8132.

Kim Weston: Portrait, Passion & Printing--The  
Fine Art Darkroom Mar. 27. Clickers & Flickers  
invites shutterbugs to get the 411 on darkrooms from  
a photographer-printer who spent years working  
with his grandfather Edward Weston's negatives.  
7-10. Tickets, \$45 (includes dinner). Beverly Garland's  
Holiday Inn, 4222 Vineland Ave., North Hollywood,

626-794-7447.

Marshall McLuhan-'Finnegans Wake' Reading

Club Apr. 1. Students of language, media, and synchronicity

blow the cobwebs out of their brains at

Gerry Fialka's roundtable. 6:30-8. Admission, free.

Venice Abbot Kinney Memorial Branch Library, 501

S. Venice Blvd., Venice, 310-821-1769.

The Archetype of Love: The Realm of Eros Starts

Apr. 5. Over the course of six weeks the subject of love

is examined in the film *Crouching Tiger, Hidden Dragon*,

the poetry of Sufi mystic Rumi, and the Orpheus-like

myths of Native America and Polynesia. 8-10.

Tickets, \$12-\$80. C.G. Jung Institute of Los Angeles,

10349 W. Pico Blvd.; 310-556-1193.

Julia Dean Photo Workshops Apr. 6 and 13 and

Apr. 19-21. Photographer-author Kari Rene Hall

(Beyond the Killing Fields) leads a class in "The Documentary

Approach" (Apr. 6 and 13), and USC cinema

school professor Karen Halverson reveals "The Allure

of the Landscape: A Weekend in Joshua Tree" (Apr.

19-21). Call for times and prices. 3111 Ocean Front

Walk, Ste. 102, Marina del Rey, 310-821-0909.

An Afternoon with Gloria Steinem Apr. 7. The

"Women of the 21st Century" lecture series kicks off

appropriately with Ms. magazine's cofounder. At 2.

Tickets, \$15-\$18. Skirball Cultural Center, 2701 N.

Sepulveda Blvd., West L.A., 310-410-4500.

Hammer Reading: New American Writing--Erotic

Night Apr. 7. On the dais (crossed legs optional) are

actors (Gillian Anderson, James LeGros), authors



(Aimee Bender, Malik Gaines), and artists (Al Ruppertsberg, Stephen Prina) reading fresh, hot lit. At 5. Admission, free. UCLA Hammer Museum, 10899 Wilshire Blvd., Westwood, 310-443-7000.

Discovering America's Music Apr. 10. When Jim Jimirro isn't CEO-ing the National Lampoon franchise, he's spinning Johnny Mercer's adaptation of "Glow Worm" (originally a German ditty that was on the Titanic orchestra's playlist) and Frank Sinatra's various versions of "I'll Be Seeing You." At 7. Admission, free. Beverly Hills Public Library, 444 N. Rexford Dr., Beverly Hills, 310-288-2201.

New Short Fiction Series Apr. 12. Impresario Sally Shore and her thespian friends read from Micheline Aharonian Marcom's *Three Apples Fell from Heaven*, her debut novel about her Armenian grandmother's harrowing life. (Proceeds benefit Friends of the Beverly Hills Public Library.) At 8. Tickets, \$10. Beverly Hills Public Library, 444 N. Rexford Dr., Beverly Hills, 323-662-7900.

UCLA Extension Apr. 13 and 20. Novelist Susan Taylor Chehak picks Jonathan Franzen's *The Corrections* for "Learning from the Best" (Apr. 13), and MOCA board member Ruth Bloom gives pointers to aspiring patrons in "The Context of Collecting Art" (Apr. 20). 9:30-4:30. Call for prices. 121 Dodd Hall, UCLA, Westwood. Apr. 13: Call 310-825-9415. Apr. 20: Call 310-206-1422.

Los Angeles Central Library Apr. 16-28. Margaret Atwood returns to share her novel-within-a-novel *Blind Assassin* (Apr. 16), Janet Sternburg discusses

her new memoir *Phantom Limb* (Apr. 18), David McCullough takes lunch with his biography *John Adams* (Apr. 23), and Charles Simic tells us what the grass says (Apr. 28). Call for times and prices. Richard J. Riordan Central Library, 630 W. 5th St., 213-228-7025.

New School of Cooking April 19, 20, and 27. Chef Karen Hillenburg and enologist Peter Kerr present a Friday-evening class, "Pairing Wine and Food" (Apr. 19); chef Jet Tila gets in the swim with "Sushi Making" (Apr. 20); and chef Dahlia Haas stokes the home fires with "Egyptian Family Cooking" (Apr. 27). Call for times and prices. 8690 Washington Blvd., Culver City, 310-842-9702.

Annie Proulx Apr. 25. Whether fans call her Annie or E. Annie, all scribes can take heart in the knowledge that the best-selling novelist (*The Shipping News*) didn't start really writing until she hit her fifties. At 8. Tickets, \$16-\$35. Royce Hall, UCLA, Westwood, 310-825-2101.

Maya Angelou Apr. 30. What a long, strange trip it's been for the poet whose career has taken her from singing calypso to cameos on *Sesame Street* to reading at a presidential inauguration. At 8. Tickets, \$16-\$60. Pasadena Civic Auditorium, 300 E. Green St., Pasadena, 800-508-9301.

## MUSEUMS

### Openings

William Morris: *Creating the Useful and the Beautiful* Opens Apr. 9. The Huntington reaches into its collection of stained glass, illuminated manuscripts, tapestries,

ceramics, furniture, and textiles by the 19th-century craftsman and printer. Huntington Library, Art Collections & Botanical Gardens, 1151 Oxford Rd., San Marino, 626-405-2100.

Saints & Sinners: Mexican Devotional Art Opens

Apr. 13. Crucifixes, santos, milagros (medallions), retablos (small oil paintings), and altars chart more than 400 years of religious art. California Heritage Museum, 2612 Main St., Santa Monica, 310-392-8537.

Urban Innovations: L.A. Competitions Opens Apr.

14. The museum's second show includes drawings and models for three local projects: the Federal Courthouse, the Palos Verdes Art Center, and a Caltrans building. Architecture and Design Museum, Bradbury Building, 304 S. Broadway, 213-620-9961.

The Sacred Spaces of Pieter Saenredam Opens Apr.

16. The 17th-century Dutch artist was one of the first to depict architectural perspective on a realistic scale.

Getty Center, 1200 Getty Center Dr., West L.A., 310-440-7300.

Lithium Legs and Apocalyptic Photons: The Imaginative

World of James Carter Opens Apr. 19. Science

writer Margaret Wertheim curated this show, which presents diagrams, computer animation, and mathematical formulas produced by this self-published, reality-challenged "outsider scientist." Santa Monica Museum of Art, 2525 Michigan Ave., Santa Monica, 310-586-6488.

Japanese Fishermen's Coats from Awaji Island

Opens Apr. 21. The cotton garments on display are embellished with intricate designs and were most likely

worn by sea captains making sales and social calls away from home. UCLA Fowler Museum of Cultural Art, UCLA, Westwood, 310-825-4361.

Adi Nes Opens Apr. 28. The young Israeli photographer explores definitions of masculinity in work that features staged tableaux reminiscent of the paintings of Michelangelo and Caravaggio. Museum of Contemporary Art, San Diego/Downtown, 1001 Kettner Blvd., San Diego, 858-454-3541.

#### Continuing & Closing

Autry Museum of Western History Continuing: Painted Light: California Impressionist Paintings. 4700 Western Heritage Way, 323-667-2000.

Bowers Museum of Cultural Art Continuing: The World of the Etruscans; Gems! The Art and Nature of Precious Stones. 2002 N. Main St., Santa Ana, 714-567-3600.

California Heritage Museum Continuing: California Tile: Focus Series--Albert Solon. 2612 Main St., Santa Monica, 310-392-8537.

California Science Center Closing: IMAX films Ocean Oasis and Amazing Journeys. Continuing: Memory. 700 State Dr., Exposition Park. Center: 213-SCIENCE. Theater: 213-744-7400.

Frederick R. Weisman Museum of Art Closing: Graham Nickson: Dual Natures. Pepperdine University, Malibu, 310-506-4851.

Fullerton Museum Center Continuing: Superwacky: Animation on Television, 1949-2000; A Shower of Brilliance: Leo Fender and His Electric Guitars. 301 N. Pomona Ave., Fullerton, 714-738-6545.

Getty Center Closing: Naples and Vesuvius on the Grand Tour. Continuing: Railroad Vision; Rome on the Grand Tour; Drawing Italy in the Age of the Grand Tour; A Royal Menagerie: Porcelain Animals from Dresden. Permanent installation: That Profile. 1200 Getty Center Dr., West L.A., 310-440-7300.

Hollywood Entertainment Museum Closing: Los Perspectivos de Hollywood: Contemporary Latin Printmaking. Continuing: Smoke, Lies & Videotape; 44 Television Sets on the Wall. 7021 Hollywood Blvd., Hollywood, 323-960-4833.

Huntington Library, Art Collections & Botanical Gardens Continuing: Great British Paintings from American Collections: Holbein to Hockney. 1151 Oxford Rd., San Marino, 626-405-2100.

Japanese American National Museum Continuing: Living in Color: The Art of Hideo Date; Flo Oy Wong: Angel Island, Immigration, and Family Stories. 369 E. 1st St., 213-625-0414.

Laguna Art Museum Continuing: California Holiday: The E. Gene Crain Collection. 307 Cliff Dr., Laguna Beach, 949-494-8971.

Long Beach Museum of Art Closing: Evocations: Sharon Ellis, 1991-2001. Continuing: From Tavern to Tabernacle: Decorated British and European Pewter. 2300 E. Ocean Blvd., Long Beach, 562-439-2119.

Los Angeles County Museum of Art Closing: Selection of Gifts of Drawings and Prints, 1919-2001.

Continuing: Central European Avant-Gardes: Exchange and Transformation, 1910-1930; SEEING; A

Century of Fashion, 1900-2000. 5905 Wilshire Blvd.,  
323-857-6000.

MOCA at California Plaza Closing: A Room of Their  
Own: From Rothko to Rauschenberg. Continuing: Willem  
de Kooning: Tracing the Figure. 250 S. Grand Ave.,  
213-626-6222.

MOCA at the Geffen Contemporary Continuing:  
Zero to Infinity: Arte Povera, 1962-1972; A Room of  
Their Own: From Arbus to Guber. 152 N. Central  
Ave., 213-626-6222.

MOCA at the Pacific Design Center Continuing:  
L.A. on My Mind: Recent Acquisitions. 8687 Melrose  
Ave., West Hollywood, 213-626-6222.

Museum of Contemporary Art, San Diego/Downtown  
Closing: Indivisible: Stories of American Community;  
Renovation & Expansion. 1001 Kettner Blvd.,  
San Diego, 858-454-3541.

Museum of Contemporary Art, San Diego/La Jolla  
Continuing: Wolfgang Laib: A Retrospective. 700  
Prospect St., La Jolla, 858-454-3541.

Museum of Jurassic Technology Continuing: No  
One May Ever Have the Same Knowledge Again: Letters  
to the Mount Wilson Observatory, 1915-1935;  
The Garden of Eden on Wheels: Collections from Los  
Angeles Area Trailer Parks; The World Is Bound with  
Secret Knots: The Life and Work of Athanasius  
Kircher, 1602-1680. 9341 Venice Blvd., Culver City,  
310-836-6131.

Museum of Latin American Art Closing: Diego  
Rivera: Brilliance Before the Brush. Permanent exhibition:

Latin American Artists: A Contemporary

Journey. 628 Alamitos Ave., Long Beach, 562-437-1689.

Museum of Neon Art Closing: Cork Marcheschi: 35-Year

Survey; Rob and Nick Carter: Painting with Light.

501 W. Olympic Blvd., 213-489-9918.

Museum of Tolerance Permanent exhibitions: The

Point of View Diner; The Other America. 9760 W.

Pico Blvd., 310-553-9036.

Natural History Museum Closing: Our Verdant Valley:

The Owens Valley Photographs of Andrew

Forbes; Of Myth and Memory: Paiute and Shoshone

Baskets of Owens Valley, California. 900 Exposition

Blvd., Exposition Park, 213-763-DINO.

Norton Simon Museum of Art Closing: Richard Diebenkorn.

Continuing: Reality to Symbol: To Do Battle:

Conflict, Struggle, and Symbol in Art. 411 W. Colorado

Blvd., Pasadena, 626-449-6840.

Orange County Museum of Art Closing: Richard

Ross--Gathering Light. Continuing: Lee Bul: Live Forever;

The Art of Elmer Bischoff. 850 San Clemente

Dr., Newport Beach, 949-759-1122.

Pacific Asia Museum Continuing: Where Masks Still

Dance: Photographs of New Guinea by Chris Rainier.

46 N. Los Robles Ave., Pasadena, 626-449-2742.

Pomona College Museum of Art Closing: Working

in America: Images of Labor, 1930-1950. Continuing:

The Public Record: Photographs of the Great Depression

from the J. Paul Getty Museum. 333 N. College

Way, Claremont, 909-621-8106.

Santa Barbara Museum of Art Closing: Pirkle Jones:

Sixty Years in Photography. 1130 State St., Santa Barbara,  
805-963-4364.

Santa Monica Museum of Art Closing: Cave Painting:  
Peter Doig, Chris Ofili, and Laura Owens. Bergamot  
Station, 2525 Michigan Ave., Santa Monica, 310-586-6488.

Skirball Cultural Center Closing: Contemporary Polish  
Woodcuts by Marta Golab: A Revival of Western  
European Folk Art. Continuing: Myer Myers: Jewish  
Silversmith in Colonial New York. 2701 N. Sepulveda  
Blvd., West L.A., 310-440-4500.

UCLA Fowler Museum of Cultural Art Closing:  
Break the Silence: Art and HIV/AIDS in South  
Africa; Women Beyond Borders: The Art of Building  
Community. Continuing: Ways of the Rivers: Arts and  
Environment of the Niger Delta. UCLA, Westwood,  
310-825-4361.

UCLA Hammer Museum Continuing: You Look Beautiful  
Like That: The Portrait Photographs of Seydou  
Keita and Malick Sidibe; Mirror Image; David Shrigley.  
10899 Wilshire Blvd., Westwood, 310-443-7000.

UCR/California Museum of Photography Continuing:  
Mel Edelman: Things Undone; Common Borders:  
Casa Blanca, Riverside, and La Frontera. UC Riverside,  
909-784-FOTO.

University Art Museum, Cal State Long Beach  
Closing: **Carrie** Mae **Weems**: The Hampton Project.  
562-985-5761.

University Art Museum, Cal State Santa Barbara  
Closing: Nuclear Families: The Home Fallout Shelter  
Movement in California, 1950-1969; Priceless Children:



American Photographs, 1890-1925--Child **Labor**  
and the Pictorialist Ideal. 805-893-2951.

#### FILM, TV & VIDEO

Foreign Language Film Directors Symposium Mar.

23. On Oscar eve AMPAS hosts a discussion with the  
directors of this year's Best Foreign Language Film  
nominees. At 10 a.m. Admission, free; reservations required.

Academy of Motion Picture Arts and Sciences,  
8949 Wilshire Blvd., Beverly Hills, 310-247-3600.

Animated Educational and Industrial Films Mar.

27. Animation historian Jerry Beck introduces decades-old  
kitschy cartoons that share the wonders of  
teeth brushing, canned veggies, and "girl trouble." At  
7:30. Tickets, \$3-\$6. ASIFA--Hollywood Animation  
Center, 721 S. Victory Blvd., Burbank, 818-842-8330.

17th Israeli Film Festival Mar. 27-Apr. 5. Only in  
L.A. would a who's who of Israeli filmmakers hold  
their opening-night gala at the, um, Egyptian Theater.  
Satires, slapstick comedies, antiwar docs, and thrillers  
fill the bills at Laemmle's Music Hall and Town Hall.

Call 877-966-5566.

4th Annual Festival of Film Noir Mar. 29-Apr. 14.

Besides screening the usual assortment of gams and  
"damns," American Cinematheque pays tribute to director  
Robert Siodmak for films like The Strange Affair  
of Uncle Harry and Criss Cross. Call for times and  
prices. Egyptian Theater, 6712 Hollywood Blvd.,  
Hollywood, 323-466-FILM.

Documental Mar. 30. Gerry Fialka's experimental-film series  
presents Todd Cole's documentary on Baltimore's

demimonde, Blue Collar, at 7, and Marjorie Chodorov's portrait of Robert Lopez (aka El Vez), El Rey de Rock'n' Roll, at 9. Admission, free. Midnight Special Bookstore, 1318 3rd St. Promenade, Santa Monica, 310-393-2923. First Look Festival Apr. 1-17. The USC School of Cinema-Television screens offerings by future filmmakers of America at the Norris Theater and the Directors Guild. (Moguls: Mark your calendars for Hairy, Shawn Forry's killer B, and Motherly Love, Eric I. Goldman's comedy.) Call for times. Admission, free; reservations required for DGA screenings. Call 213-740-1153.

The Golden Age of Mauritz Stiller Apr. 4-25. The UCLA Film and Television Archive's newly restored films by Swedish director Stiller (Erotikon, Vigarne) suggest that he did more than launch Greta Garbo's career. Call for times. Tickets, \$5-\$7, James Bridges Theater, UCLA, Westwood, 310-206-FILM.

4th Annual Method Fest Apr. 12-19. Screenings, receptions, and workshops abound in Pasadena; the Fuller Theological Seminary's coffeehouse hosts "Indie Music Night"; and the Casting Society of America presents its Lifetime Achievement Award to Jane Jenkins (A Beautiful Mind). Call 310-535-9230.

Witness for the Prosecution Apr. 13. In addition to screening the Billy Wilder whodunit, the Alex Film Society gets into the retro groove with its "Dish Night" promotion (a recession-savvy, Depression-era concept), the Disney toon Thru the Mirror, and a period newsreel. At 2 and 8. Tickets, \$6-\$8.50. Alex Theater, 216 N. Brand Blvd., Glendale, 800-414-2539.

Space Station Opens Apr. 19. The big screen was made for this: a new release showcasing unearthly footage captured by 25 astronauts using IMAX 3-D cameras.

Narrator Tom Cruise adds more star power. Call for times and prices. IMAX Theater, California Science Center, 700 State Dr., Exposition Park, 213-744-7400.

Rod Serling: Dimensions of Imagination Through Apr. 21. View the last episodes of Night Gallery that Serling created before accepting a teaching position at Ithaca College. Call for times and prices. Museum of Television & Radio, 465 N. Beverly Dr., Beverly Hills, 310-786-1000.

MESS (Media Ecology Super Sessions) Apr. 24.

Documentarian Keren Markuze's The 8th Day focuses on two Jewish couples challenging the 3,000-year-old tradition of circumcision. At 7:30. Admission, free.

Midnight Special Bookstore, 1318 3rd St. Promenade, Santa Monica, 310-393-2923.

#### THE GREAT OUTDOORS

Sierra Club, Los Angeles Chapter Continuing. On the schedule: local hikes, weekend jaunts, walking history tours, and night treks. 213-387-4287.

Channel Islands National Park Starts Apr. 1. Island Packers resumes trips to Santa Rosa Island (populated with foxes, elk, and deer), San Miguel Island (famous for its calcified Caliche Forest), and Santa Barbara Island (power hiker terrain). Call 805-642-1393.

At Home with History: Exploring Los Angeles' Historic Preservation Overlay Zones Apr. 7. The HPOZ people at the L.A. Conservancy are offering a tour (BYO

wheels) through seven hoods blessed with historic preservation status: Angelino Heights, Banning Park, Miracle Mile North, South Carthay, University Park, West Adams-Normandie, and Western Heights. 10-5. Tickets, \$25-\$30. Call 213-430-4219.

Fossil Hunting in Topanga Canyon Apr. 13. Kindergartners and up (accompanied by adults with wheels) can dig up Miocene marine fossils with the folks from the Natural History Museum. 9:30-noon. Tickets, \$25-\$35. Call 213-763-3534.

Los Angeles River Bike Tour Apr. 14. Cycle 20 miles down the Glendale Narrows (and get the lowdown on river restoration and bikeway plans) with North East Trees. At 9:45. Admission, free. Los Angeles River Center and Gardens, 570 W. Avenue 26, Cypress Park, 323-441-8634.

Whole Earth Festival 2002 Apr. 19-21. These green days feature ecology workshops, crafts, tofu munchies, and Richard Thompson, Michelle Shocked, Michael Franti, and Spearhead at the World Music Festival. Call for times and prices. Lake Balboa, 6300 Balboa Blvd., Van Nuys, 310-455-2497.

Aquarium of the Pacific Earth Day Apr. 20-21. This year's Earth Day (or weekend, to be exact) emphasizes alternative vehicles, endangered species, live music, and touch tanks filled with slithy toves. Call for times and prices. Aquarium of the Pacific, 100 Aquarium Way, Long Beach, 562-985-FISH.

21st Annual Santa Monica Mountains Trail Days Apr. 20-21. Tree huggers can tidy up the trails for the new season. Camping is available for Grizzly Adams types. Call for times. Admission, free; registration requested. Point

Mugu State Park, 9000 W. Pacific Coast Hwy., Malibu,  
805-488-1827.

Down by the River Walk Apr. 21. Check out the new  
bike bridge and those legendary painted cats (don't ask,  
just go) with Friends of the L.A. River. At 4:30. Admission,  
free. Starts at intersection of Loz Feliz Blvd. and L.A.  
River. Call 213-381-3570.

Architecture Tours L.A. Ongoing. Building buff Laura  
Massino revs up her '62 Caddy to lead driving tours  
of places designed by Richard Neutra, Frank Lloyd  
Wright, and Greene & Greene. Call 323-464-7868.

Discover Downtown L.A. Ongoing. With Kathy Crabb's  
Discovering Downtown L.A.: Self-Guided Walking  
Tours in hand, progressive locals can study the Zoot  
Suit riots, the geography behind colonial L.A., and the  
not-so-pretty truth behind the garment industry. Call  
626-795-0963.

L.A. Musical History Tour Ongoing. Art Fein's  
compendium of Southern California music landmarks  
includes Dead Man's Curve (nos. 1 and 2), the Doors'  
office (where "L.A. Woman" was recorded), and the  
motel where Gram Parsons doffed his Nudie's duds for  
the last time. Call 800-99-21361.

#### KID STUFF

Cinderella Continuing. Writers Chris DeCarlo and  
Evelyn Rudie present a sass-dishing, snivel-free heroine.  
At 12:30 and 3. Tickets, \$9. Santa Monica Playhouse,  
1211 4th St., Santa Monica, 310-394-9779, ext. 2.

The Princess and the Frog Continuing. In this Storybook  
Theater musical, a frog prince needs a girl's kiss

to be returned to royal staves. Just like real life. At 1.

Tickets, \$8-\$10. Theater West, 3333 Cahuenga Blvd.

West, 818-761-2203.

Creatures of the Kelp Forest Mar. 27-29. Nouveau

Cousteaus get to know the Santa Monica Bay Kelp

Forest, where slimy stuff can grow as much as three feet

a day. 1-3. Tickets, \$20-\$25. UCLA Ocean Discovery

Center, 1600 Ocean Front Walk, Santa Monica, 310-393-6149.

Spring Art Camp for Kids Apr. 1-5. Kids weave baskets,

craft kachina dolls, design animal totem poles, and

fashion Lakota-Sioux sun-dance skulls. 9-noon. Registration,

\$75-\$130. Bowers Museum of Cultural Art,

2002 N. Main St., Santa Ana, 714-480-1520.

Family Nature Walks Apr. 1-29. Seems like Children's

Nature Institute is pointing out the flora and fauna at

nearly every park in the greater L.A. area. Call 310-998-1151.

Teatro Hugo & Ines: Short Stories Apr. 3-7. Hugo

Suarez and Ines Pasic elbow their way into the annals

of smart kiddie fare by making puppets with their

knees, hands, feet, and arms. Call for times. Tickets,

\$12-\$25. Freud Playhouse, UCLA, Westwood, 310-825-2101.

Jews in the West Apr. 6. The Autry gets a head start

on its "Jewish Life in the American West" exhibit,

opening in June, by booking multi-instrumentalist

Bruce Molsky and yarn spinner Karen Golden. 1:30

and 3. Tickets, \$12-\$18. Autry Museum of Western

Heritage, 4700 Western Heritage Way, Griffith Park,

323-667-2000.

Kid Stuff at the Central Library Apr. 6-27. Curious

George celebrates his 60th birthday with a meet-and-greet

(Apr. 6), Creative Playground presents an interactive take on The Velveteen Rabbit (Apr. 13), kids make "Time for Rhyme" (Apr. 20), and Puppetrantz tells the tale of an annoying pig in The Hog Prince (Apr. 27). At 2. Admission, free. Richard J. Riordan Central Library, 630 W. 5th St., 213-228-7250.

Cheval Through Apr. 7. Think of this Cirque du Soleil-esque show as Medieval Times on steroids. Call for times and prices. Orange County Fair & Exposition Center, 88 Fair Dr., Costa Mesa, 877-528-0777.

Seeing Time Apr. 7. This "First Sunday Family" event goes digital as kids and 'rents explore the concepts of time, motion, still imagery, and portraiture. 1-4. Admission, free. UCR/California Museum of Photography, UC Riverside, 909-784-FOTO.

Sunday Open Sunday Apr. 7 and 21. Make "Habitats for Insects" with found objects (Apr. 7), and connect the dots between "Picasso and African Art" (Apr. 21). 2-4. Admission, free. Apr. 7: Canoga Park Youth Arts Center, 7222 Remmet Ave., Canoga Park, 818-346-7099.

Apr. 21: The Blazers, 1517 W. 48th St., 323-292-2261.

Palos Verdes Art Camp Apr. 8-12. Kids ages 5 to 7 and 8 to 12 study technique, color, shape, dimension, and various media and get fortified with healthy snacks. 9-noon. Registration, \$100-\$120. Palos Verdes Art Center, 5504 W. Crestridge Rd., Rancho Palos Verdes, 310-541-2479.

6th Annual Storyopolis Poetry Cafe Apr. 13. Budding beatniks share favorite verses or riff free-form on

the things they love most. Kathy Kinney (The Drew Carey Show) hosts. At 11:30. Call for prices. Storyopolis, 116 N. Robertson Blvd., 310-385-2512.

Music Center Family Series Apr. 13 and 21. Peter Kors and Donna Szollosi sing safari songs (Apr. 13), and P.L.A.Y. stages the gender-twisting Bill's New Frock (Apr. 21). At 11. Tickets, \$7. Apr. 13: Dorothy Chandler Pavilion, 135 N. Grand Ave. Apr. 21: Mark Taper Forum, 135 N. Grand Ave. Call 213-202-2287. Griffith Park Ongoing. Come here for a scoop of local history with your birthday cake. On the menu: the merry-go-round, pony, and stagecoach rides and the Colonel Griffith and Freedom trains. Call for hours and prices. Los Feliz Blvd. and Riverside Dr., 323-665-3051.

#### FLEA MARKETS

Culver City Antique Show This venue specializes in vintage jewelry and fabrics. Third Sun. of the month, 10-3. Admission, \$4. Veterans Memorial Building, 4117 Overland Ave., Culver City, 323-933-2511.

Long Beach Outdoor Antique & Collectible Market Collectors of pottery consider this market their mecca. Third Sun. of the month, 5:30-3. Admission, \$4.50-\$10. Veterans Memorial Stadium, Lakewood Blvd. and Conant St., Long Beach, 323-655-5703.

Melrose Trading Post A fine follow-up to pancakes at Du-par's is rifling through po-mo odds and ends. Sun., 9-5. Admission, \$1-\$2. Fairfax High School parking lot, 1040 N. Fairfax Ave., 323-655-POST.

Pasadena City College Flea Market Head to the northeast side of campus for PCC's famous record row.



First Sun. of the month, 8-3. Admission, free. 1570 E.

Colorado Blvd., Pasadena, 626-585-7906.

Rose Bowl Flea Market The mother of them all sells everything from Victoriana to '60s memorabilia. Second Sun. of the month, 6-4:30. Admission, \$6-\$15.

1001 Rose Bowl Dr., Pasadena, 323-560-7469.

Santa Monica Outdoor Antique & Collectible Market

The top-drawer items sold here are ideal for folks coming via their Lear jets. Fourth Sun. of the month, 8-3. Admission, \$4-\$5. Santa Monica Airport, Airport Ave. and Bundy Dr., Santa Monica, 323-933-2511.

Westwood Village Antique & Collectible Street Fair

Go no further for that Portobello Market vibe. First Sun. of the month, 9-3. Admission, free. Broxton Ave. between Le Conte and Kinross Aves., Westwood, 323-933-2511.

#### FARMERS' MARKETS

A fresh market seems to crop up in the Los Angeles area every month. Here's a list of some of them, mostly culled from Mark Thompson's well-tended Web site ([www.seasonalchef.com](http://www.seasonalchef.com)).

#### MONDAY

Bellflower Oak and Clark Sts., 9-1.

South Gate Tweedy Blvd. and Pinehurst Ave., 9-1.

West Hollywood Plummer Park, 1200 N. Vista St., 9-2.

#### TUESDAY

Agoura Hills Whizens Shopping Center, Cornell and Agoura Rds., 2:30-6:30.

Culver City Washington and Venice Blvds., 3-7.

Lynwood Martin Luther King Jr. Blvd. and Cesar A.

Chavez Ln., noon-5.

Norwalk Alondra and Pioneer Blvds., 9-1.

Pasadena E. Villa St. and Garfield Ave., 8:30-12:30.

Torrance Charles H. Wilson Park, 2200 Crenshaw  
Blvd., 8-1.

Woodland Hills Topanga Canyon Blvd. and Erwin St.,  
11:30-dusk.

#### WEDNESDAY

East Long Beach E. Wardlow Rd. and Norwalk  
Blvd., 10-2.

Los Angeles Saint Agnes Catholic Church, Adams  
Blvd. and Vermont Ave., 2-6.

San Dimas Bonita Ave. between Monte Vista and San  
Dimas Aves., 4-7.

Santa Monica Arizona Ave. and 2nd St., 9-2.

Westchester 87th St. and Truxton Ave., 8:30-1.

#### THURSDAY

Carson Bonita and Carson Sts., 9-1.

Century City Constellation Blvd. between Avenue of  
the Stars and Century Park East, 11:30-3.

El Segundo City Hall, 350 Main St., 3-7.

Glendale 100 N. Brand Blvd., 7:30-1:30.

Los Angeles La Cienega Blvd. and 18th St., 3-7; 735 S.  
Figueroa St., 11-4.

Montrose Montrose Shopping Park, 2200 Honolulu  
Ave., 5-9.

Redondo Beach Torrance Blvd. and Harbor Dr., 8-1.

Signal Hill Walnut Ave. and 27th St., 2-7.

South Pasadena Meridian Ave. and Mission St., 4-8.

Westwood Weyburn Ave. and Westwood Blvd., 2-7.

## FRIDAY

Hermosa Beach Valley Dr. between 8th and 10th Sts.,  
noon-4.

Hollywood 1100 block of Cole Ave., 10:30-3.

Long Beach Promenade North and Broadway, 10-4.

Monrovia Myrtle Ave. between Olive Ave. and Colorado  
Blvd., 5-9.

Venice Venice Blvd. and Venice Way, 7-11.

Whittier Bailey St. and Greenleaf Ave., 8:30-1.

## SATURDAY

Burbank Olive Ave. and Glen Oaks Blvd., 8-12:30.

Calabasas Calabasas Rd. and El Canon St., 8-noon.

Cerritos Park Plaza Dr. and Towne Center Dr., 8-noon.

Gardena Hollypark Methodist Church, 13000 S. Van  
Ness Ave., 6:30-noon.

Los Angeles 3655 S. Grand Ave., 2-5.

Pasadena Pasadena High School, Paloma St. and Sierra  
Madre Blvd., 8:30-12:30.

Pomona Garey Ave. and Pearl St., 7:30-11:30.

Santa Monica Arizona Ave. and 2nd St., 8:30-1; Pico  
and Cloverfield Blvds., 8-1.

Torrance Charles H. Wilson Park, 2200 Crenshaw  
Blvd., 8-1.

Tujunga 8737 Fenwick St., 9-1.

## SUNDAY

Alhambra Monterey and E. Bay State Sts., 8:30-1.

Beverly Hills 200 block of N. Canon Dr., 9-1.

Claremont 235 Yale Ave., 8-noon.

Encino Victory Blvd. and White Oak Ave., 8-1.

Hollywood Ivar Ave. south of Hollywood Blvd.,

8:30-1.

Larchmont Village Larchmont Blvd. between Beverly  
Blvd. and 1st St., 10-2.

Long Beach Marina Dr. south of 2nd St., 9-1.

Los Angeles 8400 Melrose Pl. between Melrose and  
Croft Aves., 9-2.

Pacific Palisades Swarthmore Ave. between Sunset  
Blvd. and Monument St., 8-1:30.

Palos Verdes Peninsula Center parking lot, Hawthorne  
Blvd. and Silver Spur Rd., 9-1.

Santa Clarita College of the Canyons, Valencia Blvd.,  
Lot 8, 8:30-noon.

Santa Monica Ocean Park Blvd. and Main St., 9:30-1.

Studio City Ventura Pl. between Ventura and Laurel  
Canyon Blvds., 8-1.

#### JAVA HUTS & TEAHOUSES

Anastasia's Asylum You've got the usual vegetarian  
specialties on the menu, a selection of groovy teas, and a  
really nice staff, 1028 Wilshire Blvd., Santa Monica,  
310-394-7113.

Chado Tea Room The encyclopedic list of teas alone is  
worth the visit. 8422 1/2 W. 3rd St., 323-655-2056.

Elixir Sip your teas and tonics in a Japanese garden far  
from the madding crowd. 8612 W. Melrose Ave.,  
West Hollywood, 310-657-9300.

Lulu's Beehive Not only is the atmosphere suitable for  
your grandparents, but the folks here book plenty of  
jazz, R&B, and acoustic music. 13203 Ventura Blvd.,  
Studio City, 818-986-2233.

Tudor House This room is the real (British) deal, with

high teas and light luncheons, but the owners have added local flavor by booking astrologist Annie Shaw to do readings for the patrons. 1403 2nd St., Santa Monica, 310-451-4107.

Urth Caffè Seems like this down-to-earth place has never had a slow day, having attracted a laid-back Euro crowd the moment it opened. Light dining. 8565 W. Melrose Ave., West Hollywood, 310-659-0628.

#### AFTER DARK

##### Rock & Blues

Doug Weston's Troubadour The real Hotel California books singer-songwriters, trip-hop, and pure pop for now people. Light dining, three full bars. 9081 Santa Monica Blvd., West Hollywood, 310-276-6168.

El Rey Those in the know remove themselves from the downstairs maw to the cool confines of the balcony. Full bar. 5515 Wilshire Blvd., 323-936-6400.

Harvelle's The Westside's oldest blues club brims with Chi-town ambience, good friends you met five minutes ago, and hours of down and dirty tunes. Full bar. 1432 4th St., Santa Monica, 310-395-1676.

House of Blues You can always count on top talent gracing the stage, fans packed to the rafters, and the stray supermodel lounging in the Foundation Room. Dining, six full bars. 8430 Sunset Blvd., West Hollywood, 323-848-5100.

Key Club This venue--which enjoyed a long run as Gazzarri's, then a short life as Billboard Live--plays host to everything from rock to blues to the occasional metal band from the '80s. Dining, three full bars. 9039

Sunset Blvd., West Hollywood, 310-274-5800.

Knitting Factory Hollywood Here's a surefire way to help revive Hollywood Boulevard: install a rocking sound system and book big names in the main hall and smart new acts in the AlterKnit lounge. Sundays. Dining, three full bars. 7021 Hollywood Blvd., Hollywood, 323-463-0204.

The Mint R&B masters, jam bands, and pop heroes get their kicks throughout the week. Dining, full bar. 6010 W. Pico Blvd., 323-954-8241.

The Roxy L.A.'s premier showcase features rock, pop, and jazz artists whose next stop is the Greek or the Universal. Dining, full bar. 9009 Sunset Blvd., West Hollywood, 310-276-2222.

Spaceland Punks and suits converge here, where on any given night you might see some guy pull off a blistering guitar solo while hanging upside down from the lights. Full bar. 1717 Silver Lake Blvd., 213-833-2843.

Viper Room Check out the Monday-night jams at Johnny Depp's cozy den, not to mention those surprise gigs by big stars. Two full bars. 8852 Sunset Blvd., West Hollywood, 310-358-1880.

Whisky a Go Go If the walls here could talk ... The club that made the Strip does its job keeping alternative music alternative. Two full bars. 8901 Sunset Blvd., West Hollywood, 310-535-0579.

#### Jazz

The Baked Potato A mainstay for session players since 1975--and it's got the decor to prove it. Dining, full

bar. 3787 Cahuenga Blvd. West, North Hollywood,  
818-980-1615.

Catalina Bar & Grill Big names in mainstream jazz turn  
up regularly at this intimate supper club, where every  
seat is prime and the acoustics are top-notch. Dining,  
full bar. Reservations required. 1640 N. Cahuenga  
Blvd., 323-466-2210.

Jazz Bakery Ruth Price's beloved nonprofit club continues  
to attract major talent. Dining, beer, and wine.  
3233 Helms Ave., Culver City, 310-271-9039.

Lunaria The eminently civilized come here for top jazz  
and blues acts. Dining, full bar. 10351 Santa Monica  
Blvd., West L.A., 310-282-8870.

#### Folk & Acoustic

Genghis Cohen Cantina This narrow little annex  
is filled with music-industry heavyweights looking  
for the next Jewel. Dining, full bar. 740 N. Fairfax  
Ave., 323-653-0640.

Largo You've got your chanteuses, folkies, and darlings  
from DreamWorks on the stage and in the audience.  
Dining, full bar. 432 N. Fairfax Ave., 323-852-1073.

McCabe's Guitar Shop Catch the best in roots rock,  
country, unplugged punk, and rockabilly in this spare  
venue. Coffee, herbal tea, and cookies. 3101 Pico Blvd.,  
Santa Monica, 310-828-4403.

#### Dancing

Conga Room Lovers of salsa, samba, and swing can't  
resist the big-name talent and the 4,000-square-foot  
dance floor. Dining, two full bars. 5364 Wilshire Blvd.,  
323-938-1696.

The Derby As ground zero for the swing set, this '40s-style supper club offers a squeaky-clean alternative for zoot-suited graduates of the punk scene. Dining, full bar. 4500 Los Feliz Blvd., 323-663-8979.

El Floridita Every Monday night, Johnny Polanco y Su Orquesta hosts the hottest descarga (that's Cubano for "jam session") for multigenerational multiculti folks and a smattering of Hollywood hipsters. Dining, full bar. 1253 N. Vine St., Hollywood, 323-871-8612.

#### Cabarets

Atlas Supper Club With its left-field bookings, killer DJs, and hi-NRG bar scene, this spot is the place to go before a show at the Wiltern next door. Dining, full bar. 3760 Wilshire Blvd., 213-380-8400.

The Dresden Lounge lizards Marty & Elayne have become fashionable again simply by standing still.

Neo-Rat Packers love the Vegas-a-go-go dining room. Dining, full bar. 1760 N. Vermont Ave., 323-665-4294.

The Gardenia This art deco-style supper club plays host to vocalists who revere Kurt Weill and Cole Porter. Dining, full bar. 7066 Santa Monica Blvd., Hollywood, 323-467-7444.

#### DANCE

Diavolo Dance Theater

APR. 6

Local choreographer Jacques Heim redefines rock and roll when he pits his action dancers against his kinetic sets. In Trajectoire they confront a pitching stage; in Tete en l' Air, a staircase chockablock with trapdoors. At 8. Tickets, \$23-\$26. Marsee Auditorium, El Camino College, Torrance, 800-832-ARTS.

#### PHOTOGRAPHY & FILM

UCLA Hammer Museum

The Hammer presents You Look Beautiful Like That: The Portrait Photographs of Seydou Keita and Malick



Sidibe (through May 5), an exhibit of photos that chronicles the emerging middle class in Mali during the decades before and after its independence from France in 1960. The ancillary film series Independence Days (Apr. 3-24) includes movies from the 1990s that examine tensions between European and African nations. Call for times and prices. 10899 Wilshire Blvd., Westwood, 310-443-7000.

RELATED ARTICLE: Nightlife: star shoes.

**FOR SLIPPER-OBSESSED CINDERELLAS, STAR SHOES MIGHT BE THE ULTIMATE** fantasy: an elegant lounge where you can fritter away the evening sipping a 7&7 while trying on gorgeous pairs of 7s. The alcohol-footwear combination was the idea of Paul Devitt, who has had success with his other local novelty watering hole Beauty Bar. Opened on Hollywood Boulevard in September. Star Shoes was an instant hit and shows no sign of wearing out.

Designed by Devitt and Michael Moreno of the architecture and design firm Sketch, Star Shoes is infused with golden-age Hollywood glamour, from the low-key lighting to the glass cases that display incredible vintage footwear with a reverence normally associated with crown jewels. (Speaking of jewels, we hear that Tobey Maguire bought four pairs of rhinestone-encrusted LaRose high heels for Kirsten Dunst.) Instead of sofas and coffee tables, shoe-shine chairs and antique wooden salesman stools line the walls.

Imbibers, with or without sole, can enjoy drinks--including a deadly Stoli Vanilla concoction called the Pink Pump--served from a bar topped in terrazzo, a fitting Walk of Fame touch. The sounds are sophisticated and sexy: old-school soul, funk, and jazz, spun by DJs such as Logic. You almost expect to see Zsa Zsa or Liz, Yorkies in tow, but you're more likely to spot Naomi Campbell (no photos, please) or Rod Stewart. Star Shoes is the kind of place that makes ultramacho men a little queasy, but hey, if the shoe fits ... 6364 Hollywood Blvd., Hollywood, 323-462-7827. --Pleasant Gehman

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## **The Guide; entertainment; Directory**

**BYLINE:** Gittleson, Gia Lauren

**SECTION:** Pg. 103(10) Vol. 47 No. 4 ISSN: 1522-9149

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### **AN EVENING OF COMEDY WITH JANEANE GAROFALO**

APR. 20. We all should be genuflecting at the feet of this slacker-chic chick for her brains, her brass, and an agenda that gleefully eviscerates the status quo. Take notes. At 8. Call for prices. WilternTheater, 3790 Wilshire Blvd., 213-480-3232.

APRIL

### **THE TOP TEN**

#### **1 MY AMERICA: BEYOND MULTICULTURALISM**

APR. 18, 20, AND 21. The Skirball has booked humorist Sandra TsingLoh, filmmaker Gregory Nava, and writer Richard Rodriguez for its symposium, slated for the 18th and the 20th, and the funk-alicious B-Side Players for the performing arts festival on the 21st. Call for times and prices. Skirball Cultural Center, 2701 N. Sepulveda Blvd., West L.A., 310-440-4500.

#### **2 CLASSIC WESTERN FILM FESTIVAL**

APR. 13. All hail Martin Scorsese when he discusses his film-restoration efforts and lifts the curtain on The Big Sky. More movies--Across the Wide Missouri and She Wore a Yellow Ribbon--follow. At noon. Tickets, \$4-\$12. Autry Museum of Western Heritage, 4700 Western Heritage Way, Griffith Park, 323-667-2000, ext. 243.

#### **3 GETTING FRANKIE MARRIED--AND AFTERWARDS**

OPENS APR. 5. South Coast Repertory presents another world premiere by staging another memorable Southern mise-en-scene by Horton Foote. Call for times. Tickets, \$27-\$52. South Coast Repertory, 655 Town Center Dr., Costa Mesa, 714-708-5555.

#### **4 EVELYN GLENNIE AND THE L.A. PHILHARMONIC**

MAR. 28 AND 30. Powerhouse percussionist Evelyn Glennie (seen and definitely heard with Bjork on MTV's Unplugged) adds some bang to the Phil's season with Joseph Schwantner's Concerto for Percussion and

Orchestra. Call for times and prices. Dorothy Chandler Pavilion, 135 N. Grand Ave., 213-365-3500.

#### 5 ALL THE WORLD FOR LOVE

APR. 6. Think of this as highbrow date night. Hunky former U.S. poet laureate Robert Pinsky reads verse by John Donne, Emily Dickinson, and William Butler Yeats, and the Takacs Quartet pulls at the heartstrings with Samuel Barber's Adagio. At 8. Tickets, \$14-\$35. Royce Hall, UCLA, Westwood, 310-825-2101.

#### 6 THE MAGIC FLUTE

MAR. 24-APR. 14. Sir Peter Hall's creation (abetted by Gerald Scarfe's sets and costumes) gets another well-deserved look when Los Angeles Opera stages Mozart's confection. Call for times and prices. Dorothy Chandler Pavilion, 135 N. Grand Ave., 323-850-2000.

#### 7 JONATHAN MILLER

APR. 3. The British Renaissance man (physician, opera director, comic) sparks the synapses with his lecture "The Gaze: Looking As It Appears in Pictures" and whatever tangents strike his fancy. At 5. Admission, free; reservations recommended. Getty Center, 1200 Getty Center Dr., West L.A., 310-440-7300.

#### 8 DAVID SEDARIS IN CONVERSATION WITH BERNARD COOPER

APR. 18. Author David Sedaris (left), famous for wry, crisp tales about his life, chats with Los Angeles art critic Bernard Cooper about the craft of writing, the pressure to be funny, and, possibly, dental work. At 8. Tickets, \$16-\$35. Royce Hall, UCLA, Westwood, 310-825-2101.

#### 9 SEMPEL MARATHON: PARTY WITH PETER SEMPEL OVER POTLUCK

APR. 28. As part of its two-week tribute to German experimental filmmaker Sempel, the Goethe-Institut hosts a screening of flicks featuring Nina Hagen, Nick Cave, and Patti Smith as well as a potluck with plenty of tasty punk rock weltschmerz. At 3. Call for prices. Goethe-Institut Inter Nationes, 5750 Wilshire Blvd., 323-525-3388.

#### 10 BLESSING OF THE ANIMALS

MAR. 30. All creatures great and small are bestowed with good vibes. At noon. Admission, free. Plaza at El Pueblo de Los Angeles, Olvera St., 213-628-1274.

#### MUSIC

Jazz, Rock & World Beat

Nnenna Freelon and Kenny Barron & Regina Carter

Duo Mar. 30. The oughta-be-more-famous vocalist

is joined by the equally stellar Carter on violin and

Barron on piano. At 8. Tickets, \$30-\$35. Carpenter

Performing Arts Center, Cal State Long Beach, 562-985-7000.

Omara Portuondo Mar. 30. Thanks to Ry Cooder and

Wim Wenders's Buena Vista Social Club, Yanks got

acquainted with Cuba's answer to Edith Piaf. Call for

time and prices. Wiltern Theater, 3790 Wilshire Blvd.,  
213-480-3232.

Crosby, Stills, Nash & Young Apr. 1. More like teach  
your grandchildren. Call for time and prices. Staples  
Center, 1111 S. Figueroa St., 213-480-3232.

Blues Unplugged VII Apr. 6. Bo Diddley heads up a  
posse that includes pianist Johnnie Johnson (renowned  
for his work with Chuck Berry), former Fabulous  
Thunderbirds guitarist Jimmie Vaughan, and axman  
Jody Williams (who, incidentally, soloed on Diddley's  
"Who Do You Love?"). At 8. Call for prices. Carpenter  
Performing Arts Center, Cal State Long Beach, 562-985-7000.

Fiddlers Three Apr. 6 and 7. BeauSoleil's Michael  
Doucet, Appalachian tunesmith Bruce Molsky, and  
Turtle Island String Quartet's Darol Anger join cellist  
Rushad Eggleston for a "chambergrass" show. Apr. 6:  
At 8. Tickets, \$24-\$29. Irvine Barclay Theater, 4242  
Campus Dr., Irvine, 949-854-4646. Apr. 7: At 3. Tickets,  
\$24-\$36. Union Station, 800 N. Alameda St., 213-477-2929.

L.A. Jazz Apr. 15-20. USC's extracurricular activities  
include the Wayne Shorter Quartet, the Christian  
McBride Band, Sonny Rollins, and Shelly Berg conducting  
Kurt Elling and the USC Thornton Jazz Orchestra.

At 7. Call for prices. Bovard Auditorium,  
USC, 213-740-2167.

Nick Cave & the Bad Seeds Apr. 16-17. If there's a  
devil waiting outside your door (with tickets to this  
gig), go. Call for times and prices. Wiltern Theater,  
3790 Wilshire Blvd., 213-480-3232.

Reverend Horton Heat Apr. 25. Fuel 'er up with psychobilly

that's been fine-tuned for hot-rodders, punks,  
and the stray swing cat. Call for time and prices. House  
of Blues, 8430 Sunset Blvd., West Hollywood, 323-848-5100.

Leo Kottke/Patty Larkin Apr. 28. The singer-songwriters  
take the quirky folk-pop route. Call for time and  
prices. El Rey Theater, 5515 Wilshire Blvd., 323-936-6400.

#### Classical & Experimental

Gay Men's Chorus L.A. Apr. 5-7. With the "Divas'  
Revenge: Opera Our Way II" program, Die Walkure  
and The Mikado get the camp treatment. Call for times.  
Tickets, \$15-\$45. Alex Theater, 216 N. Brand Blvd.,  
Glendale, 818-243-ALEX.

Southwest Chamber Orchestra Apr. 6 and 9. The orchestra  
celebrates Milton Babbitt's 85th birthday by  
featuring flutist (and Babbitt associate) Dorothy Stone  
on the composer's Groupwise for Solo Flute, Violin,  
Viola, Violoncello & Piano. At 8. Tickets, \$10-\$25.  
Apr. 6: Norton Simon Museum of Art, 411 W. Colorado  
Blvd., Pasadena. Apr. 9: Colburn School of Performing  
Arts, 200 S. Grand Ave. Call 800-726-7147.

L.A. Philharmonic's Mozart Festival Apr. 11-14 and  
Apr. 18-21. Andreas Delfs leads the Phil in Mozart's  
Symphonies nos. 35 and 40 (Apr. 11-14), and Christian  
Zacharias does double duty as conductor and  
soloist on Piano Concertos nos. 14 and 16 (Apr.  
18-21). Call for times and prices. Dorothy Chandler  
Pavilion, 135 N. Grand Ave., 213-365-3500.

Dialogos Apr. 14. In its "Terra Adriatica" program for  
Chamber Music in Historic Sites, the all-female vocal  
ensemble performs polyphonic songs and medieval

chants from Croatia and Italy. At 4 and 8. Tickets, \$32-\$35. Precious Blood Church, 435 S. Occidental Blvd., 213-477-2929.

Hilliard Ensemble Apr. 21. The group moves easily from 17th-century chestnuts to po-mo minimalist works to a genre-bending reinterpretation of the work of J.S. Bach. At 7. Tickets, \$13-\$35. Schoenberg Hall, UCLA, Westwood, 310-825-2101.

#### FAIRS, FETES & FESTS

Westweek 2002: Designing the Future Mar. 26-27.

The Pacific Design Center, home for Angelenos in search of style for their shelters, hosts two days of trendsetting exhibits and confabs featuring interior designer Michael Berman, architect Frank Gehry, and developer Tom Gilmore. Call 310-360-6419.

Textile, Costume & Clothing Show Mar. 31. No time like the present to discover antique hats, buttons, beads, lace, quilts, and "Victorian whites." 9-3. Tickets, \$4. Pickwick Banquet & Entertainment Center, 1001 Riverside Dr., Burbank, 310-455-2886.

Pasadena Cherry Blossom Festival Apr. 5-7. Artist Doron Gazit's cherry blossom grove is aflutter when visitors avail themselves of martial arts demos, fashion shows, crafts, cuisine, and a tea garden. Call for times and prices. Pasadena Convention Center, 300 E. Green St., Pasadena, 626-683-8243.

Vintage Denim Apparel Auction Apr. 12-13. Collectors will get the blues if they don't see Flying Deuce's trove of blue jeans from Levi's, Lee, Wrangler, Oshkosh, Siwash, and Sears & Roebuck. Call for

times and prices. Pasadena Convention Center, 300 E.

Green St., Pasadena, 626-793-2122.

MUSE Apr. 13. LACMA's scenesters groove to DJ Jason

Bentley while taking in serious bev service on the

penthouse patio and the SEEING installations on the

first floor. 8-midnight. Tickets, \$25-\$35. LACMA

West, 6067 Wilshire Blvd., 877-522-6225.

26th Annual Toyota Pro/Celebrity Race Apr. 13.

Angie Everhart, Shelby Lynne, Patrick Stewart, and--baby,

you can drive my car--Goran Visnjic zip around

the track to raise money for the Children's Hospitals of

Long Beach and Orange County. Call 562-490-4509.

Armory Center for the Arts Grand Reopening Apr.

13-14. The daytime, music-fueled Family Arts Festival

and the "New Works, New Space" evening reception

kick off the Armory's reopening (Apr. 13), followed by

the "Changing Spaces for Art" discussion (Apr. 14),

which focuses on "plop art" (aka public art). Call for

times. Admission, free. 145 N. Raymond Blvd., Pasadena,

626-792-5101, ext. 140.

4th Annual Tribute to the Human Spirit Award

Dinner Apr. 16. Rob Lowe is honored for promoting

breast cancer awareness on behalf of his grandmother.

(Proceeds benefit the Wellness Community--West

Los Angeles.) At 6. Tickets, \$250. Regent Beverly

Wilshire Hotel, 9500 Wilshire Blvd., Beverly Hills,

310-553-9007.

38th Pasadena Showcase House of Design Starts

Apr. 21. Local interior and exterior designers do their

magic on Overlook, a Mediterranean-style estate built

by Reginald Johnson. An on-site bistro provides sustenance and the marketplace international collectibles.

(Proceeds benefit music education programs and the Los Angeles Philharmonic.) Call 626-792-4661.

7th Annual Los Angeles Times Festival of Books

Apr. 27-28. Amid signings, cooking demos, and kid stuff are literati hoedowns featuring Arianna Huffington, Charles Champlin, Kevin Starr, Janet Fitch, Jared Diamond, Sandra Tsing Loh, Lynda Obst, and A. Scott Berg. Call for times. Admission, free; reservations required for lectures. UCLA campus, Westwood, 800-LATIMES, ext. 7BOOK.

## THEATER, PERFORMANCE

### & CABARET

#### Openings

The Dazzle Opens Mar. 26. Richard Greenberg's biographical drama centers on two eccentric brothers who stuff their manse with junk. Call for times. Tickets, \$27-\$51. South Coast Repertory, 655 Town Center Dr., Costa Mesa, 714-708-5555.

Compleat Female Stage Beauty Opens Mar. 31. Jeffrey Hatcher has written a mature comedy about a Restoration actor who, forbidden to play female roles, trains a crop of actresses. Call for times and prices. The Globe Theaters, 1363 Old Globe Way, San Diego, 619-239-2255.

Jack Opens Apr. 4. Playwright Jim Tosey and songwriter Tom Megan world-premiere their tale about an Irish American family that makes it to the White House. At 8. Tickets, \$15. Sacred Fools Theater, 660 N. Heliotrope Dr., Hollywood, 310-281-8337.



The Mystery of Attraction Apr. 4-28. Marlene Meyer's dark comedy is filled with folks stuck in bad relationships and hamstrung by bad judgment. Call for times. Tickets, \$10-\$20. [Inside] the Ford, 2580 Cahuenga Blvd. East, Hollywood, 323-GO-1-FORD.

He Hunts Opens Apr. 9. The Geffen (with help from translator Philip Littell) stages Georges Feydeau's classic French farce about illicit lovers trapped in a flat. Call for times. Tickets, \$30-\$46. Geffen Playhouse, 10886 Le Conte Ave., Westwood, 310-208-5454.

In on It Apr. 10-13. Writer-performance artist (and dada kamera artistic director) Daniel MacIvor presents a drama about a dying man's last wishes, his lover, and their desire to stage a play. Call for times. Tickets, \$14-\$30. Freud Playhouse, UCLA, Westwood, 310-825-2101.

The Credeaux Canvas Apr. 10-14. Keith Bunin has written an incisive tale about ambition in the Big Apple, and Hilary Swank, Chad Lowe, and Kathleen Chalfant bite into it on behalf of the L.A. Theater Works radio series The Play's the Thing. Call for times. Tickets, \$10-\$42. Skirball Cultural Center, 2701 N. Sepulveda Blvd., West L.A., 310-827-0889.

The Full Monty Opens Apr. 24. Following director Jack O'Brien's theatrical launch in San Diego and a trip to Broadway, Terrence McNally and David Yazbek's unemployed steelworkers finally let it all hang out in L.A. Call for times. Tickets, \$15-\$72.50. Ahmanson Theater, 135 N. Grand Ave., 213-628-2772.

Continuing

Late Nite Catechism Maripat Donovan's rosary-tossing

sister act just might run for all eternity. Call for times. Tickets, \$35. Coronet Theater, 366 N. La Cienega Blvd., West Hollywood, 877-FUNNYNUN.

The Lion King Julie Taymor's lion isn't sleeping tonight or any other night in the near future. Call for times and prices. Pantages Theater, 6233 Hollywood Blvd., Hollywood, 213-480-3232.

Love's Labour's Lost Four French noblemen try to shirk their monastic vows after catching sight of a fetching princess and her ladies-in-waiting. Call for times. Tickets, \$22-\$38. A Noise Within, 234 S. Brand Blvd., Glendale, 323-953-7795.

#### Closing

Into the Woods Through Mar. 26. Vanessa Williams (surely the poster child for living happily ever after) stars in Stephen Sondheim and James Lapine's Tony-winning takeoff on the Grimm Brothers fairy tales. Call for times. Tickets, \$25-\$70. Ahmanson Theater, 135 N. Grand Ave., 213-628-2772.

After the Fall Through Mar. 31. It's been a long-standing supposition that Arthur Miller and Marilyn Monroe's relationship supplied the subtext for Miller's play about an unraveling marriage. Call for times. Tickets, \$24. Fountain Theater, 5060 Fountain Ave., Hollywood, 323-663-1525.

Let Me Play the Lion, Too Through Mar. 31. Director Flora Plumb highlights the play-within-a-play concept with her blending of Hamlet and A Midsummer Night's Dream. Call for times. Tickets, \$15-\$18. Theater 40, 241 Moreno Dr., Beverly Hills, 323-936-5842.

Lorca's Women Through Mar. 31. Artistic director

Margarita Galban and frequent collaborator Lina Montalvo

stage the juicy parts from four Federico Garcia

Lorca plays, including The Shoemaker's Prodigious

Wife. Call for times and prices. Bilingual Foundation of

the Arts, 421 N. Avenue 19, 323-225-4044.

A Man for All Seasons Through Mar. 31. Robert

Bolt's drama centers on the sparring match between Sir

Thomas More and Henry VIII over the separation of

church and state. Call for times and prices. Lamb's

Players Theater, 1142 Orange Ave., Coronado, 619-437-0600.

The Merchant of Venice Through Mar. 31. Director

Sam Woodhouse uses a multiculti cast and a contemporary

mise-en-scene but keeps the Bard's controversial

text. Call for times and prices. San Diego Repertory

Theater, 79 Horton Plaza, San Diego, 619-544-1000.

Romance.com Through Apr. 3. Hindi Brooks's comedy

double-clicks on two senior citizens who burn up an

Internet chat line. Call for times. Tickets, \$15-\$18.

Theater 40, 241 Moreno Dr., Beverly Hills, 323-936-5842.

Richard III Through Apr. 7. Circus Theatricals artistic

director Jack Stehlin is the monarch who stops at nothing

until he bites the big one on Bosworth Field. Alfred

Molino costars. Call for times. Tickets, \$19.50-\$24.50.

Odyssey Theater Ensemble, 2055 S. Sepulveda Blvd.,

West L.A., 310-477-2055.

The Have-Little Through Apr. 14. Migdalia Cruz's drama

focuses on a teenage girl who survives crazy parents,

pregnancy, and a bad education in the South Bronx.

Call for times. Tickets, \$15-\$19. Lee Strasberg Creative

Center, 7936 Santa Monica Blvd., West Hollywood,  
323-650-7777.

Shylock Through Apr. 14. Ron Campbell (doing double  
duty as the moneylender in the San Diego Rep's Merchant)  
stars in Mark Leiren-Young's one-man show  
about a Jewish actor defending a faithful staging of the  
politically incorrect play. Call for times and prices. San  
Diego Repertory Theater, 79 Horton Plaza, San Diego,  
619-544-1000.

The Blue Room Through Apr. 21. The London staging  
(complete with a nude Nicole Kidman) secured  
playwright David Hare's position on the hot-names  
radar. Call for times. Tickets, \$15-\$50. Pasadena Playhouse,  
39 S. El Molino Ave., Pasadena, 626-356-PLAY.

Communicating Doors Through Apr. 28. A set of  
doors (and Alan Ayckbourn's comic touch) helps a  
time-traveling sex expert deal with murders from the  
past. Call for times. Tickets, \$19.50-\$23.50. Odyssey  
Theater Ensemble, 2055 S. Sepulveda Blvd., West  
L.A., 310-477-2055.

## DANCE

Limon Dance Company Apr. 5-6. In the West Coast  
premiere of Donald McKayle's Cross Roads, a trickster  
confronts a pair of lovers to James Newton's jazzy  
score. Call for times and prices. Luckman Fine Arts  
Complex, Cal State L.A., 323-343-6600.

Compagnie Maguy Marin Apr. 12-13. French choreographer  
Marin's Points de fuite fuses wailing guitars,  
a bit of Bach, text by religious polemicist Charles  
Peguy, and dancers clad in old sweaters. Call for times.

Tickets, \$14-\$45. Royce Hall, UCLA, Westwood,  
310-825-2101.

Perm State Ballet Apr. 12-14. The large, traditional  
company and full orchestra stage the bring-your-grandma  
favorites Cinderella and Romeo & Juliet.

Call for times. Tickets, \$37-\$47. Cerritos Center for  
the Performing Arts, 12700 Center Court Dr., Cerritos,  
800-300-4345.

David Dorfman Dance Apr. 13. Dorfman (known to  
local audiences for adding footwork to Dan Froot's Live  
Sax Acts) stages To Lie Tenderly, his piece featuring  
dancers who roughhouse and shout about love. At 8.  
Call for prices. Carpenter Performing Arts Center, Cal  
State Long Beach, 562-985-7000.

#### READINGS, LECTURES & WORKSHOPS

Sundays in March with the Neutras Mar. 24. Architect  
Dion Neutra wraps up his exhibit-lecture-soiree series  
with a "Current Projects--Neutra Inc. and Institute"  
talk and a peek at the Boomerang chair prototype.  
(Bring the checkbook--his digs are for rent.) 2-5:30.  
Tickets, \$15. Neutra Office Bldg., 2379 Glendale Blvd.,  
323-666-8132.

Kim Weston: Portrait, Passion & Printing--The  
Fine Art Darkroom Mar. 27. Clickers & Flickers  
invites shutterbugs to get the 411 on darkrooms from  
a photographer-printer who spent years working  
with his grandfather Edward Weston's negatives.  
7-10. Tickets, \$45 (includes dinner). Beverly Garland's  
Holiday Inn, 4222 Vineland Ave., North Hollywood,

626-794-7447.

Marshall McLuhan-'Finnegans Wake' Reading

Club Apr. 1. Students of language, media, and synchronicity

blow the cobwebs out of their brains at

Gerry Fialka's roundtable. 6:30-8. Admission, free.

Venice Abbot Kinney Memorial Branch Library, 501

S. Venice Blvd., Venice, 310-821-1769.

The Archetype of Love: The Realm of Eros Starts

Apr. 5. Over the course of six weeks the subject of love

is examined in the film *Crouching Tiger, Hidden Dragon*,

the poetry of Sufi mystic Rumi, and the Orpheus-like

myths of Native America and Polynesia. 8-10.

Tickets, \$12-\$80. C.G. Jung Institute of Los Angeles,

10349 W. Pico Blvd.; 310-556-1193.

Julia Dean Photo Workshops Apr. 6 and 13 and

Apr. 19-21. Photographer-author Kari Rene Hall

(Beyond the Killing Fields) leads a class in "The Documentary

Approach" (Apr. 6 and 13), and USC cinema

school professor Karen Halverson reveals "The Allure

of the Landscape: A Weekend in Joshua Tree" (Apr.

19-21). Call for times and prices. 3111 Ocean Front

Walk, Ste. 102, Marina del Rey, 310-821-0909.

An Afternoon with Gloria Steinem Apr. 7. The

"Women of the 21st Century" lecture series kicks off

appropriately with Ms. magazine's cofounder. At 2.

Tickets, \$15-\$18. Skirball Cultural Center, 2701 N.

Sepulveda Blvd., West L.A., 310-410-4500.

Hammer Reading: New American Writing--Erotic

Night Apr. 7. On the dais (crossed legs optional) are

actors (Gillian Anderson, James LeGros), authors

(Aimee Bender, Malik Gaines), and artists (Al Ruppertsberg, Stephen Prina) reading fresh, hot lit. At 5. Admission, free. UCLA Hammer Museum, 10899 Wilshire Blvd., Westwood, 310-443-7000.

Discovering America's Music Apr. 10. When Jim Jimirro isn't CEO-ing the National Lampoon franchise, he's spinning Johnny Mercer's adaptation of "Glow Worm" (originally a German ditty that was on the Titanic orchestra's playlist) and Frank Sinatra's various versions of "I'll Be Seeing You." At 7. Admission, free. Beverly Hills Public Library, 444 N. Rexford Dr., Beverly Hills, 310-288-2201.

New Short Fiction Series Apr. 12. Impresario Sally Shore and her thespian friends read from Micheline Aharonian Marcom's *Three Apples Fell from Heaven*, her debut novel about her Armenian grandmother's harrowing life. (Proceeds benefit Friends of the Beverly Hills Public Library.) At 8. Tickets, \$10. Beverly Hills Public Library, 444 N. Rexford Dr., Beverly Hills, 323-662-7900.

UCLA Extension Apr. 13 and 20. Novelist Susan Taylor Chehak picks Jonathan Franzen's *The Corrections* for "Learning from the Best" (Apr. 13), and MOCA board member Ruth Bloom gives pointers to aspiring patrons in "The Context of Collecting Art" (Apr. 20). 9:30-4:30. Call for prices. 121 Dodd Hall, UCLA, Westwood. Apr. 13: Call 310-825-9415. Apr. 20: Call 310-206-1422.

Los Angeles Central Library Apr. 16-28. Margaret Atwood returns to share her novel-within-a-novel *Blind Assassin* (Apr. 16), Janet Sternburg discusses

her new memoir *Phantom Limb* (Apr. 18), David McCullough takes lunch with his biography *John Adams* (Apr. 23), and Charles Simic tells us what the grass says (Apr. 28). Call for times and prices. Richard J. Riordan Central Library, 630 W. 5th St., 213-228-7025.

New School of Cooking April 19, 20, and 27. Chef Karen Hillenburg and enologist Peter Kerr present a Friday-evening class, "Pairing Wine and Food" (Apr. 19); chef Jet Tila gets in the swim with "Sushi Making" (Apr. 20); and chef Dahlia Haas stokes the home fires with "Egyptian Family Cooking" (Apr. 27). Call for times and prices. 8690 Washington Blvd., Culver City, 310-842-9702.

Annie Proulx Apr. 25. Whether fans call her Annie or E. Annie, all scribes can take heart in the knowledge that the best-selling novelist (*The Shipping News*) didn't start really writing until she hit her fifties. At 8. Tickets, \$16-\$35. Royce Hall, UCLA, Westwood, 310-825-2101.

Maya Angelou Apr. 30. What a long, strange trip it's been for the poet whose career has taken her from singing calypso to cameos on *Sesame Street* to reading at a presidential inauguration. At 8. Tickets, \$16-\$60. Pasadena Civic Auditorium, 300 E. Green St., Pasadena, 800-508-9301.

## MUSEUMS

### Openings

William Morris: *Creating the Useful and the Beautiful* Opens Apr. 9. The Huntington reaches into its collection of stained glass, illuminated manuscripts, tapestries,



ceramics, furniture, and textiles by the 19th-century craftsman and printer. Huntington Library, Art Collections & Botanical Gardens, 1151 Oxford Rd., San Marino, 626-405-2100.

Saints & Sinners: Mexican Devotional Art Opens

Apr. 13. Crucifixes, santos, milagros (medallions), retablos (small oil paintings), and altars chart more than 400 years of religious art. California Heritage Museum, 2612 Main St., Santa Monica, 310-392-8537.

Urban Innovations: L.A. Competitions Opens Apr.

14. The museum's second show includes drawings and models for three local projects: the Federal Courthouse, the Palos Verdes Art Center, and a Caltrans building. Architecture and Design Museum, Bradbury Building, 304 S. Broadway, 213-620-9961.

The Sacred Spaces of Pieter Saenredam Opens Apr.

16. The 17th-century Dutch artist was one of the first to depict architectural perspective on a realistic scale. Getty Center, 1200 Getty Center Dr., West L.A., 310-440-7300.

Lithium Legs and Apocalyptic Photons: The Imaginative World of James Carter Opens Apr. 19. Science writer Margaret Wertheim curated this show, which presents diagrams, computer animation, and mathematical formulas produced by this self-published, reality-challenged "outsider scientist." Santa Monica Museum of Art, 2525 Michigan Ave., Santa Monica, 310-586-6488.

Japanese Fishermen's Coats from Awaji Island

Opens Apr. 21. The cotton garments on display are embellished with intricate designs and were most likely

worn by sea captains making sales and social calls away from home. UCLA Fowler Museum of Cultural Art, UCLA, Westwood, 310-825-4361.

Adi Nes Opens Apr. 28. The young Israeli photographer explores definitions of masculinity in work that features staged tableaux reminiscent of the paintings of Michelangelo and Caravaggio. Museum of Contemporary Art, San Diego/Downtown, 1001 Kettner Blvd., San Diego, 858-454-3541.

#### Continuing & Closing

Autry Museum of Western History Continuing: Painted Light: California Impressionist Paintings. 4700 Western Heritage Way, 323-667-2000.

Bowers Museum of Cultural Art Continuing: The World of the Etruscans; Gems! The Art and Nature of Precious Stones. 2002 N. Main St., Santa Ana, 714-567-3600.

California Heritage Museum Continuing: California Tile: Focus Series--Albert Solon. 2612 Main St., Santa Monica, 310-392-8537.

California Science Center Closing: IMAX films Ocean Oasis and Amazing Journeys. Continuing: Memory. 700 State Dr., Exposition Park. Center: 213-SCIENCE. Theater: 213-744-7400.

Frederick R. Weisman Museum of Art Closing: Graham Nickson: Dual Natures. Pepperdine University, Malibu, 310-506-4851.

Fullerton Museum Center Continuing: Superwacky: Animation on Television, 1949-2000; A Shower of Brilliance: Leo Fender and His Electric Guitars. 301 N. Pomona Ave., Fullerton, 714-738-6545.

Getty Center Closing: Naples and Vesuvius on the Grand Tour. Continuing: Railroad Vision; Rome on the Grand Tour; Drawing Italy in the Age of the Grand Tour; A Royal Menagerie: Porcelain Animals from Dresden. Permanent installation: That Profile. 1200 Getty Center Dr., West L.A., 310-440-7300.

Hollywood Entertainment Museum Closing: Los Perspectivos de Hollywood: Contemporary Latin Printmaking. Continuing: Smoke, Lies & Videotape; 44 Television Sets on the Wall. 7021 Hollywood Blvd., Hollywood, 323-960-4833.

Huntington Library, Art Collections & Botanical Gardens Continuing: Great British Paintings from American Collections: Holbein to Hockney. 1151 Oxford Rd., San Marino, 626-405-2100.

Japanese American National Museum Continuing: Living in Color: The Art of Hideo Date; Flo Oy Wong: Angel Island, Immigration, and Family Stories. 369 E. 1st St., 213-625-0414.

Laguna Art Museum Continuing: California Holiday: The E. Gene Crain Collection. 307 Cliff Dr., Laguna Beach, 949-494-8971.

Long Beach Museum of Art Closing: Evocations: Sharon Ellis, 1991-2001. Continuing: From Tavern to Tabernacle: Decorated British and European Pewter. 2300 E. Ocean Blvd., Long Beach, 562-439-2119.

Los Angeles County Museum of Art Closing: Selection of Gifts of Drawings and Prints, 1919-2001.

Continuing: Central European Avant-Gardes: Exchange and Transformation, 1910-1930; SEEING; A

Century of Fashion, 1900-2000. 5905 Wilshire Blvd.,  
323-857-6000.

MOCA at California Plaza Closing: A Room of Their  
Own: From Rothko to Rauschenberg. Continuing: Willem  
de Kooning: Tracing the Figure. 250 S. Grand Ave.,  
213-626-6222.

MOCA at the Geffen Contemporary Continuing:  
Zero to Infinity: Arte Povera, 1962-1972; A Room of  
Their Own: From Arbus to Guber. 152 N. Central  
Ave., 213-626-6222.

MOCA at the Pacific Design Center Continuing:  
L.A. on My Mind: Recent Acquisitions. 8687 Melrose  
Ave., West Hollywood, 213-626-6222.

Museum of Contemporary Art, San Diego/Downtown  
Closing: Indivisible: Stories of American Community;  
Renovation & Expansion. 1001 Kettner Blvd.,  
San Diego, 858-454-3541.

Museum of Contemporary Art, San Diego/La Jolla  
Continuing: Wolfgang Laib: A Retrospective. 700  
Prospect St., La Jolla, 858-454-3541.

Museum of Jurassic Technology Continuing: No  
One May Ever Have the Same Knowledge Again: Letters  
to the Mount Wilson Observatory, 1915-1935;  
The Garden of Eden on Wheels: Collections from Los  
Angeles Area Trailer Parks; The World Is Bound with  
Secret Knots: The Life and Work of Athanasius  
Kircher, 1602-1680. 9341 Venice Blvd., Culver City,  
310-836-6131.

Museum of Latin American Art Closing: Diego  
Rivera: Brilliance Before the Brush. Permanent exhibition:

Latin American Artists: A Contemporary

Journey. 628 Alamitos Ave., Long Beach, 562-437-1689.

Museum of Neon Art Closing: Cork Marcheschi: 35-Year

Survey; Rob and Nick Carter: Painting with Light.

501 W. Olympic Blvd., 213-489-9918.

Museum of Tolerance Permanent exhibitions: The

Point of View Diner; The Other America. 9760 W.

Pico Blvd., 310-553-9036.

Natural History Museum Closing: Our Verdant Valley:

The Owens Valley Photographs of Andrew

Forbes; Of Myth and Memory: Paiute and Shoshone

Baskets of Owens Valley, California. 900 Exposition

Blvd., Exposition Park, 213-763-DINO.

Norton Simon Museum of Art Closing: Richard Diebenkorn.

Continuing: Reality to Symbol: To Do Battle:

Conflict, Struggle, and Symbol in Art. 411 W. Colorado

Blvd., Pasadena, 626-449-6840.

Orange County Museum of Art Closing: Richard

Ross--Gathering Light. Continuing: Lee Bul: Live Forever;

The Art of Elmer Bischoff. 850 San Clemente

Dr., Newport Beach, 949-759-1122.

Pacific Asia Museum Continuing: Where Masks Still

Dance: Photographs of New Guinea by Chris Rainier.

46 N. Los Robles Ave., Pasadena, 626-449-2742.

Pomona College Museum of Art Closing: Working

in America: Images of Labor, 1930-1950. Continuing:

The Public Record: Photographs of the Great Depression

from the J. Paul Getty Museum. 333 N. College

Way, Claremont, 909-621-8106.

Santa Barbara Museum of Art Closing: Pirkle Jones:

Sixty Years in Photography. 1130 State St., Santa Barbara,  
805-963-4364.

Santa Monica Museum of Art Closing: Cave Painting:  
Peter Doig, Chris Ofili, and Laura Owens. Bergamot  
Station, 2525 Michigan Ave., Santa Monica, 310-586-6488.

Skirball Cultural Center Closing: Contemporary Polish  
Woodcuts by Marta Golab: A Revival of Western  
European Folk Art. Continuing: Myer Myers: Jewish  
Silversmith in Colonial New York. 2701 N. Sepulveda  
Blvd., West L.A., 310-440-4500.

UCLA Fowler Museum of Cultural Art Closing:  
Break the Silence: Art and HIV/AIDS in South  
Africa; Women Beyond Borders: The Art of Building  
Community. Continuing: Ways of the Rivers: Arts and  
Environment of the Niger Delta. UCLA, Westwood,  
310-825-4361.

UCLA Hammer Museum Continuing: You Look Beautiful  
Like That: The Portrait Photographs of Seydou  
Keita and Malick Sidibe; Mirror Image; David Shrigley.  
10899 Wilshire Blvd., Westwood, 310-443-7000.

UCR/California Museum of Photography Continuing:  
Mel Edelman: Things Undone; Common Borders:  
Casa Blanca, Riverside, and La Frontera. UC Riverside,  
909-784-FOTO.

University Art Museum, Cal State Long Beach  
Closing: **Carrie** Mae **Weems**: The Hampton Project.  
562-985-5761.

University Art Museum, Cal State Santa Barbara  
Closing: Nuclear Families: The Home Fallout Shelter  
Movement in California, 1950-1969; Priceless Children:

American Photographs, 1890-1925--Child **Labor**  
and the Pictorialist Ideal. 805-893-2951.

#### FILM, TV & VIDEO

Foreign Language Film Directors Symposium Mar.

23. On Oscar eve AMPAS hosts a discussion with the  
directors of this year's Best Foreign Language Film  
nominees. At 10 a.m. Admission, free; reservations required.

Academy of Motion Picture Arts and Sciences,  
8949 Wilshire Blvd., Beverly Hills, 310-247-3600.

Animated Educational and Industrial Films Mar.

27. Animation historian Jerry Beck introduces decades-old  
kitschy cartoons that share the wonders of  
teeth brushing, canned veggies, and "girl trouble." At  
7:30. Tickets, \$3-\$6. ASIFA--Hollywood Animation  
Center, 721 S. Victory Blvd., Burbank, 818-842-8330.

17th Israeli Film Festival Mar. 27-Apr. 5. Only in  
L.A. would a who's who of Israeli filmmakers hold  
their opening-night gala at the, um, Egyptian Theater.  
Satires, slapstick comedies, antiwar docs, and thrillers  
fill the bills at Laemmle's Music Hall and Town Hall.  
Call 877-966-5566.

4th Annual Festival of Film Noir Mar. 29-Apr. 14.  
Besides screening the usual assortment of gams and  
"damns," American Cinematheque pays tribute to director  
Robert Siodmak for films like The Strange Affair  
of Uncle Harry and Criss Cross. Call for times and  
prices. Egyptian Theater, 6712 Hollywood Blvd.,  
Hollywood, 323-466-FILM.

Documental Mar. 30. Gerry Fialka's experimental-film series  
presents Todd Cole's documentary on Baltimore's

demimonde, Blue Collar, at 7, and Marjorie Chodorov's portrait of Robert Lopez (aka El Vez), El Rey de Rock'n' Roll, at 9. Admission, free. Midnight Special Bookstore, 1318 3rd St. Promenade, Santa Monica, 310-393-2923. First Look Festival Apr. 1-17. The USC School of Cinema-Television screens offerings by future filmmakers of America at the Norris Theater and the Directors Guild. (Moguls: Mark your calendars for Hairy, Shawn Forry's killer B, and Motherly Love, Eric I. Goldman's comedy.) Call for times. Admission, free; reservations required for DGA screenings. Call 213-740-1153.

The Golden Age of Mauritz Stiller Apr. 4-25. The UCLA Film and Television Archive's newly restored films by Swedish director Stiller (Erotikon, Vigarne) suggest that he did more than launch Greta Garbo's career. Call for times. Tickets, \$5-\$7, James Bridges Theater, UCLA, Westwood, 310-206-FILM.

4th Annual Method Fest Apr. 12-19. Screenings, receptions, and workshops abound in Pasadena; the Fuller Theological Seminary's coffeehouse hosts "Indie Music Night"; and the Casting Society of America presents its Lifetime Achievement Award to Jane Jenkins (A Beautiful Mind). Call 310-535-9230.

Witness for the Prosecution Apr. 13. In addition to screening the Billy Wilder whodunit, the Alex Film Society gets into the retro groove with its "Dish Night" promotion (a recession-savvy, Depression-era concept), the Disney toon Thru the Mirror, and a period newsreel. At 2 and 8. Tickets, \$6-\$8.50. Alex Theater, 216 N. Brand Blvd., Glendale, 800-414-2539.



Space Station Opens Apr. 19. The big screen was made for this: a new release showcasing unearthly footage captured by 25 astronauts using IMAX 3-D cameras.

Narrator Tom Cruise adds more star power. Call for times and prices. IMAX Theater, California Science Center, 700 State Dr., Exposition Park, 213-744-7400.

Rod Serling: Dimensions of Imagination Through Apr. 21. View the last episodes of Night Gallery that Serling created before accepting a teaching position at Ithaca College. Call for times and prices. Museum of Television & Radio, 465 N. Beverly Dr., Beverly Hills, 310-786-1000.

MESS (Media Ecology Super Sessions) Apr. 24.

Documentarian Keren Markuze's The 8th Day focuses on two Jewish couples challenging the 3,000-year-old tradition of circumcision. At 7:30. Admission, free.

Midnight Special Bookstore, 1318 3rd St. Promenade, Santa Monica, 310-393-2923.

#### THE GREAT OUTDOORS

Sierra Club, Los Angeles Chapter Continuing. On the schedule: local hikes, weekend jaunts, walking history tours, and night treks. 213-387-4287.

Channel Islands National Park Starts Apr. 1. Island Packers resumes trips to Santa Rosa Island (populated with foxes, elk, and deer), San Miguel Island (famous for its calcified Caliche Forest), and Santa Barbara Island (power hiker terrain). Call 805-642-1393.

At Home with History: Exploring Los Angeles' Historic Preservation Overlay Zones Apr. 7. The HPOZ people at the L.A. Conservancy are offering a tour (BYO

wheels) through seven hoods blessed with historic preservation status: Angelino Heights, Banning Park, Miracle Mile North, South Carthay, University Park, West Adams-Normandie, and Western Heights. 10-5. Tickets, \$25-\$30. Call 213-430-4219.

Fossil Hunting in Topanga Canyon Apr. 13. Kindergartners and up (accompanied by adults with wheels) can dig up Miocene marine fossils with the folks from the Natural History Museum. 9:30-noon. Tickets, \$25-\$35. Call 213-763-3534.

Los Angeles River Bike Tour Apr. 14. Cycle 20 miles down the Glendale Narrows (and get the lowdown on river restoration and bikeway plans) with North East Trees. At 9:45. Admission, free. Los Angeles River Center and Gardens, 570 W. Avenue 26, Cypress Park, 323-441-8634.

Whole Earth Festival 2002 Apr. 19-21. These green days feature ecology workshops, crafts, tofu munchies, and Richard Thompson, Michelle Shocked, Michael Franti, and Spearhead at the World Music Festival. Call for times and prices. Lake Balboa, 6300 Balboa Blvd., Van Nuys, 310-455-2497.

Aquarium of the Pacific Earth Day Apr. 20-21. This year's Earth Day (or weekend, to be exact) emphasizes alternative vehicles, endangered species, live music, and touch tanks filled with slithy toves. Call for times and prices. Aquarium of the Pacific, 100 Aquarium Way, Long Beach, 562-985-FISH.

21st Annual Santa Monica Mountains Trail Days Apr. 20-21. Tree huggers can tidy up the trails for the new season. Camping is available for Grizzly Adams types. Call for times. Admission, free; registration requested. Point

Mugu State Park, 9000 W. Pacific Coast Hwy., Malibu,  
805-488-1827.

Down by the River Walk Apr. 21. Check out the new  
bike bridge and those legendary painted cats (don't ask,  
just go) with Friends of the L.A. River. At 4:30. Admission,  
free. Starts at intersection of Loz Feliz Blvd. and L.A.  
River. Call 213-381-3570.

Architecture Tours L.A. Ongoing. Building buff Laura  
Massino revs up her '62 Caddy to lead driving tours  
of places designed by Richard Neutra, Frank Lloyd  
Wright, and Greene & Greene. Call 323-464-7868.

Discover Downtown L.A. Ongoing. With Kathy Crabb's  
Discovering Downtown L.A.: Self-Guided Walking  
Tours in hand, progressive locals can study the Zoot  
Suit riots, the geography behind colonial L.A., and the  
not-so-pretty truth behind the garment industry. Call  
626-795-0963.

L.A. Musical History Tour Ongoing. Art Fein's  
compendium of Southern California music landmarks  
includes Dead Man's Curve (nos. 1 and 2), the Doors'  
office (where "L.A. Woman" was recorded), and the  
motel where Gram Parsons doffed his Nudie's duds for  
the last time. Call 800-99-21361.

#### KID STUFF

Cinderella Continuing. Writers Chris DeCarlo and  
Evelyn Rudie present a sass-dishing, snivel-free heroine.  
At 12:30 and 3. Tickets, \$9. Santa Monica Playhouse,  
1211 4th St., Santa Monica, 310-394-9779, ext. 2.

The Princess and the Frog Continuing. In this Storybook  
Theater musical, a frog prince needs a girl's kiss

to be returned to royal stares. Just like real life. At 1.

Tickets, \$8-\$10. Theater West, 3333 Cahuenga Blvd.

West, 818-761-2203.

Creatures of the Kelp Forest Mar. 27-29. Nouveau

Cousteaus get to know the Santa Monica Bay Kelp

Forest, where slimy stuff can grow as much as three feet

a day. 1-3. Tickets, \$20-\$25. UCLA Ocean Discovery

Center, 1600 Ocean Front Walk, Santa Monica, 310-393-6149.

Spring Art Camp for Kids Apr. 1-5. Kids weave baskets,

craft kachina dolls, design animal totem poles, and

fashion Lakota-Sioux sun-dance skulls. 9-noon. Registration,

\$75-\$130. Bowers Museum of Cultural Art,

2002 N. Main St., Santa Ana, 714-480-1520.

Family Nature Walks Apr. 1-29. Seems like Children's

Nature Institute is pointing out the flora and fauna at

nearly every park in the greater L.A. area. Call 310-998-1151.

Teatro Hugo & Ines: Short Stories Apr. 3-7. Hugo

Suarez and Ines Pasic elbow their way into the annals

of smart kiddie fare by making puppets with their

knees, hands, feet, and arms. Call for times. Tickets,

\$12-\$25. Freud Playhouse, UCLA, Westwood, 310-825-2101.

Jews in the West Apr. 6. The Autry gets a head start

on its "Jewish Life in the American West" exhibit,

opening in June, by booking multi-instrumentalist

Bruce Molsky and yarn spinner Karen Golden. 1:30

and 3. Tickets, \$12-\$18. Autry Museum of Western

Heritage, 4700 Western Heritage Way, Griffith Park,

323-667-2000.

Kid Stuff at the Central Library Apr. 6-27. Curious

George celebrates his 60th birthday with a meet-and-greet

(Apr. 6), Creative Playground presents an interactive take on The Velveteen Rabbit (Apr. 13), kids make "Time for Rhyme" (Apr. 20), and Puppetrantz tells the tale of an annoying pig in The Hog Prince (Apr. 27). At 2. Admission, free. Richard J. Riordan Central Library, 630 W. 5th St., 213-228-7250.

Cheval Through Apr. 7. Think of this Cirque du Soleil-esque show as Medieval Times on steroids. Call for times and prices. Orange County Fair & Exposition Center, 88 Fair Dr., Costa Mesa, 877-528-0777.

Seeing Time Apr. 7. This "First Sunday Family" event goes digital as kids and 'rents explore the concepts of time, motion, still imagery, and portraiture. 1-4. Admission, free. UCR/California Museum of Photography, UC Riverside, 909-784-FOTO.

Sunday Open Sunday Apr. 7 and 21. Make "Habitats for Insects" with found objects (Apr. 7), and connect the dots between "Picasso and African Art" (Apr. 21). 2-4. Admission, free. Apr. 7: Canoga Park Youth Arts Center, 7222 Remmet Ave., Canoga Park, 818-346-7099.

Apr. 21: The Blazers, 1517 W. 48th St., 323-292-2261.

Palos Verdes Art Camp Apr. 8-12. Kids ages 5 to 7 and 8 to 12 study technique, color, shape, dimension, and various media and get fortified with healthy snacks. 9-noon. Registration, \$100-\$120. Palos Verdes Art Center, 5504 W. Crestridge Rd., Rancho Palos Verdes, 310-541-2479.

6th Annual Storyopolis Poetry Cafe Apr. 13. Budding beatniks share favorite verses or riff free-form on

the things they love most. Kathy Kinney (The Drew Carey Show) hosts. At 11:30. Call for prices. Storyopolis, 116 N. Robertson Blvd., 310-385-2512.

Music Center Family Series Apr. 13 and 21. Peter Kors and Donna Szollosi sing safari songs (Apr. 13), and P.L.A.Y. stages the gender-twisting Bill's New Frock (Apr. 21). At 11. Tickets, \$7. Apr. 13: Dorothy Chandler Pavilion, 135 N. Grand Ave. Apr. 21: Mark Taper Forum, 135 N. Grand Ave. Call 213-202-2287. Griffith Park Ongoing. Come here for a scoop of local history with your birthday cake. On the menu: the merry-go-round, pony, and stagecoach rides and the Colonel Griffith and Freedom trains. Call for hours and prices. Los Feliz Blvd. and Riverside Dr., 323-665-3051.

#### FLEA MARKETS

Culver City Antique Show This venue specializes in vintage jewelry and fabrics. Third Sun. of the month, 10-3. Admission, \$4. Veterans Memorial Building, 4117 Overland Ave., Culver City, 323-933-2511.

Long Beach Outdoor Antique & Collectible Market Collectors of pottery consider this market their mecca. Third Sun. of the month, 5:30-3. Admission, \$4.50-\$10. Veterans Memorial Stadium, Lakewood Blvd. and Conant St., Long Beach, 323-655-5703.

Melrose Trading Post A fine follow-up to pancakes at Du-par's is rifling through po-mo odds and ends. Sun., 9-5. Admission, \$1-\$2. Fairfax High School parking lot, 1040 N. Fairfax Ave., 323-655-POST.

Pasadena City College Flea Market Head to the northeast side of campus for PCC's famous record row.

First Sun. of the month, 8-3. Admission, free. 1570 E.

Colorado Blvd., Pasadena, 626-585-7906.

Rose Bowl Flea Market The mother of them all sells everything from Victoriana to '60s memorabilia. Second Sun. of the month, 6-4:30. Admission, \$6-\$15.

1001 Rose Bowl Dr., Pasadena, 323-560-7469.

Santa Monica Outdoor Antique & Collectible Market

The top-drawer items sold here are ideal for folks coming via their Lear jets. Fourth Sun. of the month, 8-3. Admission, \$4-\$5. Santa Monica Airport, Airport Ave. and Bundy Dr., Santa Monica, 323-933-2511.

Westwood Village Antique & Collectible Street Fair

Go no further for that Portobello Market vibe. First Sun. of the month, 9-3. Admission, free. Broxton Ave. between Le Conte and Kinross Aves., Westwood, 323-933-2511.

#### FARMERS' MARKETS

A fresh market seems to crop up in the Los Angeles area every month. Here's a list of some of them, mostly culled from Mark Thompson's well-tended Web site ([www.seasonalchef.com](http://www.seasonalchef.com)).

#### MONDAY

Bellflower Oak and Clark Sts., 9-1.

South Gate Tweedy Blvd. and Pinehurst Ave., 9-1.

West Hollywood Plummer Park, 1200 N. Vista St., 9-2.

#### TUESDAY

Agoura Hills Whizens Shopping Center, Cornell and Agoura Rds., 2:30-6:30.

Culver City Washington and Venice Blvds., 3-7.

Lynwood Martin Luther King Jr. Blvd. and Cesar A.

Chavez Ln., noon-5.

Norwalk Alondra and Pioneer Blvds., 9-1.

Pasadena E. Villa St. and Garfield Ave., 8:30-12:30.

Torrance Charles H. Wilson Park, 2200 Crenshaw  
Blvd., 8-1.

Woodland Hills Topanga Canyon Blvd. and Erwin St.,  
11:30-dusk.

#### WEDNESDAY

East Long Beach E. Wardlow Rd. and Norwalk  
Blvd., 10-2.

Los Angeles Saint Agnes Catholic Church, Adams  
Blvd. and Vermont Ave., 2-6.

San Dimas Bonita Ave. between Monte Vista and San  
Dimas Aves., 4-7.

Santa Monica Arizona Ave. and 2nd St., 9-2.

Westchester 87th St. and Truxton Ave., 8:30-1.

#### THURSDAY

Carson Bonita and Carson Sts., 9-1.

Century City Constellation Blvd. between Avenue of  
the Stars and Century Park East, 11:30-3.

El Segundo City Hall, 350 Main St., 3-7.

Glendale 100 N. Brand Blvd., 7:30-1:30.

Los Angeles La Cienega Blvd. and 18th St., 3-7; 735 S.  
Figueroa St., 11-4.

Montrose Montrose Shopping Park, 2200 Honolulu  
Ave., 5-9.

Redondo Beach Torrance Blvd. and Harbor Dr., 8-1.

Signal Hill Walnut Ave. and 27th St., 2-7.

South Pasadena Meridian Ave. and Mission St., 4-8.

Westwood Weyburn Ave. and Westwood Blvd., 2-7.



## FRIDAY

Hermosa Beach Valley Dr. between 8th and 10th Sts.,  
noon-4.

Hollywood 1100 block of Cole Ave., 10:30-3.

Long Beach Promenade North and Broadway, 10-4.

Monrovia Myrtle Ave. between Olive Ave. and Colorado  
Blvd., 5-9.

Venice Venice Blvd. and Venice Way, 7-11.

Whittier Bailey St. and Greenleaf Ave., 8:30-1.

## SATURDAY

Burbank Olive Ave. and Glen Oaks Blvd., 8-12:30.

Calabasas Calabasas Rd. and El Canon St., 8-noon.

Cerritos Park Plaza Dr. and Towne Center Dr., 8-noon.

Gardena Hollypark Methodist Church, 13000 S. Van  
Ness Ave., 6:30-noon.

Los Angeles 3655 S. Grand Ave., 2-5.

Pasadena Pasadena High School, Paloma St. and Sierra  
Madre Blvd., 8:30-12:30.

Pomona Garey Ave. and Pearl St., 7:30-11:30.

Santa Monica Arizona Ave. and 2nd St., 8:30-1; Pico  
and Cloverfield Blvds., 8-1.

Torrance Charles H. Wilson Park, 2200 Crenshaw  
Blvd., 8-1.

Tujunga 8737 Fenwick St., 9-1.

## SUNDAY

Alhambra Monterey and E. Bay State Sts., 8:30-1.

Beverly Hills 200 block of N. Canon Dr., 9-1.

Claremont 235 Yale Ave., 8-noon.

Encino Victory Blvd. and White Oak Ave., 8-1.

Hollywood Ivar Ave. south of Hollywood Blvd.,

8:30-1.

Larchmont Village Larchmont Blvd. between Beverly Blvd. and 1st St., 10-2.

Long Beach Marina Dr. south of 2nd St., 9-1.

Los Angeles 8400 Melrose Pl. between Melrose and Croft Aves., 9-2.

Pacific Palisades Swarthmore Ave. between Sunset Blvd. and Monument St., 8-1:30.

Palos Verdes Peninsula Center parking lot, Hawthorne Blvd. and Silver Spur Rd., 9-1.

Santa Clarita College of the Canyons, Valencia Blvd., Lot 8, 8:30-noon.

Santa Monica Ocean Park Blvd. and Main St., 9:30-1.

Studio City Ventura Pl. between Ventura and Laurel Canyon Blvds., 8-1.

#### JAVA HUTS & TEAHOUSES

Anastasia's Asylum You've got the usual vegetarian specialties on the menu, a selection of groovy teas, and a really nice staff, 1028 Wilshire Blvd., Santa Monica, 310-394-7113.

Chado Tea Room The encyclopedic list of teas alone is worth the visit. 8422 1/2 W. 3rd St., 323-655-2056.

Elixir Sip your teas and tonics in a Japanese garden far from the madding crowd. 8612 W. Melrose Ave., West Hollywood, 310-657-9300.

Lulu's Beehive Not only is the atmosphere suitable for your grandparents, but the folks here book plenty of jazz, R&B, and acoustic music. 13203 Ventura Blvd., Studio City, 818-986-2233.

Tudor House This room is the real (British) deal, with

high teas and light luncheons, but the owners have added local flavor by booking astrologist Annie Shaw to do readings for the patrons. 1403 2nd St., Santa Monica, 310-451-4107.

Urth Caffè Seems like this down-to-earth place has never had a slow day, having attracted a laid-back Euro crowd the moment it opened. Light dining. 8565 W. Melrose Ave., West Hollywood, 310-659-0628.

#### AFTER DARK

##### Rock & Blues

Doug Weston's Troubadour The real Hotel California books singer-songwriters, trip-hop, and pure pop for now people. Light dining, three full bars. 9081 Santa Monica Blvd., West Hollywood, 310-276-6168.

El Rey Those in the know remove themselves from the downstairs maw to the cool confines of the balcony. Full bar. 5515 Wilshire Blvd., 323-936-6400.

Harvelle's The Westside's oldest blues club brims with Chi-town ambience, good friends you met five minutes ago, and hours of down and dirty tunes. Full bar. 1432 4th St., Santa Monica, 310-395-1676.

House of Blues You can always count on top talent gracing the stage, fans packed to the rafters, and the stray supermodel lounging in the Foundation Room. Dining, six full bars. 8430 Sunset Blvd., West Hollywood, 323-848-5100.

Key Club This venue--which enjoyed a long run as Gazzarri's, then a short life as Billboard Live--plays host to everything from rock to blues to the occasional metal band from the '80s. Dining, three full bars. 9039

Sunset Blvd., West Hollywood, 310-274-5800.

Knitting Factory Hollywood Here's a surefire way to help revive Hollywood Boulevard: install a rocking sound system and book big names in the main hall and smart new acts in the AlterKnit lounge. Sundays. Dining, three full bars. 7021 Hollywood Blvd., Hollywood, 323-463-0204.

The Mint R&B masters, jam bands, and pop heroes get their kicks throughout the week. Dining, full bar. 6010 W. Pico Blvd., 323-954-8241.

The Roxy L.A.'s premier showcase features rock, pop, and jazz artists whose next stop is the Greek or the Universal. Dining, full bar. 9009 Sunset Blvd., West Hollywood, 310-276-2222.

Spaceland Punks and suits converge here, where on any given night you might see some guy pull off a blistering guitar solo while hanging upside down from the lights. Full bar. 1717 Silver Lake Blvd., 213-833-2843.

Viper Room Check out the Monday-night jams at Johnny Depp's cozy den, not to mention those surprise gigs by big stars. Two full bars. 8852 Sunset Blvd., West Hollywood, 310-358-1880.

Whisky a Go Go If the walls here could talk ... The club that made the Strip does its job keeping alternative music alternative. Two full bars. 8901 Sunset Blvd., West Hollywood, 310-535-0579.

#### Jazz

The Baked Potato A mainstay for session players since 1975--and it's got the decor to prove it. Dining, full

bar. 3787 Cahuenga Blvd. West, North Hollywood,  
818-980-1615.

Catalina Bar & Grill Big names in mainstream jazz turn  
up regularly at this intimate supper club, where every  
seat is prime and the acoustics are top-notch. Dining,  
full bar. Reservations required. 1640 N. Cahuenga  
Blvd., 323-466-2210.

Jazz Bakery Ruth Price's beloved nonprofit club continues  
to attract major talent. Dining, beer, and wine.  
3233 Helms Ave., Culver City, 310-271-9039.

Lunaria The eminently civilized come here for top jazz  
and blues acts. Dining, full bar. 10351 Santa Monica  
Blvd., West L.A., 310-282-8870.

#### Folk & Acoustic

Genghis Cohen Cantina This narrow little annex  
is filled with music-industry heavyweights looking  
for the next Jewel. Dining, full bar. 740 N. Fairfax  
Ave., 323-653-0640.

Largo You've got your chanteuses, folkies, and darlings  
from DreamWorks on the stage and in the audience.  
Dining, full bar. 432 N. Fairfax Ave., 323-852-1073.

McCabe's Guitar Shop Catch the best in roots rock,  
country, unplugged punk, and rockabilly in this spare  
venue. Coffee, herbal tea, and cookies. 3101 Pico Blvd.,  
Santa Monica, 310-828-4403.

#### Dancing

Conga Room Lovers of salsa, samba, and swing can't  
resist the big-name talent and the 4,000-square-foot  
dance floor. Dining, two full bars. 5364 Wilshire Blvd.,  
323-938-1696.

The Derby As ground zero for the swing set, this '40s-style supper club offers a squeaky-clean alternative for zoot-suited graduates of the punk scene. Dining, full bar. 4500 Los Feliz Blvd., 323-663-8979.

El Floridita Every Monday night, Johnny Polanco y Su Orquesta hosts the hottest descarga (that's Cubano for "jam session") for multigenerational multiculti folks and a smattering of Hollywood hipsters. Dining, full bar. 1253 N. Vine St., Hollywood, 323-871-8612.

#### Cabarets

Atlas Supper Club With its left-field bookings, killer DJs, and hi-NRG bar scene, this spot is the place to go before a show at the Wiltern next door. Dining, full bar. 3760 Wilshire Blvd., 213-380-8400.

The Dresden Lounge lizards Marty & Elayne have become fashionable again simply by standing still.

Neo-Rat Packers love the Vegas-a-go-go dining room. Dining, full bar. 1760 N. Vermont Ave., 323-665-4294.

The Gardenia This art deco-style supper club plays host to vocalists who revere Kurt Weill and Cole Porter. Dining, full bar. 7066 Santa Monica Blvd., Hollywood, 323-467-7444.

#### DANCE

Diavolo Dance Theater

APR. 6

Local choreographer Jacques Heim redefines rock and roll when he pits his action dancers against his kinetic sets. In Trajectoire they confront a pitching stage; in Tete en l' Air, a staircase chockablock with trapdoors. At 8. Tickets, \$23-\$26. Marsee Auditorium, El Camino College, Torrance, 800-832-ARTS.

#### PHOTOGRAPHY & FILM

UCLA Hammer Museum

The Hammer presents You Look Beautiful Like That: The Portrait Photographs of Seydou Keita and Malick

Sidibe (through May 5), an exhibit of photos that chronicles the emerging middle class in Mali during the decades before and after its independence from France in 1960. The ancillary film series Independence Days (Apr. 3-24) includes movies from the 1990s that examine tensions between European and African nations. Call for times and prices. 10899 Wilshire Blvd., Westwood, 310-443-7000.

RELATED ARTICLE: Nightlife: star shoes.

**FOR SLIPPER-OBSESSED CINDERELLAS, STAR SHOES MIGHT BE THE ULTIMATE**fantasy: an elegant lounge where you can fritter away the evening sipping a 7&7 while trying on gorgeous pairs of 7s. The alcohol-footwear combination was the idea of Paul Devitt, who has had success with his other local novelty watering hole Beauty Bar. Opened on Hollywood Boulevard in September. Star Shoes was an instant hit and shows no sign of wearing out.

Designed by Devitt and Michael Moreno of the architecture and design firm Sketch, Star Shoes is infused with golden-age Hollywood glamour, from the low-key lighting to the glass cases that display incredible vintage footwear with a reverence normally associated with crown jewels. (Speaking of jewels, we hear that Tobey Maguire bought four pairs of rhinestone-encrusted LaRose high heels for Kirsten Dunst.) Instead of sofas and coffee tables, shoe-shine chairs and antique wooden salesman stools line the walls.

Imbibers, with or without sole, can enjoy drinks--including a deadly Stoli Vanilla concoction called the Pink Pump--served from a bar topped in terrazzo, a fitting Walk of Fame touch. The sounds are sophisticated and sexy: old-school soul, funk, and jazz, spun by DJs such as Logic. You almost expect to see Zsa Zsa or Liz, Yorkies in tow, but you're more likely to spot Naomi Campbell (no photos, please) or Rod Stewart. Star Shoes is the kind of place that makes ultramacho men a little queasy, but hey, if the shoe fits ... 6364 Hollywood Blvd., Hollywood, 323-462-7827. --Pleasant Gehman

**LOAD-DATE:** February 20, 2008

**LANGUAGE:** ENGLISH

**ACC-NO:** 84546839

**DOCUMENT-TYPE:** Directory

**PUBLICATION-TYPE:** Magazine

**JOURNAL-CODE:** 1346 ASAP

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Booklist

March 1, 2002

## **The Art of History: African American Women Artists Engage the Past; Brief Article**

**BYLINE:** Seaman, Donna

**SECTION:** Pg. 1082(1) Vol. 98 No. 13 ISSN: 0006-7385

**LENGTH:** 227 words

Collins, Lisa Gail. The Art of History: African American Women Artists Engage the Past. May 2002. 224p. illus. Rutgers, \$60 (0-8135-3021-0); paper, \$26 (0-8135-3022-9). 704.

Collins, an art historian at Vassar, is a bit academic in tone, but that won't deter readers. This is a perceptive study of the forthright work of contemporary African American women painters, sculptors, photographers, and installation artists. Collins begins by noting a paradoxical aspect of African American thought, a simultaneous "preoccupation with visual culture and a neglect of visual art and artists." Why, she asks, has black art remained marginalized while black music and literature thrive? Collins concludes that images, especially portraits, possess a uniquely volatile power, and that the disregard of black art is the result of the ways slavery, ongoing racism, and class **conflict** have politicized the depiction of African Americans, especially women. Many of today's black women artists, including **Carrie Mae Weems**, Lorna Simpson, Alison Saar, Beverly Buchanan, Clarissa Sligh, and Julie Dash, confront this predicament by trenchantly addressing the historic and current provocation of the black female body, and critiquing society's shying away from black art, efforts undertaken with the noble intention of breaking down old barriers and liberating art, artists, and viewers.

**LOAD-DATE:** December 30, 2005

**LANGUAGE:** ENGLISH

**ACC-NO:** 84396795

**DOCUMENT-TYPE:** Book Review; Brief Article; The Art of History: African American Women Artists Engage the Past (Book) Book reviews

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**LOAD-DATE:** February 21, 2008

**LANGUAGE:** ENGLISH

**ACC-NO:** 84396795

**DOCUMENT-TYPE:** Book Review; Brief Article; The Art of History: African American Women Artists Engage the Past (Book) Book reviews

**PUBLICATION-TYPE:** Magazine

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Associated Press International

February 21, 2002 Thursday

## **Black artists make mass-media images their own**

**BYLINE:** BEN NUCKOLS; Associated Press Writer

**SECTION:** INTERNATIONAL NEWS

**LENGTH:** 677 words

**DATELINE:** BALTIMORE

Visitors to a new exhibition at the Baltimore Museum of Art, are greeted with a warning: "Due to the sensitive nature of 'Looking Forward/Looking Black,' we encourage parents, guardians and teachers to preview the exhibition before touring with young viewers."

But the disclaimer comes into view only after the centerpiece of the show has caught the viewer's eye. Three taut, confident action figures are superimposed on side-by-side images of products that have long influenced and reflected the perception of blacks in the national consciousness: Aunt Jemima waffle mix and Uncle Ben's rice.

With such a bold and exciting inversion of stereotype, how can a curious visitor resist?

The 1998 mixed-media piece by Renee Cox, "The Liberation of Lady J and U.B.," announces the show's intention of exploring and reworking the representation of blacks in art and commerce in the 20th century.

The exhibition "shows the persistence of stereotypical imagery of blacks in this country, and how stereotypes and a certain type of racism are communicated by images," said Helen Molesworth, who curated the traveling show for its stop at the BMA. "Contemporary art, through its investment in these images, can work on this problem."

Molesworth stresses that the show, which runs through May 5, is not intended for a specialized audience. "I hope people don't think it's only an exhibition for Black History Month or for an African-American audience. I think it's a pretty vibrant exhibition of contemporary art in general," she said.

In "The Liberation of Lady J and U.B.," the issue of mass-marketed black stereotypes is confronted by three young warriors, whose photographic images seem to burst through a large vinyl print of the waffle-mix and rice boxes still found at grocery stores everywhere. Aunt Jemima and Uncle Ben occupy the upper left and right corners, respectively, with beatific, non-threatening gazes.

Their liberators, on the other hand, are assertive and highly sexualized: two women in thigh-high leather boots, one wearing a black bikini and the other in a one-piece track suit that recalls the late Olympian Florence Griffith Joyner. The man is shirtless, with rippled muscles. Young, tough and virile, they're everything that Aunt Jemima and Uncle Ben were never allowed to be.

"Looking Forward/Looking Black" also explores the subject of blackface, particularly in a series of self-portraits by Beverly McIver. In two works titled "Loving in Black and White," McIver depicts herself in

blackface and period dress, as a caring and nurturing slave or servant. In one, she nurses a white baby; in the other, she lays her head in the lap of a white man.

Mclver imbues scenes of tenderness with palpable racial tension, encouraging empathy while also acting as a provocateur. In the painting with the white man, a watermelon slice sits on a shelf above his head. By including the fruit used to mock blacks, Mclver explores how the legacy of minstrelsy looms over contemporary interracial relationships.

Slavery is also addressed, never more starkly than in a series of photographs appropriated by **Carrie Anne Weems**. The mug shot-style daguerreotypes were taken in 1850 of slaves owned by a South Carolina man. Photographed frontally and in profile on each side, the woman included in the exhibition appears implicated in a **crime**.

But **Weems**, in "Untitled - From the Sea Island Series," gives the woman a nobility the picture-taker didn't see by blowing up the photos and framing them like traditional portraits.

"It's an extraordinary work about the relationship of photography to history," Molesworth said.

In the final room of "Looking Forward/Looking Black," visitors get one last shock: an image, in stark silhouette, of a black girl stealing a chicken from a coop. She has ripped the bird's head off and is drinking the blood gushing out of its neck. Kara Walker's "The Keys to the Coop" is meant to represent the coop owner's worst nightmare.

INFORMATION: Call (410) 396-7100 or visit <http://www.artbma.org>

**LOAD-DATE:** February 21, 2002

**LANGUAGE:** ENGLISH

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February 19, 2002, Tuesday, BC cycle

## **\$Adv21-24; Black artists make mass-media images their own**

**BYLINE:** By BEN NUCKOLS, Associated Press Writer

**SECTION:** Entertainment News

**LENGTH:** 685 words

**DATELINE:** BALTIMORE

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\$Adv21-24; Black artists make mass-media images their own February 19, 2002, Tuesday, BC cycle

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INFORMATION: Call (410) 396-7100 or visit <http://www.artbma.org>

End Adv for Feb 21-24 and Thereafter

**LOAD-DATE:** February 20, 2002

**LANGUAGE:** ENGLISH

**GRAPHIC:** AP Photos NY352-353 of Feb. 19

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The Associated Press State & Local Wire

February 14, 2002, Thursday, BC cycle

## Black artists make mass-media images their own

**BYLINE:** By BEN NUCKOLS, Associated Press Writer

**SECTION:** State and Regional

**LENGTH:** 734 words

**DATELINE:** BALTIMORE

Visitors to a new exhibition at the Baltimore Museum of Art, are greeted with a warning: "Due to the sensitive nature of 'Looking Forward/Looking Black,' we encourage parents, guardians and teachers to preview the exhibition before touring with young viewers."

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Black artists make mass-media images their own The Associated Press State & Local Wire February 14, 2002, Thursday, BC cycle

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If You Go ...

GETTING THERE: The Baltimore Museum of Art is at 10 Art Museum Drive.

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ADMISSION: \$7 for adults; \$5 for seniors and college students; free for ages 18 and under and BMA members.

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HOURS: 11 a.m. to 5 p.m. Wednesday through Friday; 11 a.m. to 6 p.m. on weekends.

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INFORMATION: Call (410) 396-7100 or visit <http://www.artbma.org>

**LOAD-DATE:** March 2, 2002

**LANGUAGE:** ENGLISH

**GRAPHIC:** AP Photos

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The Denver Post

October 12, 2001 Friday 1ST EDITION

## Racial disparagements confronted

**BYLINE:** By Kyle MacMillan, Denver Post Critic-at-Large,

**SECTION:** WEEKEND; Pg. EE-05

**LENGTH:** 861 words

Issues of race have simmered and sometimes boiled over in the United States from the early days of colonialism to the bloody battles of the Civil War to the civil rights protests of the 1950s and '60s.

Such questions still permeate society today, though they are not as freely acknowledged and discussed as they were even 20 years ago. Try to imagine a current television character saying some of the things that came out of Archie Bunker's mouth.

A notable exception is the art world, where contemporary African-American artists such as Renee Cox, Glenn Ligon, Kara Walker and **Carrie Mae Weems** have dared to directly confront racial stereotypes, caricatures and prejudices in often highly **controversial** ways.

The four are among 16 artists from the 19th and 20th centuries who are in 'Looking Forward Looking Back,' a surprisingly underpublicized exhibition, which continues through Nov. 2 in the Victoria H. Myhren Gallery at the University of Denver.

This museum-quality show, which was organized in 1999 by Hobart and William Smith colleges in New York, deals specifically with how the black body has been perceived and portrayed by artists and society at large.

The offering, one of the most ambitious ever mounted at the University of Denver, is the first in an ongoing series of yearly exhibitions of this scope that will be funded through an endowment by Victoria and Trygve Myhren, which was established last year.

The university's School of Art and Art History should be commended for not shirking from such tough, socio-politically charged art. It is precisely the kind of thought-provoking work that an institution of higher learning should be hanging on its walls.

As intriguing as some of the early pieces are, such as the two sensitive late 19th century watercolor portraits of elderly ex-slaves by a Southern white woman named Maria Howard Weeden, it is the contemporary work that elicits the strongest reactions.

That is certainly the case with Cox's potent 'Hott-En-Tot' (1994), a 5-foot-tall photographic self-portrait in which she depicts herself nude except for oversized metallic breasts and buttocks that she has strapped to herself.

The work is a reference to Saartjie Baartman, a woman from the Quena tribe in Africa who in the early 1800s was exhibited - partially or fully naked - as the 'Hottentot Venus' at European freak shows. She died at 27, and her body became an object of scientific curiosity.



Whether the Hottentot Venus is the figure that 'best stands as an exemplar of the symbolic role of the naked black female body in European culture,' as catalog essayist Marilyn Jimenez asserts, is open to debate.

But Cox bluntly reminds viewers that black women have long been perceived differently from white women, and one of the most vicious stereotypes that she highlights with her exaggerated fake body parts is the expectation that a black woman always has big breasts and buttocks.

In another striking photograph titled 'The Liberation of Lady J. and U.B.' (1998), Cox takes on what she perceives as the black caricatures of Aunt Jemima and Uncle Ben, characters used to sell brands of food.

In this photomontage, which, like several works in this show, makes effective use of humor, she portrays herself as a superhero liberating the two characters, who have been transformed into young, virile figures.

Another artist who attempts to **manipulate** and transform such pejorative imagery is **Weems**, who is represented here by three of her enlargements of daguerreotypes of slaves taken in 1850 for an ethnographic study.

The subjects were stripped to the waist and photographed much as **arrestees** are for police mug shots. **Weems** successfully reclaims these degrading images from the past and converts them into sympathetic portraits by giving them a new context.

Also attempting to recontextualize potentially **racist** imagery is Michael Ray Charles, whose works incorporate the grinning black faces found on vintage commercial products, and Kara Walker, who deliberately employs black stereotypes to explore the ugly dynamics of slavery.

Such works are risks for these and other artists who undertake them, because even though they are meant to be indictments of these racist images, some viewers have perceived them as racist on their own terms and as sellouts to the white art establishment.

Due to the nudity and other adult subject matter contained in this show, it is probably not suitable for children younger than high-school age. Even many adults will likely find it challenging, and that is the point.

Like it or not, race is thorny issue that is not simply going to disappear.

A body of work

What: Art exhibition, 'Looking Forward, Looking Black'

Where: Victoria H. Myhren Gallery, Shwayder Art Building, University of Denver, 2121 E. Asbury Ave.

When: Through Nov. 2; 9 a.m.-4 p.m., Mondays-Fridays; noon-4 p.m., Saturdays and Sundays

Admission: Free; call 303-871-2846

**LOAD-DATE:** October 12, 2001

**LANGUAGE:** ENGLISH

**GRAPHIC:** PHOTO: Victoria H. Myhren Gallery Black artist Renee Cox takes on such American icons as Aunt Jemima and Uncle Ben in her 'The Liberation of Lady J. and U.B.'

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The Times Union (Albany, NY)

September 30, 2001 Sunday THREE STAR EDITION

## **Genetic codes; Tang show explores the seam between art and science**

**BYLINE:** William Jaeger Special To The Times Union

**SECTION:** ARTS, Pg. I1

**LENGTH:** 1438 words

SARATOGA SPRINGS Glow-in-the-dark mice. Indian corn. Blue eyes. Anthrax. Secretariat. Dolly. Black roses. Golden rice.

Whether by old-fashioned crossbreeding or high-tech genetic engineering, selection of one trait over another is practically an intuition. We humans have preferences, and we find ways to satisfy them.

Biology, it turns out, has a profligate past and wide-open future when it comes to picking and choosing genes, traits and organisms. Now, humans in the lab are taking ever more divergent paths in a growing field of unnatural selection.

Ethics? Well, sure ... flexibly, variably, indefinitely. But the progress of microbiology is insistent, and people (most of us) get comfortable with the changes.

This may sound cold, accepting and more than a little oversimplified. But it is the prevailing tone set in the theme show "Paradise Now," open through early January at the Tang Teaching Museum. Independent curators Marvin Heiferman and Carole Kismaric have thrust together almost 40 artists in a piquing, nonjudging, DNA free-for-all. If it relates to genetics and can be called art, it seems to be welcome here.

To be sure, this is not art about art, nor is it art about the artists who made it. The show, taken whole, illustrates the broad technological idea that defines it. The works not only need their subject, they sometimes are surpassed by it.

But is is art?

At one extreme, science trumps art almost completely.

Brandon Ballengee has arranged a series of plastic tubs of water, with real frogs in some of them, in an attempt by to uncover the vestigial traits of a related, extinct species. The adjoining colorful, textbook-like photographs only emphasize the lack of aesthetic intentions.

Even more interesting, but equally far from what I think of as art, is Nancy Burson's video-arcade-like device, which takes a picture of your face and distorts your features to reconfirm it to proportions of alternate racial groups. Likewise, George Gessert, once an illustrator, is now an iris breeder, and photographs of his different successes and failures are presented as if it was an art project.

The show even goes in for lab equipment. In one corner, a microscope is hooked up to a video camera, and

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on a monitor we can see the magnified blobs of cells in a human cell line. They just sit there, not growing fast enough to watch. But the idea is that this is the real thing, and there it is, firsthand.

So we feel like we are at the Smithsonian. In a manner completely in tune with the Tang's educational function, we are confronted with contemporary issues. If we think of the historical paintings of Rubens, the creative allegories of Michelangelo, or any number of recent movements such as feminist art or general multi-culti political art, it's clear that polemical, issue-driven works can still be art.

By becoming the subject, you are no longer approaching aesthetically, are you? By merely illustrating it, however handsomely, are you truly making art? The best of the show ingests and absorbs the science integrally.

#### Glimpsing the future

An example as you enter the museum is in a wide hallway full of hanging banners by **Carrie Mae Weems**. Here is beauty, ambiguity and layers of deliberate content. Historic and newly made photographic images are printed onto translucent fabric. We see famous people and incidents (Darwin, racial confrontations) and generic images (people's backs in a studio). Over some of these, the mantra code letters of modern genetics are printed: A C G T, the nucleotides of DNA.

A photograph of **Weems** herself makes up the central front banner she stands at a microphone like an emcee. Her voice is heard intoning from a speaker, and poetic prose leads through suggestive names and moments in genetic history, leading a listener to specific socio-political-racial commentary.

**Weems** says nothing very new, and there is a pretentiousness to such high production standards. But her balancing act is characteristic of the show: despite inherent dangers, the future of genetic **manipulation** is "Robust, Repeatable, Irrevocable."

The basic fact that people are increasingly defined by their genes (and can be executed on their basis) led Larry Miller to the seemingly frivolous conceptual work "Genomic License No. 5." He had his subject copyright her genetic code, then sell it to him for a few odds and ends. A similar parody by Karl S. Mihail and Tran T. Kim-Trang also makes hay with the corporate appropriation of genetic engineering. Vials with snippets of hair supposedly from famous artists and scientists are the backdrop to their fictional role as "biodesigners" for their Gene Genies Worldwide corporation.

Far more seriously, Gary Schneider crosses between the real and the abstract in four large photographs of chromosomes, white X shapes on a black background. These are his genes, and if they may define him, he still controls them. But more startling, these reflect the happy truth that he did not inherit his mother's cancer gene. We start to drift back to straight science here, but his personal involvement makes it something of a long-term performance artwork.

#### Genetic ambiguity

One aesthetic and conceptual twist further is contained in a small, darkened antechamber installation by Eduardo Kac. On the wall, a round image of floating cells dances like a mirage. In a vitrine, four tiny lights shine on a small vial, and onto a strand of gold cord. According to accompanying text, the bacteria contain a custom strand of DNA that is a coded version of a passage from Genesis. Whenever someone visits the artist's Web site, light is directed on the bacteria, encouraging their growth.

This may start to sound so clever it's gimmicky, but Kac's piece is tightly conceived, and haunting. Many other artists, however, seem to think their art becomes cutting edge by making it refer to futuristic genetics. Instead, it just lacks depth.

A good example is the portrait of mother and child by Heather Ackroyd and Dan Harvey. The novelty is that the tones were created by projecting an image onto a bed of strands of grass, some turning green and some brown in the light. The genetic component? A new breed of grass that does not turn brown when dried out. Other than that, the work is a curiosity, a once-living tapestry.

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An artist known as davidkremers formulated bacteria cultures he then used like paint. After they turned certain brownish-red colors, he sealed them in synthetic resin, creating a grotesque swirl of hardened plastic with dormant, viable cells trapped inside. Quirky, but then what?

For the truly gimmicky, look for photographs of Laura Stein's vegetables, which were forced to grow into molds of cartoon characters you know, Sylvester the Cat pressed into the flesh of a tomato. This is the far end of the show, cohabited by some plastic food containers by Christy Rupps, and in a pair of large allegorical paintings. One by Alexis Rockman shows a futurist farm (big cows, square zucchini, that kind of thing) and another by Frank Moore shows a surreal catastrophe zone where the double helix is ubiquitous.

Simpler, not better

Some artists turned to the simplest of strategies, and these were often too simple, again thinking that the topic would carry the work. Bradley Rubenstein inserted (on a computer) big brown dog eyes into photographs of children, making them both cute and creepy. Nicolas Rule simply charted out the complete lineage of a race horse. Ronald Jones, known for more complicated sculptures, made an imagined representation of a human oncogene, a tall rounded column that looks more like a polyp.

The show is above all attractive, and always interesting, even if at times only briefly. The very best of the show touches on things such as cloning that we all wonder or worry about most. Keith Cottingham, for example, created an idealized image of himself as a youth, as if still on the trail of Ponce de Leon. That's wishful enough. But then he altered the pose and created a second boy, and a third.

Man in man's image. Yes, still just in images. But human replication, gene for gene, is in the cards. Count on it.

For now, the show is a wild, pretty, arresting field trip. It isn't the best of art or the best of science, but it foment in the overlap with riches. FACTS:ART REVIEW "PARADISE NOW: "Picturing the Genetic Revolution" Where: Tang Teaching Museum, Skidmore College, 815 N. Broadway, Saratoga Springs Hours: 11 a.m.-5 p.m. Tuesdays through Sundays Closes: Jan. 6 Info: 580-8080; <http://www.skidmore.edu/tang> and [http://www.geneart.org/pn\\_intro.htm](http://www.geneart.org/pn_intro.htm)

**LOAD-DATE:** October 1, 2001

**LANGUAGE:** ENGLISH

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The Dallas Morning News

May 20, 2001, Sunday

## **Familiar images, fresh eyes; Photography exhibit alludes to modern dilemma: making old seem new**

**SOURCE:** Art Critic

**BYLINE:** JANET KUTNER

**SECTION:** ARTS SUNDAY; Pg. 1C

**LENGTH:** 1101 words

**DATELINE:** FORT WORTH

FORT WORTH - Photographs often lie, especially those by contemporary artists intent on telling it their way. Yet audiences get duped by the fact that much of what they're seeing looks familiar.

Alternative views of mundane subjects are the focus of "Ordinary Grandeur: Photography Since 1960," a thought-provoking exhibition that opens today at the Modern Art Museum of Fort Worth. Drawn entirely from the museum's own collection, the show hints at problems inherent in today's postmodern movement, namely the difficulty of creating something new from something old.

Most of the 27 artists represented seem reconciled to the fact that little changes other than our view of the world. The traditional genres of still life, portraiture and landscape remain. But images in this vein may be distorted or skewed, enhanced or diminished, through devices as diverse as cropping or tilting of the camera, blinding light or dark exposures.

"The artists in this exhibition are less interested in discovering an exotic new image than in finding meaningful mystery in the familiar," says the Modern's chief curator, Michael Auping.

Having weathered the shift from straight photography to work of a conceptual or fictional nature several decades ago, audiences should be ready to embrace this type of change. What's surprising is the degree to which a liberated generation opts for the prosaic over the sublime.

The influence of popular culture is keenly felt. Andres Serrano's bold color portraits of a homeless woman staring directly at the camera and of a pneumonia victim in the morgue have the looming presence of a billboard. Both images look staged and designed to capture attention from a distance.

In a slightly different vein, Richard Prince transforms action scenes involving the Marlboro man, true billboard images, into up-mode versions of Frederic Remington outlaws. Stereotypes, one and all.

Heightened drama is often achieved through skewed angles or tight framing. This is particularly true of Richard Misrach's Dead Animals, a horrifying image of a New Mexico dumping ground for cattle, taken two years before foot-and-mouth disease took its toll.

Hollywood, with its penchant for exaggeration and pretension, serves as a rich minefield for contemporary

Familiar images, fresh eyes; Photography exhibit alludes to modern dilemma: making old seem new The Dallas Morning News May 20, 2001, Sunday

artists with fertile imaginations of their own. Nic Nicosia, one of several Texans in the show, instills film noir overtones into suburban psychodramas enacted by children. Cindy Sherman, who practically invented staged photography, stars in her own productions, drawing on B movies for the melodramatic poses found in her "Untitled Film Stills." And Yasumasa Morimura, a man, poses as famous actresses in leading roles - a cinch-waisted Elizabeth Taylor in *Giant* is the example here.

This show serves as a watershed. For one thing, it's the last chance to see a significant portion of the Modern's rapidly growing collection before the 2002 opening of its new Tadao Ando building across from the Kimbell Art Museum.

More important from the broader perspective, it takes the pulse of contemporary photography and, by extension, contemporary developments in general. Works by artists from a half-dozen countries are featured, including Germany, Japan, Britain and the United States - all hotbeds of activity of late. And yes, Germans Thomas Struth and Andreas Gursky, whose pictures now sell for upward of \$ 200,000 each, are represented, although it's safe to assume that the Modern, having bought early and well, didn't pay nearly that much.

Even in works that appear realistic, such as Mr. Struth's picture of a room in the Uffizi Gallery in Florence, Italy, ambiguities abound. Consider a 7-by-6-foot portrait of a young woman's face, taken by his fellow countryman Thomas Ruff. Set against a flat, neutral background, with lighting that accentuates every freckle and blemish, this bold frontal image can be seen as a prototype of a brave new generation or a sign of anonymity in an impersonal world.

The picture functions best on a conceptual level akin to that of Mr. Gursky's and Mr. Ruff's teachers, Bernd and Hilla Becher, whose iconic images of water towers are also on view.

Where these artists uncover hidden traits in stereotypes, others venture into the more subjective realms of memory and transience. Three of the most poetic images in the show are by John Pfahl, who makes smoke emissions from upstate New York steel factories look as ethereal and beautiful as clouds.

Irony takes a somewhat sharper turn in the hands of photographers who play on art-world vagaries. William Wegman's stage-struck dog, Man Ray, does a nifty spoof of Rembrandt's *Aristotle Contemplating the Bust of Homer* by perusing a statue of himself. Vik Muniz provides an elaborate version of Caravaggio's *The Doubting of (Saint) Thomas* - he drew it using chocolate syrup and licked it clean after taking the picture.

On a considerably more complex level Gerhard Richter photographed his first wife, Ema, walking down a flight of stairs nude - a tongue-in-cheek reference to Marcel Duchamp's futurist masterpiece *Nude Descending a Staircase No. 2*. Mr. Richter subsequently made a painting of his photograph, then photographed the painting, which is the blurry image shown in the exhibition.

At the opposite end of the spectrum, Hiroshi Sugimoto photographs screens in movie theaters using long time exposures that render the images invisible, giving viewers a blank slate on which to project their own thoughts.

Elsewhere, daily life becomes high drama. **Carrie Mae Weems** captures the essence of solitude in haunting pictures of herself around a kitchen table. Sally Mann portrays her young daughters as nonchalant mothers - one wears dark shades; the other dangles a (candy) cigarette from her hand.

It's all about choices in an anything-can-be-made-to-happen world. This casts long-standing arguments over originality and authenticity, not to mention identity and style, into a harsher light, prompting new debate.

Mr. Auping candidly says that he's using this show as a testing ground - partly to determine how works might be installed in the new building and partly to assess the direction that photography and art are taking.

One thing seems sure: Distinctions applied in the past no longer hold true. "Ordinary Grandeur: Photography Since 1960" opens Sunday and continues through June 24 at the Modern Art Museum of Fort Worth, 1309 Montgomery St. at Camp Bowie. Hours: 10 a.m. to 5 p.m. Tuesday through Friday, 11 a.m. to 5 p.m.

Familiar images, fresh eyes;Photography exhibit alludes to modern dilemma: making old seem new The  
Dallas Morning News May 20, 2001, Sunday

Saturday and noon to 5 p.m. Sunday. Free. Call 817-738-9215; [www.mamfw.org](http://www.mamfw.org).

**LOAD-DATE:** May 19, 2001

**LANGUAGE:** ENGLISH

**GRAPHIC:** PHOTO(S): (1-4. Courtesy) 1. Craigie Horsfield's Zoo. 2. This untitled 1990 piece by **Carrie Mae Weems** captures a game of solitaire - and the essence of solitude. 3. Gilbert & George's Mental No. 3 (1976). 4. Cindy Sherman **strikes** a B-movie pose for her Untitled Film Still No. 65 (1980).

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The New York Times

April 15, 2001 Sunday  
Late Edition - Final

## ART REVIEWS; Artist's Mondrian Intimations

**BYLINE:** By Helen A. Harrison; E-mail: [liart@nytimes.com](mailto:liart@nytimes.com)

**SECTION:** Section 14LI; Column 1; Long Island Weekly Desk; Pg. 12

**LENGTH:** 753 words

'Seong Chun'

Avram Gallery, Southampton College, 239 Montauk Highway, Southampton. Through April 27. (631) 287-8234.

When one artist directly quotes the work of another, the result is often either imitation or parody. Seong Chun's exquisite and fascinating variations on Mondrian, however, occupy an entirely different niche. They are recognizably based on Mondrian's compositions, yet they are not copies, or even approximations. Instead, they interpret Mondrian's work by subjecting it to a combination of physical transformation and critical analysis, using practice and theory to take it literally into another dimension.

In "Untitled (systemic, 164)," the composition is split into two grids, one colored and the other of white paper with text, mounted six feet apart. The grids can be viewed separately or in conjunction, where the text metaphorically fills in the blanks and reinforces the structure. But gravity causes the segments to sag on their supporting threads, introducing the notion of flexibility to a notoriously rigid aesthetic system.

Ms. Chun's playful irreverence, coupled with an exquisite technique that seems to belie any satiric intention, has inspired art that arises out of Mondrian and soars into a realm all its own.

'The Jefferson Suite'

Parrish Art Museum, 25 Job's Lane, Southampton. Through May 13. (631) 283-2118.

Like Ms. Chun, **Carrie Mae Weems** uses sensuous materials to draw the viewer into her analytical web. In Ms. **Weems's** installation, however, it is heredity and culture, rather than aesthetics, that are analyzed. On a series of translucent banners, printed photographs offer a tour through a visual catalogue of human relations.

Although the Thomas Jefferson-Sally Hemmings **controversy** is at its core, the piece examines a wide range of racial, social and **sexual** issues, with genetics as the unifying thread. Ms. **Weems's** clever ploy of presenting this information as ephemeral, subject to movement and disruption as viewers pass through the exhibition space and disturb the gauzy banners, suggests that individuals can effect changes in the status quo.

The term "suite" applies to the collection of images that illustrates various aspects of the theme, and to the music that runs as an undercurrent through the installation. The artist herself appears as a vocalist-cum-narrator who critiques the orchestration of nature, symbolized by hybridization, cloning and



eugenics. From Darwin and his finch, representing the beginnings of evolution theory, to staged tableaux of the Jefferson-Hemmings relationship and former President Bill Clinton's affair with Monica Lewinsky, the path is smoothed and guided by music.

The artist's own photographs are interspersed with historical material that elaborates on the topic of genetic engineering, while emphasizing the common inheritance of all primates -- their shared DNA. In one panel, a human child plays with a baby gibbon above a predella of chromosomes that underscores the inherent link. The chemical components of this material are shown as letters superimposed on the backs of anonymous people, whose outward appearances are different but whose genes are virtually interchangeable.

'Smirk'

Firehouse Gallery, Nassau Community College, One Education Drive, East Garden City. Through April 26. (516) 572-7165.

To refute the contention -- lampooned on a cover of Ms. magazine -- that feminists have no sense of humor, this exhibition illustrates the lighter side of the women's movement. The show, "Smirk: Women, Art and Humor," organized by a guest curator, Debra Wacks, proves that treating serious issues in a lighthearted way can often be more effective than strident sloganeering, especially where art is concerned.

"Smirk" is an apt title for the show, since all the humor is tinged with irony, ridicule, satire or some other complicating factor that prevents it from being purely entertaining.

One of the show's most provocative inclusions is Eleanor Antin's takeoff of a vanity memoir, loosely modeled on Isadora Duncan's. The artist casts herself as a fictional Ballet Russes danseuse, whose theatrical poses mirror the artist's own role-playing and reflect both the opportunities and limitations of self-transformation. Another is Annu Palakunnathu Matthew's manipulations of Indian movie posters, which change commercial stereotypes into indictments of oppression and violence against women.

The show is rampant with subversive naughtiness, designed to counter male dominance with a slapstick rather than a sledgehammer.

**URL:** <http://www.nytimes.com>

**LOAD-DATE:** April 15, 2001

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photos: A detail, above left, of "The Jefferson Suite," an installation by **Carrie Mae Weems**, in Southampton; detail, above, from "Eleanora Antinova in Prisoner of **Persia**," by Eleanor Antin, in East Garden City; and "Untitled (systemic 164)," right, by Seong Chun, in Southampton.

**DOCUMENT-TYPE:** Review

**PUBLICATION-TYPE:** Newspaper

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Newsday (New York)

April 1, 2001 Sunday ALL EDITIONS

**PHOTOGRAPHY;  
Witnesses to History-in-the-Making;  
African-American photographers create indelible images reflecting  
rights, race - and a new breed of scientists manipulating human  
genetics**

**BYLINE:** By Ariella Budick; STAFF WRITER

**SECTION:** FANFARE, Pg. D18

**LENGTH:** 1401 words

IF HISTORY IS a quilt pieced together from hard evidence and scraps of memory, the photograph can be a key fragment, capturing for eternity the ghostly presences of the past. But a picture can also be a notoriously unreliable witness. Even when it hasn't been blatantly manipulated, it can testify only to a portion of the truth. And whatever story a photograph has to tell, it's most convincing if it's also compelling to look at.

Two exhibits at the Parrish Art Museum in Southampton approach the subject of photographic documentation from entirely different perspectives, but both use the lens as a means of persuasion. In "The Jefferson Suites," an installation of photos blown up to banner size, **Carrie Mae Weems** assembles pieces of the visual record to present an elegant but politically inscrutable meditation on DNA and history. "Faces of Freedom Summer" examines the voter registration drive of 1964 in Mississippi through the lens of a young observer, Herbert Randall, producing an earnest narrative that only fitfully engages the eye. That both **Weems** and Randall are African-American gives the two shows a consistency of concerns, but not of sensibility.

In 1964, the 28-year-old, New York City-born Randall headed south, full of zeal and fear. He had been enlisted by Sandy Leigh, the project director of the Student Nonviolent Coordinating Committee (SNCC) in Hattiesburg, Miss., who asked him to set down in black and white the folk concerts, theater performances, educational initiatives, voter-canvassing drives and sporadic violence that defined Freedom Summer.

Randall had reason to be terrified. The day he arrived in Oxford, Ohio, for the SNCC training session, the campus of Western College for Women was reeling with the news that civil rights workers James Chaney, Andrew Goodman and Michael Schwerner had disappeared outside of Philadelphia, Miss. (Their bodies later turned up in a nearby earthen dam.) On the trip down from Oxford, Randall left the driving to his white companions and instead traveled through the South under a blanket in the back seat to minimize the conspicuousness of an integrated car with northern plates. Later that summer a group of white men riddled the car with bullets while it was parked on the street in Hattiesburg.

And yet in the pictures he took, the drama of those hot months lies largely obscured by a pleasant-looking series of picnics, portraits and study sessions. Of the almost 2,000 negatives Randall exposed, only a few were published at the time. The rest were never even printed: Randall slipped them into brown envelopes and put them away for 34 years. This time capsule came to light in 1998, when Randall donated his archive

PHOTOGRAPHY;Witnesses to History-in-the-Making;African-American photographers create indelible images reflecting rights, race - and a new breed of scientists manipulating human genetics Newsday (New York) April 1, 2001 Sunday

to the University of Southern Mississippi, Hattiesburg, which organized this exhibition to commemorate the 35th anniversary of Freedom Summer.

It's not hard to see why Randall stashed those pictures. Of the 100 or so on display, a good percentage shows people sitting around, hanging out or talking casually on the phone. While collectively they form a visual diary of a gripping historical moment, they don't add up to a strong artistic statement. Nor does each pack much of a punch on its own.

The haphazard way the pictures have been printed (probably not by Randall) also subtracts from their visual authority. Specks of flotsam that should have been touched up inexplicably remain, lending an improvised quality to the display. Enlargement has made some of the images intolerably grainy.

Even so, some remarkable frozen moments hang on the Parrish's walls. There's a dramatic shot of Rabbi Arthur Lelyveld, blood-spattered and bandaged after receiving a beating with a tire iron. The attack on Lelyveld and two other volunteers was actually one of the few brutish incidents to shake Hattiesburg that summer. Though the threat of violence always loomed, it rarely disrupted the mood of cautious, committed optimism that Randall rendered beautifully in a lyrical, light-filled picture of a white folksinger teaching the mandolin to an intent black student.

Randall was at his best chronicling the complex and sometimes tense interactions between the town's blacks and the volunteers from all over the world who descended upon them for their own good. He shows us those perseverant canvassers crouching down beside hesitant potential voters, who always gaze at the ground, or away, or anywhere but at the eager faces of their selfless pursuers. Randall's eye registered how amazing it really was, given the residents' understandable suspicion, the constant rumblings of racism and the volunteers' own naivete, that those civil rights workers accomplished anything at all.

Like Randall, Carry Mae **Weems** also constructs a history with pictures, but a much more generalized, vague and subjective one. **Weems** has focused on the broad topic of genetics: the biotechnology industry, the mapping of the human genome, the cloning of Dolly the sheep and the courtroom use of DNA. "The Jefferson Suites" is prompted by **Weems**' sense of betrayal, her feeling that the enormous potential of new genetic technologies is being squandered for the financial interests of biotech stockholders and medical entrepreneurs.

The work itself, though, is more evocative than damning. It's a haunting maze of 18 translucent banners hanging from the ceiling, each one imprinted with a giant digital photograph that alludes to a turning point in the annals of genetics. Some have clear connotations: Charles Darwin placed genes at the source of evolution; Timothy William Spencer was the first man convicted and executed for a crime based on DNA evidence alone; Bill Clinton (here portrayed by a model and seen from behind) nearly sank his presidency when he spilled some of his chromosomes on a blue dress, and Thomas Jefferson's genes turned up in the bloodline of his slave Sally Hemmings. Other images are more enigmatic. Wall Street may represent genomic profiteering and the Capitol may symbolize a laissez-faire policy on genetic exploration, but the pictures do not make the argument on their own. Photos of the Busch String Quartet in concert and of **Weems** costumed as a blues chanteuse remain downright mysterious.

Viewers walk behind and between these spectral images and listen to a soundtrack of the artist intoning a portentous speech about genetic science ending with the words: "Let the record show that dark forces gathered and super conductors collided, smashing everything in their wake, including pure science, rendering it little more than insurance for insurance companies and DNA data banks."

Such blunt polemics do the art an injustice. Does **Weems**, an extremely sophisticated and politically critical black artist, really believe that science has ever been pure? Without the heavy-handed and technically inaccurate text(is she referring to super colliders?), the arrangement of pictures suggests the equivocal implications of scientific discoveries. DNA evidence can be used for good or ill. Darwin's ideas have been adopted by generations of **racists** and champions of eugenics. Cloning is both breathtaking and frightening.

**Weems** hints at the limitations of science, too, and that's where her work acquires social power. Race is one

PHOTOGRAPHY;Witnesses to History-in-the-Making;African-American photographers create indelible images reflecting rights, race - and a new breed of scientists manipulating human genetics Newsday (New York) April 1, 2001 Sunday

of her principal themes, and that is a subject in which biological destiny often has been invoked but about which today's reputable geneticists have nothing to say. Blacks and whites are essentially identical at the genome level, yet notions of deep-seated difference persist. The axioms of culture trump the discoveries of science. It is, in other words, in places such as **Weems'** studio, not in a research lab, that the truths about race get developed.

Ultimately, **Weems** is a more convincing artist than social critic, and "The Jefferson Suites" works best as a meditation on her chosen medium. Even as she attacks the way neutral science acquires an agenda, she harnesses archival documentary photographs to her own passionately held, if vaguely expressed, cause.

WHERE & WHEN "Faces of Freedom Summer: The Photographs of Herbert Randall" and "The Jefferson Suites":

An Installation by **Carrie Mae Weems** will be on view through May 13 at the Parrish Art Museum, 25 Job's Lane, Southampton. For exhibition hours and admission prices,

call 631-283-2118.

**LOAD-DATE:** April 1, 2001

**LANGUAGE:** ENGLISH

**GRAPHIC:** 1) Photo by Herbert Randall - At Palmer's Crossing Community Center in Hattiesburg, Miss., folksingers Roger Johnson and Pete Seeger lead Freedom School students in singing "We Shall Overcome" at the peak of the voter registration drive. Photos by **Carrie Mae Weems** - 2) Above, some of the 18 translucent banners in "The Jefferson Suites," in which **Carrie Mae Weems** explores cloning, 3) Darwin and evolution and the discovery that THomas Jefferson's genes were present in the bloodline of one of his slaves

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Memphis Flyer (Tennessee)

March 28, 2001 Wednesday

## You became an **accomplice**: **Carrie Mae Weems** brings her most celebrated work to the Brooks Museum of Art

**SECTION:** Pg. 16

**LENGTH:** 2301 words

### ABSTRACT

When someone says something like that, all you can do is say..." Stop right there and forgive this writer's sudden intrusion. But I can't just repeat what [**Carrie Mae Weems**], the celebrated visual artist/photographer, said. Not because it was vulgar. It wasn't a bit. And certainly not because what she said was difficult to understand. Its meaning could not be missed. There is just no way to replicate it using letters and punctuation. It wasn't a word, at least not in the conventional sense. Neither was it a typical exclamation like "Yippee!" or "Woo-hoo!" It was a cry of victory, a squeal of delight, and a good old-fashioned rebel yell all rolled into one and tempered with just the faintest traces of irony and self-deprecation. It was a tentative ode to joy, expressing both confidence and doubt. It was the kind of sound any artist might make if a battery of top-drawer critics and art journals listed one of her works as being among the most important of the past decade.

"It's about history," she says. "It's about gender, it's about class." Her list of "it's abouts" goes on and on. It's a Zenlike conundrum which **Weems** has created for herself: to make art that is at once important and not "important," that is political but not about politics, that is beautiful, hideous, playful, and angry.

"From here I saw what happened; You became a scientific profile; A Negroid type; An anthropological debate; & a photographic subject; You became mammie, mama, mother & then, yes, confidant-HA; Descending the throne you became foot soldier & cook; House; Yard; Field; Kitchen; You became Uncle Tom John & Clemens' Jim; Drivers; Riders & men of letters; You became a whisper a symbol of a mighty voyage & by the sweat of your brow you laboured for self family & others; For your names you took hope & humble; Black and tanned your whipped wind of change howled low blowing itself-HA-smack into the middle of Ellington's orchestra Billie heard it too & cried strange fruit tears; Born with a veil you became root worker juju mama voodoo queen hoodoo doctor; Some said you were the spitting image of evil; You became playmate to the patriarch; And their daughter; You became an accomplice; [sheet music and lyrics to "God Bless the Child"]; Out of deep rivers mixed-matched mulattos a variety of types mind you-HA sprang up everywhere; Your resistance was found in the food you placed on the master's table-HA; You became the jokers joke &; Restless after the longest winter you marched & marched & marched; In your sing song prayer you asked didn't my lord deliver Daniel?"

### FULL TEXT

YOU BECAME AN **ACCOMPLICE**: **CARRIE MAE WEEMS** BRINGS HER MOST CELEBRATED WORK TO THE BROOKS MUSEUM OF ART.

"My responsibility as an artist is to work, to sing for my supper, to make art, beautiful and powerful, that adds and reveals; to beautify the mess of a messy world, to heal the sick and feed the helpless; to shout bravely

You became an accomplice: Carrie Mae Weems brings her most celebrated work to the Brooks Museum of Art Memphis Flyer (Tennessee) March 28, 2001 Wednesday

from the roof-tops and storm barricaded doors and voice the specificity of our historical moment."

When someone says something like that, all you can do is say..." Stop right there and forgive this writer's sudden intrusion. But I can't just repeat what **Carrie Mae Weems**, the celebrated visual artist/photographer, said. Not because it was vulgar. It wasn't a bit. And certainly not because what she said was difficult to understand. Its meaning could not be missed. There is just no way to replicate it using letters and punctuation. It wasn't a word, at least not in the conventional sense. Neither was it a typical exclamation like "Yippee!" or "Woo-hoo!" It was a cry of victory, a squeal of delight, and a good old-fashioned rebel yell all rolled into one and tempered with just the faintest traces of irony and self-deprecation. It was a tentative ode to joy, expressing both confidence and doubt. It was the kind of sound any artist might make if a battery of top-drawer critics and art journals listed one of her works as being among the most important of the past decade.

**Weems'** photo installation, *From Here I Saw What Happened and I Cried*, a portion of which has been acquired by the Memphis Brooks Museum of Art, is just such a piece. But for **Weems**, such adulation is less a laurel-stuffed fainting-couch to rest her officially important fanny upon than an incentive to press onward and maintain the clarity of vision that earned her so many accolades in the first place.

"Then you have to go back into the studio and get back to work," she says bluntly, a stark and calculated contrast to the preceding interjection. "People too often mistake the artist for the art," she further explains, allowing that the personality responsible for the work (in this case, a verb rather than a noun) is somewhat removed from the finished product and often far removed from any subsequent critical analysis. The emphasis therefore shifts from issues or success and celebrity to commitment, process, desire, and the ability to remain true to yourself.

"You hope that the work becomes much larger than you are," she says, stressing the word "hope" to such a degree that it takes on all the quixotic qualities of an impossible dream.

In an interview with a German art magazine **Weems** described herself as "a sucker for hope," and not even the most insightful of critics could generate a more profoundly accurate description. She hopes her art will be beautiful but also hopes it will transcend the beautiful and essay the dark, often ugly, aspects of American culture. She hopes that the memory of her art will haunt those who view it long after they have left the museum and become a catalyst for social change. She hopes that her fame will not create the perception of a bully pulpit, and that her works won't be given sermonistic interpretations. Most of all, she hopes that her art will not be misunderstood and defined by the racial politics which are merely a single component of the work.

"It's about history," she says. "It's about gender, it's about class." Her list of "it's abouts" goes on and on. It's a Zenlike conundrum which **Weems** has created for herself: to make art that is at once important and not "important," that is political but not about politics, that is beautiful, hideous, playful, and angry.

Early in her career **Weems** noticed that paintings and photographs of white people could be used to express universal ideas, without the question of "what it means to be white" clouding the issue. Pictures of African Americans, however, were limited to issues of "blackness" in critical analysis. Her job, as she saw it, was to overcome this visual prejudice, a lurking evil which continues to exist; an evil that is difficult to erase, as it is incubated in the bastions of liberalism. This is not a "white" problem. In this transgression, we are, as the artist points out, all **accomplices**.

When asked how, given both her subject matter and its historical context, one may experience her art without focusing on the "blackness" of it, **Weems** becomes a bit irritated. "[Because my work hangs in museums] some people **accuse** me of preaching to the converted," she says, addressing a popular assumption that art which has been institutionalized can no longer have a meaningful social impact. "But nobody is converted. You don't look at a picture of white people and think about the whiteness of it, do you?"

The answer to her question is, of course, "No." But the history of the white struggle in America is, to our nation's great discredit, what we tend to call American history, and like it or not, much of **Weems'** work, through the use of original photographs, appropriated photographs, sculpture, and text, creates within this



You became an accomplice: Carrie Mae Weems brings her most celebrated work to the Brooks Museum of Art Memphis Flyer (Tennessee) March 28, 2001 Wednesday

context an abridged history of the African-American experience. If zeroing in on this aspect of the work is proof of the subtler and more insidious forms of racism (and surely it is), then **Weems**, too, is an **accomplice**. After all, when it comes to the interpretation other work she claims, "I try to meet my audience halfway."

SO HOW DOES ONE BEGIN TO interpret **Weems'** work? Though quick to point out how not to read it, she isn't exactly forthcoming when it comes to providing guideposts. "Sometimes the things we have to figure out are more important than the things we get right away," she says, adding, "There are times when I wake up in the night [after something has been on my mind] and it's like, 'Oh, now I understand.'"

Let us begin our interpretation of *From Here I Saw What Happened and I Cried* by repeating a bit of conventional wisdom. When discussing **Carrie Mae Weems** it seems there is really no other place to begin. Old saws are not without their merits. They are passed along orally, often without credit to the original source, for generations. Cautionary nursery rhymes chanted to the cadence of a skipping rope remain moral guideposts long after childhood's games are exchanged for the responsibilities of adulthood. Within each of us exists a history, an ethical code, and a battery of survival techniques that were acquired by way of aphorism and anecdote.

We are, in short, oral beings, and though **Weems'** principal medium is that of photography coupled with text, her art is constructed with this shared orality in mind. She is, in a sense, as much folklorist as visual artist, and though it is occasionally used ironically, the conventional wisdom of oral tradition seems to be the fundamental building block of this particular work. So let's consider anew a somewhat tired phrase from the vast canon of shared oral wisdom: A picture is worth a thousand words.

If we take this saying literally it would require a minimum of 29,000 words to impart the visual content of *From Here I Saw What Happened and I Cried*. But 29,000 words, the length of a slim novella, would only begin to scratch the surface of **Weems'** most potent and powerful work to date. The 19th-century photographs, which are in this case appropriated rather than snapped by the artist herself, are merely the jumping-off point. The colors, pale blue and blood red, which she imposes on the photographs speak volumes. And then there is the text, which is sometimes straightforward history, sometimes cryptic indictment alluding less to the injustice of slavery and segregation than the willing complicity of those who have suffered through it.

The first photograph in the series is tinted blue, the color associated with a certain 12-bar musical form that is as mournful as it is jubilant. This particular shade of blue is also reminiscent of the color tint added to early pornographic movies. The photo bears the caption, "FROM HERE I SAW WHAT HAPPENED," and depicts a handsome African woman with an elaborate hairdo that is shaped more or less like a drum. She is facing right. Her breasts are almost perfect triangles. Though the nipples appear to be erect, these are not pornographic breasts. How could they be? If we've learned anything from National Geographic it's that some nudity is strictly scientific and can in no way be interpreted as sexual. This type of nudity usually, if not always, involves people with brown skin and unusual hairdos.

This dehumanization vis a vis the absence of desire becomes even clearer in the second photo. Tinted red, it depicts another nude African woman, shoulders slightly hunched, her face a total blank. The caption reads, "YOU BECAME A SCIENTIFIC PROFILE." The third photograph, also tinted red like all but one of the remaining pieces, shows an African man, lean, muscled, and like the women before him nude from the waist up. His face is angular and carved with wrinkles. His hair is wild. His down-turned nose is broad and flat, and his lips are thick. He appears emotionless. The caption reads, "A NEGRO TYPE." The captions all fit together to create this somber tale:

"From here I saw what happened; You became a scientific profile; A Negroid type; An anthropological debate; & a photographic subject; You became mammie, mama, mother & then, yes, confidant-HA; Descending the throne you became foot soldier & cook; House; Yard; Field; Kitchen; You became Uncle Tom John & Clemens' Jim; Drivers; Riders & men of letters; You became a whisper a symbol of a mighty voyage & by the sweat of your brow you laboured for self family & others; For your names you took hope & humble; Black and tanned your whipped wind of change howled low blowing itself-HA-smack into the middle of Ellington's orchestra Billie heard it too & cried strange fruit tears; Born with a veil you became root worker

You became an accomplice: Carrie Mae Weems brings her most celebrated work to the Brooks Museum of Art Memphis Flyer (Tennessee) March 28, 2001 Wednesday

juju mama voodoo queen hoodoo doctor; Some said you were the spitting image of evil; You became playmate to the patriarch; And their daughter; You became an accomplice; [sheet music and lyrics to "God Bless the Child"]; Out of deep rivers mixed-matched mulattos a variety of types mind you-HA sprang up everywhere; Your resistance was found in the food you placed on the master's table-HA; You became the jokers joke &; Restless after the longest winter you marched & marched & marched; In your sing song prayer you asked didn't my lord deliver Daniel?"

The last image is the same as the first, only in reverse. It bears the caption, "AND I CRIED." Between the cool blue bookends we find images of slaves with horrible scars from whippings, families, sons, daughters, soldiers, glamour queens, **sex** objects, old folks, young folks, and middle-aged folks. We find images of people we can never meet and whose story we will never fully know. We see history - what Marx would call "the struggle" - simply illustrated. Not black history, mind you - history.

"I'm not preaching," **Weems** insists. "When I come to Memphis [to install the exhibit] I won't have any agenda," she says. "It's the dialogue that interests me."

If this is indeed the case. From Here I Saw What Happened and I Cried is, at the very least, one extremely impressive conversation piece.

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The New York Times

March 23, 2001 Friday  
Late Edition - Final

## ART IN REVIEW; **Carrie Mae Weems** -- 'The Hampton Project'

**BYLINE:** By HOLLAND COTTER

**SECTION:** Section E; Part 2; Column 1; Leisure/Weekend Desk; Pg. 35

**LENGTH:** 601 words

International Center of Photography Uptown  
1130 Fifth Avenue, at 94th Street  
Through April 1

The Hampton Institute, now Hampton University, was established in Virginia in 1878 for the education and vocational training of former African-American slaves and American Indians. Like much 19th-century philanthropy, it came with a prickly tangle of motives, including a genuine desire to help the disfranchised and a relentless drive to preserve the socioeconomic status quo.

Whatever its flaws, Hampton, with its utopian spin, was a national showpiece. When the United States needed a self-promotional national image for the 1900 Universal Exposition in Paris, the school was a natural choice. The Washington-based photojournalist Frances Benjamin Johnston (1864-1952) was commissioned to produce pictures. A result was her extraordinary "Hampton Album," which both delivered propaganda as assigned and also offered a revealing take on its subject.

In Johnston's pictures, Hampton exists in a state of suspended animation. Whether in the classrooms or workshops, impeccably dressed students seem frozen in place, as if holding their breath. Nothing is "live"; every scene is a choreographed tableau, each gesture composed, each grouping constructed, giving an impression of inorganic perfection.

"**Carrie Mae Weems**: The Hampton Project" is a deconstruction of these images through the eyes of a contemporary artist, who finds evidence of continuing servitude and cultural erasure in Johnston's scenes of industry and assimilation. The show begins with a selection of Johnston's work, then moves on to Ms. **Weems's** installation, which includes free-hanging strips of cloth printed with images: Johnston's pictures, along with shots of Ku **Klux** Klan parades, 19th-century monuments and American Indians before the sartorial makeover required by schools. This visual layering is accompanied by a soundtrack of Ms. **Weems** reading a poetic, elegiac, collage-like text about violence and loss.

Ms. **Weems** has long been one of our most effective visual and verbal rhetoricians. When she tackles complex subjects in complex ways, the results are, as here, deeply stirring. Too stirring, it seems, for some tastes. "The Hampton Project," organized by Vivian Patterson of the Williams College Museum of Art, was originally scheduled to appear at Hampton University Museum. (It made its debut at Williams last spring.) But Hampton ended up objecting to what it considered interpretive misjudgments of the school's history and goals on Ms. **Weems's** part, and the visit was canceled.

ART IN REVIEW; Carrie Mae Weems -- 'The Hampton Project' The New York Times March 23, 2001 Friday

This is too bad. The Hampton story, like many others in post-Civil War America, was a complicated one, made up of successes, failures and countless shadings in between that are only now being fully understood. The school's strong and growing academic status is part of that narrative; so are the critical issues about the past Ms. **Weems** raises. She understands that political art is about asking questions, not delivering answers. And Hampton could only have enhanced its own reputation as an intellectual forum by having her installation appear there, then questioning it if it chose. In any case, a statement of the school's position and Ms. **Weems's** response are included in the show's catalog.

The exhibition will travel to the High Museum in Atlanta; the University Museum, California State, Long Beach; the Nelson Atkins Museum of Art in Kansas City, Mo.; and Dartmouth College in Hanover, N.H. Another project by Ms. **Weems**, "The Jefferson Suites," is on view at the Parrish Museum in Southampton, on Long Island, through May 13. HOLLAND COTTER

**URL:** <http://www.nytimes.com>

**LOAD-DATE:** March 23, 2001

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photo: Deconstructing images: A partial installation view of "The Hampton Project," by **Carrie Mae Weems**, at the International Center of Photography Uptown. (Adam Eidelberg/International Center of Photography)

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The Boston Globe

March 7, 2001, Wednesday ,THIRD EDITION

## **PERSPECTIVES; BOROFSKY'S VISION ONE OF REPRESSION**

**BYLINE:** By Christine Temin, Globe Staff

**SECTION:** LIVING; Pg. A17

**LENGTH:** 693 words

In 1982, the artist Jonathan Borofsky was in West Berlin working on a show that took place in a building next to the Berlin Wall. The hideous barrier that symbolized a lack of freedom caused him to have weird dreams, including one featuring a wild dog that has entered a garden filled with birds, and captures one in his mouth.

Nearly two decades later, Borofsky has painted this vision on a wall in the Museum of Fine Arts, which is also currently home to some of the Everyman figures for which he's best known. The wall painting, "Berlin Dream," wraps around two corners and spreads across a sizable portion of the ceiling of the Rabb Gallery. Borofsky's also known for working big. The rest of the Rabb is filled with loans from an anonymous private foundation, the kind of prime 20th-century works the MFA missed out on

when they were still affordable. While there are happy pieces here - a Claes Oldenburg soft sculpture, "Giant BLT (Bacon, Lettuce and Tomato Sandwich)," from 1963 - there are also several that harmonize with the darker mood of the Borofsky.

Two are by Robert Rauschenberg: his circa 1951 "Untitled (glossy black four-panel painting)" and his 1961 "Blue Eagle." Both have 3-D elements that add sinister touches. "Untitled" is a monochrome, shiny black paint covering a ground of crumpled newspapers. The vast, wrinkled topography anticipates the heroic landscapes that Anselm Kiefer would later create. "Blue Eagle" features a crushed can of Blue Eagle Motor Oil stuck onto the canvas, and a cord that stretches from the center of the picture to the floor, where it culminates in a blue light bulb sheltered in a can. The work hints at the danger and destruction spelled out in Warhol's "Red Disaster," from the MFA's own collection, which pairs the insidious, repeated image of an electric chair with a blank red panel.

The Borofsky is a stunner on several counts. Large-scale contemporary wall painting is a form so closely associated with Sol LeWitt's minimalist bands of color that Borofsky's figuration is in itself somewhat startling. "Berlin Dream" is all blue, the color of the Aegean Sea; its rhythmic structure likewise suggests ocean waves. Row upon row of birds line up complacently, following one another. A huge dog holds one between his pointy teeth. Only one bird looks straight out at the viewer. Borofsky's message, which comes across so clearly that you don't need the wall text that explains it, is politically charged. The bird looking out of the picture is the only one conscious of what's going on in the world. The others remain docile and oblivious, virtual taxidermy.

"Contemporary American Masters" and the Borofsky piece are one of the MFA's longer-lived installations, on view through July 1. Both were organized by Cheryl Brutvan, the museum's contemporary curator. Calling all curators

The New Art Center's impressive 10-year-old Curatorial Opportunities Program invites budding curators to put on their own group shows. Despite the limited budget - curators get just \$500 - the program has produced some excellent exhibitions. The center is now soliciting applications for next year's shows. Proposals are due by April 30; the center holds information sessions next Monday and Wednesday evenings, 7-8 p.m., at its headquarters at 61 Washington Park in Newtonville. For more information, call exhibitions director Emily Greenwood at 617-964-3424. **Weems** to give talk

Renowned artist **Carrie Mae Weems** speaks on "**Raiding** the Archive: The Art of Appropriation" tomorrow at 6 p.m. at Harvard's Carpenter Center for the Visual Arts, 24 Quincy St., Cambridge. The talk is free and open to the public. Latz at Mass Art

The Massachusetts College of Art, its UrbanArts Institute, and the Goethe Institute of Boston present a lecture by German public artist Peter Latz Saturday from 10 a.m. to 12:30 p.m. in the Trustees Room, 11th floor, Tower Building, 621 Huntington Ave. Latz is known for creating large-scale landscapes that preserve industrial history rather than erasing or prettifying it. His talk is free and open to the public, but you must register by calling 617-879-7971.

**LOAD-DATE:** March 8, 2001

**LANGUAGE:** ENGLISH

**GRAPHIC:** PHOTO, Jonathan Borofsky's large-scale wall painting "Berlin Dream" at the MFA.

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The Atlanta Journal and Constitution

November 19, 2000, Sunday, Home Edition

## Bailey evolves from personal to universal

**BYLINE:** Catherine Fox, Staff

**SOURCE:** AJC

**SECTION:** Arts; Pg. 12L

**LENGTH:** 1094 words

### VISUAL ARTS REVIEW

"Magic City"

Through Dec. 31. 10 a.m.-5 p.m. Tuesdays-Saturdays; noon-5 p.m. Sundays. Not for sale. Birmingham Museum of Art, 2000 Eighth Ave. N., Birmingham. 205- 254-2565.

"Other Worlds"

Through Dec. 5. 9:30 a.m.-5:30 p.m. Tuesdays-Saturdays. Price range: \$ 9, 500-\$ 14,000. Fay Gold Gallery, 764 Miami Circle N.E. 404-233-3843.

The verdict: Radcliffe Bailey takes his poetic paintings in a new direction.

Birmingham --- Identity, particularly racial identity, has been a dominant and often controversial issue in the art world for the past decade, and Atlanta artist Radcliffe Bailey, 32, is among the young African-American artists to make it his subject.

Ever since he first earned notice with found-object sculptures even before graduating from the Atlanta College of Art in 1991, Bailey has made arresting objects that consider black history through the prism of his own life. Or maybe it's the other way around: an effort, he says, "to find out who I am."

Unlike a number of his contemporaries, Bailey's work is not cultural critique. He doesn't **manipulate** stereotypes like Kara Walker or apply postmodern strategies like **Carrie Mae Weems**. Rather than run along the knife- sharp cutting edge, Bailey prefers to take a softer, more indirect path --- free-associating, riffing, layering images and signs to create poetic vessels of memory.

His signature work is a painting with a niche in the middle, containing a photograph from family albums his grandmother gave him, and maybe an offering. The photograph is critical: It gives a human, individual face to the allusions that pervade the painting.

As with many outsider artists, every choice Bailey makes, from the palette to the abstracted shapes, has a specific meaning. He conceives the layers of gestural paint, collage and symbolic shapes that frame the image in a ritualistic way, giving form to whatever is on his mind. The Yoruba deity Shango's double-sided ax may, for instance, become shorthand for Africa. The Middle Passage may translate into numbers. A curlicue signifies African- American metalsmiths. You might find collaged sheet music or an actual baseball bat that alludes to the Negro baseball leagues and his own playing of the game. A photo of a train reminds him of his father, a railroad engineer. Light green was the color of his grandfather's favorite room. With the skill of an orchestra conductor, Bailey brings together these disparate images into a melodic whole.

Bailey evolves from personal to universal The Atlanta Journal and Constitution November 19, 2000, Sunday,

The artist retains his core practice in the works in "Magic City," his traveling one-man show at the Birmingham Museum of Art, and "Other Worlds," recent paintings at Fay Gold Gallery, but he has moved in new and interesting directions. He has added to his repertoire of images and altered his palette, working toward an effect that is more powerful than pretty. Most significantly, he has moved away from the family photographs.

The "canvas" for the paintings in both shows is a box with beveled edges that projects from the wall and creates a deeper central niche for the photographs, which are most often photos that he has taken himself of African sculpture, sometimes from unusual viewpoints. In the large-scale works on paper, which have become a fruitful direction, he might also use found images, a Haitian postcard of field workers, photographs of African ceremonies and the like.

The dominant indigo is gone, replaced with an autumnal palette of pumpkin orange, brown, red and hunter green. While Bailey has not abandoned the jigsaw of squares and gestural paint strokes, he has added a linear tracery suggestive of roots and branches as well as shooting stars.

This last element is perhaps most noteworthy, because it signals the introduction of all sorts of astral imagery. Collaged images of swirling galaxies and the like expand the metaphorical space of Bailey's exploration. In one painting at Gold Gallery, he also heads undersea. He has opened up his work to two vast spaces that contrast with his past orientation to the land but probably jibe with his notion of time.

The artist has spent more time making large works on paper. Perhaps because the niche format has become a bit predictable, these are livelier than the paintings. The way the central images and the painted areas weave together is quite effective.

The new photos don't dramatically alter the look of these pieces, but they subtly shift the focus away from the personal. More importantly, they open up a new world to the artist, the results of which remain to be seen.

The Birmingham exhibition includes a condensed and altered version of "Spiritual Migration," the installation that debuted at the Atlanta College of Art in June. Bailey will change the installation at its two future locations - -- Blaffer Gallery, the Art Museum of the University of Houston, and the Forum for Contemporary Art in St. Louis --- which befits the improvisational way he likes to work.

Here, he has added a striking new entrance. The viewer walks through a pair of wonderful old wooden doors that open onto a view of a large photograph of a matriarch. Placed between the entrance and the picture is a configuration of large glass jugs --- some with water, some with candles --- that serve as a symbol of water, journey and offering. The sound of water swishes in the background, replacing the hoot of the train.

The piece worked better in Atlanta, largely because of the stenciled train tracks on one wall, which provided a literal sense of the migrations to which Bailey alludes. But pairing the paintings and installation is useful, because the viewer can see how the imagery interrelates and the ease with which he works in two and three dimensions.

In both, the personal becomes the universal. The artist's grandfather becomes The Farmer. The image of a train that alludes to his father's profession becomes a symbol of The Great Migration. A relative's photographs of the Mississippi transmogrify into Langston Hughes' poem "The Negro Speaks of Rivers." His interest in outer space evokes the cosmic.

Both the installation and the paintings are not so much narratives as ensembles of thoughts and memories. Bailey's work hews to author Patricia Hamp's description of the memoir, which "proves every life to be not only an isolated story line but a bit of the cosmos, spinning and streaming into the great ungraspable pattern of existence."

Bailey looks at it from the other end of the telescope: "I try to make it timeless, but when I really look at it, it's me."

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Bailey evolves from personal to universal The Atlanta Journal and Constitution November 19, 2000, Sunday,

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"Pattern of existence": Artist Radcliffe Bailey's works, such as this untitled 1999 piece, are ensembles of thoughts and memories.

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The Boston Herald

November 3, 2000 Friday ALL EDITIONS

## Visual Arts; Show explores depth of the Black palette

**BYLINE:** By JOANNE SILVER

**SECTION:** SCE; Pg. S12

**LENGTH:** 776 words

Look out, because here come Aunt Jemima and Uncle Ben! No longer content to be closeted in kitchen cupboards, they have muscled up, donned black boots and skimpy attire, and marched out of the world of easy-serve meals. Weapons in hand, they link arms in solidarity with the artist Renee Cox in her guise as superhero Raje. That, at least, is the scenario Cox imagines in her large-scale color photograph, "The Liberation of Lady J and U.B."

Alison Saar's response to images that would sweep African-Americans under the rug is a woman who has become a broom, called "Sweeping Beauty." Suspended upside-down in this bold, life-size woodcut, the figure is nude and strong, with bristles for hair - no longer a servant, but a powerful implement for toppling the prevailing order.

"Looking Forward-Looking Black," at Tufts University's Aidekman Arts Center through Dec. 10, examines representations of the black body in American art from the past century. Ranging from the dignified watercolor portraits of former slaves by Maria Howard Weeden to Michael Ray Charles' painterly riffs on **racist** memorabilia, the works in this exhibition provoke thought and often discomfort.

A yearning for dignity at all costs permeates the paintings, prints, photographs and multimedia pieces on display. In **Carrie Mae Weems'** "Sea Island Series" of photographs, this force has the power to restore life to a woman who lived more than a century ago. The subject, pictured unclothed from both sides and from the front, was recorded originally in mug shots as part of an 1850 ethnographic study. By placing these once-demeaning images within the circles and rectangle of elegant wooden frames, **Weems** challenges the original intention. Her triptych forces viewers to confront the woman beyond the pose, and also the brutal treatment perpetrated by others who have gazed upon her.

Incriminating evidence lurks everywhere within the art here. Beverly McIver paints herself as a black-faced clown, accompanied by her lost-looking sister Renee. Charles re-creates a stereotyped racist image of an African-American man's face, substituting a bouquet of flowers for hair. Emma Amos weaves together jarring elements that include scenes from "Birth of a Nation," a nude black man photographed by Robert Mapplethorpe, a Jasper Johns target and African kanga cloth.

Untangling the strands of such a work mirrors the process of sorting through generations of false and painful renderings of human lives. Even such seemingly simple folk art as Bill Traylor's "Two Men Chasing Black Animal" creates poignant visual poetry out of struggle. A former slave who turned to drawing as a homeless old man, Traylor left an astounding body of work, much of it scribbled on torn bags and scraps of cardboard.

Kara Walker's silhouettes of black paper figures against a white wall resuscitate troubling issues relating to slavery and its aftermath. Often sexually charged or scatological, these tableaux explore such themes as



incest, rape and mutilation in an art form associated with refinement. "Burn" features a girl in pigtails tossing a kerosene can on a fire that emits smoke rising up in the outline of a graveyard and a black woman's face.

Another conflagration fuels Robert Colescott's painting "Black as Satan," in which the artist uses a diabolical gathering of caricatures to comment upon long-held misconceptions. "Sometimes I have walked a dangerous line in dealing with the subject of white perceptions of black," Colescott wrote in an essay called "Cultivating a Subversive Palette."

A far more dangerous line would be avoiding the subject altogether. For the men and women in this exhibition, that would be like asking Aunt Jemima to get back onto the box of pancake mix, or telling the elderly people who posed for Weeden that their images weren't worth recording. There is an art to looking at what others could not or would not see, and a greater art to translating that vision into a memorable form - one that looks forward and black.

\* \* \*

Also at Tufts: Jacob Lawrence, a major 20th century artist who died in June, made a remarkable series of paintings documenting the legend of John Brown. In the original gouaches from 1941, the artist turned this key episode in the freeing of the slaves into graphically stunning art, rich in strong colors and shapes. More than 30 years later, Lawrence converted his saga of the abolitionist's fight into a suite of vivid serigraphs, 18 of which are on display here.

Photo Caption: GRAPHIC DEPICTIONS: Jacob Lawrence's paintings documenting John Brown include 'The Legend of John Brown #15,' above, on view at Tufts.

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The Times Union (Albany, NY)

August 20, 2000, Sunday, THREE STAR EDITION

## Artist reveals truth through lens of race

**BYLINE:** TIMOTHY CAHILL; Staff writer

**SECTION:** ARTS, Pg. I1

**LENGTH:** 1510 words

**DATELINE:** WILLIAMSTOWN, Mass.

The program of modernism was to challenge the values of Western art history. From linear perspective to notions of realism and the role of painting, each sacred tenet was tested in turn. One assumption remains to be examined, though, that of race. Walk through the galleries of America's great museums, and most of the people in the pictures are white.

This is the world where **Carrie Mae Weems** has staked her claim. **Weems**, an internationally acclaimed artist, has said that when she first started making photographs more than 20 years ago, "I was very aware there were very few pictures of African-Americans and that they always stood for themselves. My sense was that images of white people could speak about universal concerns. I wanted to use images of blacks in the same way."

Whites in particular should keep this in mind while viewing **Weems'** work now at the Williams College Museum of Art. "**Carrie Mae Weems: The Hampton Project**" seems upon first inspection to be a meditation on race and identity as an experience of oppressed minorities. Its universal truth lies beneath the surface, however, and people of non-color may need to prepare themselves somewhat to receive it.

Installation

**Weems**, whose career has evolved from photography to photo-based, mixed-media installations, has here filled a gallery with 16 large, printed muslin banners. They're hung from wires stretched 10 or 12 feet off the floor, and arranged in several rows to look like they're floating. Around the perimeter are five additional photos on canvas.

On the banners are images appropriated that is, reused for artistic purposes from historic and news archives of the 19th century to the '60s civil-rights era. All of the pictures are of African- and Native Americans. An old couple breaking bread in a crude shack. American Indians being baptized by a pair of white missionaries. A middle-class black family at a table with linen and china. A before-and-after group of Native Americans in traditional dress and European garb. The array is eclectic and allusive.

Some of the banners are printed with text as well. The words accompanying an image of a dead bison being dumped over a cliff begins, "From a great height I saw you falling black and Indian alike ... " The banners hang close together. They envelop you as you walk among them, and offer up their gorgeous gossamer texture. From certain angles, these scrimms are see-through. Images overlap, like shadows or memories. (Through a studio portrait of a tuxedoed black man you make out a shot of a group of demonstrators being

Artist reveals truth through lens of race The Times Union (Albany, NY) August 20, 2000, Sunday,

driven back with a fire hose; through an Indian in a war mask you see Indians in a classroom.) The muslin is sensitive to the slightest breath of air, and moves gently as you pass it almost as if it's breathing.

Barely audible overhead, **Weems'** voice incants a long poem. You can't hear every word, but phrases drift down "before first contact," "Custer's last stand," "fugitive-slave laws," "**assassin's** bullet." Fragments from a short, terrible history.

### Ghosts

At first it's hard to know what to conclude of all this melancholy, except that the room seems filled with ghosts. Some background is helpful.

**Weems** was invited by the Williams College Museum of Art to create the work in response to a series of photographs made a century ago at the Hampton Normal and Agricultural Institute in Virginia. Now called Hampton University and a prestigious black college, the institution was opened after the Civil War to provide "the emancipated Negro" with "an education for life," both in vocational training and classical education. One of its early graduates was Booker T. Washington. In 1878, the institute expanded its scope to accept dispossessed Native Americans as well.

Hampton's founder was Samuel Chapman Armstrong, a commander of black troops in the Union army and early Williams College graduate. Armstrong harbored little of the overt condescension toward ex-slaves that marks the rhetoric of his time. "My thoughts and sympathy are now chiefly with the large masses of colored people in this country who need to be educated and elevated," he wrote to the Freedmen's Bureau, the federal agency established after the war to aid new black citizens, "and who especially need earnest and active friends to see that they receive justice."

It was also in this spirit that photographer Frances Benjamin Johnston was commissioned in 1899 to make a record of life at Hampton. Johnston, a successful photojournalist of her day, photographed the students in every aspect of academic and extracurricular life. Classes in cattle-judging, brick-laying and dressmaking are shown side by side with instruction in life drawing, literature, mathematics and physics.

Johnston's pictures are remarkable documents in themselves. She was schooled at the l'Academie Julien in Paris, the training ground of, among others, John Singer Sargent. The painter's eye she acquired there is evident in her Hampton photos, all of which are posed. They combine the calm, balanced composition of academic art with the breath-holding edginess of early, long-exposure glass plates. Johnston's Hampton pictures were acclaimed internationally after being exhibited at the 1900 Paris Exposition and circulated in albums of original prints.

During World War II, connoisseur and arts impresario Lincoln Kirstein discovered one of these albums in a used book store, and 20 years later gave it to the Museum of Modern Art, which exhibited 44 of the 159 platinum prints. Johnston's work was thus saved from obscurity, and the stage set for **Weems**.

### An elegy for victims

More than two dozen of Johnston's images in a small adjacent gallery form the first part of "The Hampton Project." Take the time to study their achievement; there's dignity, intelligence and grace in these pictures, and a kind of relaxed normalcy that exists beneath a lurking pall of reality. As Kirstein observed, outside Hampton was "an ogre's world": Jim Crow, the KKK, minstrel shows. But inside its walls "all fair words that have been spoken ... are true. Promises are kept."

**Weems** blazes trails through this territory of ogres and promises. Her installation is an elegy for past victims, a lament for the oppressed and a prayer for a country haunted by its past. The "veil of history" (another of the phrases that drift down) is as large and multilayered as **Weems'** scrim; it'll never be lifted from America's conscience. We all know, without liking to admit it, that no amount of legal or social reparation could ever fully exorcise the demons of slavery, lynching and hatred that is our collective legacy.

The process of healing is not a matter of banishing these specters, but of opening the door to acknowledging

Artist reveals truth through lens of race The Times Union (Albany, NY) August 20, 2000, Sunday,

them. **Carrie Mae Weems** has spent two decades exploring their haunts, making politically and racially charged art that rests on the pillars of history and remembrance. As much as any artist of her generation (she was born in 1953), **Weems'** work has brought the past to us like Marley in chains, incapable of self-redemption but offering a key to our own release.

The last place whites might look for deliverance would be the work of a 47-year-old black woman, yet in the presence of an installation like "The Hampton Project" you feel something inside swing open. **Weems'** photographs, text and voice capture the mingling spirits of coercion and cooperation through which "the other," whoever that may be, is compelled to conform to a majority culture. A number of the pictures here depict masks, costumes and poses, the ways the dispossessed blend in by changing identity.

This has racial and social implications within the context of Hampton, an institution designed to prepare non-white peoples to fit into white culture. Like author Toni Morrison, whose work she frequently cites in interviews, **Weems** imagines the self-alienation such an act of dissembling required. These were not Poles or Italians or Irish who voluntarily relocated to this country, and for whom assimilation was a matter of personal advancement. The issue with **Weems** is not cultural absorption, but ethnic surrender.

**Weems** does not so much discuss this surrender as she evokes it. "The Hampton Project" is a work of poetic truth. Its message is its presence. The artist enters the viewer into a state of mind, where connotative and associative truths spark off each other. It's not a document, but a sprawling, multimedia metaphor.

As such, the truth of **Weems'** installation is not just a racial and social truth, but a psychic truth as well. The racism that underpins **Weems'** efforts is itself a mask of power and fear. Everybody's trying to disguise something; it's the human condition. Which in the end is what this art is about. FACTS:ART REVIEW"**Carrie Mae Weems: The Hampton Project**"Where:Williams College Museum of Art, Main Street, Williamstown, Mass.Hours:10 a.m.-5 p.m., Tuesdays through Saturdays; 1-5 p.m. SundaysCloses: Sept. 10Admission: FreeInfo: (413) 597-2429

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The Independent (London)

July 30, 2000, Sunday

## **PHOTOGRAPHY: REFLECTIONS IN BLACK; IN THE HISTORY OF PHOTOGRAPHY, THE ROLE OF BLACK PEOPLE HAS BEEN LARGELY AIRBRUSHED OUT. UNTIL NOW. MALCOLM JONES INTRODUCES A REMARKABLE COLLECTION OF PICTURES THAT PUTS THE RECORD STRAIGHT**

**BYLINE:** Malcolm Jones

**SECTION:** FEATURES; Pg. 13, 14, 15, 16, 17

**LENGTH:** 1794 words

When photography came to America, Jules Lion met the boat. The first successful photographic process was only a year old when, in 1840, Lion opened his daguerreotype studio in New Orleans. That made him the first African -American photographer. But African-American photography isn't interesting purely because of how surprisingly old it is, nor because of the numerous geniuses it has produced. Its fascination lies in the unique perspective that photographers like James VanDerZee brought to his celebratory pictures of Harlem high life, or that 19th-century photographer JP Ball demonstrated when he produced a triptych of a freed slave in Montana, first posing for his portrait, then photographed being hanged for murder and lastly shown in his coffin. And this unique perspective was not about access, it was to do with attitude. Any photographer - black or white - could have walked down a Harlem street in 1964 and taken a picture of an ebullient Malcolm X walking with Muhammad Ali after he won the heavyweight title. But white photographers did not take pictures of Malcolm X looking happy. It took Robert L Haggins, a black man, to make that photograph.

In Reflections in Black - the title both of a new book and of a major Smithsonian Institution exhibition that will tour America over the next few years - curator Deborah Willis tells this story better than it has ever been told, or shown, before. Most of the 300 images in this first- ever retrospective of black photography (with as many again in the book) have never been exhibited. And although Willis has written widely before on African-American photography, here she lays out everything she knows. Combining the work of professionals and amateurs, documentarians and deconstructionists, she gives us what amounts to an extraordinary family album of the black American experience.

The result of Willis's groundbreaking effort is both delightful and unsettling because it undermines our expectations with almost every image. Black photographers rarely knew each other, especially in photography's first century, but from the outset their agenda was remarkably similar. First and last, they used their art as a response to mainstream white culture's pictures of blacks. Whether the people in these pictures were rich or poor, they were never stereotypes. From the beginning, black photographers vigilantly guarded their subjects' individuality and dignity.

Reflections in Black fights clichés at every turn, but it also uncovers some surprising continuities. The techniques of contemporary photographer **Carrie Mae Weems**, for example (see page 16), are quite similar to the postmodern contrivances of artist Cindy Sherman. Both women pose themselves as characters in a

PHOTOGRAPHY: REFLECTIONS IN BLACK; IN THE HISTORY OF PHOTOGRAPHY, THE ROLE OF BLACK PEOPLE HAS BEEN LARGELY AIRBRUSHED OUT. UNTIL NOW. MALCOLM JONES INTRODUCES A REMARKABLE COLLECTION OF PICTURES THAT PUTS THE RECORD STRAIGHT

narrative; but while **Weems's** work is very much of the moment, her themes - the search for a sense of family, community and self - have preoccupied black photographers for 160 years. Like the rest of the pictures shown on these pages, her work is about identity, about having a say. Who knew there were this many kinds of eloquence? n

Renee Cox (b1958)

Cover image: Hott-en-tot, 1996

Portraying her own muscular body, Cox presents herself as an icon of strength and beauty in her photographic work. "Through the act of

self-presentation," writes Deborah Willis, editor of "Reflections in Black", "black women have begun to reinvent what it means to be black and female within a culture that often values neither quality"

Chester Higgins Jnr (b1946)

Previous page: New York City (a young Moslem woman in Brooklyn), 1990

Born in Alabama, Higgins has been documenting the African diaspora for more than 30 years, showing a particular sensitivity to black spirituality. A staff photographer for the "New York Times", he is best known for his books "Black Women" and "Drums of Life"

CM Battey (1873-1927)

Left: domestic services class, Tuskegee Institute, c1917

As African-Americans began to move en masse from the country to the cities, there was born what the historian Henry Louis Gates has called "a 'new' Negro culture, the outcome of the exchange of traditional southern and northern black cultures and the resulting synthesis of the two". Cornelius Marion Battey made the journey north from Georgia, becoming a successful portraitist who exhibited in both America and Europe. His photographs of black statesmen and writers were sold throughout the country. This picture shows students at an Alabama college, where he was head of a photography course, set up in 1916 as "a new outlet for creditable employment of talented coloured men and women"

James Presley Ball (1825-1904)

Above: the execution of William Biggerstaff, 1896

An abolitionist and pamphleteer, Ball was a travelling snapper before starting a gallery in Cincinnati. A journalist wrote: "His fame has spread, not only over his own but through nearly every State of the Union; and there is scarcely a distinguished stranger that comes to Cincinnati but seeks the pleasure of Mr Ball's artistic acquaintance." After moving to Helena, Montana, in 1887, Ball produced hundreds of photographs of the black and Chinese community, including the one above of a former slave being hanged for murder

Paul Poole (1886-c1955)

Right: Southern Belles, c1921

Poole opened his studio in Atlanta in the 1920s, and became known as "the

Official Photographer of all Colored Colleges in Atlanta". He photographed many middle-class families in Atlanta. This delicate, fanciful portrait depicts five young women posing before a cotillion or graduation ceremony. Fantasy and class were stressed in his portraits

Gordon Parks (b1912)

Above: Boys playing leapfrog near the Frederick Douglass housing project, Washington DC, 1942

Right: Ella Watson, a government charwoman, with her three grandchildren and adopted daughter, Washington DC, 1942

During the 1930s and 1940s black photographers began working as photojournalists. One such was Gordon Parks, who wrote of his work: "What the camera had to do was expose the evils of racism, the evils of poverty, the discrimination and bigotry, by showing the people who suffered most under it..." Parks worked with Franklin Roosevelt's Farm Security Administration (for whom he took both the pictures shown here), and in 1949 he became the first African-American photographer to join the staff of "Life" magazine

Ernest C Withers (b1922)

Above: sanitation workers' strike, Memphis, Tennessee, 1968

During the most active years of the civil rights, black power and black arts movements, a period that began in the early 1960s, a significant number of socially committed men and women became photographers. In the struggle for freedom, a picture could speak a thousand words. For 25 years Withers kept a studio on Memphis's Beale St, also known as "the Main Street of Negro America". His work documents the activities of civil rights workers, musicians and preachers

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Joe Flowers (1937-1996)

Left: police officers and burnt store mannequin, Watts riot, Los Angeles, 1965

Flowers captured the aftermath of the five-day Watts riots, which devastated Los Angeles in 1965. His pictures show a once unified community under siege, and are both sympathetic and politically charged

Lou Jones (b1945)

Right: Daniel Webb, Somers, Connecticut, 1994

For his "Portraits from Death Row" series, the Boston-based Lou Jones photographed 27 inmates over a period of six years. His images are so engaging that the viewer temporarily disregards the crimes committed by his subjects. Jones wanted to investigate a "subculture that was right in our midst - men and women who know exactly the moment they are going to die". Six of his 27 subjects have been executed since the project began

Hank Sloane Thomas (b1976)

Above: Million Woman March, Washington DC, 2000

Thomas (whose grandfather was also a photographer) has been recording family life and cultural festivals in New York, Philadelphia and Washington, DC. Like many earlier black photographers, he imbues his work with a spirit of **protest** - but it is in a different age, and a different kind of **protest**. The picture above depicts the "Million Woman March" earlier this year, in which mothers of all races **protested** against US gun laws

**Carrie Mae Weems** (b1953)

Left: Kitchen Table series: Untitled (woman with daughter), 1991

Most of **Weems's** work records or reflects social and cultural aspects of the African-American family experience. She is also well-known for her installation art - iconographic pieces on glass, ceramic and fabric - and for her sociopsychological depictions of race through re-enactment of stereotypical subject matter. Her "Kitchen Table" series includes 20 images, presenting fictive narratives that explore the complexity in various family relationships

PHOTOGRAPHY: REFLECTIONS IN BLACK; IN THE HISTORY OF PHOTOGRAPHY, THE ROLE OF BLACK PEOPLE HAS BEEN LARGELY AIRBRUSHED OUT. UNTIL NOW. MALCOLM JONES INTRODUCES A REMARKABLE COLLECTION OF PICTURES THAT PUTS THE RECORD STRAIGHT

William Earle Williams (b1950)

Above: Jamestown Island, Virginia, 1996

This is the site at which African people first landed in Jamestown. Later it became a Civil War fort built by enslaved Africans for the Confederacy. "My photographs," Williams writes, "strive to emphasise the social history of American life as determined on the Gettysburg battlefield. The images are interpretations which capture certain concerns about the Civil War history and its ramifications for our future and present"

John Pinderhughes (b1946)

Left: Portrait series: Untitled (back), 1997

Whether recording people or landscapes - the Atlantic coastline is a favourite - the New York-based Pinderhughes's work has a quiet beauty. Many of the artist's pictures of women suggest the calm after an emotional storm

Ron Tarver (b1957)

Left: Legends, Philadelphia, Pennsylvania, 1993

Tarver is known for his photographic studies of urban cowboys in north Philadelphia, which depict scenes of past life in an urban community. His street portraits of men, children and horses juxtaposed with painted murals of icons such as Malcolm X (pictured left) give an often humorous take on city life. His photographs speak of memory and isolation, paying homage to his own Oklahoma roots and to the history of black cowboys in the West

Todd Gray (b1954)

Left: Odysseus, 1983

Gray's photographs reflect his interest in visual autobiography. "My work deals with my investigation into Western (Greek), African, and urban (African/American) mythology. It represents a journey into my past - a past I can only trace back four generations - and my present." Using abstract and figurative elements, Gray critiques the experiences of blacks in America through coded symbols that rely on gesture and language

"Reflections in Black", by Deborah Willis, is published on 2 August (WW Norton & Co, pounds 35)

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The Atlanta Journal and Constitution

July 28, 2000, Friday, Home Edition

## VISUAL ARTS: When Aunt Jemima and Uncle Ben rebel

**BYLINE:** Catherine Fox, Staff

**SOURCE:** AJC

**SECTION:** Preview; Pg. 8Q

**LENGTH:** 687 words

### REVIEW

"Looking Forward, Looking Black"

Through Oct. 6. 10 a.m.-6 p.m. weekdays. Opening 5-8 p.m. Saturday, followed by an 8 p.m. performance of Afro-Cuban music by Vocal Baobab in the Georgia State University Urban Life Building auditorium. Georgia State University School of Art and Design Galleries, 10 Peachtree Center Ave. N.E. 404-651-2257.

The verdict: Thoughtful and provocative.

In the photograph "The Liberation of Lady J and U.B.," Renee Cox plays an African-American superhero who frees Aunt Jemima and Uncle Ben from their imprisonment in servile logo personae. Now young, buff and beautiful, they burst from their packaging and stride confidently toward the viewer.

The piece sums up what this thoughtful and provocative exhibition is all about: the dehumanized and stereotypical visual representations of the black body (and soul) in media, art and history and the efforts by artists --- white and black --- to reveal, elucidate and counter them.

Jo Anna Isaac of Hobart and William Smith Colleges, curator of this traveling show, casts a refreshingly wide net, historically and stylistically. She also creates some interesting convergences. Two very different silhouettes illustrate both diversity and convergence: the drawings of self-taught ex-slave Bill Traylor, including a self-portrait in a top hat, and the cutout by **controversial** former Atlantan Kara Walker of a pigtailed girl setting fire to herself.

Walker typically takes the benign Victorian cutout into something violent and disturbing. In her "Sea Island" series, **Carrie** Mae **Weems** rescues degrading real-life photographs and reconstitutes them into something with more dignity. Her original source is a group of daguerreotypes of slaves, photographed nude from the waist up in profile and frontally, like police mug shots. By putting the images of a female slave in oval frames and hanging them in the gallery, she calls attention to this humiliating practice, hopefully taking the shame from the subject and redirecting it to the culture that made such things possible.

A century before **Weems**, Maria Howard Weeden, a Southern white woman, countered dehumanization in her own way, making delicate watercolor portraits of a black man and woman and child whose noble bearing and interior life flouted the caricatured images of the day.

The difference between nudity and nakedness and the charged image of the black body occupy the thoughts of a number of artists. Cox brings back the whole sorry episode of "the Hottentot Venus," a woman taken from Africa and paraded naked in a cage, in a photograph in which she poses with prostheses that

VISUAL ARTS: When Aunt Jemima and Uncle Ben rebel The Atlanta Journal and Constitution July 28, 2000, Friday,

emphasize outsized breasts and buttocks.

A variation on this hypersexualization of the black body is the representation of the black woman as the Exotic Other in the history of art. Emma Amos explores the subject in "Models." She juxtaposes a Gauguin nude with a photo of a black woman and one of a classical Greek sculpture of a male to whom she has given an Afro.

The exhibition includes the contemporary artists' manipulation of negative stereotypes that has engendered such controversy in the black community. The artists believe that confronting Mammy and Sambo are a way to defuse them; opponents believe the artists can't overpower them and are merely continuing their currency.

Unfortunately, the works in this show aren't the best examples with which to frame the debate. Robert Colescott, who ventured into this territory in the 1970s, is represented by two of his more oblique paintings. Walker's piece does not employ the violence and sex that has enraged many older artists. Although Michael Ray Charles' grinning black boy is definitely based on a stereotype, he doesn't take it far enough to be convincingly deconstructivist. This show gives it some context; otherwise, it would be ambiguous to say the least --- and fodder for his opponents.

The installation, which doesn't often promote interesting juxtapositions, is also disappointing. Nevertheless, this is a show of substance that deals with a prickly, painful subject in a forthright way.

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**LANGUAGE:** ENGLISH

**GRAPHIC:** Photo

Turning stereotypes on their head: In "The Liberation of Lady J and U.B." (1998), artist Renee Cox (center) liberates Aunt Jemima and Uncle Ben from their boxes and turns them into warriors. The photograph is part of "Looking Forward, Looking Black" at Georgia State University, an exhibit that examines visual representations of the black body.

Photo

"Me and Renee" (1997) is one of a four-painting series of self-portraits by Beverly McIver, who began her artistic career as a clown in whiteface.

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The New York Times

June 11, 2000, Sunday, Late Edition - Final

## **ART; At Yale, Three Small Exhibitions With Larger Thoughts in Mind**

**BYLINE:** By WILLIAM ZIMMER

**SECTION:** Section 14CN; Page 23; Column 1; Connecticut Weekly Desk

**LENGTH:** 1015 words

THREE small shows at the Yale Art Gallery in New Haven have a larger import than their compactness would indicate. They make their points concisely, but precisely and suggestively, and thereby stimulate big thoughts.

"Dance of the Dragon: Fabulous Beasts in Asian Art" is another in a series of theme exhibitions that highlight relationships among objects in Yale's collection of Eastern art. The dragon is the creature that comes most quickly to mind in the pantheon of fabulous animals, the subject of the show.

But what captivates viewers immediately are several Chinese earthenware horses dating from the Tang dynasty (A.D. 618-907).

Some explanation is needed for the horse's presence in the show, because the horse, an actual animal, would not seem to have much of the fabulous about it. Printed information informs us that the horse was believed to be a relative of the dragon and "akin to the mysterious powers of water." The animals in the show, though seemingly viral, all have streamlined contours and such stylization might indicate qualities above the mundane.

As might be expected, tomb guardian creatures are meant to straddle both the earthly and spiritual realms. They are often frightening, as they would have to be to do their job. A couple of them are truly monstrous, with spiky protrusions and wide-open mouths that would emit a paralyzing roar. What is especially surprising is that other tomb guardians had opposite characteristics; soft, benevolent faces are powerfully attractive and evil might melt in the face of such spirits.

The show's drawing card, the dragons, are for the most part less imposing than the horses or the guardians.

One reason is that the dragon is a benevolent force in Chinese culture, and its curves and coils lend themselves to stylized decoration. Dragons don't dominate their settings -- which are two-dimensional for the most part -- as much they harmoniously inform them. When dragons appear on an elaborate robe, for instance, it is the whole garment that dazzles. The lore associated with them dictates the decorative schemes of the robes and other objects, but by spreading themselves so widely the dragons become less palpable beasts than static, artful symbols.

"Imaging African Art" considers how African art has stimulated American artists. Photography dominates the show but in different ways. Objects from African culture are presented in straight photographs, but they also appear in conceptual work rooted in photography. Walker Evans, who is best known for photographing the American scene during the Depression, makes an absorbing complement to Charles Sheeler, a major

exponent of Precisionism, the painting style that emphasized clean lines. Each man is represented by groupings of pictures of what are African sculpture and other objects.

Superficially, the approach taken by the two artists seems similar, Sheeler's work dates from 1916-18, while Evans made his photographs in the mid-1930's. True to his penchant for emphatic line, largely inspired by the crisp, sharp look of the growing industrial landscape, Sheeler photographed masks and other objects that are distinguished by precise contours. On the other hand, Evans favored items that seem more animated, such as masks with raffia or broom-like fly whiskers.

These vintage photographs are quiescent when compared to more recent art deliberately made to discomfit its audience. Lorna Simpson's "Wigs" is a grid of images of hairstyles printed on felt. Many of the styles are African in origin. The work is blurry on purpose; its message is that hair is a surrogate for personal identity, but it's an imperfect and misleading indicator.

This work seems **labored**, however, in company with the precise intentions of **Carrie Mae Weems** who photographed structures that are still extant on what is known as the Slave Coast of West Africa. Several insistent dark and narrow confines themselves are horrific.

A related triptych at the show's entrance is composed of a black-and-white photograph of a close grouping of African sculptures flanked by hypnotic images of bright blue water. The viewer can't escape completing the frightful narrative.

Other artists in the exhibition are more sparsely presented. They include historical figures like Romare Bearden, Wilmer Angier Jennings, Lois Mailou Jones and Hale Woodruff along with the contemporary artists Joy Gregory, Barry Le Va, Albert Chong and Moira Pernambuco.

Philip Guston's example dominated the final decades of 20th-century painting and it continues to inspire young artists. Guston began his career as an earnest social realist painter in the 1930's, and later became an Abstract Expressionist. In 1968 he began a controversial return to figuration, albeit with a riveting cartoony look. Few careers have had such a neat a-b-a rhythm.

A couple of his large Abstract Expressionist canvases are included in the show "Philip Guston: A New Alphabet." They are unusual combinations of gray, black and pink and painted with sweeping gestures. They seem incomplete, as if they were waiting for something. That something is presented in nuggets, 27 small paintings dating from 1969 and 1970, stacked in three rows. They're the alphabet of the show's title, and each bears a representative image from Guston's large vocabulary of symbols that are also things.

The soles of a pair of shoes with each nail articulated, a cup of especially black coffee and the back of a young man's head are among objects from daily life, but two pyramid shapes with eyes represent what became a central, disturbing motif for Guston, the Ku Klux Klan. Guston had painted Klansmen in the 1930's as frightening specters. In the reincarnation they are ludicrous but nevertheless dangerous.

In an accompanying large painting, "Riding Around," their robes are blood-spattered. Other large works round out the show; they are about life on the street, and life in the studio, Guston's compelling blend of public and private.

The three exhibitions are at the Yale University Art Gallery through July 30.

<http://www.nytimes.com>

**LOAD-DATE:** June 11, 2000

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photos: Above and left: A gelatin silver print (1993) by **Carrie Mae Weems**. Below: An imperial

ART;At Yale, Three Small Exhibitions With Larger Thoughts in Mind The New York Times June 11, 2000,  
Sunday, Late Edition - Final

roundel with five-clawed dragon from China.; "Riding Around" (1969), above, is among works in "Philip  
Guston: A New Alphabet."

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The Star-Ledger (Newark, New Jersey)

February 20, 2000 Sunday  
FINAL EDITION

## Black History Month exhibit offers sharp observations

**BYLINE:** Dan Bischoff, Star-Ledger Staff

**SECTION:** SPOTLIGHT; Pg. 2

**LENGTH:** 857 words

Few of the many art exhibits commemorating Black History Month around the state are as swanky as the small show at the Princeton University Art Museum.

"Selections: Contemporary Art by African-American Artists" is drawn largely from the museum's permanent collection. The artists tend to be successful and confident, and frequently share a shrewd, occasionally self-mocking sense of the racial divide.

That is, of course, a big generalization for any group show, and "Selections" represents several generations. There is Adrian Piper's collage, "Forget It," in which cut-out loan application forms are applied over faintly drawn images of black male castration, the monkeys who see, hear, and speak no evil, and so on, a thoroughly engaged protest against redlining and hardly an example of post-mod irony. Abstract Expressionist Sam Gilliam is here with "Coffee Thyme II," a fan-like composition that combines lithography, silk-screen, etching, embossing and the high seriousness with which Ab Exers take their mark-making.

But many of the larger works in Princeton are by artists who first won recognition in the 1980s, the very first generation of African-American artists on whom the stars fell early in their careers. One wall of the gallery devoted to "Selections" is very nearly swamped by Jean-Michel Basquiat's "Notary," a big canvas from '83 covered in acrylics, oilstick and collage elements that strive very hard to look like graffiti, as Basquiat's paintings always do.

Basquiat's painting is so firmly tongue-in-cheeky, its racial protests and frank obsession with money in the art world so cheerfully crude, that high seriousness rarely threatens. It certainly never darkens the palette of "Notary," with its washed-on parody of a notary public's seal, a few skulls and dollar signs, and Basquiat's trademark scattering of legible and crossed-out painted words.

And then there are items like **Carrie Mae Weems'** black-and-white photo composition, "Mirror, Mirror." Under a photo of a black woman looking into a mirror and seeing a witch, there is a printed legend: "Looking into the mirror, the black woman asked, 'Mirror, mirror on the wall, who's the fairest of them all?' The mirror says, 'Snow White, you black bitch, and don't you forget it!'"

**Weems** is a long way from Jacob Lawrence's "Migration Series," here represented by a large-format silk-screen from 1974 showing black **immigrants** in the North finally casting ballots. But artists like Los Angeles' Mark Bradford are so far away you have to measure the distance by its red shift.

Bradford's life-size photo titled "The Dilemma of Judas" (1999) shows a skinny black man wearing a

Black History Month exhibit offers sharp observations The Star-Ledger (Newark, New Jersey) February 20, 2000 Sunday

basketball jersey the color of a Lakers' uniform. Except, below the waist, the jersey turns into a voluminous gown, like a 19th-century hoop skirt, in the alternating blue and yellow stripes favored by L.A.'s hoopsters.

Bradford describes himself as an "artist and beauty operator." He has staged exhibits with titles like "European Wavy," a wig style sold to African-Americans as an assimilation aid, and has arranged yellow clay pigeons on armrests in a work called "High Yellow" (an old derisive term for very pale-skinned African-Americans).

Race in America long ago ceased to be a binary equation, and a realization of this fact started to sink in at just about the same time that Identity movements became rife throughout the cultural world. But the dynamic of exclusion is an all but essential part of curatorial decision-making, and artists are quite keen to see its meaning for society in general.

Bradford says he is interested largely in black-to-black dialogue about race ("though if white folks want to listen, that's fine," he once told a Pittsburgh reporter), but his real argument is about individual, as opposed to group, identity. Basketball players in L.A. are priapic totems, famous for their sexual excess in a town not known for its primness. Putting such community heroes in a dress, an old, constricting, pre-feminist dress to boot, transgresses so many popular conceits you don't know where to start deconstructing.

Better-known and more traditional artists, like Karen Elizabeth Walker, familiar to us for her silhouette wall compositions in New York venues like the Whitney Biennial, don't really mess up the traces like Bradford. Walker is here represented by her pop-up book, "Freedom: A Fable," subtitled "A Curious Interpretation of the Wit of a Negress in Troubled Times."

Cleverly designed, and retailing the same precise cut-outs she's known for in a new kind of package, "Freedom" seems much more one-dimensional. Even given the rich historical legacy of her chosen medium (black cut-out silhouettes were a favorite pastime of young upper-class women in the 18th century - just the sort of women who were married to the slave-owning class - and often used to make flattering portraits of family and friends), Walker's pantomimes of ancient injustices seem, well, rather flat.

We have plenty of our own injustices to document, something many of the other artists chosen for "Selections: Contemporary Art by African-American Artists" fully understand.

**LOAD-DATE:** April 16, 2007

**LANGUAGE:** ENGLISH

**GRAPHIC:** 1. Lorna Simpson's "Counting" combines photogravure and screen printing. 2. A man wears an gender-confused outfit in the Los Angeles Lakers' colors in Mark Bradford's photograph "The Dilemma of Judas." 3. Jean-Michel Basquiat's "Notary" is part of the exhibit "Selections: Contemporary Art by African-American Artists" at the Art Museum of Princeton University.

Selections: Contemporary Art by African-American Artists

Where: The Art Museum of Princeton University, near the center of the campus, Princeton

When: Through March 5. 10 a.m.-5 p.m. Tuesday-Saturday, 1 p.m.-5 p.m. Sunday. How much: Free. Call (609) 258-3788

**PUBLICATION-TYPE:** Newspaper

**JOURNAL-CODE:** nsl

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Los Angeles Times

December 12, 1999, Sunday, Ventura County Edition

**OUT & ABOUT / VENTURA COUNTY;  
SIGHTS;  
ARTISTIC EQUILIBRIUM;  
SANTA BARBARA MUSEUM'S SCOPE, STRENGTHS ON VIEW IN  
CURRENT SHOW.**

**BYLINE:** JOSEF WOODARD, SPECIAL TO THE TIMES

**SECTION:** Metro; Part B; Page 8; Zones Desk

**LENGTH:** 864 words

Since unveiling its impressive, newly expanded incarnation nearly two years ago, the Santa Barbara Museum of Art has been in a settling-in mode.

The challenge of any museum trying to grow into a cosmopolitan institution is to adequately serve its constituency.

The agenda is to please members and fiscally involved patrons while articulating to the public the contemporary raison d'etre of art against a backdrop of art history.

The new SBMA doesn't always strike the right balance, but a nice equilibrium currently exists. The diversity of its exhibits showcases the sort of pluralistic artistic vision one wants to see in a contemporary museum.

In short, as we approach the end of this millennium, SBMA is a fine place to take visiting family--whatever their individual levels of artistic sophistication--during the holidays.

For the idle-minded holiday crowd, the central McCormick Gallery is filled with old things that glitter in "Ancient Gold Jewelry From the Dallas Museum of Art."

Elsewhere, the museum's interest in photography is respectably represented in a fine cross-historical compendium of city-themed images. "Toujours Paris: Photographs of Paris," presents evocative pictures of that city that run a long gamut.

There are images by the legendary French photographer Eugene Atget and Andre Kertesz' classic still life "Chez Mondrian."

More recent works include a mystically banal image of stuffed birds by Richard Ross and some color-drenched audacity by Kathy Barrows. All in all, it adds up to an engrossing Parisian valentine.

Two other museum exhibits are from the contemporary end of the spectrum.



OUT & ABOUT / VENTURA COUNTY; SIGHTS; ARTISTIC EQUILIBRIUM; SANTA BARBARA MUSEUM'S SCOPE, STRENGTHS ON VIEW IN CURRENT SHOW. Los Angeles Times December 12, 1999, Sunday,

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First is Gilles Barbier's "Copywork: The Dictionary Pages and Other Diversions," which turns out to be numerous huge panels on the gallery walls, filled with scribbling that passes for knowledge, and finely re-created drawings in ink and gouache. The result is an elaborate ruse that fills the gallery with information, fastidiously culled and sometimes fabricated.

For several years now, Barbier, whose exhibition is part of a series of contemporary French art shows presented by SBMA contemporary art curator Diana du Pont, has been meticulously copying and altering pages from a dictionary published in 1965, the year of his birth.

Barbier created a self-imposed, dense thicket of data, with multiple layers of potential meaning, including a reflection on the innate desire to assert one's own original imprint on the data flow of human-cultural history.

There is a CD-ROM linked with all this laborious, anti-digital handiwork. It complicates the issue, but also extends the natural connection to the data lust of the Internet generation. In a way, the entire project is like an information--or disinformation--superhighway of the artist's own paving.

Other more physical, sculptural pieces present another side of Barbier's interests.

The long assemblage on the gallery floor called "Mega Maquette" appears like a large architectural model for a museum, containing tiny reproductions of the dictionary pieces we see full-sized.

In addition, there are talking plastic animals, a cloning room and a bloodied little man trapped in a spinning mousetrap, all part of the work's pathway between the sublime and the grotesque.

It was inspired by the "portable museum," "Boite en valise," by another absurdist French artist, the iconic Marcel Duchamp. But Barbier also nods toward an American pop cultural influence through an army of plastic toy creatures lurking below the staid tables, and cheesy "classic rock" humming like aural kitsch.

From a starker but no less effective perspective, the prominent African American artist **Carrie Mae Weems** presents the installation "Let the Record Show." It is a historically charged series of translucent banners that transforms a compact gallery space--with the help of James Newton's musical score.

**Weems'** installation goes in an opposite, less-is-more direction from Barbier's.

In this collection of digital imagery imprinted on sheer fabric panels, she riffs off the basic subject matter of DNA research and its various implications.

We wend our way through a gentle maze of imagery as **Weems** circles the topic: the cloning of Dolly; the recent validation, through DNA testing of descendants, that Thomas Jefferson fathered children with his favorite slave; questioning the morality of scientific **investigations**.

The through-line here is intentionally vague, though, and **Weems** approaches her subject more poetically than as an artist with an obvious socio-moral message. Newton's music, which blends jazz and classical ideas gracefully, accents the loose, nonlinear nature of the visual elements in a happy, and engagingly perplexing, convergence.

## DETAILS

"Copywork: The Dictionary Pages and Other Diversions" by Gilles Barbier" through Jan. 30; "Let the Record Show: Audio Visual Installation by **Carrie Mae Weems**" through Feb. 6; "Ancient Gold Jewelry From the Dallas Museum of Art" through Jan. 31. At the Santa Barbara Museum of Art, 1130 State St. Hours: Tuesday-Thursday and Saturday, 11 a.m.-5 p.m.; Friday, 11 a.m.-9 p.m.; Sunday, noon-5 p.m.; 963-4364.

**LOAD-DATE:** December 12, 1999

OUT & ABOUT / VENTURA COUNTY; SIGHTS; ARTISTIC EQUILIBRIUM; SANTA BARBARA MUSEUM'S SCOPE, STRENGTHS ON VIEW IN CURRENT SHOW. Los Angeles Times December 12, 1999, Sunday,

**LANGUAGE:** English

**GRAPHIC:** PHOTO: **Carrie** Mae **Weems'** works explore the implications of DNA research.

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The Boston Herald

December 3, 1999 Friday ALL EDITIONS

## Visual Arts; Women artists make history in Hub

**BYLINE:** By JOANNE SILVER

**SECTION:** SCE; Pg. S11

**LENGTH:** 782 words

In search of history, Ellen Rothenberg has papered a table with her fingerprints and made dozens of wax casts of her hands caught in different gestures. **Carrie Mae Weems** has placed herself, statuesque as a Greek goddess, amid ancient ruins and modern disasters. Drawing upon personal and cultural memories, both women confront a discipline long revered for its objectivity.

"Beautiful Youth," Rothenberg's **investigation** of the women of the Third Reich, and "Ritual and Revolution," **Weems'** exploration of conquering civilizations, begin where textbooks leave off. From there, they venture into uncharted realms, resonant with emotion and experience and the voices of thousands usually unheard. Neither would claim to have discovered the one true version of past events. In fact, both artists' installations suggest that no such thing exists.

"Telling Histories: **Carrie Mae Weems** and Ellen Rothenberg," at the Boston University Art Gallery through Dec. 12, pairs strong works by these midcareer artists, who each recently spent a year in Berlin.

Rothenberg, who explored Anne Frank's diary for earlier works, used her time in Germany to probe another disturbing aspect of that country's dark history: the women recruited to help the **Nazi** war effort. Being in Berlin also inspired **Weems** to look at wars and women, power and those who are rendered powerless.

"Ritual and Revolution" at first seems soft. Sixteen sheer muslin banners hang in rows from the ceiling, some reaching almost to the floor, each printed in sepia tones with a photographic image relating to cultures from ancient Greece to contemporary America. **Weems'** honey voice fills the space, too, reciting the poem she wrote to accompany the visual journey of the banners.

"I was with you," she repeats, listing cataclysms in the history of humankind. Images echo the sweep of her words: the colonnaded altar at Pergamon; columnar statues of Greek women; staircases at Versailles; the cobblestone path to a Portuguese slave depot in Ghana; blindfolded Cambodian prisoners; civil rights **protesters** being firehosed in Alabama; **Holocaust** victims, nude and huddled together. A self-portrait of the African-American artist, draped in classical attire, flutters on a central banner, at once conducting this whirlwind tour and challenging its premises. In **Weems'** telling, every monument to colonial victory shrouds an untold human story, of individual lives led in history's daunting shadow.

The enveloping presence of **Weems'** voice and fabric images is nowhere to be found in Rothenberg's clinical "Beautiful Youth." The very title suggests a picture crafted for propaganda or advertising - and both realms fall under Rothenberg's scrutiny here. Along one wall, rusting frames hold 17 gleaming icons of **Nazi** femininity: women tending to crops, children, farm animals, household chores, filling in for the absentee men at war. Five linen aprons hang on an adjoining wall - a reminder of the people who would have performed the tasks in the photographs.

On two large worktables, Rothenberg introduces the only elements of individuality: her fingerprints, dotting the waxy paper on one surface; and casts of her fingers, hands and arms, scattered across the other. Rather than adding up to a complete picture, however, the fragmented glimpses of humanity reinforce the chilling sense of loss. Empty aprons, hollow photographs and severed limbs in Rothenberg's installation cannot reproduce the reality of a person's existence any more than a stone staircase in **Weems'** piece can represent human triumph.

This weekend, two of Boston's most exciting holiday fairs offer mall-weary shoppers a chance to combine art, gift buying and humanitarian impulses.

The 14th Crafts at the Castle, benefiting Family Service of Greater Boston, continues through Sunday at the Castle at Park Plaza. General admission for this prestigious juried show of crafts by more than 100 artists working in clay, glass, wood, fiber, leather and jewelry is \$ 10; \$ 8 for seniors; and free for children. Call (617) 523-6400, Ext. 8.

Tomorrow from 10 a.m. to 4 p.m., the Gateway Gallery and Crafts Store will host its 26th holiday fair. Music and refreshments will accompany hundreds of one-of-a-kind pieces, all created by adults with disabilities. "Painting the Town," in Gateway's gallery, will showcase painted objects, including tables, toys and tops. Gateway, 60-62 Harvard St. in Brookline Village, is a member of the Brookline Holiday Crafts Tour and Raffle. Maps are available at the fair.

Photo Caption: 'BEAUTIFUL YOUTH': Ellen Rothenberg's work, a study of the women of the Third Reich, is on display at the Boston University Art Gallery.

**LOAD-DATE:** December 03, 1999

**LANGUAGE:** ENGLISH

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The Boston Globe

November 30, 1999, Tuesday ,THIRD EDITION

**ART REVIEW TELLING HISTORIES: Installations by Ellen Rothenberg and Carrie Mae Weems At: Boston University Art Gallery, 855 Commonwealth Ave., through Dec. 12;  
ROTHENBERG, WEEMS OFFER A HAUNTING LOOK AT HISTORY**

**BYLINE:** By Cate McQuaid, Globe Correspondent

**SECTION:** ARTS; Pg. C4

**LENGTH:** 652 words

History is a hall of mirrors. We may have the facts - the Japanese bombed Pearl Harbor on Dec. 7, 1941 - but how we interpret them, the stories we dress them in, often tell more about us than they do about what happened.

Both Ellen Rothenberg and Carrie Mae Weems have often taken history and the social construction of identity as their subject matter. "Telling Histories" is the name of the exhibition at the Boston University Art Gallery, but the two installations are distinct and separate. Rothenberg's is flinty, cold, and haunting. Weems, in contrast, wraps her visitor in ethereal waves of images, lulling us into a walk down memory lane, only to find it's a dead end. Rothenberg revisits Nazi Germany - a frequent topic for the artist, who has recently spent time in Berlin. In "Beautiful Youth," she ironically highlights the Aryan ideal of womanhood and suggests the devastation that trying to live up to cookie-cutter ideals can wreak.

Grainy, enlarged photographs from Nazi propaganda hang on the wall, illustrating the joyful work lovely young women could do to support the national agenda. Rothenberg has cropped the images to make the women more anonymous: we see their smiling mouths, their hands cradling chicks or bales of wheat, but we don't see their eyes. Unbleached linen aprons hang in a row on the next wall like uniforms.

The insidious breakdown of individual identity is driven home with two work tables Rothenberg has constructed. She covers one with brown wax hands, arms, and fingers. They're those of a woman (the artist's), and they look as if they've been chopped off in a slaughterhouse and left for the trash. The second table shows smudged and blotted fingerprints, fading away under layers of waxy paper. Any imprint one woman left was ephemeral and unimportant in the context of the larger national agenda.

Rothenberg chooses the Nazis as an icon of evil, but many of her points ring true today. Ideal women on the covers of women's magazines do as much to rob us of our true and quirky selves as war propaganda did 60 years ago. History here is a prism through which to see the present.

It's a chilling installation, but it's odd, in the late '90s, that Rothenberg should consider the problems of gender construction without looking at masculinity, which these days is examined and picked apart more than femininity. The two are yin and yang; one shouldn't be deconstructed without the other.

Weems takes a much larger scope in "Ritual and Revolution": the history of Western civilization and the

ART REVIEW TELLING HISTORIES: Installations by Ellen Rothenberg and Carrie Mae Weems At: Boston University Art Gallery, 855 Commonwealth Ave., through Dec. 12; ROTHENBERG, WEEMS OFFER A HAUNTING LOOK AT HISTORY All Rights Reserved The Boston Globe November 30, 1999, Tuesday

atrocities of oppression. She has printed photographic images on great, translucent scrims hung from the ceiling. To pass through them is to be enfolded, to be held in the arms of history. At the same time, she subverts what we think of as history, beginning with an image of a Greek goddess in classical pose and garb - only she's not our traditional Caucasian view of a Greek goddess. She's **Weems** herself, who is an African-American.

This journey through the ages juxtaposes images of power, like Versailles, with those of domination - like an African trading post where slaves were warehoused. An Edward S. Curtis photograph of noble savages suggests that whether we idealize or demonize another group, we rob them of their essence. We glimpse pictures of what's to come through the scrims, shifting and fading like memory, moving from places to people: blindfolded Cambodians; civil rights demonstrators; nude women herded toward extinction in Nazi concentration camps. The lulling, dreamlike sequence of images becomes a nightmare.

It's ironic, and perhaps appropriate, that installations are so ephemeral. Like history, these will live on in memories and in documents, but we won't have the opportunity to experience their palpable power again. We pass through them, they leave their mark - like Rothenberg's fading fingerprints - and they are gone.

**LOAD-DATE:** November 30, 1999

**LANGUAGE:** ENGLISH

**GRAPHIC:** PHOTO, "Beautiful Youth" (detail) from Ellen Rothenberg's installation.

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The New York Times

July 23, 1999, Friday, Late Edition - Final

## ART IN REVIEW; 'Persuasion'

**BYLINE:** By GRACE GLUECK

**SECTION:** Section E; Part 2; Page 35; Column 5; Leisure/Weekend Desk

**LENGTH:** 339 words

Lombard-Freid Fine Arts  
470 Broome Street  
SoHo  
Through July 30

This wide-ranging barrage of a show presents work by more than 50 artists concerned with the use of art to **manipulate** public perception. The artists, some anonymous, range from earlier 20th-century Europeans like Kathe Kollwitz, John Heartfield and El Lissitzky to current practitioners, among them the cartoonist Art Spiegelman and the photographer **Carrie Mae Weems**. The show explores three areas: the propaganda of governments like that of the former Soviet Union, the penetration of consumer culture by propaganda messages, and adversarial statements by individual artists. But there is lots of overlap.

The invasion of consumer culture by hidden -- or not-so-hidden -- messages is aptly conveyed by "Chase Advantage" (1976), Hans Haacke's highlighting of an advertisement for Chase Bank that links art with corporate power. Martha Rosler, however, sneaks one in herself, altering a glamorous photograph of Pat Nixon in the White House so that she stands beneath a frame of a woman being shot, from the movie "Bonnie and Clyde." On the nationalist front, there is a cleverly designed agitprop poster in photomontage by the Russian Constructivist Gustav Klutsis, "Labor in the U.S.S.R. Is About Honor, Glory, Bravery and Heroism" (1931). There is also one of quite a different turn, "Liberator" (1944), a World War II blast by an unknown Italian artist depicting a black American aviator smashing a fist into Italy.

Among the personal "adversarial" statements, Sue Coe shows "**Rape** and War" (1993), an angry Expressionist diatribe in stark black-and-white. Ms. **Weems** is represented by four photographs from a 1995 series that make a critical comment on the representation of blacks in American photographic history.

But the show is overkill. To say it needs pruning is not to condemn it, but it does lose power by the number of objects squeezed into the space and the unbridled mix of the trivial with the serious.

GRACE GLUECK

<http://www.nytimes.com>

**LOAD-DATE:** July 23, 1999

ART IN REVIEW;'Persuasion' The New York Times July 23, 1999, Friday, Late Edition - Final

**LANGUAGE:** ENGLISH

**TYPE:** Review

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The Houston Chronicle

June 19, 1999, Saturday 2 STAR EDITION

## **Witness good art; Works by black women transcend definitions for wide appeal**

**SOURCE:** Staff

**BYLINE:** PATRICIA C. JOHNSON

**SECTION:** HOUSTON; Pg. 7

**LENGTH:** 920 words

"To know what is possible in art means you don't get stuck in little ruts."

- Elizabeth Catlett

The exhibit "Bearing Witness: Contemporary Works by African-American Women Artists" has been traveling around the country for three years and arrives at the Museum of Fine Arts on Sunday.

It's unfortunate that the organization of such art shows along the limiting (not to mention trite) lines of race and gender obscures the real issues. Is it meaningful art? Is it good art?

This exhibit was curated by Jontyle Robinson, associate professor at Spelman College in Atlanta, to commemorate the school's opening in 1881 as the first college for black women anywhere in the world. The fact is that in many instances, however, the work would stand up in any context.

As Adrian Piper said some years ago in one of her videos, "Telling you I'm black is on the par of telling you how old I am, where I was born, matter-of-factly."

The ecumenical exhibit spotlights 25 artists who span the century, from the Harlem Renaissance to the contemporary art world. They range from 94-year-old Mailou Jones to Debra Priestly, 38. They represent four generations and include some well-known artists - from Elizabeth Catlett and Betye Saar to Lorna Simpson and Alison Saar - as well as some with less renown. Their work encompasses the gamut from fetish and folk to narrative, conceptual and abstract constructs.

Frieda High's painting packs a wallop like few others. In its simple formality, which belies its depth of meaning, the artist conveys the fury, fear and tragedy of the slave trade. The nominal image is of a rock wall that fills the canvas with bright red, broad brushstrokes and is broken in the center by an opening, through which we glimpse pastel wisps of color.

The painting is titled "Returning to the Door of No Return," and it represents the doorway in the fort on Goree Island, off the coast of Senegal, that was the embarkation point for slaves en route to colonies in the New World.

Witness good art; Works by black women transcend definitions for wide appeal The Houston Chronicle June 19, 1999, Saturday

**Carrie Mae Weems'** photographic essay "From Here I Saw What Happened and I Cried" defines the destiny that awaited those who passed through that door. The title is etched on a photograph of a regal African woman seen in profile. Her image appears twice, once facing left and once facing right, bracketing 31 additional 19th-century photographs of black archetypes from African-American history. They are identified by terse, often single-word, texts. The bust of a large woman wearing an apron and a white kerchief around her head (an Aunt Jemima figure) is described thus: "You became Mammie, Mama, Mother & then, yes, confidant-ha." A quartet portraying two men and two women in labor-appropriate costumes is identified by the words "field," "yard," "house," "kitchen."

The elegant and sobering installation highlights the contradiction between ancestral dignity and contemporary disenfranchisement, without a whine. It shapes a gauntlet at the entrance to the exhibit, too, - a kind of thematic introduction to the diverse emotional and formal expressions that follow.

"Jar Woman #4" is a splendid example of refined fetishism and a kind of ironic feminist statement. Joyce Scott, born in 1948, built her as a free-standing sculpture with glass bottles and jars of different sizes, including a flower vase for the head and various spice jars for the body. The transparent containers are filled with evocative stuff, spices and colorful glass beads - as traditional in their association with feminine tasks as they are symbolic of powerful mojo.

But there's another component to this proud and fragile woman who, in addition to the jaunty bead beret she carries on her head, finds herself embraced by death. Represented by skeletons made of beads, he embraces her twice - once around the shoulders, once around the waist.

Faith Ringgold (b. 1930) similarly transforms a traditionally "feminine" medium, quilting, into a canvas of self-expression. "Marlon Riggs: Tongues Untied, A Painted Story Quilt" is a stitched and painted homage to the award-winning filmmaker who addressed racial stereotyping in work that aired on prime-time television. Riggs, who died of AIDS in 1994, holds center stage, depicted as a Ghandi-like figure surrounded by a decorative border of flowers, geometric patterns and phrases. In two of the corners are giants of African-American political and cultural history - James Baldwin and Harriet Tubman, whose influence goes far beyond the black community. They are accompanied in this personal missive by other people important in Riggs' life, including his grandmother.

Alison Saar's "Wings and Chitterlings," a two-part assemblage recently acquired by the MFA, is an allusive, pan-cultural work built from tin and wood. The massive wings suspended from the ceiling and the pile of wooden forms that lie on the ground below allude to the Greek myth of Icarus as well as American Indian animist beliefs and African-American culture.

As it happens, these 25 women identify themselves as black and women artists, but succeed in making their personal selves speak in a far more inclusive language.

"Bearing Witness: Contemporary Works by African-American Women Artists"

Where: Museum of Fine Arts, 1001 Bissonnet; 713-639-7300.

When: 10 a.m.-5 p.m. Tuesdays, Wednesdays, Fridays-Saturdays; 10 a.m.-9 p.m. Thursdays; 12:15-6 p.m. Sundays, through Aug. 15.

Admission: \$ 3; \$ 1.50 students, senior citizens and ages 6-18; free for ages 5 and younger. Free on Thursdays.

**LOAD-DATE:** June 21, 1999

Witness good art; Works by black women transcend definitions for wide appeal The Houston Chronicle June 19, 1999, Saturday

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photos: 1. **Carrie Mae Weems'** "From Here I Saw What Happened and I Cried" uses text to supplement images (color); 2-3 Howardena Pindell's "Hathor Temple, Valley of the Kings, **Egypt**" (1974), left, is made up of acrylic, cibachrome and goache on museum board. Below is Faith Ringgold's "Freedom of Speech" (color)

**TYPE:** Art Review

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The Houston Chronicle

June 17, 1999, Thursday 2 STAR EDITION  
Correction Appended

## **EIGHT-DAY PLANNER JUNE 17-JUNE 24; sneak preview**

**SOURCE:** Staff

**SECTION:** PREVIEW; Pg. 18

**LENGTH:** 1799 words

Thursday17th

Country-music legend George Jones' new single, Choices, seems an all-too-fitting anthem, considering his recent troubles. "Living and dying with the choices I've made," he sings. He could almost be referring to the March 6 accident that left a deep cut in his liver and nearly killed him. Jones pleaded guilty to driving while impaired and violating Tennessee's open-container law. His new album, Cold Hard Truth, is due Tuesday. 7:30 tonight. Arena Theater, 7324 Southwest Freeway. \$ 30. Cledus T. Judd opens the show. Call 713-988-1020.

Whether or not you're in awe of the synchronized steps, there's no denying Riverdance - The Show is an international sensation. The show premiered in Dublin in February 1995, and more than 6 million people have seen it since. 2 and 8 tonight. Additional performances are at 8 p.m. Tuesdays-Saturdays; 2 p.m. Saturdays and Sundays; 7 p.m. Sundays, through June 27. Jones Hall, 615 Louisiana. \$ 40.50-\$ 69.50. Call 713-629-3700.

Friday18th

Cher believes in life after late-night infomercials, and the rest of the world has followed suit. The re-energized diva scored the biggest hit of her career with Believe, and the dance-pop album of the same name has been certified double-platinum in the United States. She earned good notices for Tea With Mussolini, her first movie in three years, and her appearances on Divas Live '99 and the World Music Awards broadcast were enthusiastically received. Cher's first world tour in eight years (which kicked off Wednesday in Phoenix) promises lots of '70s glitz, energetic dancers and special guest Cyndi Lauper, who's still having fun after all these years. 8 p.m. Friday. The Cynthia Woods Mitchell Pavilion in The Woodlands. Wild Orchid opens the show. Sold out.

Politically Incorrect host Bill Maher wasn't always the suave, sarcastic mediator you see weeknights on ABC. Before landing that gig, he was a stand-up comic and emcee at a New York club in the late '70s and early '80s. He appeared on various talk shows soon after, including guest spots with David Letterman. Maher never quite gelled on the big screen, appearing in such forgettable fiascoes as House II: The Second Story and Cannibal Women in the Avocado Jungle of Death. His P.I. gig, though, has made him one of television's most recognized faces. 8 p.m. Friday. Aerial Theater at Bayou Place, 520 Texas Ave. \$ 19.50-\$ 29.50. Call 713-629-3700.

In 1994, a small team of actors, comedians and filmmakers in Austin banded together to form Monks' Night

EIGHT-DAY PLANNER JUNE 17-JUNE 24;sneak preview The Houston Chronicle June 17, 1999, Thursday

Out, named for a military operation conducted during World War II in the deserts of Morocco. Since then, the 12-member troupe has created the Big Stinkin' International Improv and Sketch Festival - the largest event of its kind in the world - and the group was selected to represent the United States in the 1997 Just For Laughs Comedy Festival in Montreal. That's a big step up from weekend club gigs in the old hometown. 8 p.m. Friday and Saturday. Main Street Theater, Chelsea Market, 4617 Montrose. \$ 14. Call 713-524-2333.

#### Saturday19th

The Gay Men's Chorus of Houston celebrates its 20th-anniversary season with its show It Happened in the Theater! The event features a number of local and regional ensembles, including the Women's Chorus of Dallas, ENCORE! the Turtle Creek Chorale of Dallas, the New Orleans Gay Chorus, the chorus of Houston's Metropolitan Church of the Resurrection and more. Each ensemble will perform a short set, followed by pieces from all the men, all the women and a mixed-chorus finale. 7 p.m. Saturday. Wortham Center, Cullen Theater, 500 Texas. \$ 16-\$ 28. Call 800-494-TIXS.

Historic, cultural and recreational resources are highlighted during Twilight Float: An Evening of Canoeing on Buffalo Bayou. Tour participants will learn about the flora and fauna of the bayou, as well as its role in Houston's history. The basics of canoeing also will be discussed. 5-9 p.m. Saturday. Tour begins at Spencer-Clements Park, 5000 Memorial Drive. \$ 40; includes refreshments and snacks; ages 7 and younger not permitted. Reservations required. Call 713-752-0314.

The Houston troupe Suchu Dance presents the premiere of 8 Flying Dogs, a modern-dance and theater piece incorporating dynamic mood and movement changes, contemporary music, and dramatic lighting and costumes. The piece features Italian opera, Scandinavian harp music and computer-manipulated oboe music. 8 p.m. Saturday and 3 p.m. Sunday. Jewish Community Center, Kaplan Theater, 5601 S. Braeswood. \$ 13; \$ 11 JCC members; \$ 8 students and senior citizens. \$ 2 discount for Sunday's Father's Day performance. Call 713-551-7255.

The 6th annual Juneteenth Celebration at George Ranch Historical Park kicks off at 9 a.m. Saturday with the free "Flashbacks & Visions for Youth - A Gospel Celebration," including a prayer breakfast, gospel music and dancers from Houston- and Fort Bend- area churches. Activities include tours, a rodeo, theatrical presentations and other live music. Call 281-343-0218.

Classical violinist Itzhak Perlman will be the featured soloist with the Houston Symphony for a special evening of music. Selections include Bach's Violin Concerto in E Major, Beethoven's Romance in G major and Brahms' Symphony No. 4. Perlman has performed with every major orchestra and has played in recitals and festivals around the world. 8 p.m. Saturday. The Cynthia Woods Mitchell Pavilion in The Woodlands. \$ 10-\$ 75. Call 713-629-3700.

#### Sunday20th

New York native Elvis Crespo struck gold with his massive international hit, Suavemente. The song was featured on his 1998 album of the same name and in a Spanglish mix on the soundtrack to the film Dance With Me. The blend of tropical rhythms and hip-pop sensibilities resulted in sales of more than 800,000 copies of his debut solo disc, which is still at No. 4 on the Latin charts after 60 weeks. His new album, Pintame, is No. 1 on the same chart. 8 p.m. Sunday, part of the Un Dia Padre celebration. Other Latin acts scheduled throughout the day. Southern Star Amphitheater, Six Flags AstroWorld. Concert is included with \$ 32.99 park admission. Call 713-799-8404.

Twenty-four artists attempt to deconstruct **sexist** and racial stereotypes in Bearing Witness: Contemporary Works by African American Women. The approximately 50 works in the exhibit span four generations of artists and range from the Haitian veve paintings of Lois Mailou Jones to the photographic essays of **Carrie Mae Weems**. The exhibit's opening coincides with the 115th anniversary of Atlanta's Spelman College, the first college for African-American women. Opens Sunday. Hours are 10 a.m.-5 p.m. Tuesdays-Saturdays; 5-9 Thursday evenings; 12:15-6 p.m. Sundays. Museum of Fine Arts, Caroline Wiess Law Building, 1001 Bissonnet. \$ 3; \$ 1.50 children ages 6-18 and senior citizens; free for ages 5 and younger. Call

EIGHT-DAY PLANNER JUNE 17-JUNE 24;sneak preview The Houston Chronicle June 17, 1999, Thursday

713-639-7300.

Since the release of their 1987 debut album, the Gipsy Kings have ruled the world-music charts with sales of more than 13 million albums worldwide. No other non-English-speaking band has enjoyed such a sustained level of success in North America. The group is equally heralded by international Latin-pop lovers, who understand the rumba rhythms, flamenco guitars and passionate vocals. Lead singer Nicolas Reyes is the son of Jose Reyes, who was a member of flamenco group Manitas de Plata. The Gipsy Kings' last album was 1998's *Cantos de Amor*. 8 p.m. Sunday. The Cynthia Woods Mitchell Pavilion at The Woodlands. \$ 18.50-\$ 61. The Norma Zenteno Band plays at 5 p.m. on a sidestage. Call 713-629-3700.

Local rap stars and Tejano artists groove for a good cause at the fourth annual Joel Carmona Super Custom Car Show and Concert. The all-day event benefits a college fund for the daughter of the late Joel Carmona, who was president of Los Magnificos Car Club. The event features a car show, exhibit booths and two music stages. Entertainers on the bill include the Chris Perez Band, AB Quintanilla y Los Kumbia Kings, South Park Mexican, Lil' Keke, Lil' Troy, La Traizion, Gangsta Boo, C-Note and Kid Frost. 11 a.m.-6 p.m. Sunday. Astrohall. \$ 18. Call 713-629-3700.

Find out which dads reign supreme at the 104 KRBE Father's Day Olympics. Pops of all ages, sizes and ability levels can compete in such events as the Ski Slope Showdown, a downhill-skiing contest that scores on grace and style; the In-Line Skating Slalom, a test of speed around an obstacle course; the Rock Wall Climb, a strength, speed and skill trial; and the Mountain Bike Tire Rotation, in which contestants race to change a bike tire. Prizes will be awarded. 1-3 p.m. Sunday. Sun & Ski Sports Expo, 5503 West FM 1960 at Champion Forest. Free. Call 713-266-1000.

If pocket-protectors make you tingle and loose-leaf is your life, then the 10th annual Houston Pen Show should have you reeling with excitement. Exhibitors and manufacturers from the United States and Europe will be showing, selling, buying, repairing and talking about a variety of collectible pens, dating from 1889. There will be free evaluations and short history lessons. The National Inkwell Society is holding its annual show and sale in conjunction with the event. 10 a.m.-5 p.m. Sunday. J.W. Marriott Hotel, 5150 Westheimer. \$ 5; free for ages 12 and younger. Call 713-961-1500.

#### Tuesday22nd

The 1999 Houston Summer Boat Show docks for six days of family fun. Two hundred businesses will showcase a variety of boats, from inflatables to luxury yachts. The event also features seminars and advice from experts in marine sports. 1-9 p.m. Tuesday and Wednesday. Continues 1-9 p.m. June 24 and 25; 10 a.m.-9 p.m. June 26; 10 a.m.-6 p.m. June 27. George R. Brown Convention Center, 1001 Avenidas de las Americas (Convention Center Blvd.). \$ 7; \$ 3 children under 12. Call 713-552-1055.

#### Wednesday23rd

June's edition of *Nuestra Palabra: Latino Writers Having Their Say* features an appearance by TV producer, writer and comedian Rick Najera, who will showcase his piece *A Heretic in Hollywood* (featured in the anthology *Latino Heretics*) and perform his one-man show, *Pain of the Macho*. Syndicated music columnist Ramiro Burr will discuss his new book, *Billboard Guide to Tejano Music*, and the evening also will feature a performance the band *Tribu de Ixchel*. 7 p.m. Wednesday. \$ 5 or purchase of *Latino Heretics*; students admitted free with ID. Burr also will lead a free music-industry seminar at 6 p.m. *Talento Bilingue de Houston*, 333 S. Jensen. Call 713-867-8943.

#### Pick of the week

Cher brings three decades' worth of pop hits to the Cynthia Woods Mitchell Pavilion for a sold-out show Friday.

#### Pick of the week

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World-renowned violinist Itzhak Perlman performs with the Houston Symphony on Saturday at the Cynthia Woods Mitchell Pavilion in The Woodlands.

**LOAD-DATE:** June 22, 1999

**LANGUAGE:** ENGLISH

**CORRECTION-DATE:** June 19, 1999

**CORRECTION:** CORRECTION: Two actors who were listed as performers for the Juneteenth Celebration at George Ranch Historical Park, Pat Baker and Devonae Servance, will not be performing at this year's event.

**GRAPHIC:** Graphs: 1. Pick of the week (TEXT); 2. Pick of the week (TEXT, p.19); Photos: 3. Bill Maher brings his Politically Incorrect brand of stand-up comedy to Aerial Theater at Bayou Place Friday (color); 4. Cher (color); 5. The Caregiver by Varnette P. Honeywood is part of Bearing Witness: Contemporary Works by African American Women, opening Sunday at the Museum of Fine Arts (color); 6. Elvis Crespo showcases his blend of merengue, salsa and latin-pop Sunday at southern Star Amphitheater (color); 7. Pat Baker and Devonae Servance are featured performers (SEE CORRECTION) Saturday at the Juneteenth celebration at George Ranch Historical Park (color); 8. Itzhak Perlman (color, p.19); 9. The Gipsy Kings are likely to entrance audiences Sunday at the Cynthia Woods Mitchell Pavilion in The Woodlands (color, p.19); 7. Melissa Phillip / Chronicle

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TEXAS MONTHLY

June, 1999

## Houston

**BYLINE:** Edited by Brian D. Sweany, Katy Vine, and Eileen Schwartz

**SECTION:** AROUND THE STATE; Pg. 43

**LENGTH:** 1968 words

### MUSIC/DANCE

Houston Ballet Brown Theater, Wortham Center, Texas & Smith (713-227-2787 or 800-828-2787). June 4-6: A mixed program with a revival of Four Last Songs (music by R Strauss, choreography by Ben Stevenson). and world premieres by Lila York (Rules of the Game, music by Brahms) and Glen Tetley (Lux in Tenebris, music by Sofia Gubaidulina). With the Houston Ballet Orchestra. David Briskin, conductor. Fri & Sat at 7:30, Sun at 2. June 10-20: Peer Gynt (music by Edward Grieg, arranged by John Lanchbery, choreography by Ben Stevenson). Angel Corella, principal dancer with the American Ballet Theatre, guest artist. With the Houston Ballet Orchestra. Terrence Kern, conductor. Thur, Sat, & June 18 at 7:30, Sun at 2. \$ 11-\$ 84. W+ - Complete wheelchair access.

June 1 & 2: Nell Young Aerial Theater, Bayou Place, 520 Texas (713-230-1600 or 713-629-3700). The ageless rocker. At 8. \$ 75. W+ - Complete wheelchair access.

June 2: Seal Cynthia Woods Mitchell Pavilion, 2005 Lake Robbins Dr, the Woodlands (713-629-3700). The British pop sensation At 8. \$ 28.50-\$ 50 (lawn \$ 18.50). W+ - Complete wheelchair access.

June 2-6: Stomp Jones Hall (713-227-2787 or 800-828-2787). The dance troupe accessorized with brooms, garbage cans, and even the kitchen sink is back with its uproarious rhythms. Wed-Fri at 8 Sat at 5 & 9, Sun at 2 & 7. \$ 12-\$ 45. W+ - Complete wheelchair access.

June 4-6: Houston Grand Opera Miller Outdoor Theatre, Hermann Park, 100 Concert Dr (713-284-8350). Puccini: Madame Butterfly, Manhua Gao, soprano. Chad Shelton, tenor, Michele Assaf, choreographer and director. With the HGO Orchestra. Christopher Larkin, conductor. At 8:30. Tickets for reserved seating free day of show, lawn free. W+ - Complete wheelchair access.

June 5: Ray Price & the Cherokees Cowboys Aerial Theater, Bayou Place, 520 Texas (713-230-1600 or 713-629-3700). The honky-tonk hero and his orchestra with special guest Guy Clark. At 8. \$ 22.50 & \$ 29.50. W+ - Complete wheelchair access.

June 6: David Wilcox Aerial Theater, Bayou Place, 520 Texas (713-230-1600 or 713-629-3700). Folky singer-song-writer. At 8. \$ 25 & \$ 29. W+ - Complete wheelchair access.

June 7-July 9: Texas Music Festival U of H Moores Opera House, entrance 16 off Cullen Blvd (713-743-3313). The U of H Moore's School of Music presents its summer orchestral and chamber music program and concerts. June 26 at 8: The Texas Music Festival Orchestra -- composed of some 100 young musicians from around the world (at the Cynthia Woods Mitchell Pavilion, 2005 Lake Robbins Dr, the



## Houston TEXAS MONTHLY June, 1999

Woodlands, call 281-363-3300 for tickets). Most concerts \$ 10, senior citizens & students \$ 5, festival pass \$ 40, senior citizens & students \$ 20, master classes free. Call for complete schedule. W+ - Complete wheelchair access.

June 11: The Robert Cray Band with the Memphis Horns Aerial Theater. Bayou Place, 520 Texas (713-230-1600 or 713-629-3700). Modern blues. At 8. \$ 25.50-\$ 40. W+ - Complete wheelchair access.

June 12: Robert Flack Arena Theater, SW Fwy & Fondren (713-988-1020). The smooth soul singer. At 8. \$ 37-\$ 50. W+ - Complete wheelchair access.

June 17: George Jones Arena Theater, SW Fwy & Fondren (713-988-1020). The hard-core country singer, also known as No-Show Jones. With country-music humorist Cletus T. Judd. At 7:30. \$ 30. W+ - Complete wheelchair access.

June 17-27: Riverdance Jones Hall, 615 Louisiana, (713-629-3700). The international musical sensation, with a Grammy award-winning score by Bill Whelan, celebrates traditional Irish song and dance. Tue-Fri at 8, Sat at 2 & 8. Sun at 2 & 7:30. \$ 40.50-\$ 69.50. W+ - Complete wheelchair access.

June 18: Cher and Cyndi Lauper Cynthia Woods Mitchell Pavilion, 2005 Lake Robbins Dr. the Woodlands (713-629-3700). The celebrity chanteuse and the fun-loving girl from Brooklyn. At 8. \$ 75.25 (lawn \$ 35.25). W+ - Complete wheelchair access.

June 19: Itzhak Perlman Cynthia Woods Mitchell Pavilion, 2005 Lake Robbins Dr. the Woodlands (281-363-3300). The violin great performs and conducts selections with the Houston Symphony including Bach: Concerto No. 2 for Violin in E Major; Beethoven: Romances for Violin in G Major; and Brahms: Symphony No 4 in E Minor. At 8. \$ 20-\$ 75 (lawn \$ 10). W+ - Complete wheelchair access.

June 20: Gipsy Kings Cynthia Woods Mitchell Pavilion, 2005 Lake Robbins Dr, the Woodlands (713-629-3700). These wandering minstrels blend the traditional flamenco sound with contemporary pop. At 8. \$ 31- \$ 61 (lawn \$ 18.50). W+ - Complete wheelchair access.

June 24: Mary Chapin Carpenter Aerial Theater, Bayou Place, 520 Texas (713-230-1600 or 713-629-3700). Folk singer with country roots. At 8. \$ 22.50-\$ 29. W+ - Complete wheelchair access.

June 25: Cassandra Wilson Aerial Theater, Bayou Place, 520 Texas (713-230-1600 or 713-629-3700). The acclaimed jazz vocalist. At 8. \$ 35 & \$ 39. W+ - Complete wheelchair access.

## THEATER

Alley Theater 615 Texas (713-228-8421). On the Large Stage: Thru June 13: Misalliance -- George Bernard Shaw's romantic comedy centers on the exploits of the bourgeoisie. \$ 31-\$ 46. On the Neuhaus Arena Stage: Thru June 13: Travesties -- this tour de force by Tom Stoppard is set in Zurich in 1917 and is about a fictional meeting of James Joyce, Tristan Tzara, and Lenin. \$ 36-\$ 40. Tue-Thur at 7:30. Fri at 8, Sat at 2:30 & 8. Sun at 2:30 & 7:30. W+ - Complete wheelchair access.

Ensemble Theater 3535 Main (713-520-0055). Once on This Island -- a Caribbean version of The Little Mermaid, this family musical is about a village girl who falls in love with a city boy. June 17-July 25. Thur at 7:30. Fri & Sat at 8, Sun at 3. \$ 14-\$ 19. W+ - Complete wheelchair access.

## MUSEUMS/GALLERIES

Contemporary Arts Museum 5216 Montrose (713-284-8250). Thru July 4: Other Narratives -- works in a variety of media by Enrique Chagoya, Felix Gonzales-Torres, **Guerilla** Girls, **Carrie Mae Weems**, et al, that use text and images to express issues of self, society, history, and cultural marginalization. Open Tue. Wed, Fri, & Sat 10-5; Thur 10-9, Sun noon-5. Free. W+ - Complete wheelchair access.

Menll Collection 1515 Sul Ross (713-525-9400). The critically acclaimed building, designed by Italian

architect Renzo Piano, houses tribal art, Byzantine artifacts, and contemporary works. Separate galleries are devoted to contemporary American painter Cy Twombly (1501 Branard) and fluorescent-light artist Dan Flavin (1500 Richmond). Thru June 6: Room -- installation by Lars Lerup and Schela Farokhi, inspired by the Samuel Beckett novel *Watt*, transforms a gallery space into a living room with a vibrating wall and other surprises. Thru Sept: William Eggleston Photographs. Then and Now -- color photographs of the rural South, from the sixties to the present. June 11 -- Aug 15: The Pellizzi Collection: American, Italian, and Mexican Art from the Collection of Francesco Pellizzi -- works in a variety of media by such artists as Jean-Michel Basquiat, Sandro Chia, George Condo, Francesco Clemente, and Ray Smith. Open Wed-Sun 11-7. Free. W+ - Complete wheelchair access.

Museum of Fine Arts, Houston 1001 Bissonnet (713-639-7300). Permanent holdings include the Beck Collection of Impressionist and Post-Impressionist Paintings and the Glassell African Gold Collection. From African-inspired paintings by Lola Mailou Jones to photographic essays by **Carrie Mae Weems**, the contributions of 4 generations of black female artists are featured in *Bearing Witness: Contemporary Works by African American Women Artists*. Some 50 prints, drawings, mixed-media Installations, and sculptures by 25 prominent artists explore the pertinent issues of gender, ethnicity, religion, and history. Fittingly, the exhibition coincides with the 115th anniversary of Spelman College in Atlanta, the first university founded for African American women, and was organized to celebrate the opening of the Spelman College Museum of Fine Art. June 20-Aug 15. Open Tue, Wed, Fri, & Sat 10-5; Thur 10-9; Sun 12:15-6. Gen adm \$ 3; senior citizens, students, & children 6-18 \$ 1.50; 5 & under free; Thur everybody free. Also visit the museum's sculpture garden, across Bissonnet. Open daily 9 a.m.-10 p.m. Free. W+ - Complete wheelchair access.

Project Row Houses 2500 Holman (713-526-7662). An urban renewal and reclamation project in Houston's historic Third Ward includes exhibits of work by African American artists installed in 10 shotgun houses. Open Wed-Fri noon-6. Sat & Sun noon-5. Free.

## SPORTS

Houston Astros Astrodome, Kirby & Loop 610S (713-627-8767). Major league baseball. June 11-13: San Diego Padres. June 14-17: Atlanta Braves. June 18-20: Montreal Expos. June 24-27: Cincinnati Reds. June 29 & 30: St. Louis Cardinals. Mon-Sat at 7:05, Sun at 1:35 (except June 26 at 12:15). Gen adm \$ 4 (children 14 & under \$ 1), res \$ 5-\$ 21. W+ - Complete wheelchair access.

Houston Comets Compaq Center, 10 Greenway Plaza (713-627-3622). Women's professional basketball with the '97 & '98 WNBA champs. June 12 at 3: Washington Mystics. June 17 at 7:30: Utah Starzz. June 22 at 7: LA Sparks. June 28 at 7:30: Orlando Miracle. \$ 8-\$ 39.50. W+ - Complete wheelchair access.

## OTHER EVENTS

Les Blank Retrospective Various locations (713-926-6368). A sampling of films, discussions, and a workshop with the renowned independent and documentary filmmaker. June 25 at 9 p.m. (The Orange Show, 2402 Munger). Screening of Blank's most recent film. *The Maestro: King of the Cowboy Artists*; \$ 7. June 26 at 7:30 (MFAH, 1001 Bissonnet): Blank will introduce 3 of his films -- *The Blues Accordin' to Lightin' Hopkins*, *Always for Pleasure*, and *Gap-Toothed Women* -- and lead an audience Q&A; gen adm \$ 5, senior citizens & students \$ 4. June 26 from 1-4 (Rice Media Center, Rice Univ, entrance 8 at University & Stockton): Blank heads a workshop on directing documentaries (hosted by SWAMP; call 713-522-8592 for registration); \$ 50. W - Wheelchair access with 32 inch entry. No steps. Not all facilities (restrooms, elevators) accessible. *Variable*.

Texas Bound Alley Theater, 615 Texas (713-228-8421). This Dallas literary series comes to Houston with readings by Jeffrey Bean, John Benjamin Hickey, and Julie White, interpreting 3 Texas short-fiction works by Robert Olen Butler, Tracy Daugherty, and Mary K Flatten. June 7 at 7:30. Gen adm \$ 14; senior citizens, students, & teachers \$ 12. W+ - Complete wheelchair access.

## POINTS OF INTEREST

Armand Bayou Nature Center 8500 Bay Area Blvd (281-474-2551). This 2,500-acre wildlife refuge encompasses a bayou, coastal prairie, wooded flats, a salt marsh, and a recreated turn-of-the-century Gulf Coast farm, and 5 miles of hiking trails. Sat at 1 4 & Sun 2-5: Farmhouse tour and natural history and pioneer-life demonstrations. Sat at 11 & 2, Sun at 2: Farmhouse tours. Open Wed-Sat 9-5, Sun noon-dusk. Gen adm \$ 2.50, senior citizens & children 5-17 \$ 1:4 & under free. W - Wheelchair access with 32 inch entry. No steps. Not all facilities (restrooms, elevators) accessible. *Variable*.

Houston Zoological Gardens 1513 N MacGregor (713-523-5888). The 55-acre site is home to more than 600 species of animals, including endangered Siberian tigers, Chinese alligators, and Bornean orangutans. In the giraffe habitat, a walkway allows close encounters with the longnecks. The Tropical Birdhouse has a 30-foot glass cathedral ceiling that allows birds more room to stretch their wings. Open daily 10-6. Gen adm \$ 2.50, senior citizens \$ 2, children 3-11.50 cents, 2 & under free. W - Wheelchair access with 32 inch entry. No steps. Not all facilities (restrooms, elevators) accessible. *Variable*.

**LOAD-DATE:** May 28, 1999

**LANGUAGE:** ENGLISH

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Chicago Sun-Times

March 26, 1999, FRIDAY, Late Sports Final Edition

## **Ritual renderings; Artworks investigate life's rites**

**BYLINE:** By Margaret Hawkins

**SECTION:** WEEKEND PLUS; GALLERIES; Pg. 54; NC

**LENGTH:** 939 words

**Carrie** Mae **Weems**: 'Ritual and Revolution' Through April 17

Rhona Hoffman Gallery,

312 N. May

(312) 455-1990

Saint Clair Cemin Through April 3

The Arts Club, 201 E. Ontario

(312) 787-3997

Val Valgardson Through April 3

Beret International Gallery,

1550 N. Milwaukee

(773) 489-6518

Ritual is a process by which we invest our lives with meaning. Through repetition of detailed procedures, we focus our attention on small acts that, when performed faithfully and regularly over time, give our lives form. Form confers meaning, both in daily life and in art.

These ordered practices hold our lives together, from the most mundane domestic rituals to the transcendancy of religious ceremony and over the top into the mad, meaningless routines of obsessive compulsive disorder.

At some level, though, we all seek the comfort of ritual. Artists particularly do, and in a sense, all artmaking is ritual. Several shows around town now address this theme in particular.

**Carrie** Mae **Weems** invokes ritual in her installation at Rhona Hoffman Gallery. The work consists of a roomful of translucent silk banners hanging loosely from the ceiling. The banners are digitally imprinted with photographic images of oppression plucked from history and interspersed with images of beauty. In the

background, an audio CD plays **Weems'** voice reading an impassioned prose poem that alludes to the history of social injustice.

The prevailing impression of the work, before the banners are studied and the words understood, is the sense of being in a temple or place of worship. **Weems'** deep, disembodied voice and the chanting quality of her short recitation as it plays over and over has a lot to do with that sensation. The banners also create the sense of a sacred place in the way they filter light and hang like curtains that both conceal a sacred place and guide the devotee through it.

All the while **Weems'** voice speaks. "I was with you," she intones. "In the death camps/shaved head and all," "in Santiago/attempting to block/an **assassin's** bullet."

What begins as a smooth and soothing experience becomes jarring and uncomfortable. "Are we victim or culprit?" **Weems'** voice asks as we slide through silky banners that feel beautiful next to the skin, yet bear fuzzy images of both beauty and devastation. The installation format invites us to partake in this ritual self-examination. The artist's voice prods us to think, the images remind us of the grim facts of political history, the feel of the silk and the closeness of the maze arouse our sense of curiosity. The voice doesn't name us but asks us to name ourselves.

Saint Clair Cemin's sculpture at the Arts Club of Chicago suggests ritual after the fact. The objects look like man-made props created for religious ceremony, magic tools intended to attract higher powers.

The work is both rough-hewn and polished, organic and mechanical, with passages of lumpiness interspersed with smooth elegance. Bumpy animal forms look like half-melted relics from some long-gone civilization. Dissimilar objects and materials are stacked like offerings. A small bronze figure stands atop a bulbous quatrefoil formed of rough, organic plaster, which in turn stands upon an elegant, green bronze tripod. The relationship of these three parts suggests a process of addition and transformation, a ritual balancing act meant to ensure appeasement and reconciliation.

Many of Cemin's works have a Brancusi-like grace we associate with the natural world; they suggest birds, fish, women. Even the lumpy figures like "Un Sueno," which looks like a melting dragon, or "Washdog," which appears to be a beast in the process of transforming into a basin, refer to the natural world with affection.

These lumpen beasts and half-human figures don't exist as objects that are meant to stand on their own. They seem to be part of a process. The unfinished look of their surfaces suggests this process, as does their odd inscrutability. They appear to refer to some obscure belief system that is based in nature yet whose practices are unknown to us. They remind us of the artifacts found in caves, remains of rituals we can hardly imagine but were carried out with intense belief by people we can

never know.

Val Valgardson's installation of humorously unnecessary machines at Beret International Gallery spoofs ritual. He builds elaborate mechanical creations, each of which has a purpose far simpler and less compelling than the apparatus he has designed to achieve that purpose.

In "One Life to Live," he has fashioned an elaborate, four-sided tree-trimming device that surrounds a tiny bonsai house plant. The machine sprays the plant with water, illuminates it with the glow of an artificial grow light and clips its foliage when its growth passes the acceptable limits provided by the rectangular box it grows within. The poor plant looks like an animal in a cage; the viewer is tempted to rescue it.

Another such machine, "As the World Turns," is built around boxed shrubbery on a conveyor belt, automatically trimming the shrubs as they move under and past blades that chop off foliage that has grown beyond its prescribed range.

These works parody the human compulsion to curb and control nature, suggesting an infinity of suburban Sundays spent mowing lawns and trimming hedges. It seems like a fairly harmless pastime, except for these

Ritual renderings;Artworks investigate life's rites Chicago Sun-Times March 26, 1999,FRIDAY,Late Sports  
Final Edition

stunted and unhappy-looking little plants. Valgardson portrays them as servants to someone's idea of order, although they may be as much victims of the artist's contraptions as they are symbols of man's desire to conquer nature.

**LOAD-DATE:** March 26, 1999

**LANGUAGE:** English

**GRAPHIC:** The rough-hewn yet elegant marble installations of Saint Clair Cemin are featured in a new exhibit at the Arts Club of Chicago.

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The Associated Press State & Local Wire

November 3, 1998, Tuesday, AM cycle

## Thoughtful art, thoughtless act

**SECTION:** State and Regional

**LENGTH:** 139 words

**DATELINE:** SYRACUSE, N.Y.

Everson Museum officials say there are no plans to alter security following the slashing of an exhibit by a vandal.

"All precautions are taken at all times," Everson Director Sandra Trop said Tuesday. "If someone has the intent to do damage, they'll do damage."

Monday morning multimedia artist **Carrie Mae Weems** discovered that someone had cut two four-foot long slits in a central banner in her "Ritual and Revolution" piece, a display that focuses attention on race, gender and class inequities, stereotypes and accepted norms.

The banner was a nearly transparent black-and-white photograph of **Weems** on material that stretched about nine feet long and two feet wide.

"It's thought-provoking ... Maybe thinking is something that creates problems for people," Trop said.

Syracuse police are **investigating** the incident.

**LOAD-DATE:** November 3, 1998

**LANGUAGE:** ENGLISH

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Daily News (New York)

August 08, 1998, Saturday

## ART

**BYLINE:** By Mila Andre

**SECTION:** New York Weekend; Pg. 39

**LENGTH:** 142 words

Cool off at the PaineWebber Art Gallery (it's on Sixth Ave. between 51st and 52nd Sts., in the air-conditioned lobby) and enjoy an unusual exhibition at the same time. "Histories (Re)membered: Selections From the Permanent Collection of the Bronx Museum of the Arts" is a show of major contemporary works by artists of African, Asian and Latin American ancestry works that concentrate on subjects not usually covered by the more traditional museums. Woodcuts, lithographs, collages, installations, etc., by artists like Romare Bearden, Melvin Edwards, Tseng Kwong Chi and **Carrie Mae Weems**, to name a few, shed light on subjects close to the hearts of these artists. One of the two prints with etched glass that make up **Weems'** "Made for Him, Made for Her" is shown above.

Show runs through **Sept. 11**. Admission is free. Info: (212) 713-2885.

**LOAD-DATE:** August 10, 1998

**LANGUAGE:** ENGLISH

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The New York Times

July 6, 1998, Monday, Late Edition - Final

## This Week

**BYLINE:** By LAWRENCE VAN GELDER

**SECTION:** Section E; Page 1; Column 1; The Arts/Cultural Desk

**LENGTH:** 400 words

### EVENTS

#### Recollection

Highlights of the permanent collection of the Bronx Museum of the Arts, with works by 33 artists, including Romare Bearden, Lorna Simpson, Byron Kim, Ana Mendieta, Glenn Ligon, **Carrie Mae Weems** and Juan Sanchez in collage, assemblage, photography and found objects, go on display on Thursday at the Paine Webber Art Gallery, 1285 Avenue of the Americas, at 51st Street. The exhibition, "Histories (Re)membered," through **Sept. 11**, focuses on the process of remembering and recovering personal and cultural histories. Information: (212) 713-2885.

#### First Time

EUGENE, Ore. -- Scored for an orchestra of 70, a mixed chorus, boys choir, offstage brass choir and five soloists, the Credo by the Polish composer Krzysztof Penderecki will have its world premiere at 8 P.M. on Saturday in Silva Concert Hall in the Hult Performing Arts Center on the closing night of the Oregon Bach Festival. The extended setting of the Credo from the Roman Catholic Mass was commissioned by the Festival and the International Bach Academy of Stuttgart, Germany, to honor the 65th birthdays of Mr. Penderecki and Helmuth Rilling, the festival's artistic director. Mr. Rilling will lead the Festival Orchestra and Chorus. Information: (800) 457-1486.

#### Return Engagement

LONDON -- After an absence of 25 years, the Royal Ballet returns to the Coliseum tomorrow for its first West End appearance since the Royal Opera House closed last July. In a season ending on Aug. 1, the company will present four of its most spectacular full-length works and other programs. The ballets include Natalia Makarova's "Bayadere," Kenneth MacMillan's "Manon" and Anthony Dowell's "Sleeping Beauty" and "Swan Lake." Information: 011-44-171-632-8300.

#### Love and Liberty

Manhattan gets an infusion of Gallic spirit this week with an overview of erotic French cinema at the French Institute/Alliance Francaise and a celebration of Bastille Day on 60th Street between Fifth and Lexington Avenues. From tomorrow through Aug. 18 in Gould Hall, 55 East 59th Street, the Tuesday night film series, "Plaisirs d'Amour" spans the 1950's to the 1990's, with works by directors like Rene Clair and Louis Malle.

The Bastille Day celebration, from 1 to 9 P.M. on Sunday, includes food and wine and and dancing in the street to live French music. Information: (212) 355-6100. LAWRENCE VAN GELDER

**LOAD-DATE:** July 6, 1998

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photos.

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The New York Times

May 22, 1998, Friday, Late Edition - Final  
Correction Appended

## **ART REVIEW; When a Glint in the Eye Showed Crime in the Genes**

**BYLINE:** By MICHAEL KIMMELMAN

**SECTION:** Section E; Part 2; Page 31; Column 1; Leisure/Weekend Desk

**LENGTH:** 1464 words

In "Police Pictures: The Photograph as Evidence," at the Grey Art Gallery, I noticed a copy of Cesare Lombroso's "Criminal Man."

This is one of those remarkable exhibitions where lots of ideas seem to bounce off the walls. They all more or less explore the history of the photograph as a document of criminal behavior and law enforcement. One section is about 19th-century views of race, heredity and phrenology as represented through old photographs: mug shots, typological portraits, oddities like a picture of the left hand of Ching See Foo, the Chinese Strangler, and so on. Lombroso's book is included in this section, open to a page with a photograph of a man with a harelip, one of Lombroso's criminal types.

The book is a good place to start to grasp the exhibition's basic point, or one of its points anyway: how deceptive and unrevealing photographs are.

Lombroso is one of those once-famous and immensely influential figures who flourished in Darwin's wake and are now mostly forgotten. A pioneer of so-called criminal anthropology, he said that criminal behavior was biological, a hereditary trait identifiable in tell-tale physical features, which he called stigmata. They might include big jaws, long arms, dark skin or low brows.

Arthur Conan Doyle's criminals in the Holmes stories came straight out of Lombroso. I recall an exhibition a few years ago that demonstrated how Degas derived his "Fourteen-Year-Old Dancer," with her sloping forehead, from Lombroso's criminal physiognomy. And Dracula was also "the criminal type": "Lombroso would so classify him," Bram Stoker wrote, alluding, among other things, to Lombroso's claim that criminals have noses "like the beak of a bird of prey." Lombroso traced stigmata to apes and other ancestors, which compelled him to argue that animals were innately criminals. The first part of "The Criminal Man" is an essay about marauding gangs of beavers, adulterous storks and murderous plant-eating insects.

People took this seriously. Stephen Jay Gould, in his "Mismeasure of Man," says that Lombroso was often asked to testify at trials and was outraged after one jury ignored his recommendation to convict a man of murder despite the absence of hard evidence.

"Upon examination I found that this man had outstanding ears, great maxillaries and cheek bones, division of the frontal bone, premature wrinkles, sinister look," Lombroso said, and "a large picture of a woman tattooed upon his breast."

It's easy to make fun of him, but we badly mangle history to dismiss Lombroso as a 19th-century

proto-fascist. He saw himself as an enlightened modernist, a scientist.

And if we wonder how people ever believed a crackpot like him, we might as well ask why people still regard photographs, including the ones in his books, as objective documents. Mug shots and portraits tell us only as much about the people in them as, say, Shakespeare's spelling tells us about the meaning of "Hamlet." But photography retains an aura of certainty rooted in its origins in the scientific revolution that produced Lombroso.

Is DNA a modern equivalent to the 19th-century photograph as scientific evidence? I don't know, but 19th-century racial theorists besides Lombroso, like Francis Galton and Louis Agassiz, the great Harvard naturalist, used photographs with as much confidence as their modern counterparts have in DNA.

Galton, Darwin's cousin, who coined the term eugenics, made composite photographs of criminals, Jews, tubercular patients and others. Agassiz tried to buttress his ideas about biological differences among the races with daguerreotypes of slaves, which, in the unbiased nature of scientific material, he thought self-evidently proved the inferiority of blacks.

The exhibition has a few of the daguerreotypes made for Agassiz by a man named J. T. Zealy, and they prove only that we see in photographs what we want to see. I stare at Zealy's picture of Renty Congo, a slave from South Carolina, and find an old man of doleful beauty, in the same way that Galton's composites of criminals convey to me a human fragility that clearly wasn't what he intended. This is another point the show raises implicitly: Photographs made not as art but as documents can have a special esthetic energy. The lack of artifice makes them more affecting.

For example, look at the various photographs of corpses in the show, among them, Paris Communards in makeshift timber coffins and murder victims in scene-of-the-crime pictures taken by the French police at the turn of the century. The exhibition's curator, Sandra S. Phillips, of the San Francisco Museum of Modern Art, where the show originated, writes in the accompanying catalogue that the images of the dead have "a peculiar kind of sublimity," which they often do. The police photographed some of the murder victims from above, a God's-eye view, ethereal and angelic.

In one crime-scene photograph, a dead woman is shown lying in a receding hall empty except for the head of a man peeking from a doorway: a ready-made Surrealist picture, a Magritte or de Chirico before the fact. A corpse in another picture sinks into the bedsheets exactly as Degas once drew an exhausted prostitute.

And one overstuffed Paris bedroom looks as if it could have been painted by Vuillard, the difference being that the man in the canopied bed beneath the flowery quilt has an ax in his head.

It occurred to me how much recent art seems to relate to crime-scene pictures like these. Starting with Rauschenberg's "Bed," I realized I can trace a line from Edward Kienholz, Bruce Nauman, Chris Burden and Vito Acconci to Ilya Kabakov, Cindy Sherman, Nan Goldin, Cady Noland, Jeff Wall, Paul McCarthy, Sophie Calle, Robert Gober, Matthew Barney, Nayland Blake and **Carrie Mae Weems** (who has used some of Zealy's photographs in her work). The list could go on.

What, besides voyeurism, makes police **crime**-scene photos so fascinating? Partly, it must be the way we scour them for clues, as we scour art, trying to separate essential details from the mass of other ones, to make sense of what can seem senseless. But maybe it's also the critical absence at their core, the fact that what's crucial to them has always taken place and can't be seen. Cindy Sherman once said she makes gory photographs to confront what she fears most. That sounds right. We are drawn to crime-scene pictures the way we are drawn to all images of death, in frustration, for a sense of what we can never know.

For this reason, the most arresting and disturbing photographs of all are the pictures of people about to die, which completely defy comprehension. The exhibition includes well-known pictures: of Cambodian children at Tuol Sleng, the Khmer Rouge prison, and of Lewis Payne, a co-conspirator with John Wilkes Booth, who tried to kill Lincoln's Secretary of State, William Henry Seward.

The familiarity of the Payne photographs, by Alexander Gardner, somehow doesn't dim their impact. We

ART REVIEW;When a Glint in the Eye Showed Crime in the Genes The New York Times May 22, 1998,  
Friday, Late Edition - FinalCorrection Appended

continue to look at Payne's face to see what he sees at the approach of his execution and only find him staring blankly at us: the walking dead, revealing nothing. But we can't help trying anyway to span in our minds the gulf between the photograph and what we know is imminent: his death.

I wonder whether we react with less horror, and some amusement even, to Weegee's crime-scene photographs and also to snapshots of famous gangsters' corpses, like Baby Face Nelson's, because they were filtered through the theatrical medium of the tabloid newspapers of the 1930's and 40's? Over time they have become cliches, nearly indistinguishable from the Hollywood movies that derived from them, so they look almost unreal, larger than life. We notice first the funny details: the cigar stuck in the mouth of a Hell's Kitchen gangster, the gun on the pavement beside him, like an arrow pointed at his head.

Likewise, we smile at the delicious publicity photographs of J. Edgar Hoover, top G-Man and (now we know) cross-dresser, who, in one picture, seems to enjoy standing beside Clayton Moore, the Lone Ranger, in his mask.

Hoover takes us a long way from Lombroso and Galton. To recover the scientific spirit of the 19th-century photographs, we probably must look today through the indiscriminate eye of the surveillance camera. Outside the Grey Gallery is a big blowup of a surveillance still of a bank robber, which in this context looks curiously like a throwback to one of Lombroso's or Galton's criminal portraits.

And just as unrevealing. By the way, the whole exhibition is monitored by surveillance cameras.

"Police Pictures: The Photograph as Evidence," remains at the Grey Art Gallery and Study Center at New York University, 100 Washington Square East, Greenwich Village, through July 18.

**LOAD-DATE:** May 22, 1998

**LANGUAGE:** ENGLISH

**CORRECTION-DATE:** May 29, 1998, Friday  
June 25, 1998, Thursday

**CORRECTION:**

A picture caption in Weekend last Friday with an art review of "Police Pictures: The Photograph as Evidence," at the Grey Art Gallery in Greenwich Village, misidentified a man in a Lone Ranger mask standing with J. Edgar Hoover. The picture was lent by the F.B.I., which supplied the identifications. The bureau said yesterday that while the man was not Clayton Moore, one of several actors who have portrayed the Lone Ranger, it had not yet determined his identity.

An art review in Weekend on May 22 about the exhibition "Police Pictures: The Photograph as Evidence" at the Grey Art Gallery in Greenwich Village discussed the inherent fascination of such photos and how the viewer's subjectivity makes them unreliable as evidence. In discussing a publicity photograph of J. Edgar Hoover included in the show, the review referred to the former Director of the Federal Bureau of Investigation as the "top G-Man and (now we know) cross-dresser."

Assertions that Hoover was a cross-dresser come from a single, uncorroborated source quoted in a 1993 book and should not have been presented as fact. A group of former F.B.I. agents alerted The Times to the misstatement on June 3, and this editors' note was delayed for checking.

A picture caption with the art review misidentified the actor shown in a Lone Ranger Mask, standing with Hoover. And a correction in this space on May 29, while acknowledging the error, said the masked man's correct identity was undetermined. The F.B.I., which supplied the original identification, telephoned The Times on June 15 to say the man was Brace Beemer, not Clayton Moore; both actors portrayed the Lone Ranger at various times.

ART REVIEW;When a Glint in the Eye Showed Crime in the Genes The New York Times May 22, 1998,  
Friday, Late Edition - FinalCorrection Appended

**GRAPHIC:** Photos: "Hoover and Clayton Moore (The Lone Ranger)," top, and "Lewis Payne, Lincoln Conspirator," at the Grey Art Gallery. (pg. E31); A large detail from a photograph of Ching See Foo, the Chinese Strangler, who was slain in San Francisco in 1893. (Grey Art Gallery and Study Center)(pg. E34)

**TYPE:** Review

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The Vancouver Sun (British Columbia)

May 2, 1998, Saturday, FINAL EDITION

## Changing Spaces weaves a new way to look at fabric in the material world

**BYLINE:** MICHAEL SCOTT, SUN ART CRITIC; VANCOUVER SUN

**SECTION:** ENTERTAINMENT; Pg. B8

**LENGTH:** 942 words

### CHANGING SPACES

Artists' projects from the Fabric Workshop

Vancouver Art Gallery, until Sept. 13.

Working diligently, quietly, like a seamstress bent over a new garment, the Fabric Workshop and Museum in Philadelphia has spent the last 20 years helping artists experiment with the use of textiles.

Until now, there has been little fanfare about those collaborations, which number in the thousands. Perhaps that is the nature of textile art itself, homey and comfortable enough that it never has to crow.

But the Fabric Workshop's partnerships often bear extraordinary fruit. As this travelling exhibition makes clear, an experimental workshop allows artistic visionaries and skilled artisans to produce work in tandem that neither partner could manage alone. The results on view here are endeavours by figures at the forefront of contemporary art -- artists such as Mona Hatoum, Chris Burden, **Carrie Mae Weems**, Anish Kapoor and Jack Hodges.

Changing Spaces is actually a series of movable feasts. At the same time as this version is on view in Vancouver, a similar one can be seen at Toronto's Power Plant Gallery. These are not exhaustive surveys; they are more a set of swatch books, showing what the Fabric Workshop has been up to.

In a wider sense, the exhibition also signals a new-found willingness for artists and artisans to collaborate as equals. (In recent homegrown examples, painter Darren Waterston has embarked on a continuing project with the master printers of San Francisco's Experimental Workshop; and sculptor Lesley Dill has been at the Pilchuk school in Seattle, noodling with blown glass.)

As curator Mary Jane Jacob points out, the essential nature of fabric makes itself felt in any artwork that includes it. Even without touching cloth, one has a sense of its texture and physical presence. "The works shown here make use of fabric's various physical properties," Jacobs explains in a program note, "its transparency or density, light weight, flexibility, smooth or rough weaves, infinite range of colours.

"But even more importantly, these works also draw upon our associations with textiles. Fabric clothes, binds, shrouds and shelters the body; it furnishes homes and is crafted into keepsakes. With its cultural meanings, fabric becomes a powerful medium for the expression of identity."

Changing Spaces weaves a new way to look at fabric in the material world The Vancouver Sun (British Columbia) May 2, 1998, Saturday, FINAL EDITION

One of the strongest pieces on view here is Mona Hatoum's 1995 Pin Carpet. Working with a piece of black cotton needlepoint fabric, about one metre by two, Hatoum creates a deep, dense pile -- a velvety grey field of pinpoints -- by poking nearly one million straight pins through the cloth from behind. Although the idea of a carpet invites a viewer to walk or lie down, in this case any physical contact would have painful consequences.

For Hatoum, who was born in Palestine and lives now in England, her Middle Eastern heritage is an important part of her artistic identity. As a result, Pin Carpet takes on the further meanings of an Islamic prayer rug or the fakir's bed of nails. As Jacob observes, "the simple straight pin used by women in sewing and mending has become a hidden weapon, perhaps a vengeful trap for the dominant male."

California artist Chris Burden is most infamously known for his art of self-affliction. (Burden once had a friend shoot him in the arm with a small-calibre pistol as part of a performance piece; he came close to electrocuting himself in another.) For the Fabric Workshop, he created a series of police uniforms -- replicas of the uniforms worn by members of the LAPD, exact in every detail but the size. These blue-serge garments, commissioned from the same factory that makes the real uniforms, are sized for seven-foot, four-inch giants. Hung on a wall, night sticks and revolvers glowering in their holsters, police badges glinting on their chests, the uniforms evoke the tension and mistrust surrounding the police beating of Rodney King in 1992.

Columbian artist Maria Fernanda Cardoso used screened and painted fabrics to create a working flea circus, complete with barker's tent and rolling stage. When she is present, Cardoso actually conducts a flea circus -- a bizarre form of entertainment that hinges on fleas' natural responses: that they hide from light, that they jump toward heat, that they can pull loads 160,000 times their own weight, and so on. When the artist is not available, a quirky video, complete with steam calliope music, serves as stand-in.

Cardoso uses the short lifespan of the performing fleas and the absurdity and sadness of using them as circus performers to comment on the nature of contemporary life in Columbia.

**Carrie Mae Weems**, a black artist whose painful and ironically **racist** joke panels created a stir at the University of British Columbia's Belkin Gallery last year, is represented by a 1993 installation called The Apple of Adam's Eye. Here the Oregon artist meditates on the issues of being a black woman, both in contemporary North American society and in traditional African societies.

Other works in the exhibition include an elegant and elaborate fugue on modernism and historical change by Australian artist Narelle Jubelin; an installation of punching bags by Glenn Ligon that explores the condition of black men in America; a video installation by media pioneer Bill Viola that questions the limits of understanding; and a curtain of silk flowers by American artist Jim Hodges that raises questions of permanence and fragility .

Running concurrently with Changing Spaces is a selection of art from the VAG's permanent collection that looks further at the use of costume and fabric in art.

**LOAD-DATE:** May 3, 1998

**LANGUAGE:** ENGLISH

**GRAPHIC:** Color Photo: MARIA FERNANDA CARDOSO: Cardoso Flea Circus, 1996.

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The Atlanta Journal and Constitution

March 20, 1998, Friday, ALL EDITIONS

## Sparks fly at debate on black stereotypes

**BYLINE:** Catherine Fox

**SECTION:** FEATURES; Pg. 05H; Pg. 05H

**LENGTH:** 558 words

**DATELINE:** Cambridge, Mass.

At the opening of Harvard University's two-day symposium on the use of black stereotypes in art, Lowery Stokes Sims said she hopes the debate now raging about the appropriateness of big-lipped Sambos and bug-eyed pickaninnies in contemporary art doesn't get resolved.

"I'm tired of black and white," said the curator of 20th-century art at New York's Metropolitan Museum of Art. "I'd enjoy some gray."

By Thursday's finish, she had gotten her wish and then some. The discussions, by artists, collectors, critics, curators and academics, encompassed black, white and gray --- and had members of the sometimes vociferous audience seeing red.

Georgia-born artist Benny Andrews, deemed a sainted patriarch for his social activism in creating more opportunities for black artists, was disappointed with what he saw as a group of esoteric panelists stacked in favor of the young artists, such as Kara Walker, whose ambiguous use of black stereotypes in openly sexual and perverse ways has been the lightning rod for the current debate.

"I'm very disappointed in the discussion," said Andrews, 67. "I've just come from Watkinsville, Georgia, where a biracial group of citizens working on a memorial to two couples lynched in the '40s are trying to use art to heal. They're the ones facing race head on." He said the use of stereotypes about other ethnic groups is still taboo, implying that racism is the reason black stereotypes are considered acceptable in art.

Andrews' response exemplified one end of the spectrum, which never budged from its conviction that artists have a responsibility to a community larger than the art world. Presenting images that affirm black life and a black perspective has been a leitmotif in African-American art since the Harlem Renaissance period of the 1920s.

Then there were the artists who asserted that there is no monolithic community to be responsible to, that art comes out of the artist's needs.

"We've taken the pain and turned it into music and art," said Alison Saar, who has a sculpture on display in the High Museum of Art's permanent collection. "The pain has to be experienced to be understood. That's hard, but that's our heritage."

It's part of white heritage too. As several panelists pointed out, the stereotypes are inventions of the white

Sparks fly at debate on black stereotypes The Atlanta Journal and Constitution March 20, 1998, Friday,

imagination, a projection of white fears and desires, an effort to keep black people in their place. "This is America. We're all in it," said critic Peter Schjeldhal. "This art is tough love for (everybody)."

While Schjeldhal, who is white, called the **controversy** a hot topic, black artist **Carrie Mae Weems** said it has been going on so long in the black community that it's boring.

Perhaps, but the fact that blacks and whites were having the discussion together was a good sign, and the sad truth is that the stereotypes, and the artists' need to wrestle with them, will not end until racism does.

One can take heart in the fact that the response is ever-evolving, as even **Weems**, known for photo-based works that address jokes and other forms of racism in a deadpan way, acknowledged.

Lauding Andrews for his role in making her work possible, **Weems** said of her generation, "We have widened the path for Kara Walker. That's our responsibility. We have made it possible for Kara Walker to think about this in a different way."

**LOAD-DATE:** March 21, 1998

**LANGUAGE:** ENGLISH

**SERIES:** Final Today's News

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The New York Times

March 8, 1998, Sunday, Late Edition - Final

## **ART; A Night to Remember for a Thousand Years**

**BYLINE:** By RICHARD B. WOODWARD

**SECTION:** Section 2; Page 39; Column 1; Arts and Leisure Desk

**LENGTH:** 1936 words

AS A MARKETING concept, it is a thing of beauty -- the ultimate anniversary tie-in. What could be more rare, transcendent and noncontroversial than a celebration honoring not a great figure or a signal event but the once-in-1,000-years blooming of time itself? For demographic appeal, the millennium is hard to beat.

Forget for a moment the doomsday scenario of computers crashing in tandem as their internal clocks freak out. And stop quibbling that the new century technically shouldn't begin until Jan. 1, 2001. The Millennium Clock at the Eiffel Tower in Paris is already counting down the final days, hours, minutes and seconds to midnight, Dec. 31, 1999. Nitpickers will arrive a year late, after the party's over.

And quite a party it is shaping up to be. The cultural rites now on the schedule are all over the map. Elaborate fetes are planned at the Museum of Modern Art and at Opryland, throughout France and Britain and on the Pacific island of Bora Bora. The Internet, with dozens of sites already devoted to the theme, would seem to have been born for this event.

In the art world, the millennium is providing both an excuse for grand exhibitionism and a timely occasion for sober reckoning. Even if the word has been used so casually that it defines nothing precisely -- millennial is to 90's art-speak what post-modern was to the 80's -- millennialism as a metaphor for a summing-up and looking-back is the organizing principle for a vast number of projects. New York, Paris and London will be overrun with millennial or centennial shows.

### **New York: Museum Projects**

Some institutions have elected to skip the celebration. The Metropolitan Museum of Art, for example, won't be participating. The director, Philippe de Montebello, wonders about the advisability of art shows built around a date on the calendar. "I don't think that our program of exhibitions should be arithmetically governed," he said. The National Gallery in Washington, the Art Institute of Chicago and the Brooklyn Museum are also sitting out this one.

But elsewhere in New York, at least four of the city's museums have booked major retrospectives. El Museo del Barrio can claim to be taking the longest perspective. Its "Myths of Origin," opening in September 2000, will feature works from five pre-Columbian cultures: Olmec, Taino, Incan, Mayan and Sinu. But other backward glances are, for the most part, necessarily brief in a country that has yet to exist officially for 250 years. The opportunity to review modernism at this juncture has proven irresistible.

At the Museum of Modern Art, change is the order of the day: beginning after the millennium, the physical layout of the building is to be revised under the architect Yoshio Taniguchi. The museum's blockbuster show

"Multiple Histories: Modern Art for the Millennium," which runs from fall of 1999 through summer of 2000, is a similarly bold attempt to review its own legacy. "We wanted to stress there isn't just one history of modern art," said John Elderfield, the chief curator at large. "The turn of the century seemed to be the right time for reflecting on that."

The museum will not use loans during the millennial year; instead it is dusting off work from its own stores, only a tiny portion of which is ever displayed. Divided into three eras -- 1880-1920, 1920-1960 and 1960-2000 -- the shows will highlight a core of masterworks from one period while running smaller related shows from other periods around it. The Fauve paintings of Matisse may associate with later color work by Milton Avery, Barnett Newman and Mark Rothko. Or de Chirico could hang near the photographs of Atget in a section on urban melancholia.

An established curatorial method elsewhere, this mixture of periods and styles signals a new view of modern history in these hallowed galleries, where every floor will be devoted to the show. "We're taking some risks in the installation," said Mr. Elderfield. "We'll make some mistakes. But better to make them now in preparation for the new building rather than later."

He also noted a fresh spirit of cooperation between notoriously territorial departments. "It has been a true change in the culture of the institution," he said. The museum has also commissioned Jean-Luc Godard, that least linear of filmmakers, to make a film about the 20th century.

Downtown at the Guggenheim, less burdened by a sense of duty to uphold timeless values in Western culture, the millennium will mark the debut of the irreverent art historian Robert Rosenblum as a curator at the museum. "1900: Art at the Crossroads" is his two-stage rewrite of modernism's early years. "I wanted to reshuffle the deck and re-examine our image of the period," he said.

The first half will feature 150 paintings from the 1900 World's Fair in Paris. International in scope, with examples from Japan, South and North America, Africa and Australia, as well as salon idols like Bouguereau and Alma-Tadema, it will be a mere slice of the thousands of works originally hung. In the second half, paintings done around 1900 by Cezanne, Degas, Gauguin, Kandinsky and Picasso will offer the then-radical, now-conventional view of what important art should look like.

"I want a messy mix-up of everything being painted in the world at that time," said Mr. Rosenblum. "Very little of it has been seen in 100 years."

Uptown (as well as downtown), the Guggenheim is also looking in the other direction with its "Meta-Media" show. Opening in 2000 and concentrating on video and multimedia installations, it will analyze the influence of the moving image on late-20th-century visual culture. John Hanhardt, senior curator of film and media arts, called the show historical in its trajectory. "We want to present how, beginning with video in the 60's, we became a media culture," he said. "But also how, before that, cinema defined or shaped our visual literacy."

ALONG WITH an ambitious historical survey of world cinema, the museum is giving one-man shows to Nam June Paik and Matthew Barney, both of whom have used video effectively to redraw boundaries between traditional arts, like sculpture, and more recent disciplines, like performance.

The Whitney Museum may have the clearest mandate for building an exhibition around a tick of the clock. Its two-part, yearlong interdisciplinary extravaganza, "The American Century," will occupy the entire museum. Opening in the spring of 1999, featuring select masterworks of painting, sculpture and photography, as well as sections on film, dance, literature, music, architecture and the decorative arts, it will culminate the following year with the 2000 Biennial.

"This is one of the rare times when a calendar date coincides with real historical change," said Barbara Haskell, the museum's curator in charge of the first half (1900-1950) of the show. "Just as in 1900 America was a new power asserting its international muscle with Teddy Roosevelt, there is a new post-cold-war mood in the country at the end of the century. This isn't an arbitrary period of time to examine."

Paris: Celebrating the Past

The French, more accustomed to thinking in terms of millennia, are looking back more than one century. Their typically high-toned and centralized commemorations are built around a yearlong, nationwide cultural festival that includes dozens of symposiums and official publications.

In Paris, the Pompidou Center reopens from its renovation at midnight on Dec. 31, 1999, with a series of shows throughout 2000 on "Outsider Voices" from 20th-century art. The Louvre's plans include two special exhibitions: one in the spring on the idea of antiquity and the future of museums; and a fall roundup called "The Invention of Time," with chronological devices from Egypt, Mesopotamia, Greece and Rome.

The Bibliotheque Nationale is devoting its exhibition schedule of books and prints to the theme of utopia, while the Grand Palais will feature five wide-ranging surveys: "Europe at the Time of Ulysses," "The Year 1000" (European art and civilization from the 9th century to the 11th), "France 1900," "Visions of the Future" and, most intriguingly, a history of "Melancholia" in Western culture, from Durer to the present.

Elsewhere, more than a dozen cities, including Avignon, Marseilles, Lyons, Nice, Bordeaux, Perpignan, Strasbourg and Toulouse, are staging millennial arts festivals. Several special commissions are under way. Twenty photographers are documenting the children of the world for the year 2000. The American artist James Turrell plans a major new installation, "Heavy Water," to open during the year near the town of Crestet near Avignon. And to honor its most renowned local futurist, three museums in the city of Nantes will mount shows on the legacy of Jules Verne.

As their crowd-pleaser, the French also are constructing the biggest clock in the world. Weighing 30 tons and audible for more than 20 miles, it is scheduled to start ticking in 1999. Several cities are said to be vying to be the site for this chiming colossus.

#### London: Building the Future

But no country seems quite so giddy about the millennium as Britain, where the Government's Millennium Commission has the authority to spend \$3 billion accrued from the 1993 National Lottery Act on an array of projects and events. One of these is the Millennium Dome, a 20-acre structure to be built on the Greenwich meridian along the Thames to house the Millennium Festival.

The centerpiece of the festival is the Millennium Experience (inside the Millennium Dome) where visitors will supposedly line up to view multimedia and interactive exhibits on the theme of time. Billed as the biggest, most thrilling, most entertaining, most thought-provoking experience anywhere on the planet in the year 2000, it had better be. The budget for dome, festival and experience is a whopping \$360 million.

On a less spectacular level, the Tate Gallery is establishing a new national art gallery, and a Millennium Bridge across the Thames for pedestrians only will link the new Tate with St. Paul's Cathedral. This emphasis on arts infrastructure rather than on temporary exhibitions distinguishes the British from the French and the American millennial mode, at least thus far.

#### Cyberspace: Web Art

These are only the most organized enterprises ringing out the fin-de-siecle tune. Independent projects, in cyberspace and in the real world, are also starting to crop up. Some sort of vast "We Are the World" hand holding via computer on Dec. 31, 1999, seems certain.

Perhaps the most interactive project under way in the United States is the National Millennium Survey, a project designed to create as well as exhibit art. Conceived and designed by James Enyeart, director of the Marion Center in Santa Fe, N.M., who plans to hire up to 75 photographers, 30 writers and 30 video artists, the survey will document the breadth and diversity of American life from now until the millennium. (Among those already signed up are **Carrie Mae Weems**, Lee Friedlander, Mary Ellen Mark, **Gay** Block, Bruce Davidson and John Pfahl.) Through exhibition books, and a permanent digital archive, the survey concludes in 2001 with a national tour.

Even if you unplug, there doesn't seem to be a place on earth where news of the millennium won't find you.

ART;A Night to Remember for a Thousand Years The New York Times March 8, 1998, Sunday, Late Edition  
- Final

The Pacific island of Tonga may have no finished program as of this writing, but its Tonga 2000 commission is already up and running. And Europe and Japan won't be havens of sanity as they were in 1976. This time around it seems the whole planet is ready to party.

**LOAD-DATE:** March 9, 1998

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photos: THE FUTURE An artist's rendering of "The Body Zone," one of the exhibitions being planned for the 20-acre Millenium Dome on the Thames in Greenwich, England. (NMEC/Hayes Davidson); STYLE OF THE CENTURY Film stills of Fred Astaire and Ginger Rogers in "Top Hat" will be at the Whitney's millennial exhibition, "The American Century." (Kobal Collection); THE PRESENT "Megatron," a video by Nam June Paik, will be at the Guggenheim. THE PAST Matisse's "Dance (1)" will be in the Museum of Modern Art's show. (1998 Succession H. Matisse/Artists Rights Society (ARS), New York/1998 The Museum of Modern Art); WINDING DOWN The millennium countdown clock on the Eiffel Tower. (Gilles Bassignac/Gamma Liaison)

**TYPE:** Review

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Ledger (Lakeland, Florida)

November 5, 1997, Wednesday

## **BEARING WITNESS; SHOW HIGHLIGHTS CONTEMPORARY WORKS BY AFRICAN-AMERICAN WOMEN ARTISTS; IF YOU GO**

**BYLINE:** MARY J. LOFTUS The Ledger

**SECTION:** Life; Pg. D1

**LENGTH:** 1022 words

In her mixed media collage "Watching," crafted from paper, fabric, acrylic paint and a recycled furnace grate, Betye Saar created a self-portrait of African American women.

"Peering out from behind the grate's floral latticework -- now a window grille -- is a middle-aged American woman, watching and waiting. On the outside is a bird ... symbolizing Jim Crow."

Watching and waiting. Bearing witness.

This piece is part of an exhibition of the works of 25 contemporary African American women. The collection first appeared at Spelman College in Atlanta, and was viewed by visitors from all over the world during the 1996 Olympics.

From there, it has traveled to museums across the country, and will settle at the Polk Museum of Art from Saturday through Jan. 4.

The 60 pieces include paintings, sculptures, mixed media and fabric art. There are striking, bold abstracts, towering bronze statues, delicate button-covered picture frames, electric sculptures of glowing lights.

In the foreword to the catalog for the exhibit, Maya Angelou writes: "Should an off-earth visitor arrive wishing to know something of this spinning mote of matter which is the human home, I would direct the questioner to African-American Women's art. If the visitor sought to understand the depth of strength in the human heart, I would direct the quester to search in African American Women's art... Each form enriches the next, so even as we sing, we dance; even as we sculpt, we draw; as we sing praises to Heaven, we sing the blues about life here below."

The curator of the show, Jontyle Theresa Robinson, says the exhibit is not a retrospective or historical view of African-American culture.

"As the century closes, 'Bearing Witness' informs us about the present and portends the future," she says. "The traditional African presupposition is that art is not separate from life."

The works, she says, become "windows" through which the artists and onlookers can observe the passage from the old to the new millennium.

The artists "assist us as we negotiate our way," she says. "At times, they afford us safe passage and at other

BEARING WITNESS; SHOW HIGHLIGHTS CONTEMPORARY WORKS BY AFRICAN-AMERICAN  
WOMEN ARTISTS; IF YOU GO Ledger (Lakeland, Florida) November 5, 1997, Wednesday

times, they simply direct or point the way -- it is up to us to follow the paths they have indicated."

While the 25 artists span the 20th century, most of the exhibited work is new and much has never been exhibited before. The artists live and work in the West, Midwest, South, Northeast, Mexico and Europe. All are educated, and have finished college. Several have graduate degrees. Most are baby boomers, born from the mid-1940s through the 1960s.

"It was a thrill to take these pieces out," said Daniel Stetson, executive director of the Polk Museum, who spent a late night unpacking crates for the exhibit. "I experienced a profound feeling of deep strength from the works."

While the show's artists were chosen due to their race and gender, Stetson says the artwork speaks at a universal level.

"People, without knowing it, have seen a lot of white male shows and never thought of them that way," he says. "This is a highly creative group of art professionals. There is a theme of inquiry, but there's a great deal here for everybody."

One that surprised him, he said, was the size of Number 1 Fan #2, a piece by Amalia Amaki. In her art, Amaki uses digitally manipulated photographs adorned with buttons, beads and simulated pearls.

The fan resembles a decorative piece to be displayed on a vanity, but is 4 feet tall. Shiny white, pearl and translucent buttons surround a photo of Billie Holiday belting out a note.

"The sheer scale of that image, encrusted with wonderful buttons, in an oval form, resonated for me," Stetson says. "This gentle, soft, vanity style fan with a deep blue note in the middle of it. And fan, I believe, is a deliberate play on words."

Other pieces that struck Stetson were the mother-daughter sculptures -- "Watching," by Betye Saar, and the wood and tin female form, "Clean House," by Alison Saar, the 9-feet long work "No Apartheid Anywhere," by Valerie Maynard, and Faith Ringgold's painted story quilt, "Marlon Riggs: Tongues Untied."

Another surprise was the lit interior to "Woman's Ark," by Charnelle Holloway. "There's a sacred quality to a lot of these works," Stetson says.

Other artists in the exhibit include: Emma Amos, Beverly Buchanan, Nanette Carter, Elizabeth Catlett, Maren Hassinger, Freida High, Charnelle Holloway, Varnette P. Honeywood, Stephanie Johnson, Lois Mailou Jones, Jean Lacy, Howardena Pindell, Stephanie Pogue, Debra Priestly, Rachelle Puryear, Barbara Chase Riboud, Joyce J. Scott, Lorna Simpson, **Carrie Mae Weems** and Philemona Williamson.

The pieces are about racism, **sexism**, slavery, motherhood, careers, freedom, suffering and joy. But the art also represents the magic that transcended the binding chains of a cruel history, says Pearl Cleage, who wrote the afterword in the exhibit catalog.

"We were not, after all, brought here to make magic. We were brought here to make babies for sale and pick other people's cotton and keep another woman's house and not run screaming into the darkness when her husband kicked in our cabin door at midnight just because he could," Cleage says. "In the midst of such madness, we were not supposed to make art any more than we were supposed to love each other. We were supposed to work ourselves to death and take our stories to the grave, leaving behind a legacy no more akin to the rich complexity of human herstory than a mule or a chicken."

But, Cleage says, the forces of oppression didn't count on their tenacity, and the power passed down from grandmother to granddaughter.

"They could not have known that, still marooned here all these years later, we would now defiantly produce a community of sister artists who can tell the story straight."



BEARING WITNESS; SHOW HIGHLIGHTS CONTEMPORARY WORKS BY AFRICAN-AMERICAN  
WOMEN ARTISTS; IF YOU GO Ledger (Lakeland, Florida) November 5, 1997, Wednesday

WHAT: "Bearing Witness"

WHO: Works by 25 African American women artists

WHERE: The Polk Museum of Art, 800 E. Palmetto St., Lakeland

WHEN: Saturday to Jan. 4. Museum hours are Tuesday to Friday, 9 a.m. to 5 p.m., Saturday, 10 a.m. to 5 p.m., Sunday, 1 to 5 p.m.

ADMISSION: Free

**LOAD-DATE:** November 5, 1997

**LANGUAGE:** ENGLISH

**GRAPHIC:** Chanson D'Bahia, a 1989 work by Lois Mailou Jones, is part of an exhibit at the Polk Museum of Art. ; "Marlon Riggs: Tongues Untied, A Painted Story Quilt" was done by Faith Ringwold.; "Watching" is a work by Betye Saar.

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The Vancouver Sun (British Columbia)

July 9, 1997, Wednesday, FINAL EDITION

## **A play for power: Using what the French call jouissance, women ensure their message won't be co-optedArts**

**BYLINE:** MICHAEL SCOTT, SUN ART CRITIC; VANCOUVER SUN

**SECTION:** ENTERTAINMENT; ARTS; Pg. C5 / Front

**LENGTH:** 1267 words

LAUGHTER: TEN YEARS AFTER

Contemporary feminist art

Belkin Art Gallery, University of British Columbia, until July 19

He who laughs last, laughs best, runs the old adage -- although, updated for politically correct times, the laugher might more appropriately be by a woman than a man.

The subversiveness of humor has been a principal weapon in the arsenal of female artists ever since Mary Kelly exhibited her infant son's soiled diaper liners as art in the early 1970s. Kelly and other ground-breaking female artists saw humor as an ideal way to crack the patriarchal status quo.

When Vancouver-trained art historian Jo Anna Isaak assembled a survey show of women artists in 1982 in New York, she called it The Revolutionary Power of Women's Laughter because she understood that playfulness -- what the French call jouissance -- was the only way to ensure feminist messages would be neither co-opted nor written off by the male-dominated art establishment.

"To accept the text [i.e., the status quo] is to be granted a set of securities," Isaak wrote in a catalogue essay. "To reject the text is to find oneself alien, silent or exposed to the psychosis that appears on the ... borders of our culture. The only alternative is to seek the pleasure of the text."

That show ended in 1985 and a decade later, Isaak set out to revisit the landscape of women's artmaking in a follow-up show, Laughter Ten Years After, on view until July 19 at the University of B.C.'s Belkin Art Gallery.

The result is a pocket survey of work by artists such as Barbara Kruger, Nancy Spero, Cindy Sherman, the **Guerrilla** Girls and a dozen or so others. Two years into the show's tour, the humorous edge Isaak identified in 1982 is still there, but the blade has a sharper edge.

Some of the humor can knock a person senseless if approached cavalierly. **Carrie Mae Weems'** corrosive Ain't Jokin' is an example of that, but let's not jump straight into the deep end.

A better place to start is with the **Guerrilla** Girls, the tribe of anonymous artists who appear in public in gorilla masks to argue for better female representation in the largely white, middle-class male preserve called the

A play for power: Using what the French call *jouissance*, women ensure their message won't be co-opted  
 The Vancouver Sun (British Columbia) July 9, 1997, Wednesday, FINAL EDITION

art market.

"Do women have to be naked to get into the Metropolitan Museum?" one of the Girls' early posters asks, above an image of Ingres' very nude *Grande Odalisque*, whose head has been replaced by a barking gorilla mask.

"Less than five per cent of the artists in the Modern Art Sections are women," the text continues, "but 85 per cent of the nudes are female."

The group's most famous poster lists the advantages of being a female artist: a collection that includes "working without the pressures of success" and "having more time to work after your mate dumps you for someone younger."

Nancy Spero, who along with husband Leon Golub was the subject of a major retrospective at the Vancouver Art Gallery last year, is represented here by a hand-printed and collaged work on paper -- one of her long, tapestry-like scrolls. This one features runic images of *Sheela-na-Gig*, a Celtic goddess of fertility and destruction, and *Wilma*, and aboriginal fertility goddess.

As Isaak points out, Spero has the two creatures link arms in a comic chorus line "revealing what the flounces of the tutu usually carefully conceal."

It was Baudelaire who described the essence of laughter as the collision of two contrasts. In the work of Jenny Holzer, we see the heroic display of text -- either in Times Square-like ticker-tape display panels or in large walls covered in words -- bumping up against a subversive choice of script.

"You get amazing sensations from guns," proclaims Holzer's *Inflammatory Essays*, reproduced here across an entire wall of the Belkin Gallery. "You get results from guns."

And this: "Fear is the most elegant weapon; your hands are never dirty."

And this: "Don't talk down to me. Don't be polite to me. Don't be nice. Don't relax."

Mary Kelly, whose *Post-Partum Document* from 1973 inspired Isaak's first exhibition, presents one of the most affecting pieces in this show.

Her *Interim Part II: Pecunia* from 1989 lays out the details of a downward spiral from suburban happiness in a hilltop villa through divorce to financial disaster and loneliness. She presents clues, laminated on to small steel plaques, in the form of self-help ads, "furniture for sale" classifieds, personal ads and fragments of a third-person narrative.

A poet as much as a visual artist, Kelly is able to conjure strong emotions in a trickle of resonant words. The aftermath of divorce, for instance, is rendered simply: "Flowers on her birthday for chrissake, that's all she wanted."

Nancy Dwyer's *Big Ego* -- three large yellow letter-shaped balloons that spell the word "ego" -- takes up all the available space in one room of the exhibition. Like the real thing, Dwyer's *Big Ego* is constantly deflating and in need of being pumped back up.

Irish artist Dorothy Cross created two urinals, one in the shape of a map of England, the other a map of Ireland.

Originally they were installed in a derelict public toilet in the east end of London, where the signs on the doors read ENGLISH and IRISH instead of MEN and WOMEN. "The participant/patron can both assert a national identity and lay claim to another country in the simple and satisfying manner of a dog staking out his territory," a catalogue note reads.

At the Belkin Gallery, Cross's urinals are installed more modestly, beneath the staircase that runs to the

A play for power: Using what the French call *jouissance*, women ensure their message won't be co-opted  
 The Vancouver Sun (British Columbia) July 9, 1997, Wednesday, FINAL EDITION

museum's administrative offices. So far, no one has bothered to pee in either one.

The most difficult work in the show is the series of questions and answers posed in the work of Brooklyn-based artist, **Carrie Mae Weems**. **Weems** retells jokes based on racial stereotypes so crude that the effect is literally shocking, as if one had touched a live electric wire.

Adapting Freudian theory that a racial joke needs a teller, an auditor and an object of scorn, **Weems**, a black woman, subverts the process by telling the jokes herself, to the confusion and acute discomfort of her white, middle-class audiences.

"What's black on the inside, yellow on the outside and looks funny going over a cliff?" asks one of **Weems's** panels. The corresponding historical image shows a merry crew of white school boys in the 1950s, waving a banner that reads "We want a white school." A small sliding panel beneath the picture can be pushed aside to reveal the answer to the riddle: "A bus full of niggers."

Another image has a black woman asking the mirror on the wall who is the finest of them all. "Snow White, you black bitch," the mirror replies, "and don't you forget it!"

Isaak's exhibition is too small to be a full survey of contemporary female artists, but the power of the pieces collected here is undeniable.

The great irony of the show is that despite the celebrity of artists such as Spero, Kelly, Holzer, Barbara Kruger, Cindy Sherman and others -- despite the power and accomplishment of their art -- the beachhead women have made on the male territory of art remains miniscule.

The Guerilla Girls' latest poster compares the artist roster of a major 1984 Museum of Modern Art survey show to that of MOMA's 1997 survey of modern still lifes. The percentage of female artists represented has dropped to five from nine, the percentage of male artists of color has dropped to zero, and the percentage of white male artists has risen to 95 from 86.

As the Girls announce in the poster's headline: "MOMA Mia ... 13 years and we're still counting."

**LOAD-DATE:** July 10, 1997

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photo: Ian Smith, Vancouver Sun / **STANDING JOKES:** Belkin Art Gallery volunteer Barbara Milacek checks out Friends and Neighbors, by Irina Nakhova, one of the displays at the exhibition of feminist art called Laughter 10 Years Later, on view until July 19.

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The New York Times

May 29, 1997, Thursday, Late Edition - Final

## Calendar: Textile And Photo Exhibitions

**SECTION:** Section C; Page 5; Column 3; Home Desk

**LENGTH:** 291 words

### Textiles and Prints

Brooklyn Museum of Art, 200 Eastern Parkway, at Washington Avenue; (718) 638-5000.

On Wednesday, three examples of Andean textiles dating from 100 B.C. -- two embroidered mantles and a skirt made in the Paracas region of Peru -- will go on display in a rotating exhibition featuring ceramics and textiles. An exhibition of about 40 handbags made between the 16th and 19th centuries will remain on display through June 22.

An exhibition of works on paper acquired within the last 10 years will start on June 7 and continue through Sept. 28. The works in the exhibition of screen prints, drawings, photographs, etchings and lithographs include ones by Elizabeth Murray, John Singer Sargent, Emmet Gowin and Louise Bourgeois.

Open Wednesday through Friday, 10 A.M. to 5 P.M.; Saturday, 11 A.M. to 9 P.M.; Sunday, 11 A.M. to 6 P.M. Admission is \$4; students, \$2; those 62 and older, \$1.50; children under 12, no charge.

### Images of Immigration

Jewish Museum, Fifth Avenue at 92d Street; (212) 423-3230.

"Points of Entry," an exhibition of 208 photographs about immigrants in the United States, will be at the museum through Aug. 17. Photographers featured in the exhibition whose work chronicles the history of **immigration** include Ansel Adams, Dorothea Lange and Jacob Riis.

There are also works by photographers who have themselves **immigrated** to the United States, including Robert Frank, Lisette Model and Marion Palfi, and images and artwork about contemporary **immigrants** by Komar & Melamid, **Carrie** Mae **Weems** and Kim Yasuda.

Open Sunday through Thursday, 11 A.M. to 5:45 P.M.; Tuesday until 8 P.M. Admission is \$7; students and those 65 and older, \$5; children under 12 and members, no charge.

**LOAD-DATE:** May 29, 1997

**LANGUAGE:** ENGLISH

**TYPE:** Schedule

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Daily News (New York)

May 17, 1997, Saturday

## COMING INTO THE COUNTRY

**BYLINE:** By SHAWN O'SULLIVAN

**SECTION:** New York Weekend; Pg. 23

**LENGTH:** 287 words

"Leaving my country was not a simple task. I now realize that I never really left, nor really arrived," writes photographer Young Kim, poignantly summing up the pull of two worlds which underlies every immigrant story.

In "Points of Entry," opening tomorrow at the Jewish Museum, the immigrant experience in America is viewed through the eyes of photographers, a prism through which to view the incredible variety that is the foundation for this country.

Spanning 150 years, this ambitious show is a history lesson that will both delight and instruct.

It is divided into three parts.

The first, "A Nation of Strangers," is a historical view of immigration. It ranges from well-known portraits of the newly arrived on Ellis Island at the turn of the century to more modern transplants Cubans in Miami, Palestinians in Michigan and the Hmong in Syracuse. The importance of immigrant labor in shaping this country is well documented here. Provocative questions are also implied, from the image of the first Mexican Border Patrol in 1926 to that of a recently built pedestrian barrier.

"Reframing America" contains the work of seven European photographers who came to America during the '30s and '40s, a particularly rich time for photography. The unique vision of such shooters as Robert Frank and Marion Palfi is often focused on people on the borders of society.

The third section, "Tracing Cultures," takes a more personal view of **immigration** and nationality. There is a direct line from the early map of a slave ship to **Carrie Mae Weems'** chilling landscapes of the embarkation points of these same ships.

Jewish Museum, 1109 Fifth Ave., Sun.-Thurs. 11 a.m. to 5:45 p.m., Tues. till 8. Free.

**LOAD-DATE:** May 20, 1997

**LANGUAGE:** ENGLISH

**GRAPHIC:** ARNOLD GENTHE RIGHT ON QUEUE: Street of the Gamblers, Chinatown, San Francisco.

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The Boston Herald

March 7, 1997 Friday FIRST EDITION

## VISUAL ARTS' Women's show reveals range of perspectives

**BYLINE:** By Joanne Silver

**SECTION:** SCE; Pg. S13

**LENGTH:** 690 words

One artist weaves and sculpts figure fragments. One paints pure abstractions, another, lush still lifes. One takes photographs of private rituals and investigates society's roles. The fifth artist explores her own history in photographs and narrative. The last creates beautiful paintings in the styles of her artistic predecessors.

The six artists selected for "Original Visions," -at Boston College's McMullen Museum of Art through May 18, -have little in common. The one element that links them is their gender: The six are all women.

The current exhibition of work by Magdalena Abakanowicz, Agnes Martin, Janet Fish, Mary Beth Edelson, **Carrie Mae Weems** and Pat Steir represents the sort of show that would not need to exist in an ideal world. But, according to museum curator Alston Conley, the universe of galleries and museums - and, yes, even well-intentioned academic institutions - still presents a skewed view of both art history and contemporary art. To help right this wrong, he has assembled this small group of very strong artists who are women.

Their pieces, one from each of the past three decades, constitute the first women's exhibition ever mounted at the Boston College museum. Conley hopes that today's students, for whom the 1970s are history, will have a chance to see what they may have been missing.

The biggest danger in such an exhibition is that it can pigeonhole the very work it means to champion. That doesn't happen here, largely because of the individual talents of the artists. The diversity that could fragment a weaker show here reinforces the notion that this is not "women's" art. It is art.

Not that such pieces as Abakanowicz' "Six Small Figures on a Slit" from the early '90s could leave any question in the viewer's mind. Six child-size, headless, armless burlap bodies stand in a row on a wooden contraption that resembles a crude wagon. Seen from behind, the figures reveal themselves to be mere shells, concave souls of unknown identity. Two decades ago, the artist - a survivor of the Nazis and communism in her native Poland - dared to create weavings that incorporated horror and humanity in a medium primarily dismissed as "craft."

At the other emotional pole stand the sublime abstractions of Agnes Martin, the grande dame of this show at 85, and also one of the only women to have held her own among the male egos of abstract expressionism and minimalism. Martin's serenely striped paintings range from a lavender and red watercolor - as intimate as a handwritten letter - to a large beige-on-beige square. Their purity of spirit remains steady over the years.

-- **Weems** - the most familiar of these artists to Boston viewers - **investigates** African-American folklore, family history and racial stereotyping in her sometimes nonfiction, sometimes fictional photographic narratives. Her "Colored People Series" combines startling hues and words in multiple portraits of

VISUAL ARTS' Women's show reveals range of perspectives The Boston Herald March 7, 1997 Friday

African-Americans. "Blue, Black, Boy" labels a trio of blue-toned images of a black man with these three words, but suggests a myriad of associations.

Art history and multicultural customs inspire Steir's approach to her subject matter. A 1989 triptych delves into the classic image of a flower in bloom, shifting the vantage point to embrace different 20th century schools of thought. As conceptual and intellectual as Steir may be in her outlook, the resulting paintings emerge as gorgeous hymns to the joy of looking.

Ever since the printing press arrived on the scene, unique books have become more and more of an oxymoron. "No Boundaries: A Collection of Artists' Books" at the Cambridge Artists Cooperative (59A Church St. through April 13) showcases one-of-a-kind and limited edition books by a number of artists bucking this trend.

Nan Goldin is a formerly Boston-based photographer who made a big splash this past year with her show of all-too-true-to-life images, "I'll Be Your Mirror," presented by the Whitney Museum of American Art in New York and now touring Europe. In May the artist will receive the second annual School of the Museum of Fine Arts Medal from her alma mater.

**LOAD-DATE:** March 07, 1997

**LANGUAGE:** ENGLISH

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Charlotte Observer (North Carolina)

November 3, 1996 Sunday ONE-3 EDITION

## SLAVERY ECHOES THROUGH CONTEMPORARY WORKS

**BYLINE:** LAWRENCE TOPPMAN, staff writer

**SECTION:** ART; Pg. 10F

**LENGTH:** 408 words

What do you do when you can't get mad, you can't get even, you can't even get at the full truth? You have your say through art.

That's the feeling you may get if you wander around "Tragic Wake: The Legacy of Slavery and the African Diaspora in Contemporary American Art." This is the "other" exhibit this autumn at Spirit Square Center for Arts and Education - and, in a less directly disturbing way, perhaps as provocative as "A Slave Ship Speaks."

**Carrie Mae Weems'** serene photographs depict Goree Island, which might have become a vacation haven - if it hadn't been the launching place for thousands of slave ships leaving Africa. Seen in repose, it suggests eerily peaceful shots of Auschwitz after the **Holocaust**.

Melvin Edwards' three welded steel pieces could merely be abstract sculptures, full of contained power - if they didn't also remind us that his ancestor, whose prestige as a blacksmith would have been high in Africa, had his life destroyed when he was snatched away to slavery in the New World.

"Something that just expresses anger puts up barriers," says curator Alan Prokop. "We're trying to communicate, not put up barriers."

"We've split this into two sections: Story,' dealing with slavery, and Reclamation,' the part about the healing process. A lot of these pieces offer healing and hope."

Prokop had planned other shows based on family histories. But when Spirit Square got the rights to the Henrietta Marie exhibit in February, he immersed himself in the history of slavery and recruited living black artists.

The results range from the painting "Pensive," where Willie Birch mixes Congolese and Yoruba religious objects with the story of Rodney King, to "Tar Belle," a decapitated figure of a Southern woman coated with pitch. (It comes from the Taboo Art Collective in Atlanta.)

"Some of the older artists went through the civil rights movement and are stepping back, trying to make a larger sense of it all," says Prokop. "The younger ones have a different edge to their work."

"For me, the exhibit was an incredible learning experience. Imagine what it was like to have your family broken up, your name changed, to be pressured to become a Christian. We can't, really."

\*

IF YOU'RE GOING

SLAVERY ECHOES THROUGH CONTEMPORARY WORKS Charlotte Observer (North Carolina)  
November 3, 1996 Sunday ONE-3 EDITION

"Tragic Wake," through Feb. 8 at Spirit Square, 345 N. College St. Free. Hours: 10 a.m.-8 p.m. Tuesdays-Saturdays, or through intermission on performance nights. Details: 372-9664, 9 a.m.-5 p.m. weekdays.

**LOAD-DATE:** October 18, 2002

**LANGUAGE:** ENGLISH

**NOTES:** A slave ship speaks

**GRAPHIC:** photo;

Photo:Yobiche, Sirlin-Taylor has summed up the Southern experience in "Tar Belle" - a decapitated woman, coated with pitch.

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Charlotte Observer (North Carolina)

November 3, 1996 Sunday ONE-3 EDITION

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What do you do when you can't get mad, you can't get even, you can't even get at the full truth? You have your say through art.

That's the feeling you may get if you wander around "Tragic Wake: The Legacy of Slavery and the African Diaspora in Contemporary American Art." This is the "other" exhibit this autumn at Spirit Square Center for Arts and Education - and, in a less directly disturbing way, perhaps as provocative as "A Slave Ship Speaks."

**Carrie Mae Weems'** serene photographs depict Goree Island, which might have become a vacation haven - if it hadn't been the launching place for thousands of slave ships leaving Africa. Seen in repose, it suggests eerily peaceful shots of Auschwitz after the **Holocaust**.

Melvin Edwards' three welded steel pieces could merely be abstract sculptures, full of contained power - if they didn't also remind us that his ancestor, whose prestige as a blacksmith would have been high in Africa, had his life destroyed when he was snatched away to slavery in the New World.

"Something that just expresses anger puts up barriers," says curator Alan Prokop. "We're trying to communicate, not put up barriers."

"We've split this into two sections: Story,' dealing with slavery, and Reclamation,' the part about the healing process. A lot of these pieces offer healing and hope."

Prokop had planned other shows based on family histories. But when Spirit Square got the rights to the Henrietta Marie exhibit in February, he immersed himself in the history of slavery and recruited living black artists.

The results range from the painting "Pensive," where Willie Birch mixes Congolese and Yoruba religious objects with the story of Rodney King, to "Tar Belle," a decapitated figure of a Southern woman coated with pitch. (It comes from the Taboo Art Collective in Atlanta.)

"Some of the older artists went through the civil rights movement and are stepping back, trying to make a larger sense of it all," says Prokop. "The younger ones have a different edge to their work."

"For me, the exhibit was an incredible learning experience. Imagine what it was like to have your family broken up, your name changed, to be pressured to become a Christian. We can't, really."

\*

IF YOU'RE GOING

SLAVERY ECHOES THROUGH CONTEMPORARY WORKS Charlotte Observer (North Carolina)  
November 3, 1996 Sunday ONE-3 EDITION

"Tragic Wake," through Feb. 8 at Spirit Square, 345 N. College St. Free. Hours: 10 a.m.-8 p.m. Tuesdays-Saturdays, or through intermission on performance nights. Details: 372-9664, 9 a.m.-5 p.m. weekdays.

**LOAD-DATE:** October 18, 2002

**LANGUAGE:** ENGLISH

**NOTES:** A slave ship speaks

**GRAPHIC:** photo;

Photo:Yobiche, Sirlin-Taylor has summed up the Southern experience in "Tar Belle" - a decapitated woman, coated with pitch.

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## The Philadelphia Inquirer

Found on Philly . com  
The Philadelphia Inquirer

SEPTEMBER 27, 1996 Friday SF EDITION

### INVESTING ABSTRACTION WITH POWERFUL FEELING

**BYLINE:** Edward J. Sozanski, INQUIRER ART CRITIC

**SECTION:** FEATURES WEEKEND; Pg. 34

**LENGTH:** 1143 words

Anyone who revels in the sensuousness of pure painting, in which process and pigment define content, couldn't help but love the paintings of Neysa Grassi. Her latests oils, on view at Locks Gallery, are as luscious as painting gets.

They do not, however, lack structure and restraint, which is to say they aren't painted with reckless abandon and hope for the best. Each one is as carefully constructed as a Swiss watch, and no less elegant in the realization.

Technically, there doesn't appear to be anything novel in them. They are densely layered and sometimes scraped, which produces enamel-like surfaces whose matte surfaces and flecks of highlighted color make them appear antique.

The basic imagery is likewise uncomplicated. Grassi appears to begin with a general grid structure on a near-square canvas. She then modifies the cross-hatch figure until it becomes an endlessly twisting pattern that resembles intestines, a finer, worm-like track, or a central knot that looks like tangled yarn.

The results are such that the paintings open themselves to a wide range of interpretations and responses. You might see geological or biological references in them, a reading encouraged by her soft, earthy colors such as pale sage green. You might also imagine aerial photographs or maps.

The paintings have texture, too - ridges and curves that enrich the surface without making it seem fussy or casually decorated. Grassi's color shifts are subtly controlled, like faint shadows passing across the canvas. Anyone who believes that pure abstraction lacks feeling must be persuaded otherwise by these inventions.

Locks Gallery, 600 Washington Square South. Hours: 9 a.m. to 6 p.m. Tuesdays through Saturdays, to 7 p.m. Wednesdays. Through Oct. 12. Phone: 215-629-1000.

Silicon Gallery. "New Means," the exhibition of "computer-assisted" art at Silicon Gallery, makes a useful point about the way artists can use computer technology to produce images. The point is simply that there isn't a single "computer look," and that in fact some such art doesn't betray its computer origins at all.

"New Means" features work by six artists connected with the College of Design Arts at Drexel University and

three guest artists. It was organized by Blaise Tobia, director of the college's program in photography and digital imaging and one of the artists.

The work in the show represents several strategies both for producing the images and giving them permanent form. Some works look like photographs and others like conventional prints. Carol Flax, a California artist, prints images on canvas that are dead ringers for paintings.

In some cases, the printing technology reveals the digitized source of the image. The inkjet printer gives the Los Hermanos de Destruccion prints by Kelly McFadden a grainy quality, like telefax or photocopies. These prints also display the "second-generation" look characteristic of those processes.

The Iris high-resolution inkjet printer is a more sophisticated animal. Iris images such as Flax's and the prints by Jack Cliggett eliminate internal grain, although not always the telltale ragged edges.

The variety of outputs isn't the essential computer story, however. The potential of the technology lies in its ability to manipulate imagery. In his Western Fiction prints, Mark Campbell reconstructs large-scale landscapes by eliminating features as large as Hoover Dam and the entire city of Los Angeles.

Although Drexel has been involved with digital imaging for more than 10 years, the technology is still in its infancy. It remains to be seen whether computer processing will become an important artistic tool, or whether its applications will prove to be relatively limited.

Silicon Gallery, 139 N. Third St. Hours: 9 a.m. to 5 p.m. Mondays through Fridays, 1 to 5 p.m. Saturdays. Through Saturday. Phone: 215-238-6063.

Fleisher Art Memorial. By showing us four pieces of faux furniture, sculptor Brian Coleman wants us to feel an air of mystery and strangeness in his portion of the season's first Challenge exhibition at the Fleisher Art Memorial.

One of the pieces works its magic but the other three fall flat. The successful one is a large trompe l'oeil armoire - trompe l'oeil because, while it looks like wood, it's actually made (and very skillfully, too) of heavy brown paper stretched over a wooden armature.

It's hard to say why one senses that there's something odd about this piece, but the feeling is unmistakable. There's something literally funny about another piece - a blanket chest made of cotton flannel in a tartan pattern stretched over a frame.

The other pieces, a small table whose top is made of thin wood veneer instead of the solid board it appears to be and a massive concrete shelf, with brackets, lying upside down on the floor, don't buzz at all. Nor does the ensemble as a whole.

Coleman's partners in the first Challenge show are painter Barbara Klein and potter Sandi Pierantozzi. Klein's oils, on panel, paper and canvas, extrapolate a basic figure-ground situation of dark ovals floating on fields of varying hues. Pierantozzi's dainty-footed vessels are functional and in spirit somewhat proper, like modern Victorians.

Fleisher Art Memorial, 719 Catharine St. Hours: 11 a.m. to 5 p.m. and 6:30 to 9:30 p.m. Mondays through Thursdays, 11 a.m. to 5 p.m. Fridays, 10 a.m. to noon and 1 to 3 p.m. Saturdays. Through Oct. 5. Phone: 215-922-3456.

Temple Gallery. Having lost the space near Rittenhouse Square that it had occupied for more than 10 years, Temple Gallery has relocated to Old City, at 45 N. Second St. The street-level space is somewhat smaller, but as the opening exhibition indicates the program remains the same.

For his Old City inaugural, director Don Desmett has put together a show that reviews past exhibitions and affirms the gallery's commitment to art that examines social and political issues.

That is, most of the work by the 10 artists selected to represent the last decade does that. An abstract painting by Louise Fishman and a hanging sculpture of wax-coated ribbons by Petah Coyne speak more to the realm of art for art's sake.

The other artists more than compensate. Michele Blondel's **sexually**-charged glass sculptures, **Carrie Mae Weems'** photographic examinations of racial identity and the comic erotica of Masami Teraoka are typical of the gallery's confrontational style.

Besides summarizing a decade, the show also reminds us that the late David Wojnarowicz, whose work was frequently outrageous, could be a moving and insightful artist. His painting savaging American society is the most powerful image in the show and a reminder that not all political art is transient.

Temple Gallery, 45 N. Second St. Hours: 10 a.m. to 5 p.m. Tuesdays through Saturdays. Through Oct. 4. Phone: 215-782-2776.

**LOAD-DATE:** October 28, 2002

**LANGUAGE:** ENGLISH

**NOTES:** ART

**GRAPHIC:** PHOTO;  
PHOTO (1)

1. "Hermanos 4" by Kelly McFadden is featured in Silicon Gallery's "New Means" show.

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The Atlanta Journal and Constitution

August 16, 1996, Friday, ALL EDITIONS

## **VISUAL ARTS;**

### **REVIEW;**

**"Bearing Witness: Contemporary Works by African American Women Artists";**

**Spelman College Museum of Fine Art. Camille Olivia Hanks Cosby Academic;**

**Center, 350 Spelman Lane S.W. Through December. 404-215-7885. THE VERDICT;**

**An engaging, broad-ranging, if uneven, look at the accomplishments of; African-American women artists.;**

**Pride, power and poignancy;**

**Female body and psyche celebrated in works by African women**

**BYLINE:** Catherine Fox; VISUAL ARTS CRITIC

**SECTION:** PREVIEW; Pg. 26P

**LENGTH:** 523 words

Betye Saar's "Watching," a small image of a wide-eyed black girl peering through a window grille, graces the cover of the "Bearing Witness" catalog. With a bluebird ---not of happiness but of Jim Crow --- hovering outside, it is a poignant image about barriers and outsiders.

But her daughter Alison Saar's "Clean House" more aptly expresses the show's mood. A monumental wooden female figure reminiscent of men in classical Greek sculpture, it is intertwined with real branches that connect it to art traditions in diaspora cultures. Bold and confident, a symbol of rootedness and growth, it is a declaration of pride and power.

Through the work of 24 artists, the exhibition celebrates ---almost to a fault ---the diversity and breadth of four generations: from octogenarian Lois Mailou Jones to thirtysomething Debra Priestly. Curator Jontyle Robinson, a Spelman professor, also focuses on the particular perspective these artists bring.

The perception and representation of the female body is one recurring theme. One of the more provocative, though sometimes excruciatingly opaque, pieces is Lorna Simpson's "Wigs," a post-modern image-and-text installation that focuses on the symbolic ramifications of hair in terms of race, sexuality and self-image.

Also prominent is the adaptation of domestic and traditionally female craft techniques to contemporary purposes. These range from Amalia Amaki's button-and-pearl-encrusted fans, with their boudoir intimacy and sensual richness, to Joyce Scott's brilliant, biting beadwork sculptures and Faith Ringgold's and Emma Amos' quilts.



VISUAL ARTS;REVIEW;"Bearing Witness: Contemporary Works by African American Women Artists";Spelman College Museum of Fine Art. Camille Olivia Hanks Cosby Academic;Center, 350 Spelman Lane S.W. Through December. 404-215-7885. THE VERDICT;An engaging, broad-ranging, if uneven, look

This *modus operandi*, a feminist strategy that took hold in the '70s, is also rooted in a knowledge of African art, an influence that pervades the show. You can see it in Charnelle Holloway's beautifully wrought "Fertility Belt for Career Women," which invokes ancient ritual (and African sculpture) to deal with a contemporary problem. African sculpture is evoked in two dimensions through the silhouettes of figures in Valerie Maynard's "Get Me Another Heart This One's Broken." The black-and-white image, textured with poetically potent stencils of nails, keys, chains and lace, is the blues incarnate.

But the most moving piece is **Carrie Mae Weems'** dispassionately passionate **indictment** of slavery's degradation and dehumanization, "From Here I Saw What Happened and I Cried." The accumulated power of photos of individuals and the labels that reduce them to their plantation functions or stereotypes embodies the title of this show.

Strengths notwithstanding, the show has its disappointments. At times, it seems that Robinson is more interested in making a point --- thematic or formal ---than in bringing in the strongest work. Ringgold's quilts, though thematically apt, are not among her best. Examples of abstraction are the show's weakest link.

Granted, you can't include everyone: But replacing Stephanie Johnson's sculptures or Stephanie Pogue's monotypes with work by such artists as Renee Stout, Adrian Piper or Pat Ward Williams would have made a more impressive show of what is nevertheless an illuminating one.

**LOAD-DATE:** August 17, 1996

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photo: Octogenarian Lois Mailou Jones' acrylic "Chanson d' Bahia" is part of the "Bearing Witness" exhibit.

Photo: Charnelle Holloway's "Fertility Belt for Career Women" invokes ritual and African sculpture to deal with a contemporary problem.

Color photo and teaser box: (appeared on P/01 with reference to P/26 story) Betye Saar's evocative image of a girl peering through a window grille.

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The Washington Post

July 06, 1996, Saturday, Final Edition

## **Bridges From Past To Future; Black Artists Tell the Stories That Tie Generations Together**

Esther Iverem, Washington Post Staff Writer

**SECTION:** STYLE; Pg. C01

**LENGTH:** 2185 words

**DATELINE:** ATLANTA

". . . Ella Baker.

"Sitting Bull.

"Fannie Lou Hamer. . . ."

The names of leaders and activists, imbued with historical strength, dropped like gems from the lips of poet Sonia Sanchez, speaking here at the National Black Arts Festival.

The black literary technique of the honor roll, employed powerfully by Sanchez, highlighted the importance of biography and testimony at this, the largest multidisciplinary gathering of African American artists. Documentaries illuminated the lives of liberation theorist Frantz Fanon, poet Audre Lorde and black Canadians. Black Panther leader Huey P. Newton, writer Zora Neale Hurston, singer Billie Holiday and the trailblazing Delany sisters were captured in theater productions. Dance pioneer Katherine Dunham spoke. And writers contemplated those departed from their ranks, such as James Baldwin, Toni Cade Bambara, Larry Neal and Ralph Ellison.

The works and presentations, taken collectively, were a strong reminder of how central the act of tribute, or "giving respect," is for black people: A woman rises from the church pew on Sunday morning and gives honor to the pastor, the church mother and all the saints. A cocky athlete is suddenly humbled by a win, thanking his parents and coach. Rappers devote whole pages in their CD booklets to acknowledging hip-hop pioneers like Public Enemy and Grandmaster Flash. At times this tradition cannot be distinguished from that of testimony -- the telling of your story, your thanks, your faith. With both tribute and testimony, there is a passing on of information, a description of someone else's fortitude, sometimes a confirmation of your sanity -- a blueprint for survival.

Eugene Redmond, poet laureate of East St. Louis, Ill., and 1993 winner of an American Book Award, thinks so many artists focus on history because they've inherited the Yoruba principle that every African person walks with three responsibilities -- to the ancestors, to the present and to those yet to be born.

That influence and responsibility boil down to a simple question, says Ada Griffin, producer of "A Litany for Survival: The Life and Work of Audre Lorde":

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"If we don't do it, who will?"

### Documentary Explorations

The Lorde documentary, shot in the eight years before she died of cancer in 1992 and completed last year by Griffin and director Michelle Parkerson, chronicles the life of the prolific poet and lesbian activist. Relying on interviews and avoiding the omniscient "voice of God" narrator, the documentary is an example of what curator Cheryl Chisholm says is a new "self-reflexive" form that acknowledges the subjectivity of the filmmakers.

"We are black women in a society that defines God as male and white," Lorde says in the film. "We were not meant to survive. From the time that our little heads peeked out from between our mothers' legs, we were not meant to survive."

Lorde talks about how her marriage to a white man, before she was openly gay, was considered a sellout by some of her race-conscious students. How her sexual preference created controversy within the black arts and political movements in the 1960s, when it was commonly thought that homosexuality was destructive and counterrevolutionary. And how she was concerned that at times she became a black token for white lesbians and feminists eager for diversity among their pale ranks.

Although the film would have been stronger if her critics had been included, this is far from a puff piece. In fact, it is an example of the maturing documentary tradition among black artists, says Chisholm. In the past, some filmmakers veered toward a "superficial celebration" of subjects, she says. "There were so many heroes and 'sheroes' that people wanted to do. And invariably it was just a straight celebratory thing."

Similarly, "Frantz Fanon: Black Skin, White Mask," a film by Isaac Julien completed this year, does not paint Fanon as a hero. Instead, Fanon -- a native of Martinique who went on to become a medical doctor, as well as a race and liberation theorist -- is painted as a brilliant man tortured by contradictions.

Julien uses docudrama (with actor Colin Salmon as Fanon), interviews, still photographs and historic footage. The dramatic portions of the film consist of voice-overs by Salmon and close-ups of him and patients that look as if they were filmed on a stage. Together, they create a dream quality similar to Julien's controversial "Looking for Langston," a meditation on Langston Hughes's homosexuality. This moodiness exists at the expense of basic information that could explain quickly to the uninformed who Fanon was.

As a young medical student in France, Fanon confronted and examined racism. At the same time, he married a French woman. And when he relocated to work in Algeria, helping mentally ill patients reenter society, he came to the conclusion that the colonized society needed to be changed, too -- "The Arab lives in a state of complete de-personalization," he says in the film.

Themes of struggle are woven throughout the works presented at the festival, which ends tomorrow. In "Conjure Women," a documentary about four artists -- singer Cassandra Wilson, poet Robbie McCauley, performance artist Anita Gonzalez and photographer **Carrie Mae Weems** -- Wilson says: "Our children are being killed, our men are being killed, we are being killed." Wilson sings "Amazing Grace" in a husky, and moody voice, evoking the magic that the filmmaker, Demetria Royals, argues with images is common to the four women.

In her photographs, **Weems** made the important decision to document, in effect, to **testify**, about the Oregon community where she was raised. This approach, she says in the film, counters the idea that the documentary photographer must go into a new and unfamiliar community for the documentation to be meaningful. Zora Neale Hurston, shooting anthropological footage -- which was screened here at the festival -- of her native Eatonville, Fla., in the 1920s, transgressed similar norms of anthropology when she appeared in some of her black-and-white films (available at the National Archives) and used unusual shots that highlighted details of community life.

An important goal of black documentaries in Canada has been "to counter popular lies about black people in the media," says Cameron Bailey, who curates a portion of the Toronto Film Festival called "Planet Africa."

Bridges From Past To Future; Black Artists Tell the Stories That Tie Generations Together The Washington Post July 06, 1996, Saturday, Final Edition

Bailey presented several short films, including three short-subject documentaries, "Some Black Women," "Black Mother, Black Daughter" and "Maigre Dog." As one of the first films made by a Canadian black 20 years ago, "Some Black Women" -- by Roger McTair about Toronto's West Indian community -- set the black film agenda in that country until recently, Bailey says. Canada, he explains, has a distinct and strong documentary tradition because for decades it voluntarily did not compete with Hollywood feature films.

#### In Their Own Words

Live presentations -- a conversation with dance pioneer Katherine Dunham and the theatrical presentations of "A Huey P. Newton Story" and "Having Our Say" -- carried the idea of testimony in similar ways: Someone with a story to tell sat in a chair onstage, and told it.

Tribute was the theme of the Dunham program, one of the most anticipated events of the festival. People who were luminaries in their own right, such as writers Amiri Baraka and Ntozake Shange, and dance veteran Marie Brooks, approached the stage with reverence.

Dunham, sitting center stage and ever the performer -- even at 86 and in a wheelchair -- offered something back to the crowd. Wearing a navy and white dotted dress, her head wrapped in a kaffiyeh, an Arab scarf, she danced from the waist up, shaking her shoulders and slowly lowering them. She bounced. She moved her head to the rhythms of Mor Thiam and the Royal Drummers of Senegal, engaging them as they came up one by one to solo for her. Those sitting up front erupted in giddy laughter when Dunham lifted her ankle-length dress an inch or two for the benefit of a photographer.

"If you're loved and respected, you should know that before you're dead," Dunham said, addressing a woman who had credited Dunham with giving her a purpose and direction in life. "I'm very happy to hear you say that," Dunham said.

Dunham's hearing is not so good, and an assistant repeated the questions and comments in her ear. Maybe the questions weren't always relayed precisely, but even when they were, Dunham didn't always stick to the subject. She talked about what she wanted, and the audience, admiring and patient, indulged her forays into psychoanalysis and philosophy.

She did focus at times on her life and work as founder of her own dance company and innovator of a technique that combines African and Caribbean traditions. "It was hard to have a company," she said. "You have to have endless patience, and there was hardly anybody I could put in [mine] unless they were training with me."

Dunham encouraged her dancers to examine their inner emotions because, she believes, introspection made them better performers. "If I asked you to examine yourself fully, could you do that?" she asked. "It's very easy to lose your balance and equilibrium in the world today," she added. "The drum was meant to hold us together -- and it does."

She joked about tearing up passports so she could put her age back, and credited artists such as Ethel Waters as being major influences on her work. "What most people do not realize is that we do inherit something from somebody," she said. "When you get to the point where you cannot name anybody, then something is wrong with you."

She described her dance technique as "subtle," and said she would be satisfied at this point if it were somehow documented on a film that could be used as a teaching tool. She encouraged her listeners to follow their inspirations.

"Look at your dreams and think about them a lot," she said. "They'll really help you."

"Having Our Say," the touring show of the Broadway production that tells the story of Sadie and Bessie Delany, two sisters who lived to be more than 100 years old in Mount Vernon, N.Y., also puts you at the feet of the old and wise. Sadie, a retired science teacher played by Micki Grant, is demure; Bessie, a retired dentist who died last September at age 104, played by Lizan Mitchell, is feisty. Together in their living room,

dining room and kitchen, they offer their views on more than a century of living.

When the production is too celebratory, it reminds us that taken as a whole the story that the sisters tell isn't much different from the ones we've heard from grandparents, great-aunts and -uncles. But the play's title gives a hint about its importance. These old black women, born to a former slave and considered just a step above chattel, are having their say, raising their voices, telling their testimony.

Just as the story of Huey Newton should be told.

In "A Huey P. Newton Story," Roger Guenveur Smith presented the most riveting performance at the festival. Guenveur, who has created plays based on the lives of Frederick Douglass and Christopher Columbus and is best known for his creation of the character Smiley in Spike Lee's "Do the Right Thing," offered a psychological portrait of the Black Panther leader and founder who was shot to death on a West Oakland, Calif., street in 1989. At the time, some said Newton had become a crack cocaine addict caught up in the neighborhood's violent drug culture; a drug dealer was convicted of murder in his death.

Smith's portrayal of Newton -- chain-smoking, nervously bouncing his knee while prattling on about his childhood, imprisonment and secluded lifestyle -- is theatrical biography that humanizes a man raised by community lore to superhuman status.

"The people freed Huey and then they expected Huey to free them," Newton says in the play, showing disdain for the mythology of individual heroes and leaders, as opposed to collective leadership.

#### Strength Through Art

Sometimes life stories cropped up in unexpected ways here, like in the startling portraits painted by Silver Spring-based Sammie Knox of artist Romare Bearden and of David N. Dinkins, the former mayor of New York. Or in the cerebral modern dance works of Ronald K. Brown and Evidence, a New York-based group that probes the angst of twentysomethings, artists and young, black gay men.

And sometimes the question of life stories, biography and testimony seemed central to the debate here over what black artists create and the stories they choose to tell.

"Buppies and black neoconservatives are getting over, saying that art has no relation to reality," said Baraka, on a panel with writers Haki Madhubuti, Mari Evans and Sanchez.

"The best weapon of an oppressed people is their art," Madhubuti said, urging artists to tell painful stories and truth. "Words work, especially when accompanied by action."

He began his own roll call of names:

". . . James Baldwin.

"Bob Marley.

"[Historian] Walter Rodney . . ."

**LOAD-DATE:** July 06, 1996

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photo, ap/jacob n. ware, Dance pioneer Katherine Dunham at the Black Arts Festival: "It's very easy to lose your balance and equilibrium in the world today. The drum was meant to hold us together -- and it does." Roger Guenveur Smith in a portrayal of the late Black Panther leader Huey Newton at the Atlanta festival.

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The Washington Post

June 23, 1996, Sunday, Final Edition  
Correction Appended

## The Feminine Century; At the Corcoran, 'Inside the Visible' Chronicles Women's Art

Jo Ann Lewis, Special to The Washington Post

**SECTION:** SUNDAY ARTS; Pg. G06

**LENGTH:** 1731 words

Capturing the essence of an entire century -- or even a decade -- in a single exhibition is always daunting. But it's especially difficult these days, given the land-mine issues of gender, race and ethnicity.

Yet the urge to summarize is accelerating as the century winds down, and two major summing-up shows have just opened here. "Inside the Visible" at the National Museum of Women in the Arts explores the work of three generations of 20th-century female artists from around the world. And "Distemper: Dissonant Themes in the Art of the '90s" is the Hirshhorn Museum's latest attempt to define a decade through the art of 10 contemporary artists.

Both shows will inevitably take heat for one thing or another: too inclusive, too exclusive, etc. But whatever the flaws, these are thought-provoking enterprises that will resonate in the minds of viewers long after the museum visits are over. And what more, really, can we ask of such exhibitions?

"Inside the Visible" at NMWA is the more surprising and revealing of the two. Vastly ambitious, it presents 100 little-known works in a variety of media by 36 artists from South as well as North America, Eastern as well as Western Europe, the Middle East and Asia.

Some of these artists are now well known, notably sculptor Louise Bourgeois and lyrical minimalist Agnes Martin, both in their eighties. Others -- like Eve Hesse and Ana Mendieta -- became instant legends when they died tragically in their thirties. But the most interesting work is by artists we know slightly or not at all.

The show's biggest surprise is Claude Cahun. A photographic ancestor of Cindy Sherman, she was transforming her own persona in costumed photographic self-portraits back in 1929. Born Lucy Schwob in 1894 to a prominent French family of publishers and writers, she adopted the more sexually ambiguous name of Claude in 1918 when she moved to Paris. There, she began producing prose, poetry, photographs and photomontages for various avant-garde journals, including those of the surrealists. Her startling photographs from the late '20s and '30s portray her as a rosy-cheeked Pulchinella from a Neapolitan puppet play, and as an aggressively androgynous figure with beaked nose and shaved head. It is impossible to look at these photographs today without wondering whether this is where Sherman got the inspiration for her widely praised and presumably innovative self-portraits.

"The interesting question isn't who was first, but why these ideas keep coming back," says Catherine de Seghers, the Belgian curator who conceived and organized the exhibition. One of the revelations of her show is that what the '80s saw as a new concern with gender and identity had been around in women's art at least

since the 1920s.

But why wasn't Cahun taken seriously sooner, especially by the male band of surrealists whom she knew and worked with, and whose aesthetic she clearly shared? Contemporary accounts suggest that her lesbianism disturbed them: To avoid her, critic Andre Breton stopped patronizing his favorite cafe. In any case, it is clear that she refused to play the role that Breton and artists like Man Ray ascribed to women at that time: that of a malleable muse.

Cahun's life story -- like those of many others in this show -- is fascinating. To get away from Paris during World War II, she went to the Nazi-occupied Isle of Jersey, worked in the Resistance, and was caught and sentenced to be shot as a traitor. Saved at the last minute when the Allies liberated the island in 1945, she spent the rest of her life on Jersey, where she died in 1954.

Until two years ago, when New York and Paris photography dealer Virginia Zabriskie rediscovered her photographs, Cahun remained virtually unknown. And yet today, her photographs seem as fresh as if they had been made yesterday.

The same freshness and high originality characterizes the work of many of these artists from earlier in the century. Some viewers will be startled to learn that Yayoi Kusama's very contemporary bronze cast of a suit hanging on a wall was made and exhibited in the 1960s, which is when this Japanese artist was living and working in New York. Soon thereafter, Kusama returned to Japan, where she has lived in a private mental hospital since 1977. She is now largely forgotten, but that could change after the retrospective exhibition of her work now being planned by the Los Angeles County Museum of Art.

Though it is permeated by somber tales such as this, the show actually starts with a good laugh: **Carrie Mae Weems's** wonderfully witty switch on the story of Adam and Eve in the Garden of Eden. **Weems**, better known as a photographer, has here created a talking sculpture titled "From the Beginning" -- three leather boxes set on a shelf. Soft, sensuous, and covered in buttery tan leather, the boxes are as irresistible as Pandora's (and similarly **sexually** symbolic). But no restraint is required. These boxes are meant to be opened so the artist can be heard on tape, reciting her own first-person rewrite of the tale of original sin, with herself playing Eve. **Weems** quickly gets to the point: She's tired of taking the rap for eating the **forbidden** apple all by herself when Adam was in on the deal from the start. It's a nice ironic touch in a show that is more often about being left out.

There are four thematic sections in this show, each reflecting issues that have welled up during 20th-century periods of radical social change. The themes themselves grew out of curator de Seghers's observations of work she showed in Belgium at the Kanaal Art Foundation, a government-supported alternative artists' space in Kortrijk. Unfortunately, each section has been given a title that is all but incomprehensible.

The first section, titled "Parts of/for," is among the clearest, and includes Cahun and several other women who use their bodies to explore questions of identity in their art. The Cuban-born Mendieta is beautifully represented here by several haunting photographs of gestures she made by impressing or merging her body into various landscape-settings, such as a sandy beach or a froth of wildflowers. Many know Mendieta only as the young woman who died under suspicious circumstances in 1985, after falling from the window of the New York apartment she shared with her husband, artist Carl Andre (who was tried and acquitted in her death). These works bring her once again to life as an exceptional and original artist who seems to have foreseen, in her art, her own disappearance from this Earth.

The most predictable section is "The Blank on the Page," which deals with the search for identity through marks on paper. It includes Nancy Spero's diary-like paintings and Hanne Darboven's obsessive writings from the '60s and '70s. Belgian video artist Lily Dujourie livens things up by using her nude body to make "marks" on a video screen, playing the role of a rebellious artist's model who won't hold a pose.

Far more interesting is "The Weaving of Words and Water," a section devoted to artists whose work is about controlling space, as in the gridded abstractions of Agnes Martin. More personally controlling, however, is the room-size installation by rising star Mona Hatoum, a Beirut-born Palestinian now living in London, who uses



The Feminine Century; At the Corcoran, 'Inside the Visible' Chronicles Women's Art The Washington Post  
June 23, 1996, Sunday, Final EditionCorrection Appended

long strands of her hair to make direct sensory contact with anyone who enters her space. You'll probably try to swat them away before realizing what she's up to, and how persistent her presence can be. Though not yet well known in Washington, Hatoum soon will be: Another of her works is a highlight of the current Hirshhorn show.

The fourth and last section has the most pretentious and annoying title: "Enjambment: La Donna e Mobile." But it also has a varied group of works that require viewer interaction. Italian-born Anna Maria Maiolino, who now lives in Brazil, has covered a table with "More Than One Hundred": handmade phallic forms, all cut and rolled pieces of putty-colored clay. She has said that the repetitious movements used to create this work reflect the rhythms of women's traditional daily chores, such as making bread and weaving. Maiolino's work, like that of so many of the artists in this show, involves a direct, sensuous, hands-on relationship between the artist and the materials.

The viewer is also essential to Katarzyna Kobro's 1928 "Spatial Composition." A little-known Russian-born constructivist in the Kasimir Malevich circle, Kobro was a theorist who set out to create sculpture that had no center, no focal point, and changed constantly as the viewer moved around it. (In Paris, around the same time, Alexander Calder was working on a similar challenge, which he resolved in his first mobiles.) Kobro lived in Poland after 1922, where she was an active member of the avant-garde. Sadly, most of her sculptures were destroyed by the Nazis during World War II. But based on what is left, Harvard professor Yve-Alain Bois calls Kobro "one of the 10 greatest sculptors of the 20th century" on a video that accompanies this show. Yet how many people know her work?

The show winds down with "sensorial helmets" set out on a table for visitors to try on. Made by the late Brazilian artist Lygia Clark, these works are so called because they muffle sound, distort what you see through the plastic-covered eyeholes, and have pleasant "smell-bags" attached. Late in life, Clark used them in search of therapeutic healing.

A more ethereal work by Belgian artist Joelle Tuerlinck ends the show in a way that seems fittingly fragile. It consists of a pile of flour shaped into a rectangular mound on a table top, and its survival depends entirely upon whatever activity takes place around it. In many ways, it is a metaphor for the careers of all these women -- so fragile, and so dependent upon the whims of those who move around them.

There are no works by Georgia O'Keeffe in this show, or by Jenny Holzer or Cindy Sherman. "They're too famous already," explains de Seghers. And surely much of this show's freshness derives from the fact that it was organized by a Belgian curator who is in no way beholden to American art world PC. The show was organized for Boston's Institute of Contemporary Art, where it premiered. It will remain here through Sept. 15 before moving on to the Whitechapel Art Gallery in London.

**LOAD-DATE:** June 23, 1996

**LANGUAGE:** ENGLISH

**CORRECTION-DATE:** June 25, 1996

**CORRECTION:** The exhibition "Inside the Visible" is at the National Museum of Women in the Arts. A headline in Sunday's Post incorrectly said the exhibition was at another museum.

**GRAPHIC:** Photo, collection muzeum sztuki; hans arp and sophie taeuber-arp foundation, Clockwise from top left: Sophie Taeuber-Arp's "Composition in a White Circle," 1936; Claude Cahun's 1929 self-portrait; Katarzyna Kobro's "Spatial Composition 3," 1928.

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The Houston Chronicle

April 8, 1996, Monday, 2 STAR Edition

## **Balance at the table; Clarity, subtlety touch poignant self-portraits at CMA**

**BYLINE:** PATRICIA C. JOHNSON; Staff

**SECTION:** HOUSTON; Pg. 3

**LENGTH:** 460 words

The woman in the untitled black-and-white photographs is a handsome, self-confident African-American in her early 40s.

Her short-cropped, dark hair emphasizes her oval face and large, almond-shaped eyes. She appears 14 times at a kitchen table illumined by a cone-shaded hanging lamp.

In one, she plays solitaire, a bemused, comfortable smile on her face. Elsewhere, a triptych shows her with a man. In the first, he's reading a newspaper, and she sits pensively to his right. In the second, she appears to be moving about the room, restless, while he continues to peruse the paper. In the third, she embraces him from behind, her hands crossed around his neck to caress his face. Both are smiling.

They are self-portraits by **Carrie Mae Weems** from her 1990 series "'The Kitchen Table'" on view at the Contemporary Arts Museum.

Unlike Cindy Sherman and others whose photographic tableaux rely on theatrical props and expressions to carry the message, **Weems** presents her subjects as if in candid shots, body and face conveying all the information. Her small domestic scenes are about everyday relationships, solitude and the multitude of subtle emotions human interaction entails.

The viewer can read the implied narratives of the photographs, identify with the stresses and complexities within, but **Weems** goes further and offers accompanying texts. She intersperses them among the photos, adding a literary edge to her visual language. The voice is rich, wise like a gospel song and as hip as contemporary slang.

"'In and of itself, being alone naturally wasn't a problem,'" reads the panel for the image of the woman playing solitaire.

Balance at the table; Clarity, subtlety touch poignant self-portraits at CMA The Houston Chronicle April 8, 1996, Monday, 2 STAR Edition

"At 38 she was beginning to feel the fullness of her woman self, wanted once again to share it all with a man who could deal with the multitude of her being.

"But that would have to come later. Presently, she was in her solitude, so it wasn't anybody's business what she did. "

Born in Oregon in 1953, **Weems** began her photographic career with a master's degree from the University of California. At first, she addressed issues of race. More recently, as in the present series, she addresses gender and race.

She focuses on the personal to deal with what is universal, building a delicate balance between the **sexes** and generations.

She's not saying much that is new or even in particularly fresh ways. Yet the clarity of the images and the modesty of her approach imbue the vignettes with a poignancy all can understand.

**Carrie Mae Weems:** The Kitchen Table Series.

Where: Contemporary Arts Museum, 5216 Montrose Blvd., 526-0773. Through April 28.

When: 10 a.m.-5 p.m. Tuesdays-Saturdays, until 9 p.m. Thursdays, noon-5 p.m. Sundays.

Admission: Free.

**LOAD-DATE:** April 10, 1996

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photo: **Carrie Mae Weems'** self-portraits, including "Untitled" ("Woman standing alone"), from Untitled ("Kitchen Table Series"), 1990, reflect universal concerns within a personal context

**TYPE:** Art review

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The Boston Herald

March 22, 1996 Friday ALL EDITIONS

## Visual arts; Davis takes novel look at the familiar

**BYLINE:** By Joanne Silver

**SECTION:** SCE; Pg. S12

**LENGTH:** 744 words

It's hard to imagine anyone misplacing the entire continent of Africa, but that is just what Europeans did - systematically, over a period of hundreds of years.

This is the startling premise of "Obstructed Views: Mapping the Familiar" one of three exhibitions at Wellesley College's Davis Museum and Cultural Center through May 19. The show offers proof in the form of actual maps, dating from 1500 to the 20th century. Prints, photographs and books shed light on the effect of this disappearance, as obliviousness gave way to ignorance, colonialism and racism.

The most amazing piece in this small exhibition is "A New Mapp of Africa," made by Richard Blome about 1600. This revision of a French map, which in turn was based on contemporary Dutch models, is a beautiful hand-colored engraving, but its content is even more eye-catching. Hundreds of places in Africa are spelled out and accurately located - from the large regions of "Ethiopie, Libye and Nubie" to major and minor cities and such geographical features as the "Lac de Zaire" or "Nilus Flu." Here and there, a camel, an ostrich or a mosque dots the landscape, indicating a rich understanding of African wildlife, trade routes and cultures.

Within only 60 years, the detail of Blome's map had given way to vagueness, and vast sections of the interior of the continent are referred to as "parties inconnues" - unknown territory - in a French map two centuries later.

The reason for the shift was not so much a conscious effort to erase Africa from people's minds - although this was certainly a logical outcome. The cause stemmed from the scientific method favored during the Enlightenment. Instead of relying upon written accounts, or tales from traders and other travelers - as the Renaissance mapmakers did - the new cartographers concentrated on verifiable information. Since the European explorers kept primarily to the coastal areas, the interior faded from memory. Ties that had connected Africa, Europe and the Middle East since ancient times became weaker.

It wasn't long before Europeans looked upon the "terra incognita" as a place ripe for exploitation. The maps, and especially the books and illustrations in this exhibition, follow the progress of the colonialism that ensued.

By 1912, many details once recorded by the Renaissance mapmakers resurfaced, but they fell within borders defined by Europeans. French Equatorial Africa sits where Gabon once was and would be again. Mozambique reappeared as Portuguese East Africa, and so on.

Coupled with the awestruck visions of photographers, artists and writers - who tended to focus on the exotic and alien - such political imperialism exerted far-reaching effects from which Africa is still extricating itself.

\* \* \*

"Home Is Where," an exhibition of 19th- and 20th-century photographs, explores the shifting, culturally influenced, often misunderstood notion of home. The ruins of a Pompeiian house - its columns thrusting upward to the sky - hang alongside a 19th-century shot of the spare and serene interior of a Japanese house. Together they provoke the visitor into considering what aspect of home might outlive its residents.

Depression-era images by such masters as Dorothea Lange **investigate** a different sort of stripped-down dwelling - and its effect on still-living souls.

Among contemporary artists, Nan Goldin and Judith Black look to the human face for a picture of home. **Carrie** Mae **Weems** travels to South Carolina, where a lush lawn is growing in front of a tidy row of brick buildings that once housed slaves on the Boone Plantation.

\* \* \*

The final show at the Davis, and the one that dominates the gallery space, has the witty title "RE:formations-design directions at the end of the century." All the works on display involve recycling, but not the blue-curb-side-box variety.

Russian-born Constantin Boym rehabs standard-issue department-store furniture, in the belief that "an intrinsic beauty lies unnoticed in the ordinary and the conventional." Dan Peterman reprocesses post-consumer plastic to fabricate floor tiles, whose blue-green colors suggest the sea. Tunji Dada, born in Nigeria, makes hot fashions out of old clothes. Pants become skirts, and suspenders turn into unusual jacket closures.

Urgency lies just behind the whimsical air of this show, as designers and viewers confront the repercussions of a world that doesn't heed the call and continues to discard its finite resources.

**LOAD-DATE:** March 25, 1996

**LANGUAGE:** ENGLISH

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The New York Times

December 24, 1995, Sunday, Late Edition - Final

## Playing to Tomorrow's Audience

**BYLINE:** By EDWARD ROTHSTEIN

**SECTION:** Section 2; Page 1; Column 2; Arts and Leisure Desk

**LENGTH:** 2841 words

AT THE CONCERT HALLS and in the museums, children are everywhere.

In the lobby of Avery Fisher Hall at Lincoln Center, some crowd around a table where an oboist from the New York Philharmonic shows how reeds are made. Others press forward to put flutes to their lips or violins to their chins, or to ask musicians to sign pictures of the orchestra.

At the Metropolitan Museum of Art, children sit cross-legged in front of a Rembrandt self-portrait or an African tribal mask, then try to create their own versions, using materials provided by the museum. At the Museum of Modern Art, young teen-agers display more modern preoccupations, discussing works of the contemporary American artist **Carrie** Mae **Weems** that overtly invoke **sexual** politics.

Elsewhere in New York City -- at the Brooklyn Museum, the 92d Street Y, the Whitney Museum of American Art, the Guggenheim Museum, the Brooklyn Academy of Music and Carnegie Hall -- children are involved in programs designed to immerse them in the city's cultural life. Musical institutions and museums are hiring teachers and applying for grants to develop curriculums. Private foundations are redirecting money toward arts education.

These programs are attracting millions of dollars, and they are intended to reach a broad spectrum of young people, the great bulk of them in the public school system. Some programs are flawed; others are finely wrought. Taken together they are transforming the way children in the city, and beyond, are learning about the arts.

But this effort is not coming from the public school system. Officially, the city has rigorous "curriculum frameworks" that require its schools to teach the arts; every eighth grader is supposed to understand the elements of painting and sculpture, for example, and to know how to sing or to play an instrument at an intermediate level. But these requirements are almost completely ignored.

"In the arts, students are less prepared in New York City schools than in the rest of the state," said Roger E. Hyndman, who evaluates arts curriculums for the New York State Department of Education.

Although there are some fine examples of arts education in the city school system, most of its programs have been dismantled since the municipal budget crises of the 1970's. Orchestra and band instrument collections have been sold, and art-teacher positions have been left vacant after retirements. In fact, a decision to become an arts teacher has come to seem a compromise in the public mind. ("Mr. Holland's Opus," a movie to be released next month, tells the story of a composer, played by Richard Dreyfuss, who settles for a day job teaching in a high school until he can finish a major work.)

As a result, arts education in New York City and elsewhere has fallen to others. It has become the domain of private companies like Arts Connection and the Studio in a School, which bring artists into classrooms. And, to an even larger degree, the task has been taken on by arts institutions.

Many of those institutions, facing the prospect of a new generation's unfamiliarity with museums and concert halls, now have to act as proselytizers as well as curators. Museums, many of which have always seen education as part of their mandate, are having to change their styles of teaching and presentation and broaden their programs. And performing-arts organizations are having to extend their stage from the concert hall to the classroom.

The educational budgets of New York City arts institutions are substantial -- the Metropolitan Museum spends about \$2 million a year and the Brooklyn Museum about \$800,000 just on programs for young people -- and many of these budgets have grown considerably in recent years.

"We've continued to expand our educational programs at the Museum of Modern Art because of the eagerness on the part of schools, teachers and visitors," said Glenn D. Lowry, the museum's director. "There is a climate of receptivity."

Even more, these institutions are often taking over a role within the schools themselves, teaching teachers how to teach the arts and having artists visit the classrooms. Many institutions have set up long-term relationships with schools, designing mini-curriculums that culminate in class visits to museums and concert halls.

Nor is the effort confined to New York City. Although it is still pretty much true that "basic arts education does not exist in the United States today," as the National Endowment for the Arts said in 1988, and that only 39 percent of the nation's high schools have a minimum arts-education requirement, arts institutions around the country are stepping in. The St. Louis Symphony purchased a local music school. The Milwaukee Symphony established a formal arts curriculum in that city's schools. Orchestras, foundations and performing-arts centers have taken a central role in arts education in Chicago, San Francisco, Detroit and a host of smaller cities.

#### The Foundations

##### An Interest in Learning And in Access, Too

The failure of public arts education has also stimulated private foundations. Between 1989 and 1992, major foundation grants for arts education jumped 50 percent, to \$37 million a year, according to a report by Loren Renz, the vice president for research at the Foundation Center, a national information clearinghouse for private foundations. New forms of technology are also arousing interest; the New York International Festival of the Arts, with a grant from the John Paul Getty Trust, is studying ways to apply technology to arts education.

"For some, the interest is in education and learning," Ms. Renz said of the foundations. "Others are paying more attention to access to the arts, particularly here in New York City."

These efforts, though, may soon be dwarfed by a \$36 million, five-year project being proposed by the Annenberg Foundation. The plan would significantly expand efforts to revive arts education in the New York City public schools.

The Annenberg project was developed by Mitchell Korn, whose company, Artsvision, has designed education programs for public schools in Chicago and Detroit, as well as for the San Francisco Symphony and other arts organizations. It would create a new administrative body, a Center for Arts Education, separate from New York's Board of Education. The center, in turn, would coordinate "partnerships" between arts institutions and schools and insure that rigorous curriculums become part of the regular school day.

"This is a very, very exciting opportunity," said Mayor Rudolph W. Giuliani in an interview. "I support it and worked hard for it."

The program has also been endorsed by Dr. Rudy Crew, the Schools Chancellor, who praised the "systemic partnership between the arts community and the school system." And letters of support have been written by the president of the Board of Education, Carol A. Gresser; the president of the teachers' union, Sandra Feldman, and the city's Cultural Affairs Commissioner, Schuyler G. Chapin.

The Arts Education Challenge, as the proposed project is called, is being evaluated by other private foundations and businesses whose grants would supplement the \$12 million that the Annenberg Foundation plans to contribute. An official announcement is expected in a few weeks.

"This will be a model of how to encourage arts education," said Vartan Gregorian, the president of Brown University and an adviser to the Annenberg Foundation. "Never before have so many foundations, institutions and constituents come together for a common cause."

#### The Institutions

##### More Money Committed, More School Presence

Many issues will have to be resolved if the Annenberg project is put into effect. Some arts institutions, for example, though publicly supporting the proposal, are uneasy about joining new partnerships for fear of having to alter their own programs.

But meanwhile, institutional involvement in arts education is steadily growing.

Over the last 10 years, the Metropolitan Museum doubled the amount of money spent on programs for young people, to nearly \$2 million of its \$100 million basic operating budget for 1995. From 1985 to 1995, the number of schoolchildren participating in programs at the museum rose from 111,000 a year to 191,500 -- almost 2 out of every 10 children in the city's public school system. At the same time, the number of teachers trained by the museum climbed to 4,110 from 466. The Met Goes to School, a program started a year ago, reached 7,500 students in classrooms during the last school year; the number is expected to double this year.

The New York Philharmonic is in the second year of a "partnership" with five public schools in Manhattan. Under this program, orchestra members and other symphony representatives work with students, parents and teachers; classroom curriculums are designed by the Philharmonic; performances are held in schools, and students attend Philharmonic concerts. Its education programs in other schools and with families have also grown significantly. In 1985, the Philharmonic's budget was \$485,000, covering 4 programs serving 25,000 students in 60 schools; this year, the budget is \$685,000, for 10 programs serving 40,000 students in 170 schools.

Similarly, Carnegie Hall has been expanding its in-school program, Link Up, which began 10 years ago in 10 schools. It now reaches 15 schools, in 155 classrooms, each of which receives seven visits from Carnegie Hall teachers. Carnegie's education department started with a budget of \$123,000 in 1986; now it accounts for \$1.5 million of the overall annual budget of \$30 million. A series of family concerts was added this season.

The Brooklyn Museum also has an education budget of \$1.5 million, with more than half devoted to children's programs. In 1988, the museum began an Adopt-a-School program that combines teacher training with classroom work; 15 schools have joined. Last year, with School District 2 in Manhattan, the museum helped create the New York City Museum School, a middle school. Its entire curriculum involves work with the collections of five museums: the Brooklyn Museum, the New-York Historical Society, the American Museum of Natural History, the Children's Museum of Manhattan and the Jewish Museum. On one recent school day, a sixth-grade class was learning about genealogy and symbolism by studying the Brooklyn Museum's Egyptian collection.

And of course there are more familiar examples: the Young People's Concerts of the New York Philharmonic, the Jazz for Young People concerts led by Wynton Marsalis at Lincoln Center, and programs run by the Metropolitan Opera Guild in which operas are written and performed by schoolchildren.



## The Programs Much Quality, But Not Quantity

Many of the educational programs run by cultural institutions are excellent. As was clear on "Marsalis on Music," a recent PBS television series now available on videotape, Wynton Marsalis is a natural, entertaining teacher. At the Museum of Modern Art one recent weekend, an instructor gradually drew a group of children ages 8 to 10 into the development of abstraction in Matisse's paintings. Carnegie Hall's Link-Up classes do not shy away from difficult concepts of musical structure. Family programs at the Metropolitan Museum have at their best inspired adults as well as children to think about artworks in a different way.

Yet these efforts, vibrant as they may be, are necessarily scattershot, neither reaching all the students in the city nor thoroughly teaching even those who are reached. The selection of schools tends to favor those with a faculty and staff ready to make a commitment of time and sometimes money, though the institutions also aggressively pursue "underserved" communities. And while the programs may be a required part of the school day, they are still ancillary, usually having little to do with the main curriculum and nothing to do with the report card.

Family weekend programs, too, depend on parents committed to arts education. And some programs would benefit from better planning. A recent family concert by the Orpheus Chamber Orchestra at Carnegie Hall meandered, beginning with a prelude of well-told but irrelevant African stories. And the Philharmonic's Young People's Concerts have tended to misjudge their varied audiences.

## The Long View Through Generations, The Mandate Changes

Larger problems arise when institutional programs that were designed to supplement public education instead become substitutes. What happens when presentations based on selected artworks or on a specific concert become the main ways the arts are taught, replacing long-term study? Will the arts come to be viewed differently?

Perhaps.

Kent Lydecker, the associate director for education at the Metropolitan Museum, notes that each generation, in teaching the next one about art, creates what he calls new "interpretive forms." And predictably the Met, whose founding charter calls for an involvement in arts education, has interpreted that mandate in different ways throughout its history.

Early in this century, Mr. Lydecker says, education was tied to commerce, and art appreciation was given a practical edge; the museum's textile display, for example, included a study room for industry representatives to examine fabrics. After World War II, a straightforward presentation of art history became the rule, one that stressed biographical facts and anecdotes, aspects of technique and interpretations of style. "The museum was a kind of temple," Mr. Lydecker said, and it was approached with deference and formality.

"Now our style has shifted," he went on. The atmosphere is relaxed. Children sit on the floor and answer questions about what they see. No absolutes are presented, and there is little emphasis on history. Teaching, in both classroom and family programs, is meant to elicit emotional and personal responses without stressing cold facts.

At the Museum of Modern Art, a similar approach is followed, by what the museum calls its Visual Thinking Curriculum, which requires experiencing an art object and reacting to it. "Our goal," Mr. Lowry said, "is to remove the impediments to experience."

This approach has value. Asking simple questions about a work teaches a child to look at it carefully. Attention is directed to a facial expression, an object in the background, an atmospheric effect. The student becomes aware of a personal response and tries to explain it. .

But at its worst, this personalized approach can make art seem merely product of self-expression rather than an extraordinary achievement of heart and mind. Awe has little place in current museum programs for children, and while there are significant exceptions, too rarely are matters of technique or history mentioned. Few discussions give any sense of the great Western tradition -- the tradition that gave birth to great multicultural institutions like the Metropolitan Museum.

#### The Risks

##### Beyond the Notion Of 'Oh, What Fun!'

One risk of the new approach to arts education is that the museum may be turned into just a fun place in which diverse examples of crafts can be explored. Indeed, the style of the museums themselves has changed along similar lines, making them user-friendly places, studded with gift shops and decorated with banners.

Such an approach seems less common with music, partly because with music so much needs to be explained. When, in one of his children's concerts, Mr. Marsalis tries to describe the use of surprise in Thelonius Monk's music, he has to present some fairly sophisticated musical ideas. The danger in music education is not so much casualness as leaden explanation or irrelevance.

Certain examples of musical teaching may seem condescending at first but end up elevating children's perceptions. The best-selling "Classical Kids" CD's, created by Susan Hammond and on sale at the shops in many performing arts institutions, draw on a hoary tradition of musical anecdotes. Each selection places a famous composer in a fictional relationship with a child. Handel, Vivaldi and Bach thus become avuncular figures, readily chatting with the under-10 set, yet they are also revealed to be wondrous artists. One is left with a mixture of awe and familiarity: not a bad goal for any arts education program.

Given all the activity and investment in teaching about the arts, education may be entering a new era. And if the project proposed in New York by the Annenberg Foundation goes forward, the task will be to work out new ways to integrate arts institutions and schools without cheapening the standards of either.

Then comes the hard part. What kind of arts education will evolve? Will it be dominated by notions of self-expression and social welfare, or will the arts begin to take their place alongside the sciences and humanities as legitimate paths to knowledge? Can the curriculum resist the democratic impulse to treat every artistic expression as equivalent?

With any luck, the problems may just be beginning.

**LOAD-DATE:** December 24, 1995

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photos: Gary Levinson, a violinist of the New York Philharmonic, shows how the instrument is held, at Avery Fisher Hall--Suddenly, children are everywhere. (Chris Lee/New York Philharmonic) (pg. 1); Study Hall Schoolchildren, above, in the arms and armor gallery of the Metropolitan Museum of Art. (Nancy Siesel/The New York Times); Subject Matter New York City Museum School students discuss Deborah Butterfield's sculpture "Terre" at the Brooklyn Museum. (Jose Pelaez/Brooklyn Museum) (pg. 36)

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The New York Times

December 22, 1995, Friday, Late Edition - Final

## ART REVIEW; A Photographer Upstages Herself

**BYLINE:** By ROBERTA SMITH

**SECTION:** Section C; Page 31; Column 1; Weekend Desk

**LENGTH:** 729 words

In the midst of her "Projects 52" exhibition at the Museum of Modern Art, **Carrie Mae Weems** has given herself a hard act to follow with three extraordinary carved wood African objects: a low chair and two branching ladders from Ghana. By their very beauty, self-sufficiency and robust physicality, these pieces tend to upstage the earnest elegance of Ms. **Weems's** politically oriented late Conceptualism, with its characteristic mixing of texts and photographs.

The three objects and other parts of the show also teach useful lessons about the limits of appropriation, the strategy of lifting objects, texts or images from myriad sources, which caught fire in the 1980's and remains one of the staples of contemporary art.

Over the last few years, Ms. **Weems** has become known as one of the more interesting artists working in the gap between art and politics. Her early 90's photographs of black women in sparse, stage-like domestic interiors, accompanied by personable narratives, probed issues of race and **sexual** relationships while shuttling effortlessly between the particular and the universal and between documentary and fantasy. Next came a series of photo-text works that elucidated black history on the Sea Islands of South Carolina and gave Ms. **Weems's** work a new sense of romance and visual texture.

Ms. **Weems's** latest efforts are arranged in a loosely linked installation that takes her inquiry into race and **sex** back to Day 1. Her words and images are woven around the myth of Adam and Eve, the tale retold in ways suggesting that both partners were equally responsible for their eviction from Eden; it was mutual desire, not Eve's temptation of Adam, that got things going in the first place. (It's nice to level the field, although this doesn't stop Ms. **Weems** from implying that the expulsion established a pattern of guilt, mistrust and **manipulation** that is with us today.)

In addition, through photographs of African sculpture, and of architecture and gardens that Ms. **Weems** encountered on a recent trip to Ghana and Senegal, she locates the creation myth in Africa, underscoring the antiquity of black culture and the fact that Adam and Eve had as great a chance of being black as not.

Experimenting with her photographs by using color and occasionally dispensing with captions altogether, Ms. **Weems** is clearly trying to spread her wings. But too often she seems to fly on borrowed fuel.

The exhibition is a medley of appropriations, some more effective than others. For example, the walls of the gallery are papered with a repeating pattern of a black woman parting the heavy leaves of tropical foliage, which Ms. **Weems** found on the endpapers of George Bernard Shaw's 1933 book "A Black Woman in Her Search for God." Expanding Shaw's endpaper to wallpaper -- making a historic footnote speak volumes -- has a striking decorative effect that sets the room abuzz with queuing Eves.

The artist's imprint is also felt in the photographs of African sculpture in close-up, although the work of photographers like Sarah Charlesworth and Louise Lawler come to mind. One example is "She Danced Circles Around Him," a circular close-up of the face of a male statue that Ms. **Weems** has surrounded with a ring of smaller images of Liberian ceremonial spoon sculpture. The spoon legs are slightly bent, which gives the figures, in multiple, a manic air and coaxes from the male's expression a beleaguered droop that is quite touching (if a little conventional, like William Bendix in "Life with Father.")

But despite her various forays into new ground, Ms. **Weems** still seems most at home with the beautifully composed, quasi-documentary photographs that remain her strength. The images in the show that really stand alone are those of wonderfully **sex**-specific architecture that she came across in Africa. With navel-like windows above dark, soft-edged doors, or columns projecting above walls in a way that can only be called thrusting, the images need no further explanation.

Without getting preachy about it, these photographs remind us that **sexual** difference is as old as the hills and is played out in all cultures. Finally, it is these images that compete best with the powerful sculptures in the middle of the gallery.

"Projects 52: **Carrie Mae Weems**" remains on view at the Museum of Modern Art, 11 West 53d Street, Manhattan, through Jan. 2.

**LOAD-DATE:** December 22, 1995

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photo: On the wall behind an African chair, **Carrie Mae Weems's** photographs of African architecture, at the Museum of Modern Art. (Museum of Modern Art)

**TYPE:** Review

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THE DALLAS MORNING NEWS

November 17, 1995, Friday, HOME FINAL EDITION  
Correction Appended

## **Bold photos, perfect setting; Avant-garde works shine in museum's Sundance Square site**

**BYLINE:** Janet Kutner, Art Critic of The Dallas Morning News

**SECTION:** TODAY; Pg. 1C

**LENGTH:** 943 words

**DATELINE:** FORT WORTH

FORT WORTH - The Modern Art Museum of Fort Worth is really moving. On Saturday the museum will inaugurate a new downtown annex called the Modern at Sundance Square, unveiling the second phase of a bold new photography collection at the same time.

The expansive loft-style interior of the old Sanger Building provides the perfect setting for the avantgarde photographs the Modern has been buying. The collection makes no pretense at tracing the development of photography through the 20th century but focuses on groundbreaking developments of the moment.

International in scope, the collection got off to a heady start last spring when the Modern's chief curator, Michael Auping, bought 34 works by eight artists from four countries including Japan and England. Now he's added 21 images by 10 artists, including Nic Nicosia of Dallas and others from Germany, France, Canada and New York.

The works Mr. Auping selected this time are a mix of landscape and figurative imagery, with some artists focusing on narrative and others on form or space.

A leader in the field of staged photography, Mr. Nicosia is represented by four mesmerizing images of children, done in dark, shadowy tones that give them the aura of a film noir movie and a sinister edge that belies the innocence of youth. One little girl with a flashlight confronts a man on a sidewalk at night, for example; another, who appears to be in a trance, strikes a ballerina pose on a kitchen table while her mother hovers as an apparition in the background.

New York photographer William Wegman takes a more fun-loving approach to theater, posing his pet Weimaraner dogs in comical poses that reflect on human foibles. But the pictures Mr. Auping chose go beyond humor. A pensive image of Man Ray the dog contemplating a bust of Man Ray the artist is a double satire based on Rembrandt's painting Aristotle Contemplating the Bust of Homer.

A striking profile of Man Ray with a cornucopia on his nose is less a comment on the dog's predicament than a study in form.

The two most prominent international artists in the group are the Dusseldorf, Germany, team of Bernd and Hilla Becher, who are represented by five of their most powerful images of water towers.

Bold photos, perfect setting;Avant-garde works shine in museum's Sundance Square site THE DALLAS  
MORNING NEWS November 17, 1995, Friday, HOME FINAL EDITIONCorrection Appended

Photographed head-on in black-and-white, these thrusting forms, each different in shape and texture, stand as eloquent monuments to the modern age yet timeless symbols of solitude.

Thomas Ruff, also of Dusseldorf, studied with Mr. Becher, and while the subjects of his monumental color photographs are young German students rather than places, there are striking similarities in their work. Both photograph their subjects frontally, against neutral backgrounds that give little or no clue to their identity.

Devoid of expression, the young woman in Mr. Ruff's picture could be from almost anywhere. Yet despite her anonymity, the character in her face rouses our curiosity.

The sense that something we don't fully understand is going on pervades other works as well. Dusseldorf artist Andreas Gursky provides no explanation for the presence of a tiny man with a backpack and a camping stool under a gigantic freeway, a sweeping image that deals with both form and content. German-born Montreal artist Angela Grauerholz leaves us clueless to the identity of the woman, who appears to be in a dream, wandering through a grainy, out-of-focus garden.

The idea behind the picture is important to all these artists, but some are purer conceptualists than others. Jan Henle of New York and Puerto Rico has spent 10 years working and reworking a half-acre of land on the island of St. Croix, clearing it only so he can take one monumental color photo that distorts our sense of space, then letting it grow back again. He has much in common with the London artist Hamish Fulton, whose work the Modern bought last time. Mr. Fulton documents long walks he takes through various countries, regarding the walks themselves as the artworks.

The last two artists - Sophie Calle of Paris and Richard Prince of New York - explore identity. Ms. Calle questions blind persons about their concept of beauty, then portrays both them and the object of their focus along with the answer.

Mr. Prince deals with the mythic aura of the cowboy, creating oddly cropped images based on the Marlboro cigarette campaign, which serve as poignant reminders of our romantic notions. The Prince photographs are particularly appropriate for a museum in Sundance Square, which retains much of Fort Worth's Western flavor.

Financed by the Tandy Foundation of Fort Worth, the Modern's new photography collection reflects a rare commitment to quality without any of the constraints normally imposed on museums. Last spring's acquisitions included works by Andres Serrano, the Brooklyn artist whose image of a crucifix submerged in urine sparked a national **controversy** over public funding, along with provocative works by Hiroshi Sugimoto of Tokyo, **Carrie Mae Weems**, an African-American artist from Oakland, and Craigie Horsfield of London, among others.

Despite the considerable reputation of most artists, the Modern has been able to build the nucleus of a great collection for what photography experts estimate is less than \$ 500,000. Just imagine what it can do now that it can build on strength.

#### EXHIBITION INFORMATION

The Modern Art Museum of Fort Worth unveils its new photography acquisitions Saturday at the Modern at Sundance Square, 410 Houston St. The show runs through Jan. 14. Hours are Monday through Wednesday 11 a.m. to 6 p.m., Thursday through Saturday 11 to 8 and Sunday 1 to 5. Admission is free. Call (817) 738-9215.

**LOAD-DATE:** November 22, 1995

**LANGUAGE:** ENGLISH

**CORRECTION-DATE:** November 18, 1995, Saturday, HOME FINAL EDITION

Bold photos, perfect setting;Avant-garde works shine in museum's Sundance Square site THE DALLAS  
MORNING NEWS November 17, 1995, Friday, HOME FINAL EDITIONCorrection Appended

**CORRECTION:**

On page 1C of the Today section Friday, photographer William Wegman was misidentified in a caption for a photo with an art review.

**GRAPHIC: PHOTO(S):** (1. - 3. Modern Art Museum of Fort Worth) 1. Bernd and Hilla Becher's water towers depict modernity and solitude. 2. Man Ray Contemplating the Bust of Man Ray by William Wegner is a double satire. 3. Nic Nicosia's Untitled #6 casts a young ballerina in a film noir setting with a sinister edge.

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Variety

October 16, 1995 - October 22, 1995

## CONJURE WOMEN; (DOCU)

**BYLINE:** Dennis Harvey

**SECTION:** Pg. 98

**LENGTH:** 357 words

A Rebekah Films presentation of a Diamond Royals production, Produced by Demetria Royals, Louise Diamond.

Directed by Demetria Royals, Camera vides-to-16 mm), Ronald Gray; editors, Royals, Diamond; original music, Tiye Giraud; sound, Sekou Shejurd, Reviewed Sept. 14, 1995, at Roxie Cinema, San Francisco. (In Mill Valley Film Festival.) Running time: 86 MIN.

"Conjure Women" looks at four African-American artists whose works seek, in different ways, to reclaim and define a cultural identity forged by historical and ongoing racism. Not always as inspired in craft as its subjects are inspiring, OK docu looks most apt for educational tube slots.

Choreographer Anita Gonzalez, a founding member of the Urban Bush Women ensemble, now heads performance group Bandana Women. She's shown (with Dor Green) in scenes from their "Totem," a sometimes humorous, sometimes incantory dance-text piece. More didactic are excerpts from "Sally's Rape," a dialogue about racial attitudes performed by writer-director Robbie McCauley with Caucasian actor Jeannie Hutchinson.

Last two segs, departing from performance-art terrain, are more engaging, partly because the subjects are more willing to divulge their own personal histories in discussing work and ideals. Famed photog **Carrie Mae Weems** reflects during a '93 retrospective at the Portland Art Museum, and popular jazz artist Cassandra Wilson closes matters on a grace note with her piano-accompanied version of "Amazing Grace."

These women are articulate about "what it means to be a black Westerner" and their own "transformational" work processes. But some input from their audiences would sharpen pic's impact only **Weems'** work enjoys public commentary here.

Director Demetria Royals does a good job encapsulating performance elements' ambience. Still, intended melange of interviews and artistry-in-action doesn't approach the textural complexity the late Marlon Riggs brought to some similarly angled **investigations** of a variegate African-American identity.

Sound quality is variable, and blowup to 16 mm is viddish. "Conjure Women" will look better on the small screen.

**LOAD-DATE:** November 09, 1995

**LANGUAGE:** ENGLISH



CONJURE WOMEN;(DOCU) Variety October 16, 1995 - October 22, 1995

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The Gazette (Montreal, Quebec)

June 14, 1995, Wednesday, FINAL EDITION

## Today's 6/49 tip: pool your resources at the billiards table

**BYLINE:** NICK AUF DER MAUR; FREELANCE

**SECTION:** NEWS; PAGE TWO COLUMN; Pg. A2

**LENGTH:** 780 words

Well, once again I didn't win \$ 10 million.

Last week, I walked into my local tabagie. There was a Loto-Quebec sign telling me the grand prize for the 6/49 on Saturday was \$ 10 million.

Naturally, when you see a sign like that, enthusiasm wells up.

Ten mil? you say to yourself. That can certainly help tide things over for a bit. How many tickets should I buy? What numbers to pick?

I resisted the logical impulse to buy 10 tickets. Ten bucks for 10 mil seems pretty logical when you're standing there daydreaming.

No, I said to myself, there's got to be a more scientific way to approach this thing. So I bought four tickets, letting the computer pick the numbers at random. Then I took a couple of the 6/49 forms and walked over to Winnie's bar to mull things over.

Margo, the barmaid at Winnie's, operates a 6/49 pool with her customers. But there's 19 people in the pool, and if we won we'd have to split the 10 mil 19 ways. Hardly worth the effort.

So I sat there and pulled out the form and filled in the old reliable numbers that never came in before. My birthday, my daughter's birthday, my mother's birthday. Then I read the newspaper looking for numbers, or some other mystic indication of what the winning combination would be.

After much theorizing, thinking and stabbing in the dark, I came up with three more combos.

Later that night I went to Jimbo's and found Lynn, a friend of mine, and Sasha, the bartender, doing nothing. I immediately organized a billiards game. Three of us. Now I don't know any rules for a three-way billiards game. So I improvised and announced we could shoot any ball, but the order in which they sank would give us the winning Loto numbers. There are 15 numbered balls in the Boston game, so this necessitated some multiplication and other complicated mathematical formulations and several tequila shots - about which we need not go into detail for the moment. (Or any other moment, for that matter, because I forget how this system worked.)

Anyhow, we got our winning numbers, which we filled in on a separate 6/49 form because we were going to split the 10 mil three ways on that particular set of numbers.

Today's 6/49 tip: pool your resources at the billiards table The Gazette (Montreal, Quebec) June 14, 1995, Wednesday, FINAL EDITION

The next day, I went into the tabagie and filed the forms. Six new numbers plus the original four picked at random. The odds were looking pretty good.

On Saturday, I was sitting at home planning how to spend the winnings. I picked up an old New York Times magazine and saw an article on a contest to pick a design for a memorial to victims of violent crime in New York.

One entry caught my eye. It was a large glass bowl filled with numbered balls, the type you see on television bobbling around with someone from Touche Ross or some accounting firm to ensure the integrity of the number-picking for the lottery.

(In the old days, when the Mafia ran the numbers rackets, the daily winning three-digit number was based on the last three digits of the Dow Jones closing index. In Montreal, another variation was based on the time of the last goal in the hockey game. Of course, it came out later that the local hoods had **bribed** the timekeeper at the Forum so that the time of the last goal was a number they never printed on the tickets.)

Anyhow, the entry for the **crime**-victims memorial was titled: The Odds Are Against You.

The artists, **Carrie Mae Weems** and Jeffrey Hoone, added this inscription: "If your chances of winning a Lotto game were one in 3,763, that would be a pretty good bet. But they're about one in 26 million. One in 3,763 are the odds of being **murdered** in New York City. That's 6,023 times greater than the odds of winning at Lotto. And I hate to tell ya, but if you're black or Latino, well, the odds just went up."

Of course, that's New York. We don't have their homicide rate, or even the same lottery.

With the 6/49, we have one chance in 13,983,816 of winning. In the Montreal Urban Community, with a population of about 1.7 million, we average about 84 homicides a year. That means our chances of being murdered in any given year are one in 20,238.

Needless to say, these calculations did not build up my optimism. I got a sinking feeling that all the effort I put in to find the magic numbers was a waste.

For the record, it should be noted that each year about 500 Canadians are struck by lightning.

That works out, based on our population of about 29 million, to one chance in 58,000.

Basically, as I thought about it, my chances of being struck by lightning were 10 times better than for winning the 6/49.

So on Monday, I walked into the tabagie to have my tickets checked by the machine - and found I'd won \$ 10.

At least I came out even.

**LOAD-DATE:** June 15, 1995

**LANGUAGE:** ENGLISH

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The New York Times

June 9, 1995, Friday, Late Edition - Final

## **PHOTOGRAPHY REVIEW; The Dry-Plate Genesis, And What It Wrought**

**BYLINE:** By CHARLES HAGEN

**SECTION:** Section C; Page 24; Column 5; Weekend Desk

**LENGTH:** 1205 words

Just when the art world seemed to be winding down for the summer, the International Center of Photography has come in with a quiet powerhouse of a show that by any measure is one of the standouts of the season. "An American Century of Photography: From Dry-Plate to Digital" offers nothing less than an expansive, thorough recounting of the last 100 years of photography in this country, based on the great riches of a collection assembled since 1964 by Hallmark Cards.

Included in this far-ranging exhibition are examples of some of the greatest masterpieces of photography, as well as less famous but fascinating images by recognized and forgotten figures alike. Accompanied by a beautifully produced catalogue written by Keith A. Davis, the curator of Hallmark's collection, "An American Century" will undoubtedly change many people's ideas about the shape of photographic history.

A single gallery about a third of the way into the exhibition gives a sense of the treasures to be found in this remarkable show. On one wall is a glistening print of Edward Weston's great fleshy "Pepper No. 30" (1930), alongside a less familiar Weston of a lily under a sheet of broken glass; on another wall are two rare prints by Tina Modotti, Weston's companion, of geometric patterns formed by a stairway and by the straw hats of a crowd of Mexican peasants.

Across the room hangs one of Alfred Stieglitz's heroic portraits of Georgia O'Keeffe, from 1918, together with an example of his Equivalents, the lyrical cloud studies he began in 1922. But the real rarity in this gallery is a large 1915 print by Paul Strand, of a woman clutching her baby as she hurries along a stained wall, which combines his early interest in formal innovation with his later concern for depicting people.

Each of these pictures is worthy of close attention in itself. But the same small gallery also features prime works by Edward Steichen, Alvin Langdon Coburn, Morton Schamberg, Imogen Cunningham and Ansel Adams, among others. Few other sections of the show are quite as star-studded as this, but the seemingly endless stream of great images reflects the extraordinary level of work to be found throughout.

"An American Century" is more than just an unconnected jumble of beautiful pictures. Mr. Davis brackets his history with two technical developments: the introduction of dry-plate photography around 1880, which freed photographers of much of the drudgery associated with earlier processes, and the dawn of digital image-making, which many people argue will again transform photography. In the century between those two events, he suggests, the basic photographic process remained largely unchanged, freeing photographers to turn their attention elsewhere.

But what is most remarkable about Mr. Davis's approach is its inclusiveness. Both on the walls and in his lively catalogue text he takes an ecumenical view, in which the many competing styles that photographers

and critics have advocated are accepted as worthy of historical consideration.

Rather than coming down on either side of the great split between Pictorialism, with its use of soft focus and expressive printing to convey emotion, and modernism, with its emphasis on crisply rendered detail and clear description, Mr. Davis endorses both as equally significant. A notable feature of both the show and catalogue is the inclusion of work by photographers associated with the Clarence White School, the New York City institution that in the 1910's and 20's continued to train students in Pictorialist techniques after photographers like Stieglitz, Strand and Weston had shifted to modernism.

This attention to a neglected but important historical chapter is welcome, particularly in a survey exhibition; after all, photographers who studied at the school in that period included Dorothea Lange, Laura Gilpin and Paul Outerbridge Jr. Along with his reconsideration of overlooked aspects of the history of art photography, Mr. Davis includes examples of commercial and fashion photography, to suggest the enormous impact the medium has had on everyday life.

Even the relatively few prints from these branches of the medium are of extraordinary quality. They range from Richard Avedon's elegant 1955 image of a model in a Dior gown stroking an elephant's trunk to a yellowing front page of the New York Daily News from May 1937 with spectacular photographs of the explosion of the zeppelin Hindenburg in Lakehurst, N.J.

The openness with which "An American Century" examines photography's past continues in its treatment of the present. The list of artists in the contemporary section reads like a who's who of contemporary art photography: included are works, most of outstanding quality, by Robert Adams, John Baldessari, Lee Friedlander, Cindy Sherman, Mike and Doug Starn, David Wojnarowicz, **Carrie Mae Weems** and many others.

It's remarkable that Mr. Davis would even try to bring his history up to the messy present, when artists' reputations are still in flux. But he plunges ahead fearlessly, and does a credible job of sorting out the **conflicting** styles and directions in the contemporary scene.

Not that "An American Century" is a completely satisfying exhibition. For one thing, it is crammed into the limited space of the International Center of Photography's midtown branch; spectacular images are stacked on a wall or hung cheek by jowl, often producing the feeling of visiting a museum's storeroom.

The sequence of images is awkward, too. The contemporary work hangs in the street-level galleries and the historical portions in the underground galleries, so to follow the chronological thread, viewers must descend to the basement and work up. Nor are all the works of equal interest; certain Pictorialist images, in particular, although historically significant, are apt to seem vapid today.

But such criticisms are quibbles beside the many exciting surprises to be found here. To say that this is a museum-quality show is a drastic understatement; any curator would jump at the chance to acquire even a few of these pictures.

With its broad scope and wealth of wonderful images, the exhibition bears comparison with "The Waking Dream," the spectacular survey of early photography presented at the Metropolitan Museum of Art two summers ago. That show, based on the collection of the Gilman Paper Company, focused on photography's first century, from 1839 to 1939, and included European works; the current exhibition includes only American work from a later period but in doing so is able to address the medium's continuing evolution in the hands of contemporary artists.

"An American Century" samples the treasures of one of the largest and most active corporate collections of photography, and demonstrates the superb results that can be achieved by the judicious application of thought, taste and money. This stunning show offers a thrilling and thought-provoking overview of a medium that continues to play a central role in the nation's art and culture.

"An American Century of Photography: From Dry-Plate to Digital" remains at the International Center of Photography, 1133 Avenue of the Americas, at 43d Street, through Sept. 10.

PHOTOGRAPHY REVIEW;The Dry-Plate Genesis, And What It Wrought The New York Times June 9, 1995,  
Friday, Late Edition - Final

**LOAD-DATE:** June 9, 1995

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photo: Straw hats: "Campesinos," a 1926 photograph by Tina Modotti, part of "An American Century of Photography: From Dry-Plate to Digital." (International Center of Photography)

**TYPE:** Review

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Los Angeles Times

April 27, 1995, Thursday, Home Edition

## **ART REVIEW; IDENTITY CRISIS; 'BLACK MALE': ART IS SOMETIMES LOST IN THE ISSUE**

**BYLINE:** By CHRISTOPHER KNIGHT, TIMES ART CRITIC

**SECTION:** Calendar; Part F; Page 1; Entertainment Desk

**LENGTH:** 1178 words

Here are three things I like about "Black Male: Representations of Masculinity in Contemporary American Art," the much argued exhibition from New York's Whitney Museum of American Art that opened Tuesday at the UCLA/Armand Hammer Museum in Westwood:

\* While the show was assembled to combat and dismantle mass-media stereotypes, it smartly refrains from erecting an equally bogus and restrictive conception of social and cultural role models for black men. One-dimensionality is routine in pop culture, but this show puts its faith squarely in the complex ambiguities of art, where uncertainty is both life-affirming and contrary to the mummification required of a role model.

\* In choosing artists, Whitney curator Thelma Golden did not restrict herself to African American men (although, appropriately, black male artists are in the majority). The decision pointedly recognizes that representations of black masculinity are both self-generated and socially fabricated.

\* In addition to artists you'd expect to see in a show on this theme -- Jean-Michel Basquiat, David Hammons, Lyle Ashton Harris, Robert Mapplethorpe, Adrian Piper, Andres Serrano, Fred Wilson -- it also includes at least one notable revelation: Barkley L. Hendricks. An artist who is new to me, Hendricks is a realist figure-painter whose full-length, slightly smaller than life-size, sharply observed portraits from the late 1970s assert the artistic centrality of imaginative, highly specific, individual experience. Hendricks doesn't come across as an overlooked major artist, but he's a distinctly under-recognized one.

Now, here are three things I don't like about the show, which includes more than six-dozen paintings, sculptures, drawings, photographs and installations by 29 artists (Gary Simmons' full-scale boxing ring, "Step in the Arena (The Essentialist Trap)," is the most prominent work that didn't travel to L.A.):

\* With rare exception, the show's selection is drawn from a pool restricted to those artists who have had some impact in New York in the last decade or so, which makes its meditation on recent representations of African American masculinity too parochial. The story is much bigger than that.

\* David Hammons, who is probably the most important artist in the exhibition, is represented by two early, interesting, but relatively minor examples of his work. A minor Hammons can equal a major effort by another artist, but that's not the point. The point is that a major Hammons would galvanize the show, while its absence whispers that an eloquent artistic voice is missing.

\* Several works come across as pop-culture wanna-bes -- **Carrie Mae Weems'** commemorative china plates, inscribed with heroic names; the media-minded installation by the collective X-PRZ, whose video

ART REVIEW; IDENTITY CRISIS; 'BLACK MALE': ART IS SOMETIMES LOST IN THE ISSUE  
 Los Angeles Times April 27, 1995, Thursday, Home Edition

component aspires to MTV; Gary Simmons' illustrational "Lineup," which translates the popular identification between black men and **crime** or sports into a smart graphic design; Mel Chin's phallic basketball shoes, and others. These are clever, one-look, where's-the-beef works, committed to selling back to the audience what the audience already knows.

I could easily add to both these lists of Likes and Don't Likes. It's that kind of show -- an "on the one hand *this*, on the other hand *that*" rumination on a socially charged and pressing subject.

This structural flaw is not quite fatal, but it is certainly a flaw. You sometimes feel as if you're mulling over arguments in an analytical, academically minded inquiry requiring a decision.

No definitive conception of African American masculinity can be made, of course, nor is it actively being sought by the show. "Black Male" wants to particularize the experiences of African American men in the late-20th Century, but it doesn't try to lay down the contours of a fundamental, absolute essence required to fit the bill. (To see why not, make your first stop Adrian Piper's installation "Four Intruders Plus Alarm Systems," a hilarious and harrowing projection of white fears and fantasies onto black male faces.) The show is hardly an essentialist tract.

The subject of black masculinity in contemporary society, however, seems best left as a provocative question, one that could be posed as an open-ended range of possibilities. For all its diversity, "Black Male" doesn't manage that.

Like most exhibitions that grapple with identity, "Black Male" feels laborious and dutiful rather than playful and engrossing. As if trying to cover bases, it seems burdened by its subject rather than buoyed by it.

Identity shows tend to be "about" identity, and they fail because of it. By contrast, "In a Different Light," an examination of gay and lesbian identity recently at the University Art Museum in Berkeley, was a rare success because it didn't try to be about queer experience; it sought, instead, to be an expansive, multifaceted example of it.

As a viewer, you didn't engage identity as that amorphous entity called an issue -- which, like a shimmering desert mirage, evaporates into the ether the closer you get to it; at Berkeley you engaged concrete works of art. That kind of substantive engagement can be life-altering.

"Black Male" is not. It's over-intellectualized, fueled by an academic, hothouse assumption that "dealing with an issue" is the same as making and experiencing art. Symptomatically, too many artists selected for the show, such as Renee Cox, Dawn Ader DeDeaux, Lorna Simpson, Christian Walker and the late Robert Arneson, also merely deal with issues in their exhibited work.

I think one big problem is that a typical New Yorkishness pervades the Hammer's galleries. There's a myopic lack of awareness that, while black men as a whole certainly comprise a beleaguered and abused minority in American social life, a not-unrelated fate describes the lot of *artists*, in what today passes for American cultural life.

Because New York ranks as art's company town, that fact is easy for New Yorkers to overlook. But it seems critical nonetheless. "Black Male" is thorough in addressing the social construction of human identity, but it doesn't consider the identity of art.

American artists of any ethnicity are, like black men, summarily relegated to the indifferent margins of this society. The reasons may not be the same, and the effects are surely not. But any museum show concerned with a social issue should be organized from an artistic perspective, not a sociological one. The analogousness between the marginalization of African American men and of all American artists does establish common ground.

Somewhere in that overlapping terrain might be found the ingredients for an exhibition that could achieve what this noble attempt leaves undone. Such a show would embody, not merely be about, multifaceted black-male experience, which keeps disappearing into the ether as you navigate the issue-laden galleries of



ART REVIEW;IDENTITY CRISIS;'BLACK MALE': ART IS SOMETIMES LOST IN THE ISSUE Los Angeles  
Times April 27, 1995, Thursday, Home Edition

the Hammer Museum.

*\* UCLA/Armand Hammer Museum of Art and Cultural Center, 10899 Wilshire Blvd., (310) 443-7020, through June 18. Closed Mondays.*

**LOAD-DATE:** April 28, 1995

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photo, COLOR, Barkley L. Hendricks' 1978 "Tuff Tony" is in "Black Male" exhibition at Armand Hammer Museum. The Forbes Magazine Collection, N.Y.

**TYPE:** Art Review

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Los Angeles Times

April 23, 1995, Sunday, Home Edition

**ART;  
AS DEFIANT AS ALWAYS;  
THELMA GOLDEN, CURATOR OF THE L.A.-BOUND 'BLACK MALE,' HAS  
BEEN CAUGHT IN A FIRESTORM OF CRITICISM AND PROTEST. IT'S  
OK; SHE CAN STAND THE HEAT.**

**BYLINE:** By Diane Haithman, Diane Haithman is a Times staff writer.

**SECTION:** Calendar; Page 5; Calendar Desk

**LENGTH:** 2664 words

**DATELINE:** NEW YORK

When Thelma Golden decided she wanted to be a curator of contemporary art in a major Manhattan museum, she never expected to send everyone home happy. "The day I decided I didn't want to be a 19th-Century European curator, I knew I would never have the experience of people coming and going 'ooh' and 'aah,' the way they do around the Monets," she says. "It just doesn't *happen*."

Golden may always have expected controversy. But she never expected the last five months or so to unfold quite the way they have.

At 29, as the curator of "Black Male: Representations of Masculinity in Contemporary American Art," an exhibition that opened at New York's Whitney Museum of American Art in November and opens Tuesday at the UCLA Armand Hammer Museum of Art and Cultural Center, Golden has been buried in an avalanche of sensational criticism and protest.

Though New York magazine, among others, liked the exhibition (it "courageously subverts the stereotype of what black art should be like") and the New York Times said the show wasn't provocative *enough* ("predictable inside-the-art-world-Beltway stuff"), Golden's critics have been loud and visible.

While she calls her show an exhibition exploring the "changing perceptions of African American masculinity as interpreted in painting, photography and mixed-media work during the past 30 years," her detractors in New York and in Los Angeles (some of whom hadn't even seen the show before they spoke up) have called it "degrading," "demeaning," "stereotypical," "pornographic" and "dangerous."

They have protested the exhibition's inclusion of images of crime, poverty, homelessness and homosexual themes. They have charged that Golden didn't include enough African American artists in her survey. They have weighed in on the sociological significance of a young black woman presenting images of black men created by artists of all colors, genders and sexual orientations.

("Black Male") doesn't have any redeeming qualities," says Miriam Ferguson, who with her husband, artist Cecil Ferguson, is heading a "response" show in Los Angeles titled "African American Representations of Masculinity." "We wanted to reframe and project the images that reflect the depth, the courage and strength

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of the black male." (The Fergusons' project, running concurrently with "Black Male," will be exhibited variously at the William Grant Still Community Arts Center, the Museum of African American Art and Watts Towers Arts Center.)

Even the Hammer Museum, while standing behind the integrity of the show, has felt it necessary to create a series of educational forums surrounding the exhibition to dispel the possibility of misunderstandings.

Sitting in the cafe at SoHo's Exit Art alternative art space, where she is on the board of directors, Golden is clearly weary of explaining her show and herself.

"I have said this about 4 million times," she says. "This show is *not* about representation. This is not a documentary survey on black men as they live and breathe today, it is not a catalogue of types. It is about the way in which contemporary artists have looked at black masculinity, especially how it has been portrayed in popular culture.

"My role in it was to talk about how truly obsessed America is with race, if we really get down to it. And if we get down to it, it is not really race, it is *black masculinity* -- that's what it is. They are synonyms, in a weird way.

"I guess I was naive to believe that in 1995, as a black cultural producer, that I could exist in a world where I could do these things," she says with a sigh. "You know, we could have arguments about them, but it wouldn't certainly get to *this*."

'One of the greatest inventions of the 20th Century is the African American male," writes Golden in the introduction to the "Black Male" (pun intended) exhibition catalogue, " 'invented' because black masculinity represents an amalgam of fears and projections in the American psyche which rarely conveys or contains the trope of truth about the black male's existence."

Golden's show, in part, makes tangible those "fears and projections." At the Whitney, visitors to "Black Male" were met by headless black mannequins dressed as museum guards (Fred Wilson's "Guarded View"). Gary Simmons' "Lineup" presents pairs of gold-plated athletic shoes posed in a police lineup (Golden notes that the strongest media images of black men involve crime and sports). Robert Colescott's painting "George Washington Carver Crossing the Delaware: Page From American History" depicts the subject in a Napoleonic pose surrounded by stereotypical characters including Aunt Jemima and the Cream of Wheat man.

In all, Golden chose about 70 works by 29 visual artists. Photographs by Robert Mapplethorpe present studies of nude black men, and some Lyle Ashton Harris photos present men in drag. Jean-Michel Basquiat is represented, as are David Hammons, Dawn DeDeaux, Leon Golub, Glenn Ligon, Adrian Piper, Andres Serrano, **Carrie Mae Weems** and Pat Ward Williams. The New York exhibition had a film component, including Gordon Parks' "The Learning Tree" and "Shaft," Parks' and Melvin Van Peebles' "Sweet Sweetback's Baadasssss Song" and Marlon Riggs' film on black **homosexuals**, "Tongues Untied." The Hammer plans a smaller film component, to be held at the Melnitz Theater on the UCLA campus.

One of Golden's mentors, Lowery Sims, 46, associate curator of 20th-Century art at the Metropolitan Museum of Art for 23 years and the museum's first black curator, says she sees the backlash against some of these artists and works as a generational thing. "Older people, the 40-pluses, were desirous of an exhibition of positive images, while younger people understand exactly what is going on," she says. "It's interesting the way a younger generation of black males will, in a very defiant way, cop to their own images in the media, and throw it back at the world."

*Defiant* is the right word for Golden as well. Dressed today in black stretch bell-bottoms and a cropped lime green mohair jacket, the Smith College art history graduate shaved her head and bared her navel for a Whitney VIP party in November (her hair has since grown to a short crop) and maintains a commitment to the unconventional. That mandate, Golden says somewhat heatedly, is her reason for not fashioning "Black Male" as a collection of comforting "positive role model" images.

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Golden also wanted to steer away from two museum traditions: (a) presenting a collection of works by members of an ethnic group for no other reason than that they are members of that group and (b) doing an exhibition on a particular subject that includes the work of one token artist of a given race who is then supposed to represent all artists -- and all people -- of the race.

"I was interested in inclusion, and wanted to break from the habit of doing surveys based on race," Golden said. "That used to be very important, to make people understand that Asian people and Hispanic people and black people and women *made* art. I'm not going to say that we are beyond that necessity . . . but it's been done."

Golden -- whose rapid-fire speech pattern reflects her desire for speedy social progress -- seems impatient, maybe even a little hurt, that the world refuses to keep up with her. "Sometimes I wonder just what show they are seeing, because I sort of walk in and I am struck by the sheer beauty of the work."

Not that Golden minds people disliking her exhibition -- she just wishes the seemingly nonstop chatter about it would rise above the "good/bad" level. She calls detractors who deny her right to present "negative images" the "authenticity police," and charges that they speak with the same voice as government officials who would have "offensive" art outlawed.

"I'm so finished with that, the positive/negative thing? I'm done with that," she exclaims. "I can't even go there anymore. I can't even remember what I used to say about that. It does boil down to that, but that's what I mean about the simplistic level of the dialogue, it's a simple way to talk about things. But this work is much more complicated than that."

"Work that is branded homoerotic in content is branded negative, and implicit in that statement is that that is *wrong* -- so therefore the work is negative," Golden continues. "You can't even talk about an entry into a certain feminist dialogue, because *feminism* is wrong!"

Adds Golden: "The black people are the ones who are doing it, which is what really flips me out -- they can't get with the Mapplethorpe because he's gay, but I'm like, these are some of the most beautiful photographs of black men ever taken, who cares?"

And, despite her claim that she will not talk anymore about her critics' obsession with positive images, she *does* talk about it. "I work for a very large museum, I could very easily be the 'no comment queen' . . . but I'm down for discussing it, because there is something about that I would like to understand a little better," Golden says. "I hope that what falls out of this is a group of people that, yes, don't like the show but want to go further."

She believes that the simplistic approach to the exhibition has been much more characteristic of Los Angeles than New York. "The really provincial nature of the culturally based, community-based arts community in L.A. is problematic for me," she says.

Her first encounter with that community was none too pleasant. On Dec. 12, a cocktail reception to introduce the exhibition to Los Angeles was held at the Santa Monica home of computer tycoon Peter Norton and his wife, Eileen, avid contemporary art patrons who are new members of the Whitney Board of Trustees. The Nortons underwrote \$50,000 in costs for the Whitney exhibition and are also financial backers for the Hammer exhibition.

It appears that Golden quickly became the guest of dishonor. While host Peter Norton says eventually at least one person stood up to defend Golden, a number of attendees were not shy in expressing their dismay about the "Black Male" images, which were presented in a slide show that night. Cecil Fergerson, who later went on to organize the response show, expressed dismay that guests were laughing at Colescott's George Washington Carver piece. ("Yeah," says the frustrated Golden, "when you show that, people laugh -- Bob (Colescott) *wants* that. His work is all about humor and satire.")

According to Norton, Golden was visibly deflated by the attacks, and in response, she fired back, telling the L.A. Weekly in January that her Los Angeles critics represent a "retro, very '70s Afrocentric culture." She also

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charges that some of her critics are homophobic and misogynistic.

Norton clearly does not agree with Golden's detractors, but he doesn't think the negative reaction in Los Angeles has been any stronger than in New York: "In fact there was *more* in New York than I am aware of here," he said. "(But) she was overly concerned; I think she got the same negativity in New York, it's just that she was more comfortable on her own turf.

"There is a small degree of truth that New York is a more intellectual town, and the intellectuals are more visible there," Norton continues. "It's not like we are all walking around here scratching our armpits, there are just as many intellectual people in L.A., but there is not an intellectual *community*-- I think that's the difference. But the whole other business, about what are these images and why are they not the images we want them to be and that kind of crap -- I mean, she got the same stuff in New York."

And he says bluntly, "Although I am a big fan of Thelma's, my take is . . . to be highly critical of what she has said. I think she is being real dumb in that every city is different, and I think she is being a little inexperienced, a little immature, in not expecting the lay of the land here to be different."

It may or may not be evidence of Los Angeles' reluctance to accept this exhibition that, in early 1995, downtown's Museum of Contemporary Art declined an invitation from the Whitney to show "Black Male." Norton was then on MOCA's board of directors. He subsequently left the MOCA board. Norton now declines comment on MOCA's decision, but he has said it did not cause him to leave the board. According to a MOCA statement: "As with all exhibitions that are offered to MOCA, it was reviewed and discussed at length by the curatorial staff, and following this review process, the decision was made to decline the exhibition. The museum is pleased that city (sic) will have the opportunity to see the exhibition at the Armand Hammer Museum, thanks to the leadership of (Hammer director) Henry Hopkins and Peter Norton."

Golden, who lives in Brooklyn, grew up in Queens, where her father owns an insurance brokerage, and attended private schools in New York, where she says she gained wide exposure to the performing and visual arts. And as soon as she was able to have career aspirations, she wanted to be a curator. "I think I, in going to museums as a young child, really realized that someone *did* that -- I didn't have a name for it, but it was clear that somebody put those things up, somewhere," she says. "As soon as it became clear to me what that job was, that was the job I wanted."

What hurts about the type of criticism surrounding "Black Male," she says, is the fact that critical members of Los Angeles black arts' scene fail to understand that, when it comes to advancing integration in the art world, she is completely on their side -- and wishes artists would have the courage to face their *real* opponents.

"Now, MOCA and the Los Angeles County Museum of Art have been sitting over there all this time, and I am amazed that there have been any number of shows -- which I could name, but I won't -- that are not including *anybody* of color, and in some cases not even a gender other than male," Golden says. "But somehow . . . that never seemed to galvanize anybody (in Los Angeles) who are now so much these keepers of black cultural life -- *that* didn't seem to galvanize anybody into action.

"I have to wonder, what makes it appropriate and interesting now? They are not willing to go down to California Plaza (the location of MOCA) and have a protest, but they are willing to do it to me. . . . Would people be as eager and willing to take on the white boys? I doubt it.

"If they had wanted to go march on California Plaza, I would have been the first one there. . . . I do that in New York, I am the first one who is willing consistently to admit things need to change. I just cannot do it with this sort of antagonistic stance. . . . I want to stress strategy, not protest. The will and the desire and the passion are all there, but just no political savvy, at least, no '90s political savvy. I think that whole wave -your -fist -in -the -air -and -yell -and -scream does nothing but create noise at this point.

"(The mainstream museum world) to me is truly one of the last bastions; this is a world where you can go into museums and institutions that are really, totally, all white. Except maybe the guards, which is what the Fred Wilson piece ("Guarded View") is about in my show.

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"Until we attack that sort of institutional root structure, things aren't going to change. It's fine and good to talk about why we do or don't like the show, but let's talk about the lack of representation in a large-scale way, of African Americans in museums in L.A. -- which is the same situation, by and large, as New York."

*\* "Black Male" will be on view Tuesday-June 18 at the UCLA Armand Hammer Museum of Art and Cultural Center, 10899 Wilshire Blvd., Los Angeles. Admission \$4.50, \$3 for seniors, \$1 for students with ID. Hours: Tuesday-Saturday, 11 a.m.-7 p.m. (Thursday until 9 p.m.); Sunday, 11 a.m.-6 p.m. Closed Mondays. Information: (310) 443-7000.*

**LOAD-DATE:** April 24, 1995

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photo, X-RAY VISION: David Hammons' "Injustice Case" is in show coming to Armand Hammer Museum Tuesday. L.A. County Museum of Art; Photo, BUCKLE UP: Andres Serrano's photo "Nomads (Sir Leonard)." Courtesy Paula Cooper Gallery, N.Y.; Photo, POINTED: "This show is *not* about rep-resentation. . . It is not a catalogue of types," says a defiant Golden. SHONNA VALESKA / For The Times; Photo, REVISIONISM: Robert Colescott's "George Washington Carver Crossing the Delaware: Page From American History." The Collection of Mr. and Mrs. Robert H. Orchard

**TYPE:** Profile

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THE DALLAS MORNING NEWS

April 16, 1995, Sunday, HOME FINAL EDITION

## **Multiple artists, singular viewpoints; Modern takes bold step into photography**

**BYLINE:** Janet Kutner, Art Critic of The Dallas Morning News

**SECTION:** THE ARTS; Pg. 1C

**LENGTH:** 1334 words

If it's true that a photograph speaks a thousand words, then a well-chosen group of images can speak volumes. The pictures on this page tell only part of the story that begins to unfold as the Modern Art Museum of Fort Worth unveils the first round of acquisitions for its bold new venture into photography.

FORT WORTH - The Modern Art Museum of Fort Worth makes a bold entry into the field of contemporary photography Sunday when it unveils a collection that is unlike any other in the region.

Financed by the Tandy Foundation of Fort Worth, the Marion Collection focuses on cutting-edge artists who use photography as a means of expression and experimentation rather than merely as a tool.

Only eight artists are represented so far, but each represents a singular point of view. Together, their works reflect many of the major concerns on the table today - not just in photography, but in contemporary art in general.

Selected by the Modern's chief curator, Michael Auping, over the last eight months, these 34 photographs represent the first of three phases in an ongoing project. A second round of acquisitions is to be announced in the fall.

The collection will be international in scope. In this case, the artists are Barbara Ess, Cindy Sherman and Andres Serrano of New York, **Carrie Mae Weems** of Oakland, Calif., Hamish Fulton and Craigie Horsfield of England, Thomas Struth of Germany, and Hiroshi Sugimoto of Japan.

Some of these photographers - namely Ms. Sherman and Mr. Serrano - are among the most talked-about artists today. But most are unfamiliar to area audiences because their work has rarely been shown here, if at all.

After researching the field extensively, Mr. Auping set a clear path. Rather than taking what he calls the "Whitman's Sampler approach," meaning "one work by a bunch of different artists," he decided to focus on fewer talents and buy significant bodies of their work. He selected just one signature piece each by Mr. Fulton and Mr. Struth, and two by Mr. Horsfield. But Ms. Ess, Ms. Sherman and Mr. Serrano are each represented by four major works from different series, Mr. Sugimoto by six, and Ms. **Weems**, who works on a considerably smaller scale involving text, by 12.

"I don't want to make this a comprehensive collection," Mr. Auping says. "What I want to create is an idiosyncratic collection with a very unique, cutting-edge viewpoint, so that people will say, 'You have to see those photos at the Modern Art Museum.'"

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Mr. Auping bought the works from eight New York dealers, assisted in the case of Ms. **Weems** by Dallas agents Missy and Burt Finger, who will soon open a gallery of their own. The terms of the purchases were not revealed, but art experts estimate the combined market value of the photographs at more than \$ 250,000.

The collection does not merely provide insight into the artists' methods and ideologies. Given the power of each image, and the individuality of each talent, the collection is surprisingly cohesive. This is largely a factor of Mr. Auping's decision to make the figure the primary focus here. Subsequent installments deal with the landscape and the still-life in turn.

"One of the things I want to point out is that I am not a quote-unquote photography curator, so I'm not worried about how these images relate to the history of photography, but more concerned about they relate to the history of art and contemporary theory," he says. Mr. Serrano, Ms. Sherman and Ms. **Weems** all explore questions of identity. Mr. Fulton, Mr. Struth and Mr. Sugimoto **investigate** ways in which the environment, natural or otherwise, makes an impact on the individual. And Ms. Ess and Mr. Horsfield negotiate the fine line that exists between reality and fantasy.

These artists are pushing the medium of photography in new directions. Ms. Sherman's staged scenarios involve performance on her part. Mr. Fulton's one-of-a-kind photographs are merely records of his walks through the landscapes of various countries, with the walk itself being considered the artwork.

Ms. Ess uses a primitive pinhole camera to get the surreal effects she wants, and many of her pictures relate to people's conflicting desire to be free and protected at the same time. Mr. Horsfield photographs his wife and friends, and places such as the Cambridge zoo that have nostalgic meaning to him. But he blows his images up to such monumental proportions that they become timeless evocations of mood rather than confrontations with a given subject.

In the case of Mr. Serrano and Ms. **Weems** in particular, seeing works from various series destroys common misconceptions about their work. Mr. Serrano's 1987 image of a plastic crucifix submerged in urine placed him at the center of a debate over public funding, but his ongoing exploration of the mundane and the spiritual is reflected in the portraits shown here. A study in contrasts, they include a chilling image of a Ku **Klux** Klansman and a tender glimpse of a shy young French nun.

Ms. **Weems'** satires of racial stereotypes are less shocking than they would be if she herself were not African-American, but they are disconcerting even so. Here they are seen as part of her larger picture of African-American life, which is fleshed out by the story of her family history, and by a tale about a woman's efforts to rise above her condition.

"The Family Pictures' are something many people would pass up, but Michael really wanted them because he realized that they are the roots of Carrie Mae's work," says Missy Finger. In fact, Ms. **Weems** was so gratified that the Modern was buying such a representative group of works spanning almost 20 years of accomplishments that she donated two pieces from the 1978-1984 "Family Pictures" series to the collection.

"As the collection develops, I believe it will be a great resource for the community," says Modern Art Museum director Marla Price, who gives Mr. Auping full credit for the idea.

The Modern is not out to compete with any institution, either here or elsewhere, Mr. Auping says. It's widely known that the Dallas Museum of Art takes only a peripheral interest in photography. But if someone wants to see "a great collection of important historical photography, they can go to the Museum of Modern Art in New York, the Art Institute of Chicago, the Amon Carter, or the Museum of Fine Arts, Houston," Mr. Auping suggests.

The collection is named after Tandy Foundation chairman Anne W. Marion, a longtime supporter of the museum, and her husband, John L. Marion, former chairman of Sotheby's North America.

"Contemporary artists working with photographic media are producing some of the most exciting work being done today," Mrs. Marion faxed in response to submitted questions. "My husband and I are delighted to help



Multiple artists, singular viewpoints; Modern takes bold step into photography THE DALLAS MORNING NEWS April 16, 1995, Sunday, HOME FINAL EDITION

the museum bring this work to the community, and add a significant chapter to the continuing growth of our collection."

The Modern's efforts are viewed as something out of the ordinary by several of the artists and dealers involved.

"It's interesting for me to see that someone in a museum thinks that my photographs from different periods work together," says Barbara Ess. "That means there's something basic about the work, that it sustains some idea rather than just being one series about this and another about that. It supports my theory that artists have one thing to say, and you say it in different ways."

Barbara Gladstone, who is Craigie Horsfield's dealer, applauds Mr. Auping for buying several works of a single artist. "For his audience, for the purposes of learning and studying and looking and understanding, I can't think of any better approach," she says.

#### EXHIBITION INFORMATION

The Marion Collection goes on view Sunday and continues through July 16 at the Modern Art Museum of Fort Worth, 1309 Montgomery St. Hours are 10 a.m. to 5 p.m. Tuesday through Friday, 11 to 5 Saturday and noon to 5 Sunday. Admission is free. For more information call (817) 738-9215.

**LOAD-DATE:** June 3, 1995

**LANGUAGE:** ENGLISH

**GRAPHIC: PHOTO(S):** ANDRES SERRANO: Nomads (Bertha), 1990, is one of the Brooklyn artist's portraits of homeless people in the New York area. Photographing mainly at night and in winter, Mr. Serrano captured a range of feelings, from the hope and vulnerability in this woman's eyes to cynicism and barely suppressed anger. 2. CINDY SHERMAN: This New York photographer has played almost every character she's portrayed, be it an innocent Hollywood starlet or a pompous pope, shown above in Untitled #207 (History Portrait), 1989. Fluctuating between wry humor, pathos and stark terror, her staged photographs shatter any notion that the camera tells the truth and allude to other types of **manipulation** as well. (651/2 by 491/2 inches) 3. **CARRIE MAE WEEMS:** The Oakland artist creates poignant narratives of African-American life, particularly women's. While the intimate setting in her Untitled Series (Kitchen Table Series), 1990 (above) emphasizes that a woman's place is in the home, the haunting story that accompanies it describes a person searching for more, realizing that gain often leads to loss. (27 by 27 inches). 4. CRAIGIE HORSFIELD: The enormous portrait of his wife, Eva, captures the fleeting moment in which she awakens, startled by the clutch of his hand on her arm (E. Horsfield. Well Street. East London. March, 1988, 1993, right). Her glazed look accentuates the surreal quality of this grainy image, which hides more than it reveals, thus making photography as subjective as painting. (100 by 131 inches). 5. BARBARA ESS: The New York artist's blurred views of ordinary subjects such as this human head, are made with a crude pinhole camera that distorts perspective and creates an otherworldly glow. The eerie quality of the work is enhanced when she adds color, chosen for its psychological effect, during printing. Below: No Title (Orange Head), 1991. (50 by 62 inches). 6. THOMAS STRUTH: The cutting-edge German artist is fascinated by museum galleries, the display of art and people's perceptions of it. Taken during a quiet moment at the busy Uffizi Gallery in Florence, The Offices 1, Florence, 1989 (below), is about distance - between a madonna painting and the church from which it was removed, and between the artwork and the observers, who appear to be mother and daughter. (70 by 661/2 inches). 7. HIROSHI SUGIMOTO: The artist, born in Tokyo shortly after World War II, reflects the age-old Japanese concern with time and space, as reflected both in nature and in simulated settings such as this diorama from the Museum of Natural History in New York (Earliest Human Relative, 1994, above). Rooted in reality, Mr. Sugimoto's pictures nonetheless exude an aura of fantasy. (26 by 33 inches). 8. HAMISH FULTON: This eloquent landscape of the Scottish Highlands may appear desolate, but there is human presence.

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The New York Times

April 9, 1995, Sunday, Late Edition - Final

## If They Built a Memorial to the War In the Streets

**BYLINE:** By HERBERT MUSCHAMP

**SECTION:** Section 6; Page 56; Column 1; Magazine Desk

**LENGTH:** 348 words

The war memorial may be our most distinguished form of "victim art." For generations, American cities have carved out special places to honor those who have sacrificed their lives for a cause. From Augustus Saint-Gaudens's Memorial to Robert Gould Shaw to Maya Lin's Vietnam Veterans Memorial, artists have sought to wrest dignity and meaning from conflict and death.

The projects presented on these pages, many realized on site via computer graphics, commemorate people killed in a war that may never be officially declared. They are casualties of urban violence. School children, subway riders, shop clerks: people who found themselves on the losing side of a battle for the right to dwell in cities without risking their lives.

These seven projects were inspired, in part, by those impromptu offerings -- flowers, photographs, handwritten testimonials of love and remembrance -- that have blossomed on New York City streets in recent years like some exotic new perennial. These ephemeral offerings mourn individuals. But they also lament a set of collective losses: loss of community, of control, of respect for the dignity of life. When The Times Magazine asked Ellen F. Salpeter, executive director of Threadwaxing Space, a not-for-profit Manhattan exhibition space, and Anne R. Pasternak, executive director of Creative Time Inc., a national public arts organization based in New York, to commission the proposals, the hope was that the memorials would suggest ways to give the civic dimension of random street crime an enduring, public form.

An enduring form on a more intimate level is practiced by a Manhattan outfit called the Victim Services Agency, a kind of Red Cross for the urban wounded. The agency is misnamed, really, for the task of its social workers is to convince crime victims that they are actually heroes. It is to help them regain power over their lives.

The artists who created these projects have faced a similar challenge. Though occasioned by social calamity, their projects are offered in the optimistic belief that a city can shape its fate.

**LOAD-DATE:** April 9, 1995

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photos: Neil Estern -- AM I MY BROTHER'S KEEPER?

"Urban violence and murder within the community take such a variety of forms that I am inclined to look for a universal symbol," says Estern, a veteran public monument sculptor whose most recent commission is a life-size sculpture of Fiorello LaGuardia. His proposal for a bronze figurative sculpture located in Central Park links contemporary tragedy to the story of Cain and Abel -- the first murder, according to biblical tradition.

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Cain holds the rock; Abel tries to deflect the blow. But the two figures are intertwined, irrationally inseparable. In the 19th century, Realist painters sought to depict the heroism of everyday life. Estern's sculpture evokes the daily inhumanity of life in the urban jungle. (DIGITAL IMAGE MANIPULATION BY MARC BRYAN-BROWN)

Laurie Anderson -- THE BLOOD FOUNTAIN: MONUMENT TO MURDER

Red liquid gushes from a groove at the top and an opening on one side of Anderson's 50-foot-high monument. As the liquid flows down the sides into a circular pool at the base, it stains the white marble scarlet. The pool is ringed with red lights that illuminate the fountain at night. Anderson, a world-renowned performance artist and musician, adheres to the City Beautiful ideal of adorning major civic spaces with heroic sculpture. A fountain of blood is probably not what City Beautiful architects had in mind, but then they did not envision a city where children pass through metal detectors on entering school. (DIGITAL IMAGE MANIPULATION BY JAMES PORTO)

Glenn Ligon -- MEMORIALS

"For after all life is but a procession of shadows, and God knows why it is that we embrace them so eagerly, and see them depart with such anguish, being shadows," wrote Virginia Woolf in "Jacob's Room," her fictional elegy for a young man killed in World War I. Ligon's project makes a painful stab at pinning down fleeting lives: a series of plaques commemorating murder victims, each mounted on a wall near the site where the murder occurred. A photograph, dates of birth and death and brief quotes by friends or relatives recalls the victim with yearbook poignancy.

The city is full of plaques marking the lives and homes of great achievers. Ligon's plaques would mourn the death of potential. "Murder is the end of possibility," writes Ligon, a 34-year-old conceptional artist whose works have been exhibited at the Whitney. "We say: 'He was turning his life around' or 'She was just about to start her first real job.' " (PHOTOGRAPH BY FRED R. CONRAD/THE NEW YORK TIMES)

Gary Simmons -- JUST TO GET A REP

Killed for a pair of designer sneakers: that was early shorthand for the moral disintegration of inner-city youth and for the predicament of a society that is very good at creating a desire for status symbols, less resourceful when it comes to inspiring people with the hope.

Simmons's memorial, a set of gilded metal footprints modeled after sneaker soles, commemorates those who had not yet reached the age of 25 when they lost their lives. And the site -- a subway station -- reinforces the theme of transitory life. Simmons, whose work is frequently about the influence of black youth culture on the overall American society, says: "The memorial is both a cautionary reminder and perhaps a comfort to those who look down at their feet when they are afraid to make eye contact with another passenger while riding the train." (FRED R. CONRAD/THE NEW YORK TIMES)

Pepon Osorio -- FAMILIAS

We make the dead work hard. It's not enough that, in life, they had to drive a cab, punch a keyboard, wait on tables. After they're gone, we call on their memory to restore a sense of wholeness to the communities that failed them.

To memorialize taxi drivers slain on duty, Osorio, a Bronx-based artist known for his community art, proposes a series of "portraits" -- videotapes, personal memorabilia -- installed inside working cabs. The portraits would focus also on the survivors, to show how their families were affected by the loss. Osorio says that "this is not an installation about mourning; rather, it serves as a vehicle to enhance awareness and instigate meaningful change." (FRED R. CONRAD/THE NEW YORK TIMES)

Mel Chin -- GOUGE

Caryatids are cruel. Classical columns sculpted into human form, they stare out impassively from the facades of buildings, unmoved as they survey the cityscape of human ups and downs. Mel Chin, celebrated for work that deals with environmental and social issues, has created a caryatid in negative, a fallen architectural

If They Built a Memorial to the War In the Streets The New York Times April 9, 1995, Sunday, Late Edition - Final

angel. Gouged with deliberate brutality out of two marble columns, thereby jeopardizing the stability of the building they support, Chin's ghostly figure wants to rock the scale of values that ranks real estate higher than life.

"Gouge" also protests what Chin calls the "janitorial approach to tragedy," those "evasive and sanitizing strategies that the modern world invents to keep our minds free from contemplation and reaction." Sweep it up, scrub it down, turn it into tabloid fodder. (DIGITAL IMAGE **MANIPULATION** BY TAM MILLER AND DALLAS MOORE)

**Carrie** Mae **Weems** and Jeffrey Hoone -- ODDS ARE AGAINST YOU

All it takes is a dollar and a death wish. Or, as they used to say, your money or your life. **Weems** and Hoone's memorial is a pop art take on fate, a look at the city as a diabolical pinball arcade. Designed for a public site in Harlem, the project would be modeled after the machine used to select each week's winning Lotto numbers. A new ball pops up every 21 minutes, corresponding to the national murder rate. The balls are color-coded to represent the ethnicity of the victims; the numerals represent their ages.

"Odds are against you" suggests how precipitously the stakes have risen in the city of economic extremes. As the middle ground drops away, the options narrow: it's instant riches or sudden death. But, hey, you never know. (DIGITAL IMAGE MANIPULATION BY TAM MILLER AND DALLAS MOORE)

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The New York Times

April 9, 1995, Sunday, Late Edition - Final

## CONNECTICUT GUIDE

**BYLINE:** By ELEANOR CHARLES

**SECTION:** Section 13CN; Page 11; Column 1; Connecticut Weekly Desk

**LENGTH:** 1121 words

### 'ART DECO STYLE'

"Art Deco Style," at the Wadsworth Atheneum in Hartford, might be regarded by some as a women's exhibition, but how can men resist these Erte illustrations of seductive ladies of the 1920's and 30's poured into the slinkiest of satin gowns? Ten sketches by the costume and fashion designer, illustrator and a premier fashion historian of the period are the centerpiece of the show.

In addition, there are many examples of Art Deco furniture, decorative arts, jewelry and fashion accessories, including 50 beaded, mesh and otherwise luxurious evening bags. A photo mural of the Bushnell's interior is featured, recently cited by the Art Deco Society of New York as a prime example of the genre.

Erte's real name was Romain de Tirtoff, and he is best known for his fashion illustrations in Harper's Bazaar from 1915 to 1937. For the first time, the museum will have on display its collection, acquired in 1968, of his fashion designs.

The Atheneum, at 600 Main Street, is open Tuesday through Sunday from 11 to 5, admission is \$5, \$4 for students and people 62 and older, and free to children under 13. Admission is free for everyone on Thursdays and until noon on Saturdays. Call 278-2670 for more information.

### PHOTOGRAPHY DISPLAY

Fifty photographs by 30 artists from the Whitney Museum's permanent collection may be seen at the Stamford branch through May 31. With exhibits dating from the 1940's to the present, the exhibition, organized by Eugenie Tsai, the branch director, traces the broadening range of photography through half a century.

Evolving techniques of multiple images, the juxtaposition of text, the photographer as his or her own subject, **manipulated** photographs, social and political statements, and painterly approaches to still life, portraiture and landscapes are apparent in the various works.

Among the more familiar artists are Cindy Sherman, Lucas Samara, **Carrie Mae Weems**, Andres Serrano, Chuck Close, William Wegman and Diane Arbus.

In connection with the exhibition, a two-part course on "The Power of Photography: Social Impact and Artistic Form" will be taught by Vicki Goldberg, an author and critic, on April 25 and May 2 from 6 to 7:30. Admission is free.

The Whitney is at the corner of Atlantic Street and Tresser Boulevard and is open Tuesday through Saturday from 11 to 5, free of charge. Call 358-7652 for more information.

#### ISRAELI-VATICAN PACT

"Israeli-Vatican Accord: One Year Later," a conference on Tuesday at Sacred Heart University, will take up the age-old question of whether or not Catholics and Jews will ever get along, and it will detail the steps taken in recent decades toward a positive solution. Admission is free and the public is welcome.

Collette Avital, Israel's consul general in New York City, and the Rev. David-Maria Jaeger, delegate to the Bilateral Permanent Working Commission established by the Holy See and Israel, are the principal speakers.

They will be questioned by Richard Chesnoff, Middle East correspondent for U.S. News & World Report, and Jonathan Tobin, editor of the Jewish Media Group newspapers in Connecticut.

Agreements on a variety of issues were signed by Israel and the Vatican in December of 1993, and ambassadors were exchanged in April of 1994. Among the provisions agreed upon are a commitment to combat anti-Semitism and promote freedom of worship.

The conference will be held in the university's Schine Auditorium, 5151 Park Avenue, in Fairfield. Call 371-7592 for more information.

#### DUTCH CELEBRATION

A breath of springtime from the Netherlands awaits visitors to the Stamford Town Center through Saturday, while a celebration of all things Dutch is in progress.

As might be expected a luxuriant garden of tulips, hyacinths, delphiniums and pansies is on display, and a number of craftspeople are on hand to demonstrate how to carve wooden shoes, paint watercolor cityscapes, decorate Delft pottery and make cheese and chocolate, both of which may be sampled free.

There are paintings and photographs to see, as well as performances by costumed dancers, and a duplicate of Madurodam, the internationally known miniature village that attracts thousands of visitors just outside The Hague.

The center is open Monday through Friday from 10 A.M. to 9 P.M., Saturday from 10 to 6, and Sunday from noon to 6. Entrances are on Tresser Boulevard, Atlantic Street and Greyrock Place.

#### PEABODY'S BIRTHDAY

The 200th birthday of George Peabody, for whom the Peabody Museum of Natural History at Yale is named, is being observed with an exhibition that will remain at the museum through December. Similar eponymous museums that he founded at Harvard; in Salem, Mass., and in Baltimore are mounting their own exhibitions.

A highly successful international financier who amassed one of the great fortunes of the Victorian era, Peabody was born in poverty and received only four years of formal education. He supplied capital to finance the westward development of the railroads and was a director of the company that laid the first trans-Atlantic cables.

But his philanthropies, totaling more than \$8 million during his lifetime -- an enormous sum for that period -- were his principal source of satisfaction.

It was his nephew, Othniel Charles Marsh, who persuaded him to found the museum at Yale with \$150,000. After his uncle's death in 1869, Marsh used his inheritance to acquire large collections of the dinosaur fossils for which the museum has achieved a reputation.

The exhibition contains photographs, documents pertaining to the construction of the building and personal memorabilia. It may be seen Tuesday through Saturday from 10 to 5, Sunday from noon to 5. Admission to the museum at 170 Whitney Avenue in New Haven is \$4 for adults, \$3 for students and older adults, \$2.50 for children. No admission is charged Monday through Friday from 3 to 5 P.M. Call 432-5050 for information.

#### AUTHORS TO SPEAK

In recognition of National Library Week the West Hartford Library has invited nine Connecticut authors to come and speak. Jessica Auerbach and Flora Speer are scheduled on Monday at 12:30 and 3 P.M. respectively; Katharine Weber and Rosanne Daryl Thomas will talk about their books at the same times on Tuesday.

Wednesday's speakers will be Mary-Ann Tirone Smith and Tovah Martin, plus Alice Mattison, who will appear at 7 P.M. On Thursday, Susan Campbell and Kathleen Cahill will have the 12:30 and 3 P.M. spots.

For more information about the authors, who range from novelists to essayists, dramatists, journalists and non-fiction specialists, call 523-3236. The library is at 20 South Main Street and admission is free. ELEANOR CHARLES

**LOAD-DATE:** April 9, 1995

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photos: A 1932 fashion design by Erte, part of an exhibition, "Art Deco Style," at the Wadsworth Atheneum in Hartford. (Pg. 11) "Waxing Hot," a 1966 photograph by Bruce Nauman, part of an exhibiton of works by 30 photographers at the Whitney Museum of American Art in Stamford. (Pg. 14) (Whitney Museum of American Art)

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Los Angeles Times

March 6, 1995, Monday, Orange County Edition

## ART; 'WITNESS' AT THE GETTY: BLACK LIVES CONSIDERED

**BYLINE:** By SUSAN KANDEL, SPECIAL TO THE TIMES

**SECTION:** Calendar; Part F; Page 5; Entertainment Desk

**LENGTH:** 866 words

**DATELINE:** LOS ANGELES

"The Slaves of Thomas F. Drayton," a photograph taken in South Carolina one year before the Emancipation Proclamation, depicts a large group of slaves about to be freed as part of Lincoln's war strategy. Gathered in front of their spartan quarters, surrounded by their possessions and guarded by a Union soldier who is visibly anxious to keep his distance, these displaced, unsmiling African Americans stare at the camera, as scornful of their liberators as of their oppressors, but mostly, spiritually and physically exhausted.

This is only one of the remarkable images in "Hidden Witness," an exhibition of rare daguerreotypes, tintypes and ambrotypes depicting African Americans, now at the J. Paul Getty Museum. The photographs -- most on loan from the Detroit collection of Jackie Napoleon Wilson, the rest taken from the museum's holdings -- date from the 1840s to the 1860s. Displayed in a darkened gallery, in the velvet-lined cases that marked them as precious keepsakes, these images of abolitionists, freemen, musicians, soldiers, mothers and children reflect the photograph's irresistible lure and nearly instant ubiquity. Yet the show is not about celebration, neither of the democratic new medium nor of the so-called dawn of liberation. Slavery is its very difficult -- and inescapable -- subject.

The photograph from which the show derives its title is a daguerreotype of 1855 depicting a white family posed in front of their Greek Revival home. In the background is a black male who appears to be planting a tree. He leans on his shovel, unseen by those who have enslaved him -- a portentous figure, emblematic of the malevolent social forces that would help precipitate the Civil War and destroy this particular style of "gracious" living.

As compelling as this photograph is, it illustrates one of the show's double binds. Is it possible neither to reduce the African Americans in these images to mute symbols, nor to romanticize as individuals those who were -- even once freed -- essentially powerless? The captions accompanying each of the images, penned by guest curator Wilson, illustrate this difficulty. They attempt to particularize the subjects, noting their features, their gestures, their dress; yet they likewise strive after universals. One stunning 1860 image of a woman cradling her baby is referred to as a Madonna with child. What's most interesting about her, however, is the wedding ring she wears. Since marriage was **illegal** for slaves, this woman is not an abstract ideal, but a real-life **rebel** or pioneer.

Well aware of the possible sanitizing effect of this kind of historical show, the museum invited artist **Carrie Mae Weems** to offer a response, forming a second show in an adjacent gallery. And if the photographs in "Hidden Witness" are indeed somewhat quiet, their emotional charge held in check by the subdued lighting, the elegant brochure and other bits of imperturbable, museological paraphernalia, **Weems'** photo-text pieces



ART;'WITNESS' AT THE GETTY: BLACK LIVES CONSIDERED Los Angeles Times March 6, 1995,  
Monday, Orange County Edition

are explosive -- literally red in the face.

Circumscribing the small room in which they are housed, they are composed of images of African Americans, taken from the exhibition and elsewhere, which the artist has enlarged, altered with toners, and embellished with text whose narrative is quite different from Wilson's official, captioned commentary.

All of **Weems'** images of slaves are colored an angry, blood red. **Weems'** work is bracketed by two portraits of African tribeswomen colored a deep blue, their serenity contrasting with the texts the artist has inscribed on them: "From Here I Saw What Happened" reads the first piece in this alternative, narrative cycle. "And I Cried," reads the last.

In the last decade or so, photo-text has emerged as the preeminent medium for politically motivated art. The text facilitates the message, which is perforce didactic; the photo provides the visual element we demand of an art object. In the worst-case scenario, the image is perfunctory, an excuse for the *real* work that is to be done; in the best case, image is inextricably linked to text by virtue of the meaning the oscillation between them generates. **Weems'** installation enacts the best-case scenario with textbook clarity.

Her work is indeed didactic; of that, there is no question. It is also harsh, sarcastic and **accusatory**. This is what traps us; but it is not what moves us. Instead, it is **Weems'** poetry -- the lilting cadence and the staccato bursts of language that animate pictures which, though strange, are familiar in terms of the stereotypes they facilitate. "House Yard Field Kitchen/You Became Mammie Mama Mother and Then, Yes, Confidant -- Ha." These words accompany a trio of photographs of female slaves, and reveal those images' devastating truths. Tempering exultation with caution, **Weems** offers neither an antidote nor a footnote, but, rather, a frame through which to view "Hidden Witness," a complicated and very important show.

\*

*"Hidden Witness: African Americans in Early Photography" and "Carrie Mae Weems Reacts to 'Hidden Witness,' " J. Paul Getty Museum, 17985 Pacific Coast Highway, Malibu, (310) 458-2003, through June 18. Closed Sunday and Monday.*

**LOAD-DATE:** March 7, 1995

**LANGUAGE:** ENGLISH

**TYPE:** Art Review

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Los Angeles Times

March 4, 1995, Saturday, Home Edition

**'WITNESS': LIVES OF BLACKS CONSIDERED;  
ART REVIEW: PHOTOS OF AFRICAN AMERICANS FROM 1840S TO  
1860S PRESENT AN INESCAPABLE LOOK AT SLAVERY, WHILE AN  
ACCOMPANYING SHOW HELPS PUT IT INTO PERSPECTIVE.**

**BYLINE:** By SUSAN KANDEL, SPECIAL TO THE TIMES

**SECTION:** Calendar; Part F; Page 1; Entertainment Desk

**LENGTH:** 866 words

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*\* "Hidden Witness: African Americans in Early Photography" and "Carrie Mae Weems Reacts to 'Hidden Witness,' " J. Paul Getty Museum, 17985 Pacific Coast Highway, Malibu, (310) 458-2003, through June 18. Closed Sunday and Monday.*

**LOAD-DATE:** March 5, 1995

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photo, COLOR, Detail of a **Carrie Mae Weems** work at the Getty. The J. Paul Getty Museum

**TYPE:** Art Review

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Los Angeles Times

February 26, 1995, Sunday, Home Edition

**PHOTOGRAPHY;  
GOING FOR A GUT REACTION;  
OUTSPOKEN AFRICAN AMERICAN ARTIST **CARRIE MAE WEEMS**  
COULD BE EXPECTED TO PROVIDE A HOT RESPONSE TO  
HISTORICAL IMAGES OF BLACKS. THE GETTY ONLY HAD TO ASK.  
MANY TIMES.**

**BYLINE:** By Suzanne Muchnic, Suzanne Muchnic is The Times' art writer.

**SECTION:** Calendar; Page 7; Calendar Desk

**LENGTH:** 1054 words

What's this? **Carrie** Mae **Weems**, a living, breathing, outspoken African American artist, showing her work at that bastion of Eurocentric history, the J. Paul Getty Museum?

Well, yes -- an exhibition called "**Carrie** Mae **Weems** Reacts to 'Hidden Witness,' " composed of about 30 photo-and-text works, opens Tuesday at the Malibu museum in tandem with another show, "Hidden Witness: African Americans in Early Photography," including images from the museum's collection and the private holdings of Detroit collector Jackie Napoleon Wilson.

**Weems** -- who was educated at CalArts, UC San Diego and UC Berkeley and has spent much of her life in California but currently lives in Brooklyn -- isn't actually the first living artist to have her work displayed at the Getty, but there haven't been many.

"We've shown some dinosaurs," says Weston Naef, the museum's curator of photographs, referring to such elder statesmen as Manuel Alvarez Bravo and Frederick Sommer. "But this is our first exhibition of a mid-career artist."

That **Weems** is black, female and well-known for sharp critiques of black stereotypes makes the event even more of a breakthrough, but her pioneering status is only one unusual aspect of a groundbreaking exercise.

For one thing, "Hidden Witness" focuses on rare photographs of African Americans from the 1840s though the 1860s, a period that spans slavery and emancipation.

For another, the historical show shines a spotlight on Wilson, a black attorney who collects early images of African Americans as a private passion. "Hidden Witness" is his name for a black servant who appears in the background of an 1855 daguerreotype in the Getty's collection. Serving as guest curator of the exhibition, Wilson has written commentaries about the vintage images.

What's more, **Weems'** reaction to "Hidden Witness" isn't the Getty's typical, carefully curated exercise of imagery that has stood the test of time. Coordinated by Gordon Baldwin, the museum's associate curator of photography, and Diane Brigham, head of education and academic affairs, the exhibition consists of new

PHOTOGRAPHY;GOING FOR A GUT REACTION;OUTSPOKEN AFRICAN AMERICAN ARTIST CARRIE MAE WEEMS COULD BE EXPECTED TO PROVIDE A HOT RESPONSE TO HISTORICAL IMAGES OF BLACKS. THE GETTY ONLY HAD TO ASK. MANY TIMES. Los Angeles Times February 26, 1995, Sunday, photographic works accompanied by an audiotape of teen-agers reading poetic quotes about photography.

"I usually work with curators, but in this case I am working more closely with the museum's education department," **Weems** says. "This show is educational by nature, but without lecturing."

Not that she is restraining her aesthetic vocabulary. " 'Hidden Witness' will be very demure and quiet," she says. "My show will be screaming and red. It will not only be visual, but textural and audio."

For her installation **Weems** has appropriated images from the Getty's collection and other sources but altered them with toners and various **manipulative** techniques, combined the pictures in new contexts and added texts that question depictions of black people.

Visitors must enter **Weems'** installation through the gallery housing "Hidden Witness," where they will encounter fragile old photographs grouped thematically -- women with children, couples, family groups, children, occupations, formal portraits of individuals and scenes that record historic occasions.

Among many rarities are the earliest known photograph of a person smiling and a daguerreotype of Frederick Douglass **protesting** the Fugitive Slave Law at a meeting of abolitionists.

Captivating as these pictures may be, **Weems** aims to change how visitors see them.

"I want to implode Weston's show, add a different level of experience and issues of race and gender. Everything will get turned upside-down," she says.

"The real issue of photography of this period is that the sitter pays the photographer," **Weems** says. "These are formal portraits of people who could afford to pay for portraits. What I tried to do is to look beyond the formal dimensions and add a narrative. I began to imagine the people in a viable context, as real people living at a specific time whose lives had specific meaning."

\*

Little information was available about the subjects of the pictures, so **Weems** invented narratives.

"These are my own ponderings," she says. "I'm saying, 'This is my perspective. This is what I think. What do you believe?' "

Her confidence in the project evolved slowly, however. Two years ago, when Naef first contacted her about the possibility of a collaboration, her response was: "Why me?"

Several meetings later, **Weems** continued to struggle with the idea. "We talked and talked and talked, but I really wasn't sure what I could do. I also had to think about what kind of relationship I could have with an institution that has positioned itself on a hill," she says of the wealthy museum.

But **Weems** became intrigued with the Getty's early documentary photographs that "provide a certain kind of truth" and eventually accepted Naef's offer as a means of continuing her **investigation** of how photography contributes to social attitudes about race, class and gender through art, media and popular culture.

As for Naef, he can barely contain his excitement about the pair of exhibitions, which he views as a milestone for the museum and a highlight of his curatorial career. Images that might have been considered oddities in the Getty's collection led him to search for related material and discover a treasure trove of photographs that have had little public exposure. Furthermore, he says, the shows indicate the museum's interest in building its audience with the help of artists.

Educator Brigham agrees: "This is an opportunity for us to allow a different voice into the museum and make it more accessible to a wide array of visitors."

The event also offers a hint of what's to come in 1997 when the Getty's new museum opens in Brentwood

with more space for temporary exhibitions.

"In the future we will be focusing more and more on making the museum accessible to a wider public," Brigham says. "We hope to offer multiple points of view, whether they are those of contemporary artists or others reacting to our collection and offering alternative ways of thinking about it."

\* *"Hidden Witness: African Americans in Early Photography" and "Carrie Mae Weems Reacts to 'Hidden Witness,' "* through June 18 at J. Paul Getty Museum, 17985 Pacific Coast Highway, Malibu, Tuesday-Saturday, 10 a.m.-5 p.m. (310) 458-2003.

**LOAD-DATE:** February 27, 1995

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photo, THEN: William A. Pratt's daguerreotype "Freedmen of Color" (1850), from the Wilson photo collection exhibited in "Hidden Witness."; Photo, AND NOW: Artist Carrie Mae Weems adds narrative, context and her own point of view to "demure" historical photographs. "My show," she says, "will be screaming and red." Photos courtesy of J. Paul Getty Museum

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Columbus Dispatch (Ohio)

January 29, 1995, Sunday

## AROUND OHIO

**BYLINE:** Compiled by Dina Reasoner, Of The Dispatch Staff

**SECTION:** FEATURES ACCENT & ENTERTAINMENT, Pg. 8G

**LENGTH:** 473 words

Landscapes and Amish. On Saturday, Ohio artist Florian K. Lawton will open an exhibition of watercolors and limited-edition prints at Gallery One-Akron, 2671 W. Market St., Akron. Lawton is known for landscapes and Amish images. He will give a demonstration of his techniques at 1 p.m. Saturday. The exhibit will continue through Feb. 28. Call 800-621-1161.

Scholastic Art. The Kent State University School of Art Gallery is featuring "Scholastic Art" through Friday. "Student Annual" will open on Feb. 22 and continue through March 17. Call 216-672-7853.

Footprints in the Snow. Ashland University's Coburn Gallery, 401 College Ave., Ashland, is featuring "Footprints in the Snow: Five Decades of Painting and Drawing," by Al Newbill, through March 11. The exhibit offers a historical perspective of Newbill's work from his early figure drawings through his abstract expressionist painting. An artist's reception will be held next Sunday from 2 to 4 p.m. Call 419-289-5190.

Fiber art. "Not on My Bed: Quilt as Art" will open Saturday at the Semple-Upham Culture & Arts Center, 200 E. High St., Mount Vernon, and feature fiber artists Elaine Hartley, Velma Matthews and Linda Shaffer. The exhibit will continue through Feb. 26. Call 397-2778.

Art in a box. "The Fifth Annual Shoebox Exhibition" is on view through Feb. 8 at the University of Akron, Emily Davis Gallery, 150 E. Exchange St., Akron. It includes 73 sculptures, each small enough to fit in a shoe box. The show is organized by the University of Hawaii Art Gallery. Call 216-972-5950.

Bowling Green trio. Bowling Green University's Fine Arts Center Galleries is hosting these exhibits through Feb. 9:

"Your Generic Caution: Salvo" by Westerville artist Geo Raica: a site-specific installation that utilizes safety/hazard tape over bevel-sided squares with lacquered and distressed surfaces.

"The Decade of Painting: Austria 1980-1990, Schomer Collection": more than 60 works selected from the extensive Schomer corporate collection of Klosterneuberg, Austria.

"Drawings" by Dale Daniel Leys: 10 large-scale drawings and objects.

Call 419-372-8525.

Free art. Admission to the Dairy Barn Cultural Arts Center, 8000 Dairy Lane, Athens, will be free from 5 to 8 p.m. Thursdays during the "Seven Points of View" exhibit, which ends Feb. 12. Call 592-4981.

Cincinnati exhibits. The Contemporary Arts Center, 115 E. 5th St., Cincinnati, is hosting these exhibitions:

"Horizons: Pat Renick": two room-size installations by Renick, through March 12.

Photographs by **Carrie** Mae **Weems**: 120 prints that encompass **Weems'** six major series and related works 1978-1992, through March 26.

"Memory Spaces: Studies in 3-D Projection," by animator and computer software program **manipulator** Paul Glabicki: Friday-April 5. Call 513-721-0390.

**LOAD-DATE:** February 1, 1995

**LANGUAGE:** ENGLISH

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The New York Times

December 25, 1994, Sunday, Late Edition - Final

## **THE YEAR IN THE ARTS: ART/1994; Images of 3 Worlds: Asian, Gay and Black**

**BYLINE:** By Holland Cotter

**SECTION:** Section 2; Page 41; Column 1; Arts & Leisure Desk

**LENGTH:** 292 words

Looking East -- With the opening of the Metropolitan Museum of Art's long-awaited Irving Galleries for the Arts of South and Southeast Asia in April, East met West in a big way. The installation looked dazzling. And to walk its processional route from Indian terra cottas to Himalayan bronzes to Cambodian stone figures was to enter a magical world. The galleries marked a watershed both for Asian culture in the city and for a museum whose claim to be encyclopedic took a giant step closer to reality.

Gay and Proud -- "Becoming Visible: The Legacy of Stonewall," a heroically scaled documentary of gay life organized by the New York Public Library over the summer, displayed hundreds of artifacts documenting an embattled cultural and political history. The largest survey of its kind ever, it was the centerpiece for a dozen smaller exhibitions in galleries, hotel lobbies and storefront windows throughout the city in celebration of the 25th anniversary of the **gay** liberation movement. The collective images of mourning and affirmation clearly demonstrated the catalytic impact that **gay** artists now have on American art.

Family Values -- In a quiet way, **Carrie Mae Weems's** current retrospective of photo-and-text work at the Institute of Contemporary Art in Philadelphia puts the viewer inside another person's life, with all the concomitant bad moods, strong opinions, humor and moments of repose. Whether she is documenting the family she grew up in, a thorny relationship, racial stereotypes or the spiritual richness of traditional culture, Ms. **Weems's** picture of the American black experience is both highly nuanced and broadly universal. This is art that gets the balance between personal and the political exactly right.

**LOAD-DATE:** December 25, 1994

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photo: Book cover on view at the show "Becoming Visible: The Legacy of Stonewall." (New York Public Library)

**TYPE:** Review

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## The Philadelphia Inquirer

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The Philadelphia Inquirer

December 9, 1994 Friday FINAL EDITION

### AN EMPATHETIC REVIEW OF HISTORY AND FAMILY TEXTS HELP MAKE **CARRIE MAE WEEMS'** PHOTOS INTO STORIES.

**BYLINE:** Edward J. Sozanski, INQUIRER ART CRITIC

**SECTION:** FEATURES WEEKEND; Pg. 38

**LENGTH:** 1087 words

**Carrie** Mae **Weems** creates with the camera, but she's more than a photographer. That becomes evident the moment you walk into the exhibition of her work at the Institute of Contemporary Art - a major survey that has been traveling across the country for several years.

**Weems** is also a folklorist and a social anthropologist who observes her subject - African American culture - from the vantage point of a participant. Thus her examination of it is both acute and empathetic. There's poignancy, too, in the show's largest body of work, which deals with the Sea Islands off South Carolina and Georgia.

Photographs are **Weems'** basic material, but she enhances them with various texts to create presentations that are like illustrated stories or a series of captioned film stills.

For instance, an array of photographs that **Weems** made of her family hangs just inside the entrance to the exhibition. A spoken narrative - a family history pieced together from many sources, including rumor - recounts the family's migration from Mississippi to Oregon.

More than 30 photos are in the array, many of them family-album ordinary. One in particular catches your eye - the artist's mother caught in a moment of exuberance at her job.

It's clear both from the picture captions and from the narrative, which plays over a loudspeaker, that **Weems** loves her family. And she doesn't seem to hold back anything about them. She describes her father's "way with the ladies," and how he and her brother once shot at each other during a drunken argument.

She's telling her audience, in a way, that black families are like all families. They struggle to make ends meet. They argue, and sometimes they hurt each other. But the bonds in this family are strong.

Family Pictures and Stories, as this work is called, is real life. **Weems'** "kitchen table series" is simulation - staged photos that focus on relationships black women have with their men, their children and their friends.

AN EMPATHETIC REVIEW OF HISTORY AND FAMILY TEXTS HELP MAKE CARRIE MAE WEEMS' PHOTOS INTO STORIES. The Philadelphia Inquirer December 9, 1994 Friday FINAL EDITION

The photos, posed at a kitchen table in an otherwise bare room, tell a story by themselves. At least the viewer can grasp the broad outlines of what **Weems** is trying to say about the difficulties that black women encounter in relationships. The mood is conveyed through expression, body language and the way the people in the photographs relate to each other.

The novelistic text that she has composed as accompaniment fleshes out the pictures, but in a mildly satiric way. Popular song titles and familiar, clichéd sayings are woven throughout, so while the circumstances of the narrative sound real the dialogue is slightly off-center, as if it were tongue-in-cheek.

In all these "kitchen-table" pictures, the woman, whether alone or with other people, is clearly the primary figure - even when the text implies otherwise.

This series generates the power of good theater. It's real enough to be believable but it speaks with the intensity of art.

The mood of the exhibition shifts when you leave this opening section and encounter work that's primarily political, that attacks racism through humor and confrontation.

**Weems** begins by illustrating a few offensively **racist** jokes and objects that represent **racist** kitsch. In each case, acknowledgment of their atrocious taste neutralizes their poison.

The most emotionally charged piece in this section is an installation of photographs and banners called And 22 Million Very Tired and Very Angry People. The photographs - large-scale monochrome Polaroids - are objects or figures such as a rolling pin, a globe and a man holding a rifle. They bear simple captions that refer obliquely to repressed anger and frustration.

Counterpointing these photos is an array of white banners hanging from the ceiling, each of which bears a quotation that refers in some way to the plight of oppressed people. The quotes range from inspirational (Fannie Lou Hamer) to challenging (Malcolm X).

Confrontation isn't really **Weems'** style, though. The understated, poignant intensity of the Sea Islands Series seems truer to her temperament as an artist interested in history, folklore and custom.

The series brings photographs, poems and objects together into an environment intended to evoke two responses. On the one hand, **Weems** wants the viewer to understand the consequences of slavery, which she does in a profoundly moving way with the brief story called Ebo Landing. It's about a shipload of slaves, landed at night on St. Simons Island, who refused to be sold. Instead, they waded back into the water, chanting, and drowned.

The other thread to this section is the legacy of African settlement in America. **Weems** conveys the richness of the African contribution through a series of elegantly inscribed dinner plates, each of which illuminates a fragment of black life.

Example: "Went looking for Africa, and found it whistling a tune down Broadway and up one two five."

The beauty of **Weems'** art is its ability to express a broad spectrum of emotions and expose underappreciated truths about black life without being either maudlin or strident. A poetic thread runs through the work that makes it accessible to a wide audience and takes the sting out of some painful history.

Institute of Contemporary Art, 36th and Sansom Streets. Hours: 10 a.m. to 7 p.m. Wednesdays and 10 a.m. to 5 p.m. Thursdays through Sundays. A panel discussion about racism, folklore and family will be held at the gallery on Jan. 4 at 6 p.m. Admission is \$3 general, \$1 for students over 12, artists and senior citizens; free Sundays before noon. Phone: 215-898-7108.

FIREHOUSE ART CENTER. The Firehouse Art Center has inaugurated its Henry O. Tanner Gallery for young artists with an exhibition of collages by high school students that explores the various kinds of

AN EMPATHETIC REVIEW OF HISTORY AND FAMILY TEXTS HELP MAKE CARRIE MAE WEEMS'  
PHOTOS INTO STORIES. The Philadelphia Inquirer December 9, 1994 Friday FINAL EDITION

violence that affect young people.

The collages, by 40 students in grades nine through 12 in the Center City unit of the Parkway Program, deal with issues such as gang and domestic violence, accidents involving children, guns and suicide. The images include texts that describe such violence as personal experience.

The Tanner Gallery, named for a prominent African American artist, will be used to show art by students in local high schools. The center is run by the Brandywine Workshop, a nonprofit organization dedicated to the promotion of printmaking as a fine art.

Firehouse Art Center, 730 S. Broad St. Hours: 11 a.m. to 6 p.m. Tuesdays through Fridays, noon to 5 p.m. Saturdays. Through Feb. 4. Phone: 215-546-3675.

**LOAD-DATE:** October 21, 2002

**LANGUAGE:** ENGLISH

**NOTES:** ART

**GRAPHIC:** PHOTO;

PHOTO (1)

1. This untitled silver print is from **Carrie Mae Weems'** "kitchen table series," staged photos focusing on black women and their men, children and friends.

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The New York Times

December 4, 1994, Sunday, Late Edition - Final

## PHOTOGRAPHY VIEW; In Sharp Anecdotal Relief, a Regional Tale

**BYLINE:** By Holland Cotter**SECTION:** Section 2; Page 45; Column 1; Arts & Leisure Desk**LENGTH:** 1205 words**DATELINE:** PHILADELPHIA

HISTORICALLY SPEAKING, THE American "black experience" is like any other American experience, but different. From the start, under slavery, black family structure was imperiled, education was self-education, and spiritual traditions had to go underground to survive.

Many remarkable artists are working hard today to connect that history to the present, as exhibitions like the Whitney Museum's "Black Male: Representations of Masculinity" suggest. The photographer **Carrie Mae Weems** is one of the strongest voices in that show, and a midcareer retrospective at the Institute of Contemporary Art in Philadelphia through Jan. 8. confirms that she is an artist of unusual interest.

The show, organized by the National Museum of Women in the Arts, literally begins with the sound of Ms. **Weems's** voice describing in anecdotal detail her family history, from her great-grandparents' lives in Mississippi to a later generation's relocation to Oregon (where Ms. **Weems** was born in 1953) to the sometimes troubled world of her adult brothers and sisters.

Mesmerizing in itself -- Ms. **Weems** is an expressive storyteller in a long tradition of black storytelling -- her narrative is part of an installation titled "Family Pictures and Stories," which also includes 30 black-and-white photographs she took of family members between 1978 and 1984. The images look as if they had been drawn from a photo album, with candid shots of the artist's smiling sisters greeting her as she arrives home, of her mother taking a break at her factory job and of aged relatives in Mississippi.

The family portrait that results is affectionate but incisive. Ms. **Weems** reveres a grandfather who was a civil rights advocate and his death was "like a devastating explosion, scattering us all in a million directions." And she clearly admires her sisters, who hold their families together in the face of hardship and domestic upheaval. But she is also forthright about disturbing aspects of family life: a philandering father, a brother who she suggests can be violent.

Ms. **Weems's** documentary record is everywhere enriched by the complexity and contradictions that are the mark of authentic history. She speaks of her older sister Alice as a stern disciplinarian but photographs her swaddled in a sheet and smiling like a child. And the caption under a tender double portrait of her father and a brother notes that the two men pulled guns on each other in a drunken quarrel. "The Weemses are a very strange lot," the artist observes. Almost any family could say the same of itself, of course, and that Ms. **Weems** has created a detailed record of black working-class life and made that life feel universal is an important achievement.

In fact, Ms. **Weems** left her family and struck out on her own while still in her teens. After years of odd jobs and involvement in feminist organizations, she entered the California Institute of the Arts in 1979 at the age of 27. She earned a master's degree in photography at the University of California, San Diego, in 1984 and did further graduate work at Berkeley, not in art but in African-American folklore, a subject that she had long investigated on her own. ("Family History" is very much in the spirit of an anthropological field study.)

Her interests merged in two photographic projects based on racist stereotypes in American popular culture. In the series "Ain't Jokin" (1987-88), she matched the texts of ethnic jokes to pictures that underscored their hostility. And in "American Icons" (1988-89) she photographed domestic bric-a-brac -- ashtrays, salt and pepper shakers -- that caricatured blacks. Both series make their points forcefully, but like much didactic art don't invite a second look.

This is certainly not the case with the remarkable "Untitled (Kitchen Table Series)" (1990), Ms. **Weems's** best-known work, a portion of which is on view at the Whitney. In a sequence of 20 photographs she dramatizes the bumpy course of a fictional love affair, using a narrow room furnished with a table and overhead lamp for a set, herself as the central character and texts incorporating lines from pop songs.

The affair begins quietly with a man and a woman sitting at a table sharing a meal, then an embrace. As time passes, **conflicts** arise. She works; he doesn't. She doesn't want children; he does. Most important, he cannot accept her assertive independence and she will not relinquish it. As the relationship disintegrates, the woman turns her attention to her young daughter, who appears in the story only at this point. In the final photograph, Ms. **Weems** sits alone at the table, looking both self-assured and regretful as she plays solitaire.

As an intimate, faceted view of family life, this mise en scene is as complex as "Family Pictures," though its political message is far more pointed. In some instances, Ms. **Weems's** feminist position is straightforward, as when a character says, "I sided with men so long I forgot women had a side." At the same time she deftly acknowledges the ever-**conflicted** marriage of ideals and emotions. One is left to feel that had the man and woman softened their positions even slightly at any point, their relationship might have worked. In the end, Ms. **Weems** casts no blame but neither does she provide an easy healing resolution.

Easy resolutions are the primary weakness of the series titled "And 22 Million Very Tired and Very Angry People" (1991), based on a 1941 photo essay by Richard Wright and the photographer Edwin Rosskam. Ms. **Weems's** 15 sepia-tinted photographs of single objects are, like their model, a call to action, and some are very moving, as in the case of a glass of water, which evokes working in the field and marching in the sun. Too often, however, other images sink under heavy-handed sectarian politics of a kind this artist usually avoids.

"Untitled (Sea Islands Series)," which concludes the retrospective, brings her concerns together in a stirring synthesis. Her subject is the Gullah people who live on islands off the coast of South Carolina and Georgia. Slave trade survived in these islands long after it had been banned elsewhere in the United States, and forced insularity preserved a black culture often regarded as being very close to that of Africa.

MS. **WEEMS'S** WORK telescopes past and present much as the Gullah culture itself does: images of crumbling slave quarters and cemeteries sit beside others of rituals being performed. Wall texts detail active local customs ("When you move into a new house, remove old spirits by washing around the windows and doors with vinegar water") and folklore ("Lots of slaves brought over from Africa could fly. They'd fly to Africa and come back because they had children who didn't have the power to fly and had to stay on the plantation").

The world that Ms. **Weems** has shaped in the "Sea Islands" series is as dense and stirring as anything she has done. It extends her wide-ranging **investigation** of African-American culture to encompass not only the family, politics and folklore but spirituality as well. And as the subject of the black experience continues to expand the parameters of American art, her contribution, already admirable, may well prove crucial.

**LOAD-DATE:** December 4, 1994

PHOTOGRAPHY VIEW;In Sharp Anecdotal Relief, a Regional Tale The New York Times December 4, 1994,  
Sunday, Late Edition - Final

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photos: "Untitled (Healing Oil and Mirrors)," left, and "Untitled (Praise House)," from "Sea Islands" by **Carrie Mae Weems**, on exhibit at the Institute of Contemporary Art in Philadelphia. (Institute of Contemporary Art)

**TYPE:** Review

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Times-Picayune (New Orleans, LA)

November 25, 1994 Friday, THIRD

## FROM THE LENS TO THE PAGE IN TIME FOR THE HOLIDAYS

**BYLINE:** By CHRIS WADDINGTON Art critic

**SECTION:** LAGNIAPPE; Pg. L20

**LENGTH:** 1457 words

A picture may be worth a thousand words. It may even be worth a thousand bucks - but for most of us, collecting vintage photographs is an impossible strain on finances. Fortunately, photographs also come in the form of affordable books that are works of art in their own right: showcases for the page designer's and printer's craft that accentuate the power of the individual photographic image.

With the busiest shopping day of the year upon us, we sampled recent publications:

"Merry Christmas America: A Front Yard View of the Holidays," belongs on every gift list. It gathers Christina Patoski's color photographs of outdoor decorations - Santas, lights, candlelit luminarias and other charms that transform the winter landscape of American homes. Her 20-year documentary project - subject of an exhibit at the Smithsonian last year - is here distilled in 113 images. Some readers will have trouble removing tongue from cheek, but Patoski's even-handed documentary approach captures the tackiness and beauty, the outrageous urge to display and the simple, devotional moods that characterize this holiday tradition. (Thomasson-Grant, \$16.95)

"Allah O Akbar: A Journey Through Militant Islam," is a healthy reminder that millions of people won't be celebrating Christmas this year. The book assembles more than 300 black and white photographs by Abbas, an Iranian now living in the West. Since 1981 Abbas has been a member of the prestigious Magnum photo agency - a position that has let him combine news assignments with a long-term project to document Islam today. Over the years he has visited 29 countries on four continents, recording the Iranian revolution, hospitals in Afganistan, crowds of pilgrims at Mecca and British factories staffed by Muslim immigrants. In powerful images he captures the mass of Islam - huge crowds in matching outfits - but also puts an individual face on this faith: from a veiled woman using a microscope, to the men who mark the end of the pilgrimage season by slaughtering a sheep in a Paris barbershop.

Yet for all its success as a sociological document, the book is equally rich in artistry. In picture after picture, Abbas displays a brilliant eye for composition and an uncanny sense for the "decisive moment" when character is bared in the stillness of the photographic image. The book itself is a model of design, no mere compendium, but a sequencing of images that provides a narrative tug to match the photographer's diaristic text. Essential. (Phaidon, \$60)

"The Body: Photographs of the Human Form," combines a lucid text by William A. Ewing with his selection of 400 images from the history of photography. Medical and scientific documents, sports photos, erotica and collage experiments are orchestrated in a book that is an essential purchase for anyone with an interest in photography - and the forces that shape our world. Ewing's organizational method is essentially deconstructive - mixing images of different eras and styles to make a point about changing perceptions of the body from an aesthetic, social and scientific point of view.



FROM THE LENS TO THE PAGE IN TIME FOR THE HOLIDAYS Times-Picayune (New Orleans, LA)  
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"What puts the body squarely in the center of debate is not fashion, but urgency," Ewing writes, noting the effects of AIDS, artificial intelligence and other contemporary issues. Yet for all its engagement with today's problems, the book still gives a sense of photography's sweeping, 150-year history: from Edgar Degas' brothel snapshots to Giorgio Sommer's documentation of corpses at Pompeii; from the staged photographs of Oscar-Gustave Rejlander and Cindy Sherman to the stop-time photojournalism of sports photographer Herb Scharfman. (Chronicle, \$29.95)

"Photoglyphs," a color catalog of recent work by the husband and wife team of Rimma Gerlovina and Valeriy Gerlovin, also focuses attention on the human form. These Russian conceptualists create theatrical tableau - which they call "still-performances" - using themselves as props. After painting their faces with signs, symbols and pictures that illustrate philosophical ideas, they document the results in large-scale photographs. Unlike most conceptual art, their work stirs the emotions as well as the intellect. The artists' own faces - magnified to reveal every line and lash - communicate the complex emotional messages one expects from great actors. The impact is preserved in the full-page reproductions of this catalog. Scholars will appreciate the exhibit history, bibliography and an introductory essay that sets their work in the context of the underground, samizdat art that emerged in the Soviet Union during the 1970s. (Available only at the New Orleans Museum of Art, which organized the exhibit, \$19.95)

"Ruth Bernhard: The Eternal Body," gathers 50 nudes produced over the course of four decades by this master photographer. Like her still lifes of seashells and skulls, Bernhard's nudes are virtually abstract - not documents of a particular sitter, but revelations of the textures and volumes of the human form. Her images have a sculptural presence, defined by the closely controlled studio lighting that she mastered early in her career. "Light is my inspiration, my paint and brush. It is as vital as the model herself," Bernhard wrote. Taken as a group, her tightly cropped figures seem emblems of the eternal feminine: a burgeoning life force mirrored in dynamic compositions of light and shadow, curved forms pushing the rigid geometry of the picture frame. The tonal subtleties of Bernhard's original, black and white prints are well reproduced in this volume. Supporting essays by writer Margaretta Mitchell and the artist - now in her 90s - put the work in context: noting the influence of her father, Lucian Bernhard, and other modernist designers from Europe; the impact of Edward Weston, who encouraged Bernhard to look beyond lucrative commercial work in the 1930s; and the close friendships she shared with such noted West Coast photographers as Ansel Adams, Dorothea Lange and Imogen Cunningham. This book should add to the growing audience for this underrecognized artist. (Chronicle, \$60)

"Dorothea Lange: A Visual Life," reviews the career of an artist best known for her work of the 1930s when she documented the plight of unemployed migrants and farm workers. Those are some of the most compelling pictures ever made by an American - a tribute to her fine eye and empathy for her subjects. This book fills out the story of this artist - who began her career as a pictorialist photographer of domestic subjects, but went on to document such varied subjects as the forced relocation of Japanese Americans during World War II and the daily life of rural Ireland. Oddly, the book is short on photographs, but makes up for this with eight illuminating essays on Lange's art and life. An index and checklist of photographs would have increased the book's usefulness for readers. (Smithsonian Institution Press, \$55)

"A History of Women Photographers," by Naomi Rosenblum puts artists such as Lange and Bernhard in context. Hundreds of color and black and white plates illustrate a text that eschews the theoretical conundrums of feminist theory in favor of a simple historical framework. The book encompasses the noble amateurs of the 19th century, pioneering photojournalists of the 1920s and '30s and the critical-minded feminists of today: a handy reference that gathers artists who have long been underrated by the photographic "fraternity." Rosenblum's detailed index, bibliography, artists biographies and other scholarly apparatus add to the usefulness of this book. (Abbeville Press, \$60)

"Talking Pictures: The Photography of Rudy Burckhardt." You may not know Rudy Burckhardt, but everyone else did. The Swiss-born photographer and filmmaker was friendly with most of the artistic avant garde of mid-century New York. Willem DeKooning, Kurt Weill, John Ashbery and scores of others are mentioned in the long interview that accompanies this career-spanning selection of 233 black and white photographs. Happily, Burckhardt's work stands on its own. There is something wonderfully effortless in his pictures - not bland, but democratic in their composition and subject matter. His natural eye is equally evident in family

FROM THE LENS TO THE PAGE IN TIME FOR THE HOLIDAYS Times-Picayune (New Orleans, LA)  
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snapshots, candid photographs of pedestrians and still lifes of commonplace studio oddments arranged with the jazzy elan of a cubist painting. Most exciting are his images of New York City: skyline and street scenes that capture the optimism of a city inventing itself, yet never resort to the cliched visual rhetoric that others have used to make New York a mongrel cross of Babylon and Oz. (Zoland Books, \$26.95)

**LOAD-DATE:** November 26, 1994

**LANGUAGE:** ENGLISH

**GRAPHIC:** 'Ruppert and Raleigh,' a still life photograph by Rudy Burckhardt shows his taste for commonplace subjects - a taste that also appears in his artfully composed pictures of pedestrians, New York rooftops and artistic friends. 'Jim, If You Choose to Accept, the Mission is to Land on Your Own Two Feet,' a 1987 photograph by **Carrie Mae Weems** appears in 'The History of Women Photographers.' 'Birth of Aphrodite' appears in 'Photoglyphs,' a color catalog of 40 recent works by the Russian artistic team of Rimma Gerlovina and Valeriy Gerlovin. '**Pickets** on Market Street, Western Union Telegraphers **Strike**, May 1952,' by Dorothea Lange, highlights the photographer's career-long dedication to the interests of downtrodden working people. 'Classic Torso with Hands, 1952,' a photograph by Ruth Bernhard shows her interest in the female nude as an abstract form. 'Ascending Angels. San Antonio, Texas,' a color photograph from Christina Patoski's documentary book: 'Merry Christmas America: A Front Yard View of the Holidays.' 'Pilgrims on Mount Rahma,' by Abbas, appears in "Allah O Akbar," a new book that assembles the photographer's documentary work from throughout the Islamic world. A detail from 'Sense' by Tono Stano, appear on the cover of 'The Body: Photographs of the Human Form.' 8 PHOTOS

**TYPE:** REVIEW

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Newsday (New York)

November 17, 1994, Thursday, CITY EDITION

## **ABOUT ART; The Black Male, Unbound**

**BYLINE:** By Patricia J. Williams. Patricia J. Williams is a professor of law at Columbia University and author of "The Alchemy of Race and Rights" (Harvard Press).

**SECTION:** VIEWPOINTS; NEW YORK FORUM; Pg. A38

**LENGTH:** 2200 words

AS I WALKED across the lobby of the Whitney Museum on my way to see the exhibit, "Black Male: Representations of Masculinity in Contemporary American Art," it was hard not to be impressed by the fact that virtually no living, breathing, black men were there, save a couple of security guards.

This vacuum captured the strange "reality" of being in a museum promoting an exhibit of black men on display. I took the elevator to the third floor where the Black Male is, well, installed and encountered the first of many visual games. When the doors slid open, I was facing a white wall, against which stood Fred Wilson's shrewd, if familiar, "Guarded View." I was greeted by four headless black mannequins, dressed in the uniforms of New York's top four museums.

This sense of being in a hall of mirrors that throws back, enhanced, your unconscious thoughts, your deepest suspicions, your "worst nightmares," is at the heart of the Whitney show. Are the guards really real? Or are they posed against the propagated fiction of an ideal gatekeeper?

It would be a mistake to think this show is about black men in art. It's about The Black Male - that police-inflected appellation replacing "buck" and "boy," which has become increasingly dominant since about 1968, the point from whence this show begins. The works have struck some critics as being drawn from a relatively narrow field, but the exhibit is, after all, a reflection upon the narrow range of representation of black masculinity: Relentlessly sexualized, criminalized or athleticized. Furthermore, if a stereotype by any other name is just a cliché, then it seems beside the point to complain that the repertoire is somewhat hackneyed.

The genius of this exhibit is to shake up, wake up, the safe voyeurism of the museum itself. The show is a joke on itself, the same device with which the performance art of George C. Wolfe's "The Colored Museum" played so insightfully, the same device Brazilian author Clarice Lispector employed in her short story "The Smallest Woman in the World," an attempt to imagine the voice of a pygmy woman captured and put on display by the British Museum. The museum relic speaks, and, by speaking, pushes the bounds of the conceptual cage.

This exhibit is like watching "911" or "Ricki Lake" or reading the local tabloid of your choice. It's like listening to spin-doctors Willie Hortonize America, or like watching Rodney King get the stuffing beaten out of him while the Cosby show plays in endless irony in the background. It is chillingly reminiscent of Jacobo Timerman's description of his Argentinian captors torturing him for the way in which his body represented Jewishness; it is inescapably evocative of "The Jew's Body," Sander Gilman's riveting history of

dehumanizing representations of Jews in European mythology. But it's also like experiencing all this free-associative cultural psychosis in a room where every last frantic demon you could imagine is writ larger-than-life, hovering hugely from the walls and ceilings, forming a congregation of telegenic and terrifying silent witnesses, the vamping, thrusting, freeze-framed bodies watching you believe them into being, like the ghosts of some tenacious anti-faith, the endless resurrection of a nightmare.

It's all there: Robert Mapplethorpe's photographs of muscular thighs and gigantic penises. Lyle Ashton Harris' photos of taut rear ends, hips switching angrily in layers of Degas-like gauze. Jeff Koons' framed banality, a Nike Ad featuring basketball player Moses Malone posed like the prophet, resplendent upon a mountaintop of basketballs. Renee Cox' "It Shall Be Named," a photographic collage in the shape of a giant crucifix, a pastiche of a black male body, a bowed Christ's head, **sexless** and suffering. Andres Serrano's "Nomads," a series of gorgeous photos of homeless men, dressed in brightly colored odds and ends, self-consciously posed as if they were appearing in travel posters. **Carrie Mae Weems'** gold-rimmed plates "commemorating" everything from Public Enemy "for resisting," to "every black man who lives to see 21," to "Thurgood Marshall and the NAACP Defense Team for their deep commitment to justice being more than mere precedence." Gary Simmons' boxing ring hung with shiny black tap-dancing shoes and Glenn Ligon and Byron Kim's punching bag with its oil-on-canvas inscriptions: "White Rain Hair Rinse," "Santa Claus," "Tarzan," "Miss Universe" and selected sayings of Muhammad Ali.

All the pieces are so evocative of the shuffle and smile, the bob and weave, the float like a butterfly, the sting like a bee. The jester, the outlaw, the invisible, ubiquitous bogeyman, playing the field of white imagination. And shyly in the sidelines, Nayland Blake's little black-faced bunnies in space suites, alien rabbits - so soft and fuzzy and innocent, so black-faced and incomprehensible, so inherently outlandish.

Nor should this exhibit be seen without the accompanying films - unfortunately separated by an entire floor of the museum. From Jennie Livingston to Marlon Riggs, from Jim Jacobs to Isaac Julien, from St. Clair Bourne to Robert Townsend, from Charles Burnett to Spike Lee, this exhibit ought to have its well-chosen films as a constant voice over, struggling to claim one's words, one's life. Gordon Parks' remarkable film "Leadbelly" was showing when I wandered into the screening room. Leadbelly (played by Robert E. Mosley) was in prison at that particular point in the film, his music famous but his body confined. A young white ethnomusicologist had been visiting the prison and recording his music for some time before Leadbelly finally asked what was to be done with these recordings. "Why we're going to take them back to the Library of Congress," replied the young man. "We collect songs."

Leadbelly was stunned: "You mean like butterflies?!" he asked. "Then you're going to kill them. You're going to stick pins in them just like butterflies . . . I've got to get out of here. . .sing my poppa live . . ."

While Leadbelly went on to do just that, the Library of Congress is filled with the carefully recorded, alphabetically arranged archives of dead people's dead music, dead languages, dead silence - the anthropologist's trophies, the embalmer's triumphs. After all, modern museums were established as a way for conquering powers to display the relics of the vanquished. This is visible, for example, in the Louvre's collections of Russian treasures; in the Nazi's theft and display of sacred Jewish texts and ancient artwork; in the British Museum's much-contested displays of Egyptian and Greek art.

There are few more haunting examples of this than the Royal Museum of Central Africa in Tervuren, Belgium. A good half of the museum's collection is a hodgepodge of the spoils of victory, stolen from all parts of Africa, by Belgian soldiers in their colonizing quests. From north of the Sahara to far south of it, from the territory that is today Rwanda to the territory that was then the Congo - the display cases overflow with carelessly amassed bounty, labeled "Coins" or "Daggers" or whatever. "Coins" might then encompass money from different tribes, many places, millennia and miles apart, yet arranged with no particular cognizance of their source or history. There is no history in these displays - not even any history of Roman or Muslim invasions. It is as though these objects were mined from some bottomless dark hole in the ground, rather than wrested from specific traditions and civilizations - all subsumed under the attribution, "Africa, pre-history."

History begins, according to this cultural myopia, in the 1880s, with the claiming of Leopoldville (now

Kinshasa, Zaire) by King Leopold. All events proceeded with divine inevitability toward the imperial crescendo of 1908, when the government of Belgium took over. To celebrate this commencement of consciousness, one actually enters a different series of rooms in the museum, where suddenly everything is chronologically ordered, neatly enshrined and relentlessly dedicated to the glorious trail of "discovery." Missionaries and the explorer team of Stanley and Livingston come in for special deification, with their shaving implements and razor strops laid out on little glass-enclosed altars.

In recent years, this cultural function of museums has been the object of discussion. Postmodernism's favorite son, Jacques Derrida, put together "Blind Memories," a show at the Louvre a few years ago, in which he culled works from throughout the museum's vast store that focused on vision as an issue of literal, as well as metaphoric, perspective. It was an elaborate conceptual pun that forced visitors to be aware of their status as voyeurs, grazing in the fields of cultural representation. It was perhaps too cute for many who hate postmodernism for precisely that sort of exercise, but it undeniably heightened awareness of how we see what we see. It was a bit like that Zen meditation in which one is instructed to chew on a raisin so slowly that the taste and texture lose their banality and become extraordinary.

The Whitney's show is precisely within this tradition of critique. Let me share a vision, which I do not think I would have had, but for the prism of this exhibit. While I was wandering about the gallery, there were media interviews with several of the artists. I happened upon a television crew questioning painter Barkley Hendricks whose larger-than-life studies of somber, solitary young men are extraordinary, not only for their hyper-realist detail, but for the tension presented between the brightly spotlighted field in which he places his subjects and the shadowed guardedness of their faces. There was a clot of reporters and cameramen gathered around him, with a very beautiful woman in a very beautiful suit asking him questions in a very insistent voice. "Account for," she kept asking, "the dichotomy in society between blacks and whites." Hendricks, doing a polite little dance in response, said things such as, "Well you know, this is America," and "Well, you know, it's just the history."

"What is the quote, unquote, political statement that you think this show makes?" she pressed. He was vague and restrained as he turned to the legacy of slavery, its political consequences and how to structure images that hold interest. She was curt and impatient, "You keep saying that, but you don't want to tell me what you're thinking!"

She was a hair from actually shouting at him. "Look at your paintings, what is your message about the black male?" she asked. Every time he said something, she reinterpreted it loudly - "So it's . . ." this or "so you mean it's . . ." that. The cameras rolled and focused and zoomed as she pulled and pulled for answers to her global, loaded questions. The long-armed microphone in his face, Hendricks was literally on display, pinned like some odd, fluttering, stuttering exhibit against the same wall upon which his paintings hung. He was spotlighted, backshadowed, the great white wall behind him, the reporter's frenetic energy babbling scattershot in search of some imaginary bull's-eye.

Finally, the reporter stopped asking questions and turned away. He disappeared around a corner and she started talking to her crew, shaking her pretty head with evident disgust. She adjusted her jacket (silk, in a lemony pastel); she tossed her hair (short, stylish, redolent with White Rain). She observed that she would have to find someone else to interview because the artist was so "nonverbal."

The whole thing was so exaggerated that I thought it must be some exceptionally well-executed piece of performance art. It had to be planned. Was this my cue to rush in from beyond the frame, saying something disruptive like, "Listen to yourself"? But instead I stood listening just outside the circle of this drama. In the vicinity, I could not help but notice, was Mel Chin's "Night Rap": a microphone made from a billy stick, the stick's handle rather gleamingly phallic, a literal bully pulpit.

In this way, the Whitney exhibit constantly turns its frame of reference inside out. Adrian Piper's "Vanilla Nightmares" include a series of charcoal drawings over popular newspaper ads for things such as Poison perfume and American Express. The drawings depict ghostly black male faces emerging from the ads, floating between the words ("membership has its privileges. . ."). The faces are tortured, floating, round-eyed, generic. The effect is powerfully evocative: Those non-specific charcoal faces, rising like the smoke from a

ABOUT ART;The Black Male, Unbound Newsday (New York) November 17, 1994, Thursday, CITY EDITION

bad chemical fire, are almost identical to the police sketch circulated after Susan Smith, later arrested for infanticide, accused a black man of hijacking her car with her two little boys still in it. Time magazine ran a picture of the face in the wanted poster - that head, those lips, that nose, that generic knit-cap - with the legend beneath: "A sketch of Smith's 'attacker' says a lot about our fears."

This exhibit constantly underscoring the roadmarkers, the switching signals for the channeling of fear. Generally these markers go as unnoticed as a knife and fork in the ordinary course of a d

**LOAD-DATE:** November 18, 1994

**LANGUAGE:** ENGLISH

**GRAPHIC:** 1) Photo- Patricia J. Williams. 2) Photo Courtesy: Jack Tilton Gallery- Lyle Ashton Harris, Constructs 11, 1989

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Los Angeles Times

December 28, 1993, Tuesday, Orange County Edition

## **O.C. ART / CATHY CURTIS; A LEANNESS OF PURSE AND CREATIVITY**

**BYLINE:** By CATHY CURTIS

**SECTION:** Calendar; Part F; Page 1; Column 2; Entertainment Desk

**LENGTH:** 2824 words

Hoo-boy, we're in deep . . . recession, all right. Exhibitions during the past year -- my ninth as an art reviewer in Orange County -- seemed to be fewer than ever. To maximize diminishing resources, museums and galleries left shows up for months rather than turning over every six or eight weeks.

Some problems can't be laid at recession's door, however. If big exhibitions frequently lacked substance and smaller ones seemed routine, the blame has to fall. Lack of ambition can result from laziness or lack of a clear overview.

Thankfully, there was one positive trend: a flurry of innovative exhibitions of non-mainstream art at large and small institutions.

Shows ranged from a fresh view of cartoon-inspired imagery to work by local artists working outside the mainstream, from psychedelia to a potent re-examination of the ghettoized status of black contemporary artists in the United States (see below, "Best Exhibitions Organized in Orange County").

At the Laguna Art Museum, celebrating its 75th year, the highlight was certainly "Kustom Kulture," the massive and engaging car culture show that kept the galleries humming in summer and fall. But even that silver lining had a cloud: the still-unsolved theft of a mixed-media piece by George Goodrich from the South Coast Plaza Satellite venue.

Other anniversary offerings were less exciting: a collection sampler, curiously limited to painting and sculpture ("75 Works, 75 Years: Collecting the Art of California"), revolving displays of a mixed haul of recent donations, and an unfocused, if exhaustively researched, historical show ("Loners, Mavericks & Dreamers: Art in Los Angeles Before 1900").

Yet, compared to its sister institutions, the Laguna Beach museum -- which has a \$1.4-million operating budget (just \$100,000 more than Newport Harbor's after its 1992 cutbacks) -- seems to have weathered the recession unusually well. The only cost-cutting move museum officials cite was combining two support positions into one.

Better yet, the museum received its largest grant ever -- \$1 million from the Harry and Grace Steele Foundation -- propelling the anniversary endowment campaign halfway to its '93 goal. (At press time, the campaign raised more than \$1.8 million: \$517,242 in cash, the rest in pledges.)

Actually, the museum's biggest donor may have been Providence -- or Aeolus, the wind god. Who knows what might have been had the October fire blazing across Pacific Coast Highway not suddenly changed

course?

\*

Paintings portraying the unspoiled era of Southern California landscape, before massive development carved it up, are the ironic specialty of the Irvine Museum, real-estate heiress Joan Irvine Smith's tribute to the California Impressionists.

Her museum opened on Jan. 15, on the 12th floor of the McDonnell Douglas Building in Irvine, with works by the usual suspects, displayed with a hushed gravity that puts the Louvre to shame. Maybe someday the museum will see fit to place these provincial works in a historical or aesthetic context -- perhaps with reference to tourism and agriculture, or to art produced elsewhere in the United States during the early 20th Century.

Although the Bowers Museum of Cultural Art in Santa Ana finally won accreditation from the American Assn. of Museums in November, the institution continued to offer frustratingly insubstantial exhibitions. Whether large or small, elaborately or simply installed, most shows seemed designed to convey as little meaningful anthropological information to the lay viewer as possible. Except for the labels, the galleries sometimes resembled a price tag-free zone of the museum store.

Even though Armand Labbe, the museum's director of research and collections, was working with an anthropologist on the long-term loan, "Select Works From the Paul and Ruth Tishman Collection of African Art," the show offers a jumble of arcane facts in place of cultural context. "Colors of the Dawn / Invisible People: Arts of the Amazon" (through Jan. 17), a display of gorgeous and awesome objects organized by Native American art curator Paul Apodaca, fails to convey a clear picture of the people who made them.

The best show at the Bowers this year was probably "Art of the Himalayas: Treasures from Nepal and Tibet," (May 22-July 31, circulated by the American Federation of Arts, New York). Although this 12-century survey contained too many similar works and a welter of detailed information that obscured the bigger picture, Los Angeles County Museum of Art curator Pratapaditya Pal authoritatively led viewers through the various styles that traveled from the Hindu and Buddhist cultures of Nepal to Tibet.

Belt-tightening mode at the Bowers involved cutting staff salaries by 5%, shifting employees to a four-day, 36-hour work week, and reducing public hours (after Jan. 1, the museum will close an hour earlier, at 4 p.m.), in order to trim about \$500,000 from the \$3.6-million budget.

\*

Newport Harbor Art Museum announced that it cut its "down time" (periods the galleries were closed for reinstallation) in 1993 by half from 1992 and increased both its exhibition and programming schedules. But the results were less than inspiring.

After two years on the job at Newport Harbor Art Museum, chief curator Bruce Guenther finally unveiled a full-scale show and catalogue of his own ("The Fourth Newport Biennial: Southern California 1993"). They bore out earlier hints of his fondness for painterly work (the best aspect of the show), disinclination to deal with heavyweight conceptual issues and avoidance of work dealing with gay male themes, despite its prominence in contemporary art.

With a paucity of fresh ideas, Guenther served up overexposed '80s artists (David Salle, Jean-Michel Basquiat) as if they were today's news and assembled a meandering collection exhibition of figurative work from the collection ("Beyond the Bay").

A late, curiously uneven addition to the schedule ("The Seventh Wave," an import from England) at least brings an array of approaches at the intersection of conceptualism and social relevance.

After two waves of 1992 cuts that diminished full-time staff by more than one-third and sent morale plummeting, the museum laid off education curator Ellen Breitman, an 11-year employee and one of the few



remaining senior personnel.

Although she now works part time for the museum as a consultant, the move was surprising in view of the enormous stress the museum is putting on education in lieu of trying to compete with the cutting-edge energies of the Museum of Contemporary Art in Los Angeles.

Other seasoned staff members who left Newport Harbor this year, all citing personal reasons, included associate director Jane Piasecki and director of development Margie M. Shackelford. (Piasecki's duties were assumed by former banker Edward E. Prohaska, director of finance and administration; Louise Cummings, formerly with South Coast Repertory, replaced Shackelford with a new title, director of advancement.)

The best news from Newport Harbor was its sensible-sounding plan to expand into the 14,000-square-foot building next door, to be vacated in late '94, when the Newport Beach Central Library moves to a new site.

More space in the present museum would be freed up for exhibitions of the permanent collection and temporary shows, while the library would house office space and education galleries. The project, which has no timetable yet, will require raising \$3 million to \$4 million from museum supporters -- vastly less than the \$30 million a new building would have cost.

It will be interesting to see whether the smaller sum will be forthcoming in the next year or two.

\*

Although objective yardsticks of art support in Orange County are hard to come by, a show at the Irvine Fine Arts Center last fall -- "Irvine Collects: 10 Years After" -- inadvertently suggested that a majority of art collectors (in Irvine, at least) are professionally connected with the art world.

And what about our artists? Some saw their works destroyed in the October fires, many have been pinched by gallery closings and cutbacks, and a few are beginning to feel overly pressured by repeated requests to donate works for auctions that benefit institutions whose worries don't extend to paying next month's rent.

But a host of smaller, nonprofit places (among them, the Orange County Center for Contemporary Art, BC Space, the Caged Chameleon, Gallery 57) remain committed to showing work by artists who are not yet -- or may never be -- on the wish lists of larger institutions.

For some artists, cafes and restaurants have become the "galleries" of last resort. One thing is for sure: In good times and bad, artists continue to make work and contrive to show it, even under less-than-ideal conditions.

\*

Best Exhibitions Organized in Orange County (in no particular order):

\* "The Elegant, the Irreverent and the Obsessive: Drawing in Southern California" at the Cal State Fullerton Main Art Gallery (April 17-May 16). An encyclopedic survey of work by 75 artists, embracing the full spectrum of vital contemporary activity, from Russell Crotty to Marc Pally.

\* "Kustom Kulture: Von Dutch, Ed (Big Daddy) Roth, Robert Williams and Others," at the Laguna Art Museum (July 17-Nov. 7). A pioneering look at an adolescent pop-culture phenomenon that intersects with contemporary art.

\* "Outside the Mainstream in Orange County," at the Irvine Fine Arts Center (through Feb. 27). A bountiful show of work by people whose styles and subjects are shaped mainly by isolation, obsession or mental illness, with numerous wry, amusing and eccentric works.

\* "The Theater of Refusal: Black Art and Mainstream **Criticism**," at the UC Irvine Fine Arts Gallery (April 8-May 13). Dimmed only slightly by a didactic tone, this show of works by David Hammons, Adrian Piper,

**Carrie Mae Weems** and others dared to say the unsayable: That even well-meaning art writing and curating by whites has rested on assumptions that unfairly ghettoize work by black artists.

\* "The Contemporary Psychedelic Experience," at the Guggenheim Gallery, Chapman University (March 17-April 27). In a show as wild and woolly as this one, exquisitely timed to a dazed and confused segment of the '90s, the varying quality of the work was secondary to the energy of the participating artists.

Best Large-Scale Exhibition Organized Elsewhere:

\* "Terry Allen: Youth in Asia," from the Southeast Center for Contemporary Art in Winston-Salem, N.C., at Newport Harbor Art Museum (July 10-Sept. 12). The one indisputable high point of the year at Newport Harbor: installations and other works with a haunting blend of deadpan humor, pain, numbness and small-town perspective on the Vietnam War.

Best Historical Survey:

\* "Watkins to Weston: 101 Years of California Photography, 1849-1950," at the Laguna Art Museum (Jan. 22-March 28, organized by the Santa Barbara Art Museum). With key images and a splendidly informative catalogue, this show traced a distinguished history that began with pioneering landscape imagery and segued to the divergent aesthetic outlooks of the Pictorialists and the f/64 group.

Best Public Art:

Nam June Paik's "Video Arch," unveiled at the June opening of the Anaheim Arena. It suits the sports-and-entertainment nature of the site, the broad potential audience and the intellectual demands of postmodern art -- a triple feat matched by no other public work in Orange County.

Most Disappointing Cross-Cultural Exhibition:

\* "The Integrative Art of Modern Thailand," at the Bowers Museum (Jan. 16-March 15), circulated by the Lowie Museum of Anthropology at UC Berkeley, showcased modern and contemporary works by Thai artists based on more than a century of Western influence on ancient Thai forms. Unlike the fresh hybrids found in other parts of the world -- such as Western pop and traditional African music -- the blandly derivative works in the show failed to capitalize on the merger of two vastly different cultures.

Biggest Chance Missed to Be the Show of the Year:

\* "Realm of the Coin: Money in American Art, 1960-1990," at the Fullerton Museum Center (April 10-May 23, organized by the Hofstra Museum, Hofstra University, Hempstead, N.Y.). Despite a boffo theme and work by such key artists as Andy Warhol and Chris Burden, the show had no overall point of view and drastically misstated or oversimplified key issues.

Most Disappointingly Cursory Exhibition:

\* "Nam June Paik" at Newport Harbor Art Museum (May 14-June 27). To quote Times art critic Christopher Knight, the show was "merely a quick thumbnail sketch of a few of Paik's recent works, apparently determined by availability at a nearby commercial gallery." Knight added that the exhibition "seems to have been more definitively guided by the museum's well-publicized fiscal woes than by an effort to coherently introduce the significant work of a crucial artist."

Best Exhibition of Work by a Centenarian:

\* "Beatrice Wood: Ceramics, Tiles, Drawings and Paintings" at Severin Wunderman Museum (June 20-Aug. 20). Ribald themes and ravishing glazes, plus old photographs and other memorabilia, by "The momma of Dada."

Best Exhibition on a Shoestring:

\* "An African Legacy" at Orange Coast College (Feb. 18-March 23), a generous exhibition of sculptures and textiles from several African regions, donated by various local collectors and installed with a degree of flair and care unusual at a small community college gallery -- particularly one in which the curator (Irlini Vallera-Rickerson) donates her time.

#### Best Use of a Building Undergoing Renovation:

\* "Suitably Appointed" at the Muckenthaler Cultural Center (Sept. 21-Nov. 26). Six members of a loose confederacy of Los Angeles artists known as Project X took advantage of repairs to the center's alarm system to dream up separate installations. They played with the viewer's experience of walking through an Italian Renaissance house that also is a historical artifact, an exhibition site and a place of stored memories.

#### Most Tantalizing Glimpse of the Future:

\* "Machine Culture: The Virtual Frontier," a survey of interactive and virtual art at SIGGRAPH (Special Interest Group on Computer Graphics and Interactive Techniques), held at the Anaheim Convention Center in August.

#### Most Startling Lecturer:

\* Artist Bob Flanagan speaking at Art Forum, the weekly lecture series at Rancho Santiago College in Santa Ana, in May. Discussing the various forms of his art -- based on his experiences as a cystic fibrosis survivor and a sadomasochist -- he intrigued and appalled his audience in equal measure.

#### Most Arrogant Lecturer:

\* Thomas Hoving, former director of the Metropolitan Museum of Art in New York, pushing his most recent book, "Making the Monkeys Dance," about his proficiency at lying to art dealers, rich donors and others. His self-aggrandizing, crass and sexist comments, delivered at a hotel in Newport Beach in January, were received with thunderous applause by the audience mustered by the Newport Harbor Art Museum, sponsors of the talk.

#### Biggest Tempest in a Teapot:

\* Newport Beach Councilman John W. Hedges' wild-eyed denunciation of "Self-Portrait," an installation at Newport Harbor Art Museum by Los Angeles artists Lilla LoCurto and William Outcault, was a blast of intolerant, uninformed blather that should have been allowed to die in the wind. (The city's annual grant to the museum doesn't even support exhibitions.)

Instead, Newport Harbor director Michael Botwinick installed a direct line in the gallery to the Daily Pilot's ill-advised public phone poll and supplied stationery for a public letter-writing campaign. It was a P.T. Barnum-style turn that made the museum look foolish for no apparent long-term gain.

#### Most Notorious Source for Discounted Fine Jewelry:

\* Sometime Newport Harbor Art Museum patrons Daniel and Susie Hernandez -- convicted this past fall of mail fraud, money laundering and income-tax evasion in connection with the theft of nearly \$8 million from PGP Industries in Santa Fe Springs -- continued, according to federal prosecutors, to try to sell extravagant pieces of jewelry and other personal effects, rather than surrender their ill-gotten gains as required by the terms of their plea agreement.

#### Still Waters Run Deep Award:

\* To Susan Anderson, curator of exhibitions at the Laguna Art Museum, who has patiently organized a solid series of small shows outlining the history of art-making in Laguna Beach, marking the 75th anniversary of the museum. Let's hope she will be encouraged and supported in coming years to organize a larger exhibition on a more original theme. And let's offer the jolliest toast to celebrate her engagement to Bolton

O.C. ART / CATHY CURTIS; A LEANNESS OF PURSE AND CREATIVITY Los Angeles Times December 28, 1993, Tuesday, Orange County Edition

Colburn, the museum's curator of collections!

*\* In Wednesday's Calendar: Despite a few premieres, Orange County's classical music and dance scene remained conservative.*

**LOAD-DATE:** December 29, 1993

**LANGUAGE:** ENGLISH

**SERIES:** '93 / THE YEAR IN REVIEW. Recession painted a dismal art scene, with fewer shows and a lack of substance.

**GRAPHIC:** Photo, COLOR, Nam June Paik's "Video Arch" has an apt sports/entertainment feel. Anaheim Arena; Photo, COLOR, Phora Gerdes' "Ol' Lady a Cane" is from "Outside the Mainstream . . ." a show of wry and eccentric works. Laguna Art Museum; Photo, Russell Crotty's "Surf Drawing Blue," above, was a part of one of the best exhibits, "The Elegant, the Irreverent and the Obsessive: Drawing in Southern California." Cal State Fullerton Main Art Gallery; Photo, Despite budget woes, "An African Legacy" show, which included this mask, worked. Orange Coast College; Photo, "Mexican Child in Migrant Labor Camp" was included in "Watkins to Weston." Laguna Art Museum; Drawing, Anthony Ausgang put a cartoon spin on violence in his "Sonic Dream," which was seen in "The Contemporary Psychedelic Experience," a wild and woolly show, Guggenheim Gallery ; Drawing, "Two Girls, One With Head in Heaven," by Kim Dingle, is about how females are taught to suppress rage and violence, Newport Harbor Art Museum ; Drawing, COLOR, "Land of Retinal Delights" is by Robert Williams, Irvine Fine Arts Center

**TYPE:** Series

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# The Miami Herald

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The Miami Herald

September 5, 1993 Sunday  
FINAL EDITION

## REMARKABLE PHOTOGRAPHER EXPLORES 'THE STATUS AND PLACE OF AFRO-AMERICANS IN OUR COUNTRY'

**BYLINE:** HELEN L. KOHEN Herald Art Critic

**SECTION:** ARTS; I; Pg. 1

**LENGTH:** 1077 words

Ever wonder what to do when someone nice tells a **racist** joke?

Photographer **Carrie Mae Weems** artfully handles that social horror, along with a host of other challenges, in a mini- retrospective (1970s to 1992) at the Center for the Fine Arts. Over the course of 14 years, **Weems** has successfully paired her politics and art, raising tough issues about color, gender and class while evolving into a remarkable artist with a complex body of work.

Organized by the National Museum of Women in the Arts and curated by Susan Fisher Sterling and Miami native Andrea Kirsh, the show begins with a peculiarly **Weems** take on family albums. The pictures are engaging and take a pleasing form, but as viewers progress through the exhibition, so does **Weems** -- from outraging sensibilities to showing the way to reform.

**Weems** is frank and focused about her mission. "My primary concern in art, as in politics, is with the status and place of Afro-Americans in our country." Hardly the first to take a stance about her heritage, **Weems** armed herself in a singular way: To degrees in art and photography she added a third, in folklore. She has become an expert on the subject, a walking encyclopedia not only of **racist** jokes and traditional teachings ("Stop a nosebleed by dropping keys down a child's back") but also a ready source for rap lyrics, riddles, advertising slogans, street talk and cultural myths. All her texts are knit of words, phrases and concepts from these oral traditions mixed with her own words and a smattering of Marxisms.

The more **Weems** has learned about the history of folklore, the richer her responses through art. It's no surprise that her finest artistic achievement to date -- the Sea Island series of portraits and landscapes, seen at the end of this show -- comes out of an isolated enclave off the coast of Georgia where the descendants of slaves preserve a folk culture and dialect (Gullah) out of Africa. For **Weems**, the ways past and present are everywhere linked through language, legends and lore.

**Weems** instinctively sensed that connection was key even before she knew how best to use it. Looking back through the lens of a short career (she got her first camera in 1976), the artist has been moving in the most

REMARKABLE PHOTOGRAPHER EXPLORES 'THE STATUS AND PLACE OF AFRO-AMERICANS IN OUR COUNTRY' The Miami Herald September 5, 1993 Sunday

logical manner, initially digging in her own back yard. She found pay dirt: The Family Pictures and Stories series explores the role her extended family plays in creating her private myths. This is not the customary meet-the-folks sequence -- here's my dog, here's my Dad, here's where I went to school. **Weems'** snapshots are of her family, but their concerns reflect those of a broader society. Some of these photographs are memorable, especially the one of her mother at work, but it's **Weems'** text that captures the imagination here, the tasty tidbits so close to the gossip and half-truths that make up all family lore.

Each work in the Ain't Jokin series, **Weems'** take on ethnic jokes, juxtaposes a neutral photograph with words that hurt. The artist is at her most confrontational here, using demeaning language, repeating jokes that play on painful stereotypes. The viewer is even invited to find the answers, hidden behind signs, to some mean-spirited riddles. While **Weems** intentionally brings up ugly issues through racial humor, there is no getting off the hook -- she leaves their processing to us.

Though that attitude of "culprit, heal thyself" is pervasive in the show, the message changes in intensity with parallel changes in the medium. Next to Ain't Jokin, the American Icons series is mild-tempered, the Colored People group even easier to take. One reason is **Weems'** growing mastery of her art, which truly blooms in the Kitchen Table series. This narrative is "filmed" under the glare of a hanging lamp. (The word is apt, if inaccurate; the sense of cinema in these still black-and-white pictures is inescapable.) **Weems** appears in the combined roles of woman, daughter, mother, friend, with a man, then without one and finally alone. Like Family Pictures and Stories, these photos are accompanied by text, but it's not the story that grabs; rather, it's the language, the tapestry of expression woven together from street talk, sweet talk, television, learned texts and the blues.

The large-format monochrome Polaroid series that figures in the spectacular installation And 22 Million Very Tired and Very Angry People dates from 1991. It is a tour de force that manages a delicate balance between hard-hitting texts and ironic imagery. The text panels (with quotes by Malcolm X, Fannie Lou Hamer, Friedrich Engels, Antonio Gramsci and others) are printed on silk banners and suspended over the center of the gallery. With a literal menu of options for social change rustling overhead and a parade of perfectly printed brown-toned single-image photographs around the walls, this piece is a stunning work of abstract sculpture as well as a carping call to action.

The Sea Island pictures are last, fortifying the entire artistic effort. For the first time in the show, viewers are treated to landscape not for its own sake but as the showplace for the materials -- shells, hubcaps, bedsprings -- the islanders place around their houses to keep the bad spirits from their doors. Folklore is part of the environment here, and **Weems** spells it out for us in some of the best reading in the show.

Another source of good reading are her plates, ordinary commercial dinner plates she buys in bulk and then has printed. All bear the logo Went Looking for Africa, after which **Weems** lists where it was found: "in the graveyards of Hilton Head," in houses with "newspapered walls for the spirits to read," in rooms with "rice in the corner," and in such contemporary sightings as plaited hair or her discovery of the African origins of the word "peanut."

**Weems** takes us through a lot of history in this show, both glorious and bad, but mostly the kind that is bound to be repeated if things don't change. She puts the onus on us all, holding us responsible for the future by showing the way into the richness of a culture and out of racism. Her message is direct -- no whining, no didacticism, just in-your-face truth. It's all but impossible not to be moved.

**Carrie Mae Weems:** through Nov. 7 at the Center for the Fine Arts, 101 W. Flagler St., Miami; 10 a.m.-5 p.m. Tuesday- Saturday, till 9 p.m. Thursday, noon-5 p.m. Sunday; admission \$5; free 5-9 p.m. Thursday. **Weems** will participate in a symposium at 1 p.m. Oct. 16. Call 375-3000.

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REMARKABLE PHOTOGRAPHER EXPLORES 'THE STATUS AND PLACE OF AFRO-AMERICANS IN  
OUR COUNTRY' The Miami Herald September 5, 1993 Sunday

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Los Angeles Times

June 27, 1993, Sunday, Home Edition

## PHOTOGRAPHY; THE EVOLUTION OF A TOUGH COOKIE; RACISM, **SEXISM** AND CLASSISM PERMEATE **CARRIE MAE WEEMS'** PHOTOGRAPHIC PALETTE

**BYLINE:** By KRISTINE McKENNA, Kristine McKenna is a frequent contributor to Calendar.

**SECTION:** Calendar; Page 4; Calendar Desk

**LENGTH:** 2681 words

**DATELINE:** OAKLAND

"I come from a family of Mississippi sharecroppers just a few generations away from slavery, and I experienced a lot of racism growing up -- you can't avoid that if you're a person of color in this country," artist **Carrie Mae Weems** recalls of her childhood in Portland, Ore.

"And if you've experienced **discrimination**, you're *always* critiquing the failure of the system, because it *has* consistently failed for you.

"Things aren't any better for my generation than they were for my parents either -- in fact, they're probably worse," she adds. "I see very little evidence that human consciousness is evolving -- people are still getting lynched!"

This grim reality is the engine that drives **Weems'** work. An inquiry into what she refers to as the "*ism* brothers" -- racism, **sexism** and classism -- the artist's photo-based work is the subject of a comprehensive traveling survey organized by the National Museum of Women in the Arts in Washington.

The show, scheduled to open at the Afro-American Museum in Exposition Park on Dec. 8, is currently on view at the San Francisco Museum of Modern Art through Aug. 4. In the meantime, her most recent body of work, "The Sea Island Series," can be seen at the Linda Cathcart Gallery in Santa Monica through July 31.

Part of a long tradition of political work that's always run on a parallel track alongside the art mainstream (a tradition that received a sound thrashing when it was given center stage at this year's Whitney Biennial), **Weems'** art stands apart from straight agitprop in its use of high-art motifs. The emotional thrust of her work may be no different from that of Danny Lyons' incendiary images of the '60s civil rights movement, but her delivery system is considerably cooler.

**Weems**, a graduate of avant-garde petri dish CalArts, infuses volatile political themes with formal rigor and Conceptualist tropes -- appropriation, irony, text used as counterpoint rather than caption, staged pseudo-documentary narratives -- and often presents her photographs as part of larger installations that incorporate everything from banners and commemorative plates to old records and empty perfume bottles. Eschewing overtly **manipulative** images of oppression, she focuses instead on the more subtle and insidious forms it takes; **Weems** finds it in **racist** humor, for instance, and in the stereotypical role-playing



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that routinely occurs between men and women. For **Weems**, the personal is always a metaphor for the social, and it's the small moments between people that interest her.

"It's impossible to change the social without changing the personal -- you have to put your money where your mouth is. And if you're not making those challenges at home, it's unlikely you'll make them in a larger setting," the 39-year-old artist observes during an interview at her studio.

"This isn't to say it's always bad to be submissive -- you got to pay the piper if you want to sing in the band -- but you do have to achieve some kind of balance, and we need to be a bit more honest with ourselves about the ways in which we're complicit in our own oppression."

**Weems'** sophisticated take on the subtleties of personal and social freedom has resulted in a body of work that's garnered a flurry of rave reviews, the content of which is a bit surprising in light of the intensity of her art. Described as "funny, emotional and telling," by Art in America critic Nancy Princenthal, and as "an ambitious and deeply satisfying attempt to explore the texture of black experience," by critic Charles Hagen of the New York Times, **Weems'** work is all those things, but it can also be extremely tough.

She has often depicted racial jokes and even stereotypical slurs in her work: One from 1987 titled "Mirror, Mirror," for instance, shows an image of a black woman gazing into a magic mirror where she sees a white fairy godmother. The text beneath the image reads: "Looking into the mirror, the black woman asked 'mirror, mirror on the wall, who's the finest of them all?' The mirror says 'Snow White you black bitch, and don't you forget it!!!"

Another image from the same series pairs a portrait of a black man with text that reads: "What are three things you can't give a black person? A black eye, a fat lip and a job."

A woman of strong opinions that she expresses with considerable verve, **Weems** is a curious mix of contradictions. She describes herself as "a tough cookie who comes from a family of tough cookies" and carries herself with a cocky street savvy, but at the same time, she's extremely elegant and feminine. Exquisitely dressed for an afternoon interview in shimmering green sweater and trousers, she's a tall, graceful woman who can be coy and coquettish when the mood **strikes** her, and quite elusive as well -- getting **Weems** to sit down for an interview requires considerable persistence and patience.

Her studio in a performing arts complex in a nondescript industrial district of Oakland is a study in paradox as well. A bustling place where the phone rings constantly and assistants and deliverymen come and go, **Weems'** studio is filled with colorful odds and ends -- fabrics, curios, artworks -- and has a cheerful, upbeat ambience decidedly at odds with the deadly serious nature of her art.

**Weems** is the second eldest in a family of seven children that migrated to Oregon in the '50s. She remembers "feeling a strong sense of community when I was growing up -- my family was religious and I was pretty involved with the church when I was young.

"My father was very interested in music," she continues, "and when he and his brothers were young they had a singing group that used to open for Sam Cooke. There was always music in our house, but there wasn't much art around. Nonetheless, from the time I was very young I was interested in drawing and painting, and I spent a lot of time with that as a child."

After graduating from high school, **Weems** moved to San Francisco and got a job working as a seamstress in a Levi Strauss factory. Shortly after arriving in the city, she also joined a Marxist organization, an affiliation that was to be the most important thing in her life throughout her 20s.

"I got my first camera when I was 21 -- my boyfriend gave it to me for my birthday -- but at that point politics was my life and I viewed the camera as a tool for expressing my political beliefs rather than as an art medium," she recalls.

"But then after 10 years of intense work, the Marxist-Leninist organization I was with began to fall apart. We'd done union organizing, participated in every major demonstration in the city, put out theoretical journals and

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published a newspaper, and we were tired. It became clear we all needed to take a break and do something else, and since I'd always been interested in anthropology and culture, I decided to go back to school. I moved to New York with that intention but didn't get into school right away and didn't really know what I was doing in New York. But somehow I knew I needed to be there then."

Though it would be several years before **Weems** recognized photography as the appropriate creative path for herself, she was awakened to the power of the medium when she was in her mid-20s and saw a series of books called "The Black Photographer's Annual." The series, edited by Joe Crawford, showcased work by such seminal black photographers as Roy DeCarava, Bewford Smith and Shawn Walker. "An entire world was laid bare for me in those books," **Weems** says. "I never dreamed work like that existed, and it was shocking and wonderful to see."

**Weems'** photographic education picked up steam while she was living in New York in the late '70s. "I started looking at a lot of photography when I was living there and began getting jobs assisting photographers," she says. "Then I enrolled in some classes at the Studio Museum, which had been part of the Kamoinge Workshop, a seminal group of black photographers who worked on the East Coast in the '50s and '60s, and at that point photography really opened up for me."

"Zora Neale Hurston's book 'Their Eyes Are Watching God' was important to me during that period, as were Roy DeCarava and Robert Frank -- Frank had a way of engaging and interacting that really moved me. In his wonderful book 'The Americans,' it's easy to see that despite the fact that Frank was white, he had a big problem dealing with Anglo America, and that he felt a deep sympathy every time he turned his camera to a black subject."

Feeling the need for a change of scene and further education, **Weems** returned to California in 1979 and enrolled at CalArts in Valencia, where she had classes with Jo Ann Callis, John Divola and John Baldessari. "They were doing a lot of documentary and street photography at CalArts then, and that was right up my alley," says **Weems**.

Recalls artist Mike Kelley, a friend of **Weems'** who also attended CalArts: "When I first met Carrie she was doing straight documentary photography of rural black places, and she's developed her work in a really interesting way from that beginning. She now often photographs interiors that depict her interacting with various other people, and is essentially positioning herself in a heavily coded version of her own world. Her images are obviously constructed and don't present themselves as being factual -- rather, they have a mythic dimension that forces you to deal with them in a more complex way."

**Weems** began exhibiting her work while she was at CalArts (she was included in several group shows in 1980), and after receiving her bachelor's degree in 1981, she enrolled at UC San Diego, where she studied with Fred Lonidier and David Antin.

"I didn't really start writing until I got to UCSD, and it was Fred and David who helped me get text into my work," says **Weems**, whose use of text is evocative of work by Hans Haacke and Lorna Simpson; like those artists, **Weems** juxtaposes low-key images and flat, declarative text in such a way that a kind of ideological combustion occurs between the two.

Graduating in 1984 with a masters in fine art, **Weems** had her first one-person exhibition the same year at the Multi-Cultural Gallery in San Diego, where she showed a body of work titled "Family Pictures and Stories." Intended as a tribute of sorts to Roy DeCarava and Langston Hughes' 1955 photo essay "The Sweet Flypaper of Life," the series was **Weems'** attempt to understand her own family and was her first fully realized body of work incorporating text. **Investigating** her family mythology led to an interest in folklore and storytelling, and shortly after completing "Family Pictures" she enrolled in the master's program in folklore at UC Berkeley.

"Folklore has undergone a profound shift in this century because of the advent of mass media," **Weems** says. "When I was growing up I used to listen to my father tell jokes and spooky stories, and it was a way of pulling the family together and passing on moral codes and values. In America today television has replaced

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oral traditions that have existed for centuries, and we don't really know yet what the end result of this change will be."

While at Berkeley, **Weems** began exploring the ways that humor functions as a socially sanctioned means of addressing issues otherwise considered taboo, and in 1987 she completed "Ain't Jokin,'" a series on **racist** humor. Playing words off images in various ways, the series examines violent **racist** jokes, racial stereotyping and negative views of blacks that have been internalized by the black community itself.

"Jokes are a double-edged sword in that they offer a way to talk about things that are often swept under the rug, but at the same time they perpetuate malicious attitudes," she says. "Of course, exactly how a joke functions depends entirely on context. If a white person tells a Jewish joke in a Gentile situation, the joke is being used to denigrate. If a Jew tells the same joke among Jews, it's being used to bond and to clarify how Jews are viewed by the dominant culture."

In 1985 **Weems** began working on her "American Icons" series, which looks at accepted forms of racism that have infiltrated American life -- black "mammy" cookie jars, black jockey lawn ornaments and so forth. Composed and beautifully lit like classic still lifes, these luminous images of innocuous domestic objects read as exploded cliches.

With her next body of work, "Untitled (Kitchen Table Series)," completed in 1990, **Weems** shifted her attention from race relations to the emotional changes in a middle-class woman experiencing the rise and fall of a love affair.

"Men and women are always struggling to stand face to face -- this is an ongoing battle that's raged for centuries, and it's something I find endlessly interesting," she says. "I just finished a new piece that's a free-standing folding screen decorated with images based on the story of Adam and Eve -- it's a very funny piece actually. It also incorporates images from the Koran and from my own life and essentially asks the question: What does it mean to be different from somebody else? And when all is said and done and the dust finally settles, where are you standing?"

In 1990 **Weems** also completed "Colored People," a series of portraits exploring distinctions of color among African-Americans, and the mixed-media installation "And 22 Million Very Tired and Very Angry People," its title referring to the vast numbers of blacks who migrated from South to North in 1940 when America's war industry needed workers. The latter piece combined still lifes of single objects (a rolling pin, an alarm clock, a typewriter) with banners inscribed with quotes from writers and theorists **Weems** admires, including Malcolm X, Anton Chekhov and Gabriel Garcia Marquez.

In 1991 **Weems** completed her most ambitious body of work to date, "The Sea Islands Series," which aspires to be a new kind of historical chronicle. A portrait of the Gullah people of the Georgia-Carolina Sea Islands -- whose customs, beliefs and language patterns are directly linked to those of African slaves who arrived in this country more than a century ago -- "The Sea Islands" depicts a time-warped realm where Colonial America and Africa engage in a strange and haunting dance.

**Weems** had been interested in the Sea Islands since her course work in the 1980s with Lydia Parrish, a Berkeley folklorist known for her studies on the subject, and her interest was further piqued by Jeanne Moutoussamy-Ashe's visual portrait of the Sea Islands, "Daufuskie Island: A Photographic Essay" (1982).

"I was there on and off for about six months, and it was fabulous and difficult being there," **Weems** says of the fieldwork she conducted in 1990.

"It's not preserved as a historical site, yet you know you're in a unique place. There are all-black towns where people speak Gullah, an African-based language with elements of English in it, and people conduct their lives in a very simple manner -- you see women weaving baskets for instance. The landscape is marked in very peculiar ways having to do with religious beliefs, and if you don't know what you're looking for you're liable to pass right by these markers. You see mattresses in trees, for instance, and they signify a very particular spiritual and social function.

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"I don't feel finished with 'The Sea Islands' as a deep project -- the aspect of it that I'm finished with is its identity as a historical place, and the Africanisms that exist there. But what's going on there now is a whole other project. These people are being pushed out of their homes by various economic forces, so now the Sea Islands is the story of a collapsing community."

"In 'The Sea Islands Series' there's a passage in the text that says, 'I went looking for Africa,' and that phrase led me into the work I'm making now, which is based on a trip I recently took to Africa -- this new series includes the phrase 'I have landed in Africa.' Both series are an attempt to understand the place of institutionalized slavery within specific cultures. That issue, of course, is at the heart of all my work."

**NAME:** CARRIE WEEMS MAE

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photo, An untitled self-portrait from 1990 by Carrie Mae Weems, with an anonymous girl, portrays the incidents of everyday life of an African- American woman. For Weems, the personal is always a metaphor: "It's impossible to change the social without changing the personal."; Photo, One of Weems' "American Icons" (1988-89), with a black mammy trinket, is a comment on the use of racial stereotypes. P.P.O.W Gallery, New York

**TYPE:** Profile

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The San Francisco Chronicle

JUNE 27, 1993, SUNDAY, SUNDAY EDITION

## Black Photographer's Unswerving Eye **Weems** views the African American experience

**BYLINE:** KENNETH BAKER, CHRONICLE ART CRITIC

**SECTION:** SUNDAY DATEBOOK; Pg. 41

**LENGTH:** 1376 words

IN A SOCIETY that continually prods us to do everything faster, the static arts can act as spiritual brakes, if we let them.

Living by machine rhythms discourages reflection (though it may be conducive to obsessing). Yet the more frenzied and complex everyday life becomes, the more it presents us with shocks, uncertainties and dilemmas that demand unhurried reflection.

Even an unfocused awareness of life today is burdensome enough. To enlarge and deepen our apprehension of life, to develop a taste for complexity and ambiguity as art invites us to do, simply takes more time and attention than most people can afford. (In that sense, art remains "elitist," irrespective of its topical content.)

In moral terms, a taste for complexity expresses itself as tolerance of human diversity and foibles. And it is possible, though maybe not provable, that in showing us how to enjoy complexities and uncertainties that appear threatening, art promotes tolerance.

I was pleased to see how quiescent, despite its sometimes confrontational content, is the show of **Carrie Mae Weems'** art at the San Francisco Museum of Modern Art (through August 1).

Reflection is all but inescapable here, as the work forces everyone who sees it into detailed recognitions of his or her own point of view.

Photography is **Weems'** key medium, though she is more than a photographer. Her work enters SFMOMA on a path of quandaries about representation that zigzags through art of the 1980s. (The **Weems** show, organized by the National Museum of Women in the Arts in Washington, will travel later to Miami, Los Angeles, Portland, Minneapolis, Philadelphia and Cincinnati.)

With the revival of imagery in American painting around the turn of the 1980s, a lot of artists began looking into how representation works, in any medium.

The legacy of Pop art had been to erase the boundary that once seemed to exist between "high" and popular arts such as movies, television and advertising design). Meanwhile, conceptualists such as Vito Acconci and John Baldessari showed how open to mischief and misconstruction photographs are, particularly when accompanied by text.

Younger artists noticed that, because the mechanics of representation were largely the same across the

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spectrum from, say, network news to homemade Polaroids, the camera in private hands could be a penetrating instrument of social and political critique.

Whereas for an earlier generation, critical targets had been topical, the focus now shifted to representation itself as a device of social control.

A cardinal point -- and a premise that **Weems'** work has in common with that of many contemporaries -- is that the structure of a photograph extends beyond the printed image into the conventions and interpretive assumptions that govern its reception. To expose the workings of representation, then, requires making some of these invisible factors explicit.

The developments I describe have given rise to a lot of didactic, unmemorable art.

**Weems'** work stands out in this context because it gives the impression of simplicity, yet manages to be topical, personal and critical. Rather than fabricate complexities, **Weems** borrows them from her own family history, from the history and folklore of African Americans and from their contemporary social situation, as she perceives it.

The old notion that "unmanipulated" photography is objective has some repressive consequences, psychologically, if not also socially. Chiefly, it exempts the viewer of a picture from self-conscious awareness of who he or she is and of the limits on understanding set by every vantage point.

**Weems'** photographs deliberately affect an "objective" style, yet in content, in their manner of presentation, or both, they are unsparing of the viewer's self-consciousness.

The first room in the show, for example, is an array of "Family Pictures and Stories" (1979-84) that is like stepping into a family album. Many of the images are kept from being uncomfortably intimate ("Alice on the Bed," for instance) only by their loving tone.

The captions that **Weems** puts to some of her pictures characterize the people in them and her feelings about them. When you read beneath a picture of "Dad and Son- son," each cutting a very adult figure, a story of how they took shots at each other during a drunken argument, you wonder how they feel about her telling it.

But then we don't know that any of what we see or read here is more than emotionally true. The point is that it is a black woman's construction of African American family life, and we can feel the sinews of her viewpoint. No male member of the family would compose this portrait of it: For one thing, the women predominate.

A repeating audiotape has the artist reading sketches of her family history. She was born in Portland, Ore., in 1953, not long after her family had escaped the cotton sharecropping system in Mississippi. Incidents we lump unthinkingly in the category of racism are coolly retold here to shocking effect. I was struck by how close to slavery the memory and experience of the **Weems** family is.

Many nonblack people think of slavery in America as a historically distant abomination, though its vestiges of racism, injustice, guilt and anger clearly pervade the social and psychological terrain of contemporary American life. ("Family Pictures and Stories" -- and, to some extent, all of **Weems'** work -- is about how close the atrocity of slavery is.)

There are pieces in **Weems'** show that I am not sure how to assess. Her "Kitchen Table Series" (1990), for example, makes sense to me, though it doesn't interest me much, as an exercise in loosening and shuffling the possible links between pictures and narrative.

Here **Weems** has posed herself and others in triptych vignettes around a kitchen table. The action -- or inaction -- in each image is uncertainly meaningful in itself, except for the last panel, where **Weems** eyes the camera directly, which has the force of a signature and an imperative: "You take it from here."



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The text plaques are positioned so as not to connect plainly with any image or sequence in particular, though all the texts concern a black woman's sense of her own life and her shifting relationship to a black man (or possibly several). The writing is littered with fragments of homilies and popular songs, hinting at the possibility that the words we take to heart become part of the heart's destiny.

BUT there are curious shifts in tone that make me unsure that I read **Weems'** intentions. Perhaps they changed as the piece evolved. Perhaps to African American women of **Weems'** generation, it all makes sense off the top.

The openhearted quality of "Family Pictures and Stories" and of the "Kitchen Table Series" (despite its veils of artifice) is supplanted by a pain and bitter irony in a series devoted to **racist** jokes.

Under a picture of a man sitting on a porch, for example, is printed the question: "What are the three things you can't give a black person?" A red plastic strip beneath slides back to reveal the answer: "A black eye, a fat lip and a job."

The resolute look on the face of the man above is rebuke enough, if any were needed, to the stereotypes packed into the ugly jape.

Emerging from **Weems'** show are a sense of the embattled position that is the life's lot of most African American citizens, a corresponding sense of unhealed, continually reinflicted wounds in American society and an inevitable sorrow.

In the "Ain't Jokin' " series the idea finally surfaces that race and **sex** are crude excuses for fear and hatred of human differences. But only in the last series, "And 22 Million Very Tired and Very Angry People" (1991), are we reminded that common political interest may override irrational fears and animosities.

The most optimistic note struck here is the fact of the show itself (and its long itinerary).

Just 20 years ago, for example, noisy demonstrations and letter- writing campaigns were needed to open the doors of the Boston Museum of Fine Arts to the work of contemporary black artists. Today, **Weems'** show enters SFMOMA as smoothly as any other event on its calendar, only it does not let visitors off easy.

**LANGUAGE:** ENGLISH

**GRAPHIC:** PHOTO (3),(1) **Weems'** 'White Patty,' from 'Ain't Jokin' ' series (detail), (2) **Weems'** 'Untitled,' from 'American Icons' series, (3) **Carrie Weems'** 'Untitled,' from 'Kitchen Table' series

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The San Francisco Chronicle

JUNE 10, 1993, THURSDAY, FINAL EDITION

## Carrie Mae Weems' Sharp Views A Tough at Racial Perceptions

**BYLINE:** Jesse Hamlin, Chronicle Staff Writer

**SECTION:** DAILY DATEBOOK; Pg. E1

**LENGTH:** 924 words

**Carrie Mae Weems**, the provocative Oakland-based photographer whose first major touring exhibition opens today at the San Francisco Museum of Modern Art, is interested in the way images reinforce or reshape racial and cultural attitudes.

**Weems'** work, which riffs off folk-lore, racial stereotypes and the conventions of documentary photography, specifically focuses on images of black people and African American culture. But she's bugged that the art world pegs her as a black woman artist with "politically correct" credentials.

"I'm not interested in 'positive' representations of women or blacks," said **Weems**, a smart and salty 40-year-old who says with a laugh that she's no "self-righteous broad." A woman, she says, "should be able to call herself a doll or tomato without objectifying herself, to be the controller of her image."

"That's not what my work's about," she said during an interview Tuesday, her eyes hidden behind a pair of shades. "The issues I'm dealing with are much broader and more complex. Everything shouldn't be subsumed under the rubric of blackness. That simplifies my work. You don't see the museum describing Clyfford Still as a white painter."

### BLACK 'IMAGING'

Yet **Weems'** work is very much about, as she puts it, the "imaging" of black people. Her early work, "Family Pictures and Stories" -- documentary photographs coupled with first-person narrative -- was inspired by the desire to "represent black people from the inside, and explore who and what I might be." She's been quoted as saying she wanted to "dig in my own back yard."

Her potent "Ain't Jokin'" series jars the viewer with **racist** jokes and stereotypes made brutally visual. (In one, she pairs an image of a black man with a gorilla.) **Weems** toys with stereotypes in pictures such as "Black Woman With Chick en" and "Black Man With a Watermelon," and her "American Icons" series focuses on **racist** items such as Aunt Jemima salt shakers.

Her work also deals with the way African Americans see themselves: Her celebratory "Colored People" series focuses on the gradations of black skin tones that form a shifting hierarchy of color. **Weems** crafted hand-dyed color pictures of the "Blue Black Boy" and "Golden Yella Girl," "Chocolate Colored Man" and "Burned Orange Girl."

"I was always very interested in representation, how someone is objectified by the camera or film," said **Weems**, who got her M.F.A. at UC San Diego in 1982, then studied folklore at Cal's Department of



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Anthropology with Alan Dundes.

"From the very beginning, my first concern clearly was the way African Americans had been represented."

#### THE ETHNIC 'OTHER'

Documentary photography, she said, "was a genre in which the photographer sought to capture the ethnic 'other' -- to go out into somebody else's world and have a dark adventure and live to tell about it. My strategy was to reshape the idea and work from the inside rather than the outside."

Her family pictures, like much of her work, are captioned with narrative that uses vernacular to evoke "a reality," as well as for ironic effect. "I like to subvert the King's English on a regular basis," she said with a cocky smile.

"I respect the integrity of a single image to stand alone and tell you something about a particular moment. I use text to clarify, expand, comment on the image. Not in a didactic way. It's like two things running along parallel lines that intersect in powerful and poetic ways."

The "Ain't Jokin' " series, she said, is meant to "engage the audience and confront the issues of race and racism. The primary function of those jokes, told over and over and over, is to establish the image of blacks as inferiors.

"The humor is debasing and demoralizing. I wanted to force the viewer to go back and forth from the words to the image. The idea is based on humor, so the viewer has to get involved like it's a game, creating a rhythm that allows space for the punch line."

The "Colored People" series, **Weems** said, was triggered in part by the desire to "balance what was happening politically in the '70s and '80s, when so much art was caught up with ideas," by making objects that were "beautiful and wonderfully sumptuous to look at in their form, texture and design. They not only had meaning, but they were beautiful.

"The fundamental idea was to put all these colors on the same level, with no castes, no hierarchy. I wanted children -- the pictures are all of children -- to see the color and love it, desire it, to want to be it. I sometimes want to lick those images, like a Popsicle."

A major part of the show is **Weems'** 1990 "Kitchen Table Series," a fictional narrative told through a serial tableaux focusing on a woman posed at a table. The woman is played by **Weems**, who said she was the only "sister" around at the time she made the pictures, and because "I know how to direct myself." She's variously posed with her fictional lover, daughters and friends, or is seen alone, smoking, drinking wine and playing solitaire, bent in a fetal position, or confronting the camera straight-on.

The images are coupled with prose spiced with folk sayings and lyrics from "Porgy," "Little Girl Blue" and other popular songs.

"There's so much going on in the piece," said **Weems**, adding it grew out of interest in "how women represented themselves. I wanted to take on that issue. The piece is not about black man and a black woman; it's about gender relationships and how we see ourselves."

#### LANGUAGE: ENGLISH

**GRAPHIC:** PHOTO (4),(1) An exhibition of **Carrie Mae Weems'** photographs opens today at the Museum of Modern Art , COURTESY OF RAY MANIKOWSKI AND MIRABELLA MAGAZINE, (2-3) 'Blue Black Boy' and 'Magenta Colored Girl' (1989-90) by **Carrie Mae Weems** focus on the gradations of black skin tone, (4) From the fictional narrative 'Kitchen Table Series' (1990) by **Carrie Mae Weems**, who is the woman posed at the table

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Chicago Tribune

April 30, 1993, Friday, NORTH SPORTS FINAL EDITION

## Take a spring stroll to 4 River North galleries

**BYLINE:** By Abigail Foerstner

**SECTION:** FRIDAY; Pg. 90; ZONE: CN; Photography

**LENGTH:** 1635 words

Photography lovers can take a spring gallery walk and find a whole universe of expression packed within three blocks of exhibits in the River North district.

Guatemalan artist Luis Gonzalez Palma reconnects the contemporary world to the mystical life forces surviving from the past in his sensual hand-colored prints. Lynne Cohen reveals the truly bizarre environments that result from a closer look at some banal 20th Century interiors devoted to science, defense and even relaxation. **Carrie** Mae **Weems** looks at the continuing influence of African-American culture through a multilayered narrative of photographs and folklore. A group show that includes Jeffrey Wolin's portraits of **Holocaust** survivors offers a cross-section of interpretive contemporary photography.

Even if it's raining, you'll barely get wet walking from the **Weems** show at the Rhona Hoffman Gallery, 215 W. Superior St., to the Palma show at the Schneider-Bluhm-Loeb Gallery, 230 W. Superior St., to the group show at the Catherine Edelman Gallery, 300 W. Superior St. The Cohen exhibit is down the block and around the corner at the Ehlers Caudill Gallery, 750 N. Orleans St.

Palma's photographs seem to draw their color from the Earth and their images from the heavens. They interweave the pre-Columbian beliefs of the Mayas and Christian symbolism to convey a mystical grasp of the world that has rooted and rerooted itself across time among Guatemala's ancient and indigenous people.

A young boy with angel's wings cradles a crescent moon in his arms in "Lullaby." The wise and chiseled face of the woman in "Venus" reclaims the goddess as Earth mother rather than a model of physical perfection. The cycle of life replays itself in the gay wreath of paper flowers crowning the weathered parchment face of an elderly woman in "Paper Flower."

Palma reaches beyond picturesque romanticism into a dark, compelling beauty, a feat he achieves through his mythical compositions and his complete irreverence for the pristine photograph. He photographs in black and white, scratches and defaces his images and prints them on often-torn skeins of paper that are hand-coated with emulsion and later hand-painted with ochre and black paint. He collages old family photographs within some of his work, as though to reassemble identity in a world of cultural dislocations.

His passion for the work echoes through the fury of such a process. He insists on a rapport with his subjects, and so he has posted his friends, his goddaughter, his mason and his carpenter in portraits that are tightly wrought dramas of symbolic meaning. For, through all his technical choreography, Palma stands as witness to inner realities that can't be seen and to oppression that can't be safely talked about in his homeland. He takes the measure of the sadness and pain of his people - and ultimately of all human pain - through the haunting eyes of his subjects.

Take a spring stroll to 4 River North galleries Chicago Tribune April 30, 1993, Friday, NORTH SPORTS  
FINAL EDITION

The photographs encounter the realm of mystery and magic through the profound grace of their gazes.

Palma's work has been on exhibit in Chicago, New York, Los Angeles and Paris over the last year alone. He has a solo show opening in Scotland in May and another opening in London in January. Palma has been living in Paris on a scholarship from the French government this last year. He is an architect who studied cinematography and ironically turned to photography to approach the essentially invisible symbols and meanings of his culture.

The first thought on viewing Cohen's black-and-white photographs is that they must be setups. They are not. The truly quirky places to be found in her recent mural-sized prints are home turf for 20th Century society - a laboratory, a police shooting range, a military installation and a spa among them. The spa resembles what might be a prototype for the world's first fusion reactor, and the shooting range, hung with portraits, suggests a politically incorrect art installation.

Since 1971, Cohen has been lugging view cameras to rooms without people present where the objects themselves speak of human hopes, absurdities and paradoxes. Her images of bizarre offices and kitschy ballrooms present the viewer with evidence of an alien society within our midst and the society proves to be our own. Office sanctums that simulate nature and a beauty salon done up in safari decor seem like innocent enough attempts to turn one kind of world into another. But the stakes get higher by the time Cohen turns to scientific and military facilities.

In "Laboratory," the test mannequin appears to be kneeling before the monolithic altar of technology. In "Military Installation," the images of soldiers on stacks of target markers present a chilling reminder of the corpses stacked together in so many war photographs.

Cohen, trained as a sculptor, turned to printmaking and then photography. Borrowing on an idea of Marcel Duchamp, the influential painter who exhibited ready-made objects as art in the 1920s and before, Cohen decided to photograph rooms as ready-made art "to be cordoned off by the camera."

The way the arrangements of objects speak of a culture and the way the inanimate takes on human characteristics are continuing themes in her work. She teaches photography at the University of Ottawa, Canada.

**Weems** combines photographs with text in her series "Sea Islands," to tell the story of African-American slaves and their descendants who live on the islands off the coast of South Carolina and Georgia. Here, she weaves together the past and present of the Gullah people, originally members of the Gola tribe brought to the islands as slaves in the 17th and 18th Centuries.

**Weems** uses her own black-and-white photographs, historic photographs, local legends and folklore to show the continuing influence of black heritage and cultural interchange on the islands. She approaches the small, self-contained cosmos of the islands as a metaphor for African-American experience and mutual influence among blacks and whites.

But she deals as well with cultural stereotypes that for so long undermined the realization of a two-way interchange by making black people the "other" people. A selection of old photographs that pose island slaves as ethnographic specimens offers a brutal example of typing human beings as "other." The impact is all the more stirring in that **Weems** has enlarged these photographs and hangs them as portraits. The people in the portraits reclaim an identity in the context of **Weems'** own photographs of their former surroundings, and they reclaim a voice through the folkloric verses on text panels.

One panel tells the legend of a cargo of men who refused to be sold into slavery and turned back to the water to drown, chanting, "The water brought us and the water will take us away." Another tells of first-generation slaves who had the ability to fly home to Africa any time they wished but "they'd come back 'cause they have chillun who didn't have the power to fly."

The interplay of words images and picture images questions what can be seen in a photograph and how cultural biases "edit" what is seen. **Weems'** seemingly "straight" documentary photographs show a Gullah

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graveyard, landscapes, slave quarters and a "praise house." But photographs of objects such as a rocker, shoes under a bed and hubcaps strewn on the ground draw the old scenes and a mighty heritage into a continuum of life. The interweaving time frames and multiple layers of experience ultimately create a poetic rather than documentary description of identity. **Weems** is a folklorist and photographer who lives in Oakland, Calif.

The group show at the Catherine Edelman Gallery offers a preview of Jeffrey Wolin's portraits of **Holocaust** survivors living in Bloomington, Ind. Wolin writes excerpts from each survivor's remembrances on the photographs, making each work a powerful documentary collaboration.

Wolin is continuing the project, supported by a grant from the National Endowment for the Arts, by photographing and interviewing Holocaust survivors in the Chicago area. An exhibition of the completed project is scheduled at the gallery for next year.

The show features a stunning new series where photographer Michael Kenna turns his ethereal eye to the ruins of an automobile plant near Detroit. Kenna revisited the same plant cast as an industrial cathedral in 1920s photographs of modernist painter and photographer Charles Sheeler.

The show also includes Herman Leonard's rhythmic performance shots of jazz greats such as Dizzy Gillespie, selections from Richard Misrach's apocalyptic "Salton Sea" series and Maria Martinez-Canas photomontages that resemble totem poles. Photocollages by Pamela Bannos and contemporary travel photographs taken with antique cameras by James Fee are also on view.

What: "**Carrie Mae Weems**: Sea Islands"

Where: Rhona Hoffman Gallery, 215 W. Superior St.; 312-951-8828

When: Friday through May 22; 10 a.m.-5:30 p.m. Tuesday-Friday, 11 a.m.-5:30 p.m. Saturday. Opening reception 5-7 p.m. Friday

How much: Free

What: "Luis Gonzalez Palma"

Where: Schneider-Bluhm-Loeb Gallery, 230 W. Superior St.; 312-988-4033

When: Friday through June 1; 10:30 a.m.-5:30 p.m. Tuesday-Friday, 11 a.m.-5 p.m. Saturday. Opening reception 5-8 p.m. Friday

How much: Free

What: "Gallery Artists 1993"

Where: Catherine Edelman Gallery, 300 W. Superior St.; 312-266-2350

When: Friday through May 29; 10 a.m.-5:30 p.m. Tuesday-Saturday. Opening reception 5-7 p.m. Friday

How much: Free

What: "Lynne Cohen"

Where: Ehlers Caudill Gallery, 750 N. Orleans St.; 312-642-8611

When: Friday through June 5; 10 a.m.-5:30 p.m. Tuesday-Saturday. Opening reception 5-7 p.m. Friday

How much: Free

**LOAD-DATE:** 05-02-93

**LANGUAGE:** ENGLISH

**GRAPHIC:** PHOTO: "Kato Steiner," 1992, by Jeffrey Wolin.

PHOTO: Detail from untitled 1992 work by **Carrie Mae Weems**.

PHOTO: Detail from "The Virgins" (original in color), 1993, by Luis Gonzalez Palma.

PHOTO: "Police Range," by Lynne Cohen.

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St. Louis Post-Dispatch (Missouri)

April 18, 1993, SUNDAY, FIVE STAR Edition

## PERSONAL FOCUS; **CARRIE MAE WEEMS** MAKES PROVOCATIVE STATEMENTS ABOUT RACE AND GENDER IN HER PHOTOGRAPHS HER WORK EXPLORES THE SPACE WHERE EXPERIENCE AND IMAGINATION CROSS PATHS TO MAKE ART

**BYLINE:** Jabari Asim Of the Post-Dispatch Staff

**SECTION:** EVERYDAY MAGAZINE; Pg. 4C

**LENGTH:** 717 words

THE **CARRIE MAE WEEMS** retrospective at the Forum for Contemporary Art in Grand Center offers such an extensive assortment of engaging creations that it's difficult to choose a place to begin. Along with Pat Ward Williams and Lorna Simpson, **Weems** is at the forefront of a new breed of black American women artists whose photography challenges conventional notions about race and gender. The exhibit, which includes major series and related works done between 1978 and 1992, reflects an inclination to explore the space where personal experience and artistic imagination meet. "Untitled (Kitchen Table Series, 1990)" contains a series of black-and-white scenes at a kitchen table, at which the drama of a woman's struggle for love and independence unfolds beneath a single unforgiving light. Each shot of this domestic tableau is carefully staged, with the artist herself at its center, and shows the character she portrays interacting with either her lover, her daughter or her friends. A written narrative accompanies the photographs and comments on the scenes and personalities depicted. **Weems'** literary skills are at least as impressive as her technical facility with a camera. Her pithy prose mixes snatches of folk legends, children's chants, show tunes and her own skillfully wrought language. Her empathetic tale of love and trouble fits comfortably within the tradition of Billie Holiday, Zora Neale Hurston and Terry McMillan. "Colored People (1989-90)" offers more subtle commentary in the form of hand-dyed black-and-white mug shots of black Americans. **Weems** often blends text with image, and in this series she has attached titles that describe the image in each photograph. Because the skin tones of the subjects have been altered to artificial hues, titles such as "Magenta Colored Girl" and "Golden Yella Girl" add an aura of irony. They also expose a troubling tendency of some Americans to describe complexion in value-laden terms. While **Weems'** decision to comment subtly on the American obsession with skin color arouses vague discomfort, "Ain't Jokin" will be downright disturbing to some viewers. Inspired by ethnic jokes **Weems** pulled from folklore archives, this series pairs portraits of black people and media images with reproductions of the jokes themselves. Viewers find themselves face-to-face with the vicious and often dehumanizing force of **racist** humor. "American Icons (1988-89)," which includes photographs of **racist** memorabilia, reinforces the tragedy of racial prejudice. **Weems** began her career as a documentary photographer, and nowhere is her background more evident than in "Family Pictures and Stories," a history of her family composed of 35-millimeter photographs, written texts and taped narration. This fascinating, often moving account of her family's odyssey from Mississippi to Oregon echoes "the great migration" of the early 20th century, during which hundreds of thousands of blacks fled the South to seek a better life in the North. The artist's interest in genealogy and ancestral homelands also enriches "Untitled (Sea Islands Series)." In this, her most recent work, **Weems** explores the Gullah culture of the South Carolina and Georgia Sea Islands and searches for signs of African influences. Details of her journey are

PERSONAL FOCUS; CARRIE MAE WEEMS MAKES PROVOCATIVE STATEMENTS ABOUT RACE AND GENDER IN HER PHOTOGRAPHS HER WORK EXPLORES THE SPACE WHERE EXPERIENCE AND IMAGINATION CROSS PATHS TO MAKE ART St. Louis Post-Dispatch (Missouri) April 18, 1993, SUNDAY,

painted on ceramic plates that accompany photographs of Gullah dwellings and artifacts and framed texts of Gullah folklore and home remedies. The artist's literary background and eclectic influences are on display in "And 22 Million Very Tired and Very Angry People," an ambitious installation that attempts to demonstrate the value of social and political activism. Captioned, large-format Polaroid prints portray both people and objects as tools for creating positive change. Her message is reinforced by an array of hanging parchments bearing quotations from an international roster of critical thinkers, including Fannie Lou Hamer, Gabriel Garcia Marquez and Frederick Engels. The Forum gallery has long been recognized for its willingness to embrace the creativity of artists from various backgrounds and orientations. The **Weems** exhibit - always absorbing, often shattering - furthers that reputation. The artist will deliver a lecture about her work at 6 p.m. Friday, May 7, at Third Baptist Church.

**LOAD-DATE:** October 7, 1993

**LANGUAGE:** English

**GRAPHIC:** PHOTO; Photo by **Carrie** Mae **Weems** - " Black Woman With Chicken,"

**TYPE:** PROFILE **CARRIE** MAE **WEEMS** REVIEW ART

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The Boston Herald

April 9, 1993 Friday

## **VISUAL ARTS REVIEW; Exhibit is `No Laughing Matter'; `No Laughing Matter' at Tufts University Aidekman Arts Center**

**BYLINE:** Joanne Silver

**SECTION:** SCENE; Pg. S20

**LENGTH:** 574 words

Andy Warhol is a hoot. Anselm Kiefer registers a bit more like a chirp. Julian Schnabel, a cluck. At least, that's how these art world biggies seem to Louise Lawler.

Lawler's "Birdcalls" fills the halls of Tufts University Aidekman Arts Center with the names of 28 well-known contemporary artists - rendered as a series of original and riotously funny birdcalls. So much for the weight and dignity usually accorded these distinguished white males.

For the seven minutes of Lawler's repeating tape, cultural name-dropping sounds no more authoritative than a squawking gaggle of geese. At the same time, Lawler slyly questions the politics and policies of an art world drawn to creatures who strut their stuff.

Gadflies have long recognized the power of humor. Aristotle went so far as to say "humor is the only test of gravity, and gravity of humor." In keeping with that philosophy, the 13 artists and groups in "No Laughing Matter" train their wit, wisdom and aesthetic visions on a number of unfunny contemporary social issues.

Racism, violence against women, homelessness, religious fanaticism and the environment all offer cause for artistic creation, with the results ranging from the eerie lushness of Robert Cumming's acrylic paintings to the blaring activism of Gran Fury's neon-yellow stickers.

"MEN: Use Condoms or Beat It," Fury warns, hoping that the play on words will prevent viewers from playing with danger, in the form of AIDS. A box filled with stickers for visitors to take underscores the practical thrust of Fury's art.

Like many contemporary artists, Fury has embraced the style and techniques of mass media. The 20th century practice of mixing high and low art continues apace in such pieces as the Guerrilla Girls' posters scolding the sexism and racism of the art world and Ilona Granet's mauve street signs reading "Control Your Animal Instinct" in Spanish and English, showing a picture of a man restraining a leashed animal lunging at a woman.

Institutionalized values come under a more subtler form of attack in Lynne Cohen's bizarre photographs of public and private interiors. Her "Men's Club" features a pair of nondescript chairs, a table, a wall filled with photographs of Shriners and a floor-to-ceiling lamp with three lampshades that look like little Shriners hats.

**Carrie** Mae **Weems** also uses photography to uncover attitudes so deep-seated they appear part of the

VISUAL ARTS REVIEW; Exhibit is 'No Laughing Matter'; ``No Laughing Matter" at Tufts University  
Aidekman Arts Center The Boston Herald April 9, 1993 Friday

fabric of daily life. But instead of merely observing, **Weems** - in her "Ain't Jokin' " series - throws her discoveries back at the viewer to provoke reaction. **Racist** jokes and stereotypes are recounted in words and pictures, all accompanied by an unspoken punchline: "Why would anyone find this funny?"

Erika Rothenberg takes the prize for the most unusual medium for her one-liner about American jingoism. "Which country is the best country?" reads the brightly painted sign above her miniature golf hole, called "America, the Perfect Country."

Visitors can pick up a real club and putt a real ball at any of six tunnels representing six countries - except five of the six are blocked by stones, bricks, barbed wire and the like. Just the United States hole is open - but with doubt lingering over the notion of freedom in present-day America.

The other artists in the exhibit are Christy Rupp, Hans Haacke, Tom Otterness, Cindy Sherman and Krzysztof Wodiczko.

"No Laughing Matter" at the Aidekman Arts Center, Tufts University, Medford, through April 18.

**LOAD-DATE:** March 16, 2007

**LANGUAGE:** ENGLISH

**PUBLICATION-TYPE:** Newspaper

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The New York Times

March 21, 1993, Sunday, Late Edition - Final

## **ART; Grappling With Feminism and Femininity**

**BYLINE:** By VIVIEN RAYNOR

**SECTION:** Section 13WC; Page 22; Column 1; Westchester Weekly Desk

**LENGTH:** 1137 words

ONE show by female artists does not necessarily deserve another, but two may merit comparison. A current example is "My/Self: Your/Other" and "Female Body Parts: From Geography to Fetish." The first is on view at the Castle Gallery at the College of New Rochelle; the second is at Longwood Arts Gallery in the Bronx. Though both address the issue of woman as victim, the first is more genteel than the second -- as indicated by the titles.

Susan Canning, the curator of "My/Self: Your/Other" and an associate professor of art history at the college, concedes in an essay that women have made progress but that they must still remember "who makes the rules." Nevertheless, Dr. Canning says the 15 artists she has selected "offer a diverse vision of identity inspired by personal experience and conviction rather than by the outdated formulas and tired conventions that the dominant culture continues to sustain."

Aside from tedium, the trouble with this tired rhetoric is that it presupposes a limitless reserve of compassion in a general audience that is daily battered with news of "abuses" visited on individuals, groups -- whole nations. It is therefore fortunate that Dr. Canning, though she takes the party line as a writer, more than compensates with her eye for esthetic values.

Naturally, there are works in which politics are uppermost. These include Nancy Spero's paper frieze in which the same print of a female nude cavorting like a body builder is combined with the figure of a woman in tailored clothes and one impression of Marlene Dietrich in a pants suit; Emma Amos's take on the upside-down figures of the German painter Georg Baselitz (whom she calls George Baseless), imperialism in Africa and other evils that are combined in the same unstretched canvas, and the chain belt by Ava Gerber, from which dangle items like paper money, a dead rose and a wad of cigarette butts. But on the whole, politics and esthetics are held in equilibrium, and there are even humorous moments, as in Ms. Gerber's floor piece consisting of 17 panty girdles stuffed with pillows.

One of the best works is Joyce Scott's "Big Mama," a small nude made of black beads that is posed on a mound of beaded flowers and apparently is about nothing but its own ingratiating self. Ms. Scott is also responsible for the tiny beaded lovers, one black and the other white, caught in a spiral of wire netting and larger gold beads.

Another good-looking contribution is Katherine Bradford's comment on monotony by way of cubes painted different bright colors and inscribed on each face with a word like "Read," "Walk," "Home" and "Bed."

Alison Saar is represented by a sizable relief of a nude in beaten copper, which is pocked with what looks like bullet holes and stands among rocks that could be made of lead. More impressive, however, are the

artist's small relief heads, particularly "La Rosa Negra." This is a silhouette of a woman cut out of metal, laid against a pink background and a house-shape frame.

With a black-and-white photograph of a cookie jar in the shape of Aunt Jemima, **Carrie Mae Weems** takes aim at **racist** clichés. But with all the will in the world, unreconstructed viewers may find it hard to take offense at a toy ceramic modeled with such taste and delicacy. Other works by Ms. **Weems** include the large black-and-white of a woman initiating a child into the art of making up her face.

According to its title, Candida Alvarez's "Swollen Belly Series" is a comment on the trials of pregnancy. But in appearance, these pretty crayon drawings are abstractions that occasionally allude to the human figure. Although it is refreshing to see Elizabeth Taylor replacing Marilyn Monroe as a female St. Sebastian, Kathe Burkhart's large heads of the star with her violet eyes and blue eye shadow are not very good imitations of Andy Warhol.

The largest, most mystifying work is Ida Appelbroog's cluster of canvases titled "Rainbow Caverns," the meaning of which is anybody's guess. Small images drawn in the artist's familiar deadpan style run along the top and down one side, and three of them feature a man and young girl locked in an embrace. But the better part of the work is given over to three paintings, one of an old woman seated knitting in a chair, surrounded by birds and what appears to be corn cobs, a second of a woman eating spaghetti and a third of a big nude in a bodybuilder pose.

The show includes video films, one about Frida Kahlo, scheduled today, Wednesday, Friday and next Sunday.

"Female Body Parts," curated by Betti-Sue Hertz, is by 10 artists questioning, as the release says, "who and what women are, in the material sense." It is also a show that may "free us from inhibitions and fears about our most intimate images, parts of ourselves." Given some of the alternatives offered, many of us may prefer to stay inhibited.

Works reviewable in a family newspaper include Tatyana Gubash's intimations of pink breasts floating on crusty white panels; the wall assemblage by Michele Blondel, consisting of two circular, nipples in white porcelain, a large pink glass globe and a metal box containing a rosary; two nudes modeled in brown ceramic by Gloria Nixon, and Sharon Gilbert's torso-shape shards of paper, white and colored, imprinted with names of places and products.

Lisa Titus transfers to a panel photomechanical images of herself, seated nude, except for a mask, which add up to a checkerboard of pink, silver and gold squares. The ubiquitous Lynne Yamamoto is present with one of her falls of black hair, identified as "artificial air," measuring about 15 feet, together with an organic shape in brown glass titled "My Other Ear." Jeannette Louie presents an installation involving a type of box reportedly used in China to transport a bride to her nuptials, six impressions of feet in plaster and a mirror on which is painted a hand holding out a white chrysanthemum.

That Adam Licht's tiny black-and-white prints of nails hang by themselves in an adjoining space at Longwood Arts Gallery does not prevent the viewer from wondering what the photographer is doing in such company. Still, the subject -- clusters of nails hammered in randomly and mostly lighted from the left -- and the professionalism of the installation make the room a place in which to come down from the orgy of narcissism next door.

"My/Self: Your/Other" is on view at the Castle Gallery until next Sunday. The number to call for more information is 654-5423.

"Female Body Parts" and the "Bent Nail Series" remain on view through April 24. Longwood Arts Gallery, on the second floor of Public School 39 at 963 Longwood Avenue, is open Thursday through Friday from noon to 5 P.M., Saturdays from noon to 4 P.M. The number to call for more information is (718) 842-5659.

**LOAD-DATE:** March 21, 1993

ART;Grappling With Feminism and Femininity The New York Times March 21, 1993, Sunday, Late Edition -  
Final

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photos: "Decision Cubes," above, by Katherine Bradford, and "Big Mama," by Joyce Scott.

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Los Angeles Times

March 9, 1993, Tuesday, Orange County Edition

## **CENSORSHIP IN ARTS: ALIVE AND WELL; JOCK REYNOLDS, DIRECTOR OF THE ADDISON GALLERY, BRINGS AN EXHIBIT TO NEWPORT HARBOR MUSEUM AND RECOUNTS HIS INVOLVEMENT IN THE MAPPLETHORPE AFFAIR.**

**BYLINE:** By ZAN DUBIN, TIMES STAFF WRITER

**SECTION:** Calendar; Part F; Page 1; Column 2; Entertainment Desk

**LENGTH:** 1309 words

**DATELINE:** NEWPORT BEACH

Don't be fooled: Pernicious threats to freedom of expression are alive and well in America, warns Jock Reynolds, a key player in the federal arts funding uproar of a few years back.

And, he noted, the threats aren't all coming from the religious right.

He pointed out that art always has had "the power to disturb and provoke," and the debate over artistic censorship "is an age-old controversy not likely to diminish any time soon."

Reynolds is director of the Addison Gallery of American Art at Phillips Academy in Andover, Mass., a prep school with an acclaimed collection of abstract art from which he culled "American Abstraction From the Addison Gallery of American Art," a traveling exhibit launched recently at the Newport Harbor Art Museum and continuing there through May 2.

In a lecture at the museum Sunday, Reynolds -- who played a direct role in the Robert Mapplethorpe controversies of 1989 -- gave an insider's look into the furor involving the National Endowment for the Arts and spoke of continuing "dangerous" attempts at censorship.

One, he said, involves several black faculty members at Tufts University in Massachusetts, upset over works by African-American photographer **Carrie Mae Weems** included in a traveling group show called "No Laughing Matter," scheduled to open at Tufts on April 1.

The conceptual works from **Weems'** "Ain't Joking" series explore "old **racist** jokes perpetuated by whites," Reynolds said. The series includes an image of a black man cradling a rotund watermelon.

"The black faculty at Tufts wants to censor the work," said Reynolds. But, he continued, art is about communication between individuals within a free, democratic society, and people must be "extremely vigilant" about efforts to inhibit that.

"If we're willing to suppress what's being created," he said, "then we're really doing something that's very dangerous to the kind of society we espouse we want."

CENSORSHIP IN ARTS: ALIVE AND WELL; JOCK REYNOLDS, DIRECTOR OF THE ADDISON GALLERY, BRINGS AN EXHIBIT TO NEWPORT HARBOR MUSEUM AND RECOUNTS HIS INVOLVEMENT IN THE MAPPLETHORPE AFFAIR. Los Angeles Times March 9, 1993, Tuesday, Orange County Edition

Elizabeth Wylie, director of the year-old Tufts University Art Gallery, said by phone Monday that some members of the faculty and administration misunderstood the anti-**racist** intent of **Weems'** work and were "extremely concerned that students might be hurt" by it.

But, she added, the matter essentially has been resolved and **Weems'** work "most definitely" will be included in the exhibition. "I think it was a tempest in a teapot," she said.

Still, the Tufts incident was not isolated: Black students at the University of Halifax in Nova Scotia, where the show was installed previously, staged a **protest** over it.

In any case, Reynolds is no stranger to this kind of debate. Two years ago, he successfully demanded that the Smithsonian Institution's National Museum of American Art restore a controversial photographic work by Sol LeWitt that had been removed from an exhibit Reynolds co-curated. The work, "Muybridge 1," consists of images of a nude female that are viewed through small openings. Museum director Elizabeth Broun -- "a very liberal person," as Reynolds described her -- found the work objectionable, akin to "a pornographic peep show and exploitative of women," Reynolds said.

In 1989, while director of the progressive Washington Project for the Arts, Reynolds accepted the exhibition of photographs, some sexually explicit, by the late Robert Mapplethorpe that had been canceled by Washington's Corcoran Gallery of Art. The Mapplethorpe exhibit, partly funded by an NEA grant, had helped stir a nationwide controversy over NEA support of what critics deemed obscene and sacrilegious art.

Long before that furor erupted, however, Reynolds had seen warning signs.

In 1985, three congressmen led by Richard Armey (R-Tex.), had attacked the NEA for funding poetry that included graphic language. Their aides "ran" to Congress, Reynolds said Sunday, "claiming that this was utter pornography, that tax dollars were supporting the worst dreck in the world.

"Decontextualizing and misrepresenting" the poets' work, the congressmen -- who denied charges of censorship -- tried to cut the NEA's budget, Reynolds said. Their effort was unsuccessful but nevertheless created "the first climate of real fear" within the NEA and within minority arts communities, whether gay or ethnic, he said.

The following year, Reynolds, in his capacity as WPA director, had what he calls a chilling conversation with then-NEA Chairman Frank Hodsoll.

Reynolds -- who said he'd never recounted this story in public before -- remembers being asked by Hodsoll to reconsider an NEA grant application -- approved by an NEA peer panel and the presidentially appointed National Council on the Arts -- for a "potentially provocative" public art project by established contemporary artists Erika Rothenberg and Jenny Holzer.

The project, dealing with citizens' rights to express themselves publicly, involved two trucks. One was to be equipped with a huge megaphone, the other was to sport a huge television and an "open" microphone. The intention was to let spectators speak their minds as the trucks were driven around New York City and Washington, to the White House, the Congress and the Supreme Court.

"We were asked," Reynolds said, "if we didn't want to withdraw" the project from funding consideration. "We were asked, 'Do you really want this show to be done at this time, in this climate?' . . . Ultimately, the grant was killed (by Hodsoll) for lack of artistic merit."

After all that, the Mapplethorpe controversy came as no surprise, Reynolds said.

The Mapplethorpe exhibit had opened without incident at the University of Pennsylvania's Institute of Contemporary Art, which had received a \$30,000 NEA grant to organize the retrospective. From there, it was displayed -- again without incident, and to record crowds -- at Chicago's Institute of Contemporary Art.

The trouble, Reynolds said, began at the Corcoran Gallery. Such conservative politicians as Sen. Jesse

CENSORSHIP IN ARTS: ALIVE AND WELL; JOCK REYNOLDS, DIRECTOR OF THE ADDISON GALLERY, BRINGS AN EXHIBIT TO NEWPORT HARBOR MUSEUM AND RECOUNTS HIS INVOLVEMENT IN THE MAPPLETHORPE AFFAIR. Los Angeles Times March 9, 1993, Tuesday, Orange County Edition

Helms (R-N.C.) put "real political pressure" on the Corcoran's trustees and its director, Christina Orr-Cahall, who canceled the show and later resigned over it.

Politicians on both sides of the aisle sent the message that "if you present this exhibit here, you might really be jeopardizing your funding," Reynolds said.

He said the WPA took the exhibit "mainly because we felt it would be a disgrace" to deprive people of the chance to evaluate the show for themselves, and to decide if it indeed was "the great, treacherous pornographic exhibit it was made out to be."

Reynolds said that about 49,000 visitors streamed through the WPA's doors and that, in the end, only two complaints were heard. "I think people just did not think this was something to be censored or that Mapplethorpe was not a serious artist," Reynolds said.

Eventually, the NEA debate fizzled, but not before it left the endowment "almost decimated," Reynolds said.

The NEA's peer-panel, with a built-in system of checks and balances that includes annual rotation of members, may not be perfect, said Reynolds, a working photographer and sculptor who has sat on panels since 1979, but it "has been one of the most fair and efficient ways of supporting artworks" and development of culture.

In such cases as the Mapplethorpe, LeWitt and Tufts incidents, one person or a small group of people "think that art can only have one impression, and can be seen or interpreted in only one way . . . that serves their own political agenda.

"Great art has a multiplicity of meanings, but it is increasingly seen in the most simplistic terms, and I think that's really a dangerous intellectual conception."

*\*"American Abstraction From the Addison Gallery of American Art" continues through May 2 at the Newport Harbor Art Museum, 850 San Clemente Drive, Newport Beach. Hours: 10 a.m. to 5 p.m. Tuesdays through Sundays. \$2 to \$4, free on Tuesdays. (714) 759-1122.*

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photo, COLOR, Jock Reynolds with "Exaltment," one of the abstract pieces his curated show at Newport Harbor Museum. ; Photo, Jock Reynolds lectures at the Newport Harbor Art Museum on art censorship. JOHN FUNG / Los Angeles Times

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Chicago Tribune

March 5, 1993, Friday, NORTH SPORTS FINAL EDITION

## Spring exhibits: innovation, education, celebration

**BYLINE:** By Abigail Foerstner

**SECTION:**

FRIDAY; Pg. 76; ZONE: CN; Photography.

**LENGTH:** 2043 words

Chicago's spring photography exhibits feature some of the most innovative and controversial work around. Here are Duane Michal's signature narratives handwritten on his photographs, Ruth Thorne-Thomsen's ever experimental work including her pinhole camera classics and Joel-Peter Witkin's chilling tableaux of human spectacles.

The power of photography as a catalyst for social change underpins "Anne Frank in the World 1929-1945," a show that includes 500 historic photographs of the Frank family and their times. The exhibit and a host of related programs at the Chicago Cultural Center stress personal courage and individual integrity as weapons to turn the tables on racism, antisemitism and prejudice in general.

This spring also marks the 100th anniversary of the World's Columbian Exposition, and photography celebrates with an exhibit at the Art Institute of Chicago featuring exquisite period prints by Charles Dudley Arnold, the official fair photographer.

Just in case all this isn't enough, there are plenty of other shows to see, and viewers can count on exploring every aspect of the photographic medium in the bargain.

Continuing

Kelmscott Gallery, 4611 N. Lincoln Ave. "Rooms" offers an odyssey through interior space by photographers including Berenice Abbott, Eugene Atget, Lewis Hine, Diane Arbus, Walker Evans, Pedro Guerrero and Henry Fuermann. Through March 27. 11 a.m.-6 p.m. Tuesday-Saturday. Free. 312-784-2559.

Feigen Inc., 742 N. Wells St. "Gregory Crewdson." Crewdson's "brightly colored, elaborately fabricated still lifes of birds, butterflies, bugs and flowers in suburban back yards straddle the white picket fence between revulsion and yearning," noted the Village Voice. Through March 27. 11 a.m.-6 p.m. Wednesday-Saturday. Free. 312-787-0500.

Spertus Museum, 618 S. Michigan Ave. "The Holy Land Then and Now" offers a pilgrimage to the religious landmarks of the Holy Land as they appeared to the adventurer-photographers of the 19th Century and as they appear now. Daniel Tassel took the contemporary photographs in each "then and now" pair documenting sites such as the Temple Mount/Dome of the Rock and the Church of the Holy Sepulchre. Through June 18. 10 a.m.-5 p.m. Sunday-Thursday, 10 a.m.-3 p.m. Friday. Admission: \$3.50; \$2 students, seniors and children; \$8 family rate. 312-922-9012.

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ARC Gallery, 1040 W. Huron St. "Joan Truckenbrod: Diagrammatic Dialogues," "Tanya Marcuse: Platinum Palladium Prints, 1992" and "Albert J. Winn: My Life Until Now" offer a compendium of contemporary photography. Marcuse prints her small, lyrical photographs of human form using one of the classic photographic processes while Truckenbrod generates abstract computer synthesized imagery that alludes to prehistoric symbols and spirits. Through March 27. 11 a.m.-5 p.m. Tuesday-Saturday. Opening reception 5-8 p.m. Friday. Free. 312-733-2787.

### March

5.Beacon Street Gallery and Theater, 1225 W. School St. "Not Lying Down" features artist Kaucyila Brooke's photographic installation that deals with such diverse issues as lesbian power relations, the anti-nuclear movement and consensus building. Through April 11. 11 a.m.-4 p.m. Wednesday-Saturday. Opening reception 6-8 p.m. Friday. Free. 312-528-4526.

5.Ehlers Caudill Gallery, 750 N. Orleans St. "Paris Stories and Other Follies" presents the most recent personal poems by Duane Michals, renowned for his sequential photographic stories with handwritten text. Surrealism, fairy tales, chance and wordplay sift through this most recent work where blurs, double exposures and spelling errors question the boundaries of reality and illusion. Through April 24. 10 a.m.-5:30 p.m. Tuesday-Saturday. Opening reception 5-7 p.m. Friday. Free. 312-642-8611.

5.Northern Illinois University Art Gallery in Chicago, 212 W. Superior St. "And They Called Us 'Colored,'" an exhibition of photographs from Seward, Okla. Photographers such as Opal Childs-Glover, who photographed as a hobbyist, captured the dignity and sense of self among blacks in her community in the racist atmosphere after World War I. Photographs by Fred Younger, an itinerant photographer of the same era, are also included. Through April 10. 11 a.m.-5 p.m. Tuesday-Saturday. Free. 312-642-6010.

5.South Shore Cultural Center, 7059 South Shore Drive. "Drums of Our Fathers" documents the Belize "settlement day" celebration of the migration of African-Caribbean people from St. Vincent to Belize in the 18th Century. Through March 26. 10 a.m.-6:30 p.m. Monday-Friday, 10 a.m.-5 p.m. weekends. Free. 312-753-0640.

13.Mary and Leigh Block Gallery, 1967 S. Campus Drive, Northwestern University, Evanston. "Constantin Brancusi: The Photographs." Brancusi's photographs documented his art and sculpture, but he immediately understood the three-dimensional and sculptural potential of light. His multiple viewpoints and dramatic use of light and reflection reveal meaning and form in his work. Through April 18. Noon-5 p.m. Tuesday and Wednesday, noon-8 p.m. Thursday-Sunday. Free. 708-491-4852.

24.Chicago Cultural Center, 78 E. Washington St. "Anne Frank in the World: 1929-1945." This exhibit of more than 500 black-and-white photographs revisits the developments leading to Nazi oppression and the Holocaust. The exhibit and "The Power of Personal Choice," an accompanying series of lectures, performances and films, explore the struggles and heroism of ordinary people who made a difference in oppressive situations around the world. Through April 25. 10 a.m.-7 p.m. Monday-Thursday, 10 a.m.-6 p.m. Friday, 10 a.m.-5 p.m. Saturday, noon-5 p.m. Sunday. 312-346-3278.

26.Catherine Edelman Gallery, 300 W. Superior St. "Joel-Peter Witkin." Witkin routinely repels and fascinates his viewers with his photographic tableaux and still lifes that often confront deformity, violence and sexuality. Yet Witkin's scratched and toned images maintain a painterly quality that underscores their unresolved tension between reality, dreams, fantasy and myth. Through April 24. Opening reception 5-7 p.m. March 26. 10 a.m.-5:30 p.m. Tuesday-Saturday. Free. 312-266-2350.

26.Schneider-Bluhm-Loeb Gallery, 230 W. Superior St. "Patrick Nagatani" features 20-by-24 Polaroid prints in Nagatani's continuing spoofs of nuclear nightmares. Through April 27. 10:30 a.m.-5:30 p.m. Tuesday-Friday; 11 a.m.-5 p.m. Saturday. Free. 312-988-4033.

27.Field Museum of Natural History, Roosevelt Road at Lake Shore Drive. "China Between Revolutions:

Photographs by Sidney D. Gamble 1917-1927." Gamble was the first Western sociologist to fully document China between the fall of the Manchu Dynasty and the Communist revolution in 1949. The 81 black-and-white exhibit prints are drawn from his archive of 4,000 negatives, 600 hand-colored slides and 30 reels of film. Through June 20. 9 a.m.-5 p.m. daily. Admission: \$4; \$2.50 for children 3-17, seniors and students; \$13 family rate. Free on Thursdays. 312-922-9410.

30.ARC Gallery. "Jane Stevens: Presence of Mind," "Barbara Stewart Thomas: Take Away the Pictures and What Do You See?" and "Deborah Donnelley: Portraits of Sisters." These exhibits explore portraiture as metaphor and documentary with Stevens' infrared landscape photographs, a metaphor for a personal journey; Thomas' layered self-portraits; and Donnelley's portraits. Through May 1. Opening reception 5-8 p.m. April 2. See above listing for times.

30.Artemisia Gallery, 700 N. Carpenter St. "Inscriptions in the War Zone" presents an installation of photographs by Silvia Malagrino and text by Monica Flores Correa. The work deals with violence in Argentina, the native land of both, to trace universal currents of violence in the world. Through May 1. Opening reception 5-8 p.m. April 2. 11 a.m.-5 p.m. Tuesday-Saturday. 312-226-7323.

#### April

2.Gallery 954, 954 W. Washington St. "Barbara Crane: Visions and Aberrations" features new work, including large-scale Polaroid transfer prints, by the prominent Chicago photographer. Crane continues to push at the boundaries of photography, exploring new techniques and the visual patterns of sequences, both hallmarks of her work. Through May 12. Noon-5 p.m. Tuesday-Friday, noon-3 p.m. Saturday. Opening reception 6-8 p.m. April 2. Free. 312-563-0305.

3.Museum of Contemporary Photography at Columbia College Chicago, 600 S. Michigan Ave. "Within This Garden: Photographs by Ruth Thorne-Thomsen" and "Carry Me Home: Photographs by Debbie Fleming Caffery." Thorne-Thomsen has photographed from the shores of Lake Michigan to the shores of the Mediterranean Sea, exploring places at the edges of the mind's eye. Thorne-Thomsen gives a lecture preview of the exhibit at 6 p.m. April 1. Lecture admission: \$5, \$3 students. Caffery, raised amid the sugar cane fields of Louisiana, documents this world in the tradition of Dorothea Lange and Walker Evans. Opening reception for both exhibits 5-8 p.m. April 2. Both through May 29. 10 a.m.-5 p.m. Monday-Friday, noon-5 p.m. Saturday. Exhibit admission: Free. 312-663-5554.

9.Kelmscott Gallery. "Lilo Raymond" presents Raymond's lyrical still lifes and room studies from the 1950s to the 1980s. Raymond captured the play of light through bare rooms and windows and photographed household objects. Through May 9. See above listing for times.

16.Aron Packer Gallery, 1579 N. Milwaukee Ave. "The Old School: Traditional American Tattoo Art & Artists" offers a selection of Jeff Crisman's photographs from his ongoing documentary. The grouping focuses on the roots of tattoo art in folk art. Through May 9. Noon-5 p.m. Thursday-Sunday. Free. 312-862-5040.

17.Chicago Cultural Center. "Essential Revelations: Photographs by Mary Koga 1972-1992," offers a retrospective with work from the artist's black-and-white series on the Hutterites, color portraits of Issei (first generation Japanese **immigrants**) of Illinois, and color images of floral forms. Through June 20. See above listing for times.

30.Rhona Hoffman Gallery, 215 W. Superior St. **Carrie Mae Weems**, narrative black-and-white photographs. Through May 22. Opening reception 5-7 p.m. April 30. 10 a.m.-5:30 p.m. Tuesday-Friday, 11 a.m.-5:30 p.m. Saturday. Free. 312-951-8828.

30.Ehlers Caudill Gallery. "Lynne Cohen" continues with her chronicles of the exotic and the bizarre to be found in mundane environments that are quintessential statements on the contemporary world. The exhibit presents new work in mural-size prints. Back room exhibit features vintage black-and-white street photographs by John Gutmann. Through June 5. See above listing for times.

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30.Catherine Edelman Gallery. Gallery artists show featuring work by Pamela Bannos, James Fee, Michael Kenna, Herman Leonard, Maria Martinez-Canas, Richard Misrach and Jeffrey Wolin. See above listing for times.

30.Schneider-Bluhm-Loeb Gallery. "Luis Gonzalez Palma" features new work as the artist continues to paint black-and-white photographs of Guatemala, achieving his haunting and mythical nuances. Through June 1. See above listing for times.

May

1.Art Institute of Chicago, Michigan Avenue at Adams Street. "Constructing the Fair: Photographs of the World's Columbian Exposition by C.D. Arnold." Arnold, the official fair photographer, documented the construction, architecture and events of the monumental but ephemeral "White City" in large-format platinum prints. The exhibit photographs are drawn from the Ryerson and Burnham Libraries collection at the Art Institute. Through July 4. 10:30 a.m.-4:30 p.m. Monday, Wednesday, Thursday, Friday, 10:30 a.m.-8 p.m. Tuesday, 10 a.m.-5 p.m. Saturday, noon-5 p.m. Sunday. Suggested admission: \$6; \$3 for students, seniors and children; free on Tuesdays. 312-443-3600.

8.Art Institute of Chicago. "New Light on Old Masters" juxtaposes 19th Century masterpiece photographs with 20th Century counterparts, exploring classic visual themes as they are reinterpreted and reinvented. Photographs by Gustave Le Gray paired with Ray Metzker, the Bisson Freres paired with Walker Evans and many others are included. Through July 18. See above listing for times.

**LOAD-DATE:** 03-06-93

**LANGUAGE:** ENGLISH

**GRAPHIC:** PHOTO: "Windmill Display," 1893, by C.D. Arnold, from an exhibit opening May 1 at the Art Institute of Chicago.

PHOTO: "Screwhead," Colorado, 1986, by Ruth Thorne-Thomsen, from an exhibit opening April 3 at the Museum of Contemporary Photography. Photo (copyright) Ruth Thorne-Thomsen.

PHOTO: "Workshop of Eugene Atget," 1927, by Eugene Atget, printed by Berenice Abbott, from a continuing exhibit at Kelmscott Gallery.

PHOTO: "Drums of Our Fathers," by Bob Richards, from an exhibit opening Friday at the South Shore Cultural Center.

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Los Angeles Times

February 19, 1993, Friday, Home Edition

## **ART REVIEWS; THE STRANGE HOUSE THAT PAE WHITE BUILT**

**BYLINE:** By DAVID PAGEL, SPECIAL TO THE TIMES

**SECTION:** Calendar; Part F; Page 20; Column 1; Entertainment Desk

**LENGTH:** 1074 words

The puzzling installations by Pae White at Shoshana Wayne Gallery warps the space your body occupies. Her odd objects also force your mind to stretch if you want to make sense of the uncanny perversity that animates her work.

White's smart arrangement of lamps, color charts and architectural models creates the immediate impression that she, a recent graduate of Pasadena's Art Center College of Design, intends to straightforwardly explore the nuances of interior design and domestic decoration.

The rubber-coated sunflowers, gingerbread houses and minimalistic sculptures that are haphazardly scattered around the gallery prevent this impression from taking hold. They alert you to the fact that White is really interested in cultivating moments when one's ordinary surroundings take on a hallucinatory quality, freely shifting between being creepy, silly and mesmerizing.

Dizzying shifts in scale begin her articulation of the multilayered nature of reality. In the long, narrow, front gallery, which White has left empty except for some strange objects that lurk in its corners, two small models of houses sit on the floor. In contrast to their homemade appearance and toylike vulnerability, your body feels awkwardly oversized, blown up to proportions radically out of whack with its fragile surroundings.

In the small, cubical back gallery, White reverses this sensation. Two tough, seductive plexiglass sculptures lie flat on the floor, charging the claustrophobic space with an undercurrent of menace. Their shiny surfaces appear to be frozen liquids. They simultaneously function like mirrors and create the illusion that they open onto underground galaxies of pure, saturated color. The larger one seems to suck the air out of the room, and threatens to take your body with it.

White's witty, sensuous installation demonstrates that it is impossible to separate perceptions from interpretations, and to segregate facts from fantasies. Her art gives compelling physical form to a sophisticated revision of Surrealism.

In place of the sexual fixation and unconscious dread that obsessed the men of Surrealism, White's work defines a more open, fluid and quasi-feminine exploration of abstract possibilities and unexpected, formal transformations. The sense that anything might transpire in the present gives her installation its diffuse yet undeniable power.

*\* Shoshana Wayne Gallery, 1454 Fifth St., Santa Monica, (310) 451-3733, through March 7. Closed Sundays and Mondays.*

ART REVIEWS;THE STRANGE HOUSE THAT PAE WHITE BUILT Los Angeles Times February 19, 1993,  
Friday, Home Edition

Beyond Anger and Rage: "No Justice, No Peace? Resolutions . . ." takes its title from a popular phrase that arose from the initially peaceful protests to the acquittal of the police officers in the Rodney G. King beating case. Curated by Lizzetta LeFalle-Collins for the California Afro-American Museum, this wide-ranging show of mixed-media works by 19 artists does not focus exclusively on the violence that followed.

To its credit, the exhibition uses the riots that began on April 29, 1992, as part of a general backdrop against which most of its artists make their socially oriented work. For the most part, "No Justice, No Peace? . . ." carefully avoids the problem of forcing art to be a symbolic, emotional Band-Aid, a last-ditch effort that is resorted to only when other, more practical -- and effective -- means fail.

The strongest works in the exhibition move beyond immediate anger and justifiable rage to locate the riots in a broader social context, as part of a prevalent pattern of **racist** behavior. Charles Gaines, **Carrie Mae Weems** and Robert Colescott, for example, effectively use abstraction, irony and humor to invite from their viewers responses more complicated than knee-jerk confirmations of their own prejudices.

Gaines' wall of numbers interspersed with words and phrases such as *love, teaches, principles and values* and *an inner voice* draws parallels between the way former police chief Daryl Gates describes himself in his book and the language the Bible uses to describe the persecution of Christ. This work is compelling because of the time it takes for the message to unfold in your mind, and because of Gaines' insistence that the "facts" he presents are not the last word, but can be rearranged to support many other interpretations.

**Weems'** commemorative plates give voice to famous and faceless African-Americans in terms usually reserved for presidents and royal couples. Both funny and deadly serious, Colescott's bold figurative paintings also sketch the common desires diverse social groups share. By emphasizing the individuality of its artists, "No Justice, No Peace? . . ." insists that the riots were not caused by a single event, but resulted from relations deeply woven into all aspects of the social fabric.

\* *California Afro-American Museum, Exposition Park, 600 State Drive, (213) 744-7432, through July 5. Closed Mondays.*

Urban Sprawl: "L.A. Stories" is a sprawling group exhibition with a snappy title, some excellent art, but little real reason for existing. Although the city of Los Angeles is the supposed subject of the paintings, drawings and prints by the 40 artists presented at Jack Rutberg Gallery, the grounds for their inclusion are so loosely defined that almost any artist who ever visited the city, dealt with popular culture, or saw a Hollywood movie could be included.

Likewise, the claims the show makes for Los Angeles are so vague that "L.A. Stories" does not serve as an insightful inquiry into the nature of our culture. It functions, instead, as a self-congratulatory advertisement for, or shameless promotion of, an amorphous "Southern Californian" lifestyle. The show is one of the most egregiously short-sighted examples of local boosterism to appear this season.

Rather than acknowledging the fact that art in Los Angeles is part of an international system, "L.A. Stories" would segregate it, shelter it from world-class standards, and celebrate its supposedly homey flavor. Despite the exhibition's good intentions -- to focus attention on art made here -- this approach amounts to a sort of artistic protectionism. It betrays either a deeply cynical lack of confidence in artists who happen to work here, or a fundamental misunderstanding of how art functions in the contemporary world.

\* *Jack Rutberg Gallery, 357 N. La Brea Ave., (213) 938-5222, through Feb. 27. Closed Sundays and Mondays.*

**LANGUAGE: ENGLISH**

ART REVIEWS;THE STRANGE HOUSE THAT PAE WHITE BUILT Los Angeles Times February 19, 1993,  
Friday, Home Edition

**TYPE:** Art Review

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The Washington Post

January 29, 1993, Friday, Final Edition

## No Winners in Race Art

Hank Burchard

**SECTION:** WEEKEND; PAGE N49

**LENGTH:** 421 words

"LET ME SAY that my primary concern in art, as in politics, is with the status and place of Afro-Americans in our country," says **Carrie Mae Weems**, whose photographs are featured in a major exhibition at the National Museum of Women in the Arts.

**Weems** produces pictures of quite ordinary quality, many of which treat white racism and black violence as though such behavior were characteristic of the races. **Weems's** work isn't outrageous or even provocative, it's just tiresome and offputting. And dispiriting to those of us of whatever color or creed who'd hoped the day had passed when membership in a minority group was sufficient to establish one's artistic credentials.

Playing the white-liberal guilt game has long been a minor art form, and small harm done. But **Weems**, 40, an Oregon-born California academic, seems poised for crossover into the big time. Launched from the increasingly prestigious women's museum, the show is scheduled to tour eight more venues from coast to coast.

A sample of **Weems's** "artwork," from the series "Ain't Jokin" (1987-88): A simulated photo of a lynching, with this caption: "How do you get a nigger out of a tree? By cutting the rope."

Along with family snapshots of little interest to anyone who doesn't know those pictured, we get vignettes of people most of us would rather not know. **Weems's** description of her father and brother:

"Hands down, Dad and Son-Son really love one another. But when they're drinking things have been known to get out of line, ya know. Well, the last time they were on 'full,' one thing led to another and before anyone knew what was happening, they'd both whipped out pistols and boom!! Fired on one another! When the smoke cleared there was daddy laying on the floor wounded and Son-Son standing over him holding his head crying, 'Daddy, daddy, I'm sorry.' Look, I'm telling you my folks can get way crazy."

**Weems's** work is unrelentingly trite, derivative and as exploitative of her own people as of whitey. She picks at our social **scabs** for no apparent purpose other than to deepen the pain and enlarge the scars. It is to be hoped that this will turn out to be a historic show, marking the point at which oppression chic finally bottomed out.

**CARRIE MAE WEEMS** -- Through March 21 at the National Museum of Women in the Arts, 1250 New York Ave. NW. 202/783- 5000. Open 10 to 5 Monday through Saturday and noon to 5 Sundays. Suggested donation: \$ 3 adults, \$ 2 children, students and seniors. Metro: Metro Center. Wheelchair accessible.

**LOAD-DATE:** October 14, 1993



No Winners in Race Art The Washington Post January 29, 1993, Friday, Final Edition

**LANGUAGE:** ENGLISH

**SERIES:** Occasional

**GRAPHIC:** PHOTO, **CARRIE** MAE **WEEMS'S** 1990 PHOTOGRAPH "UNTITLED (EATING LOBSTER.)"

**TYPE:** REVIEW

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The Washington Post

January 24, 1993, Sunday, Final Edition

## CRITICS' PICKS

**SECTION:** SUNDAY SHOW; PAGE G2

**LENGTH:** 730 words

### ART

California photographer **Carrie Mae Weems** does not mince words: Her chief concern in art, as in politics, "is with the status and place of Afro-Americans in our country." Yet her first retrospective exhibition, on view at the National Museum of Women in the Arts, is anything but the customary in-your-face political tract about race, class and gender. A photographer and storyteller of broad range and sensitivity, **Weems** at her best manages to advance the discourse in word-image combinations that are deeply moving and sensuously beautiful.

### CLASSICAL MUSIC

There will be some unusual vocal music in town this week: two performances of a **radical** new approach to "The Mikado," Friday and Saturday at George Mason University; Phyllis Bryn-Julson singing Schoenberg's "Pierrot Lunaire" with the Theater Chamber Players, who will also be performing music of George Crumb and a premiere by Mario Davidovsky, Saturday night in the Terrace Theater; a survey of Mozart heroines Wednesday, Saturday and next Sunday at Mount Vernon College; Howard University's Opera Ensemble performing scenes from "Treemonisha" and other operas Thursday night in the Terrace Theater; and the American Boychoir, Thursday night at Strathmore Hall.

Paavo Berglund will be the National Symphony Orchestra's guest conductor this week in music of Mendelssohn, Schumann and Haydn, with pianist Elizo Virzaladze as guest soloist. The Russian National Orchestra, playing today at the Kennedy Center Concert Hall, is a brave new undertaking: the first non-state-sponsored orchestra in that country in more than 80 years. It is also, judging by its recordings, an extremely good orchestra.

Chamber music pick of the week: the Arcadian Academy, Saturday night at National Presbyterian Church. Chamber music today: violinist Ricardo Cyncynates at the Lyceum; Charleston String Quartet at the Phillips Collection; Opus 3 in Hearst Hall at the Washington Cathedral; violinist Kyung Sun Lee at Strathmore Hall. Other highlights this week: Octondre, Tuesday at the Sumner School; Prevailing Winds, Wednesday noon at the National Building Museum; double bass Mark Stephenson, Saturday night at the Corcoran Gallery.

Pianists of the week: Marc Ponthus, tonight at the National Gallery; Daming Zhu, Saturday in the Terrace Theater.

### DANCE

The ultrastars of today's dance world, Twyla Tharp and Mikhail Baryshnikov, team up in Tharp's new three-act, evening-length "Cutting Up," also featuring nine specially selected dancers, at the Warner Monday through Wednesday evenings (as of this writing the engagement was sold out). Deborah Riley Dance Projects performs Riley's recent "Core Memories" at D.C. Arts Center Thursday evening; the work concerns

survivors of childhood abuse. Veteran Washington choreographer Maida Withers performs her new solo, "In Winds of Sand" in conjunction with video, sculpture and music at GWU's Marvin Center Theatre Friday and Saturday. Master tapper James "Buster" Brown will be the guest artist with Washington's National Tap Ensemble at the Publick Playhouse Saturday night.

#### FILM

William Carlos Williams wrote a poem that goes like this: "So much depends upon a red wheel barrow glazed with rain water beside the white chickens." Substitute a gun for the red wheelbarrow and you begin to grasp the dramatic crux of writer-director Stacy Cochran's coolly funny, immaculately modulated first feature, "My New Gun." Cochran isn't interested in making an anti-gun statement here, and though she does an exquisite job of rendering the deceptively serene upper-middle-class existence of protagonists Debbie and Gerald, she's not a social critic either. Instead, she's a stealth ironist with a low-key, wholly unexpected sense of comedy.

When Gerald buys Debbie the side arm, she can't get it off her mind. She's so distracted that she can't even sleep or make love to her husband. The point could be made that the movie isn't about guns at all. The gun is merely a catalyst, the straw that stirs the drink. The real subject is the couple's tottering, passionless relationship, which is like a gun just waiting to go off.

#### POP MUSIC

The old possum is still up to his fine tricks: George Jones shows up with newcomer Tracy Lawrence Sunday at the Patriot Center.

Graham Parker, solo acoustic and full of familiar fire, is on tomorrow and Tuesday at the Birchmere.

**LOAD-DATE:** October 14, 1993

**LANGUAGE:** ENGLISH

**SERIES:** Occasional

**TYPE:** REVIEW

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Chicago Tribune

January 14, 1993, Thursday, DU PAGE SPORTS FINAL EDITION

## **Carrie Mae Weems** photos detail black experience

**BYLINE:** By Michael Kilian

**SECTION:** TEMPO; Pg. 9C; **ZONE:** NED; The East Coast

**LENGTH:** 840 words

**DATELINE:** WASHINGTON

If ever there were pictures each worth the proverbial thousand words, they are those of black photographer **Carrie Mae Weems**, now being featured in a much-praised exhibition named for the artist at the National Museum of Women in the Arts.

**Weems'** black-and-white photos and accompanying commentaries illuminate the black American experience - past, present and eternal.

"Let me say that my primary concern in art, as in politics, is with the status and place of Afro-Americans in our country," she said.

But these are not polemical images. There are no raging depictions of the ravages of urban slum life or rural poverty, nor emotional tableaux of protest marches and messianic civil rights leaders.

**Weems** shows people - herself, her friends and family - in the simple settings of their lives. When she turns to objects, or the mossy landscapes of the Gullah Sea Islands of the Georgia and Carolina coast, she presents them as naturally as she sees them.

The opening section of the exhibition is devoted to a series of pictures with the simple setting of her kitchen table - a place central to the lives of ordinary, working-class people.

Her camera, sitting at one end of the long, wooden table, is a fixed presence, witness to a wide variety of situations: **Weems** drinking and smoking with a "gentleman caller," talking with two women friends, having her hair done, burying her head in her arms in a despairing moment, reclining - nearly nude - with her head back against the table.

The moods captured are as various: convivial, contented, playful, erotic, solitary and an almost beatific fantasy of spiritual communion.

In the many printed and audio texts that are an integral part of this show, **Weems** shows herself to be a gifted writer as well. Her words are worth many pictures.

The following passage accompanies one of the photos from the kitchen table series:

"She'd been pickin em up and layin em down, moving to the next town for a while, needing a rest, some moss under her feet, plus a solid man who enjoyed a good fight with a brave woman. She needed a man who didn't mind her bodacious manner, varied talents, hard laughter, multiple opinions, and her hopes were

getting slender.

"He had great big eyes like diamonds and his teeth shined just like gold, some reason a lot of women didn't want him, but he satisfied their souls. He needed a woman who didn't mind stepping down from the shade of the veranda, a woman capable of taking up the shaft of a plough and throwing down with him side by side."

A subsequent section explores the notion of color by means of tinted portrait prints: "Golden Yella Girl," "Violet Colored Girl." Another section, "Ain't Jokin," illustrates some of the vilest, meanest **racist** jokes imaginable.

The mood changes to the warmly familial in a central section dealing with **Weems'** family, the centerpiece of which is a huge print of her mother standing smiling and welcoming on the shabby factory floor where she works. A recording of **Weems** reciting her family's history accompanies this section.

Another area of the show, "And 22 Million Very Tired and Very Angry People," offers commentary in the form of closeups of symbolic objects (a picture of a rolling pin is titled "By Any Means Necessary").

Her word-and-picture series on the Sea Islands embraces the history of blacks in this country, from slavery to the present.

A sweeping view of Palmetto trees rising from marsh grass joins a text that reads:

"One midnight at high tide a ship bringing in a cargo of Ebo men landed at Dunbar Creek on the Island of St. Simons. But the men refused to be sold into slavery; joining hands together they turned back toward the water, chanting, 'The water brought us, the water will take us away.' They all drowned, but to this day when the breeze sighs over the marshes and through the trees, you can hear the clank of chains and echo of their chant at Ebo Landing."

A picture of a Gullah graveyard is accompanied by a list of helpful suggestions growing out of Gullah lore:

"If you suspect that a person has been killed by hoodoo, put a cassava stick in the hand and he will punish the **murderer**. If he was killed by violence, put the stick in one hand and a knife and fork in the other. The spirit of the **murdered** one will first drive the slayer insane, and then kill him with great violence."

**Weems**, 39, was born in Portland, Ore., into a family that had moved from Mississippi to the Pacific Northwest for work. Though she grew up on the West Coast, she was greatly influenced by the work of black artists in the East after she turned to art and photography when a friend gave her a camera in 1976.

She won last year's Louis Comfort Tiffany Award and was artist in residence at the Art Institute of Chicago in 1990.

The **Weems** show, intelligently organized by co-curators Susan Fisher Sterling and Andrea Kirsh, will be on view through March 21. It will then travel to St. Louis, San Francisco, Miami, Cincinnati, Los Angeles, Portland, Minneapolis and Philadelphia.

**LOAD-DATE:** 01-16-93

**LANGUAGE:** ENGLISH

**GRAPHIC:** PHOTO: **Carrie Mae Weems'** "Mom At Work" is the centerpiece of a portion of the exhibition that deals with her family.

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Palm Beach Post (Florida)

January 14, 1993 Thursday  
MARTIN-ST. LUCIE EDITION

## **WEEMS AIMS LENS AT BLACK AMERICANS**

**BYLINE:** The Associated Press

**SECTION:** ACCENT; Pg. 11D

**LENGTH:** 175 words

**DATELINE:** WASHINGTON

The contemporary American photographer **Carrie Mae Weems** has said the status and place of African-Americans in this country are her primary concern in art, as in politics.

Now, **Carrie Mae Weems**, a traveling survey of her work, has opened at the

National Museum of Women in the Arts. It runs through March 21 and features

about 120 photographs and accompanying texts from the late 1970s through 1992. **Weems** uses imagery, narratives and humor to explore ideas of identity. Her 1987 Ain't Jokin' series gives **racist** jokes a positive twist; the 1990 Colored People uses a grid of portraits to show color distinctions among African-

Americans.

**Weems'** newest series chronicles the Gullah people of the Georgia-Carolina Sea Islands.

After Washington, the exhibition is scheduled for the Forum, St. Louis;

San Francisco Museum of Modern Art; Center for the Fine Arts, Miami; the

Contemporary Arts Center, Cincinnati; California Afro-American Museum, Los

Angeles; Walker Art Center, Minneapolis; Institute of Contemporary Art,

Philadelphia; and the Portland, Ore., Art Museum.

**LOAD-DATE:** June 6, 2011

**LANGUAGE:** ENGLISH

**PUBLICATION-TYPE:** Newspaper

WEEMS AIMS LENS AT BLACK AMERICANS Palm Beach Post (Florida) January 14, 1993 Thursday

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The Associated Press

January 8, 1993, Friday, BC cycle

## Culture Cues

**SECTION:** UNDEFINED

**LENGTH:** 787 words

**DATELINE:** WASHINGTON

The contemporary American photographer **Carrie Mae Weems** has said the status and place of African-Americans in this country are her primary concern in art, as in politics.

Now, "**Carrie Mae Weems**," a traveling survey of her work, has opened at the National Museum of Women in the Arts. It runs through March 21 and features about 120 photographs and accompanying texts from the late 1970s through 1992.

**Weems** uses imagery, narratives and humor to explore ideas of identity. Her 1987 "Ain't Jokin'" series gives **racist** jokes a positive twist; the 1990 "Colored People" uses a grid of portraits to show color distinctions among African-Americans.

In "Untitled," also from 1990, **Weems** photographs herself and friends enacting scenarios from daily life to depict changing relationships. Her newest series chronicles the Gullah people of the Georgia-Carolina Sea Islands.

After Washington, the exhibition is scheduled for the Forum, St. Louis; San Francisco Museum of Modern Art; Center for the Fine Arts, Miami; the Contemporary Arts Center, Cincinnati; California Afro-American Museum, Los Angeles; Walker Art Center, Minneapolis; Institute of Contemporary Art, Philadelphia, and Portland, Ore., Art Museum.

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Aigner's New York

NEW YORK (AP) - Relaxed poses of boxer Jack Dempsey and skater Sonja Henie, shots of a Harlem shopkeeper arranging a window display, and sightseeing sailors at the Empire State Building: these photos dating from the 1940s are among works by Lucien Aigner in a traveling exhibition opening at the Museum of the City of New York.

The Hungarian-born Aigner, now 91, first visited New York in 1936. He pioneered the imaginative use of new lightweight cameras for his own style of spontaneous photographs - of the famous as well as of ordinary people, and of the bustling street life.

The retrospective, "Aigner's New York," is a collection of about 50 black-and-white images, on show in New York Jan. 13-April 4.

The exhibition is then scheduled to re-open later in April at the Berkshire Community College, Pittsfield, Mass., and in mid-1993 at the Nevada Museum of Art, Reno. Further venues will be announced.



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### Greek Statue Is a Mystery in Marble

MALIBU, Calif. (AP) - A mysterious Greek marble statue that has been the subject of intense debate among art historians and archaeologists will be the focus of an exhibition reviewing studies of the ancient sculpture to date.

The exhibition at the J.Paul Getty Museum is "The Getty Kouros." The word kouros, Greek for boy, is used to describe this kind of sculpture of a nude male youth.

The Getty's kouros was removed from public view in 1990 after new questions about its authenticity came to light. The exhibition will show how conservators and other specialists have tried to solve the work's enigma, and will offer comparisons with casts of other similar works from the same 6th-century B.C. period.

The museum explains that "this exhibition presents the complex issues and current state of research and does not offer a conclusion to the debate." The statue will continue to undergo study, they add.

The exhibition will be on show Jan. 19-Sept. 5.

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### Museum to Produce Replicas of Mammoth Skeleton

PRICE, Utah (AP) - The skeleton of a 10,600-year-old mammoth found four years ago in an ancient bog in Emery County has brought worldwide notice to the College of Eastern Utah's Prehistoric Museum.

The museum has gained approval from the U.S. Forest Service to produce fiberglass replicas of bones from the mammoth and sell them to other museums and universities.

Requests for replicas of the Huntington mammoth, as it has been named, have come from Japan, Australia, the Philippines, Canada and the United States. Each re-created skeleton will cost about \$ 25,000, said paleontologist Don Burge, director of the Prehistoric Museum.

"Requests for (castings) are coming in from all over the world and we haven't even advertised," Burge said. "This could become the most displayed mammoth in the world."

Burge said the bones are 95 percent intact, making the find the most complete single mammoth skeleton ever found. It also is the best-preserved specimen ever located, and will allow scientists to gain a glimpse of the past through analysis of proteins and DNA contained in the bones.

Burge said the replicas will fill commitments made by the Forest Service, on whose land the bones were found, and will be sold to universities and museums that began clamoring for the skeleton when word of the discovery got out.

Profits from the project will go into a research fund under the auspices of a five-member board to support the search for other Ice Age mammals that once roamed the Wasatch Plateau, he said.

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**LANGUAGE: ENGLISH**

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Los Angeles Times

January 8, 1993, Friday, Orange County Edition

## EYE-OPENERS MAY POP UP AMONG ROUTINE REHASHES

**BYLINE:** By CATHY CURTIS, TIMES STAFF WRITER

**SECTION:** Calendar; Part F; Page 1; Column 2; Entertainment Desk

**LENGTH:** 3173 words

What makes a good exhibition? Let's put it this way: Organizing compelling material in a fresh and keenly analytical way is the only way to get on the charts. I hate to burst the Clintonesque bubble of optimism for the new year, but -- from this early vantage point, at least -- the roster of 1993 art exhibits in Orange County doesn't exactly constitute a critic's hit parade.

The problem isn't a lack of "blockbusters," mind you. A novel approach to familiar art, a small grouping of objects related in unlikely ways, works chosen from a focused social or political perspective -- all of these approaches might yield a memorable exhibit. But everything depends on the creativity and insight of the curator in charge.

A number of the larger-scale exhibits consist of prepackaged objects from a collection, or appear to be little more than routine rehashes of art history -- stuff trucked in to fill a gallery rather than works chosen with a distinctive point of view. There are few venturesome shows curated in-house, few imports from major museums, few figures of recognized distinction or daring among the out-of-town curators.

An air of fiscal uncertainty ("*if we get the funding . . .*") makes the year hard even to visualize in its entirety. One of our largest institutions -- Newport Harbor Art Museum -- has not yet gone public with plans beyond June 27.

Even the Laguna Art Museum, celebrating its 75th anniversary this year, doesn't bring in the heavy artillery until spring 1995, when "The San Francisco School of Abstract Expressionism" -- organized by adjunct curator Susan Landauer and underwritten by a \$100,000 grant from the Henry Luce Foundation of New York -- makes its debut.

Lest this sound like the Year of Living Cautiously, it would be absurd to give up on '93 shows before they have a chance to prove themselves. After all, the most unpromising-*sounding* exhibits may yield extraordinary works or surprising insights. Sometimes curators who have disappointed in the past rally around a pet theme. Unknowns frequently prove a lot more interesting than the tried-and-true.

Several exhibits already sound stimulating, unusual, or at least seriously ambitious (see "Best Bet" and "Also of Special Interest"). And, partly -- but not entirely -- due to the 1992 reopening of the Bowers Museum, there are more exhibits dealing with the world beyond the borders of California (or the United States) than in any other year in recent memory. Who knows, maybe this will turn out to be the Year of the Eye-Opener after all.

### BEST BET

"The Theater of Refusal: Black Art and Mainstream Criticism," curated by artist Charles Gaines for UC Irvine

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(April 8-May 13). An investigation of the social and aesthetic impact of recent art **criticism**, curatorial choices and critical theory on the work of African-American artists. By implicitly assuming that "black art" is a unique aesthetic, are commentators and curators missing the boat? Artists include David Hammons, Adrian Piper, Martin Puryear, Lorna Simpson and **Carrie Mae Weems**. A symposium -- details to be announced later -- also is in the works.

## ALSO OF SPECIAL INTEREST

"Watkins to Weston: 101 Years of California Photography, 1849-1950" at the Laguna Art Museum (Jan. 22-March 28). Billed as the first exhibit analyzing common threads and influences linking photographers working in California prior to 1950, with 160 works by more than 60 artists, including Eadweard Muybridge, Carleton E. Watkins, Ansel Adams, Dorothea Lange, Imogen Cunningham, Edward Weston and Max Yavno. Divided into three parts: "Early California Landscapists"; "The Pictorialists" (who made soft-focus, "arty" prints), and "The Modernists," who ushered in an era of crisply rendered natural imagery and social documentation. (Organized by the Santa Barbara Art Museum.)

"Video Screenings I: Reframing the Family" (Jan. 12-31) and "Video Screenings II: Girl to Woman: Stories for the New Feminism" (Feb. 16-March 7), both at the UC Irvine Fine Arts Gallery. The first program -- organized by Artists Space, New York -- offers videos by Martha Rosler, Beth B and Ida Applebroog, Paper Tiger TV and others who explode stereotypical views of the family New York. The second program -- curated by Valerie Soe, a San Francisco video artist -- features narratives and first-person accounts by young women exploring such disparate topics as puberty, Barbie dolls, romance, incest and beauty contests.

"The Body Female," at the Saddleback College Art Gallery (Jan. 14-Feb. 19). Seven videos -- documentaries and taped performance pieces -- by artists who challenge notions of female identity and gender roles. The works range from a look at the way women are portrayed in rap music to an autobiographical work about repression in the lives of contemporary Muslim women. (Curated by Michelle Hirschhorn of the Los Angeles Center for Photographic Studies, from the 1992 Los Angeles Freewaves series.)

"Realm of the Coin: Money in American Art, 1960-1990," at the Fullerton Museum Center (April 10-May 23). Filthy lucre, a timely theme interpreted by such artists as Andy Warhol, Larry Rivers, Ed Kienholz, Chris Burden, Laurie Anderson, Sue Coe, Tom Otterness and David Wojnarowicz. (Organized by Barbara Collier for the Hofstra Museum, Hofstra University, Hempstead, N.Y.)

As-yet untitled exhibit (video installations by Nam June Paik), at Newport Harbor Art Museum (May 18-June 27). Past and recent work by the celebrated wizard of multiscreen video art, whose work will be installed in the Anaheim Arena, the \$103-million indoor sports and entertainment complex scheduled to open this summer.

"Art of the Himalayas: Treasures from Nepal and Tibet," at the Bowers Museum (May 22-July 31). Curated from the American Federation of Arts, N.Y., by Pratapaditya Pal, the well-regarded senior curator of Indian and Southeast Asian art at the Los Angeles County Museum of Art. This survey spanning the 7th to the 19th centuries is intended to demonstrate how artistic ideas and styles traveled from the Hindu and Buddhist cultures of Nepal to strictly Buddhist Tibet. Nearly every major period and style are reflected in the 115 objects, which include sculptures, paintings on paper and cotton (*thankas* and *paubhas*), textiles, and drawings from artists' and priests' sketchbooks.

"John McLaughlin: A Retrospective," organized by the Laguna Art Museum (Nov. 26-Feb. 20, 1994). The first comprehensive look at this seminal abstract painter since his death in 1976, the exhibit will include about 60 of his works. McLaughlin -- who lived in Laguna Beach and Dana Point -- started as a landscape painter, but began working in a geometric style by the late '40s. His deceptively simple-looking work -- based on rectangular forms in various size and color relationships -- deals with Zen-related concepts of the void.

## SHOWING OFF

To celebrate its 75th anniversary, the Laguna Art Museum will offer a couple of exhibits based on its

## EYE-OPENERS MAY POP UP AMONG ROUTINE REHASHES Los Angeles Times January 8, 1993, Friday, Orange County Edition

collections. Opening Jan. 15, "75th Anniversary Gifts" (a yearlong series of changing exhibits) will display recent donations of art. Other portions of the collection will surface in "75 Works, 75 Years: Collecting the Art of California" (April 2-June 13).

### ROAMING THE PLANET

"Music of the Maya," at the Fullerton Museum Center (through Feb. 7). Instruments, artifacts, regional costumes, dance masks, photographs, dioramas, videos and paintings by Miguel Chavez, a Tzutuhil Maya, offer a tour of different localities -- from Guatemala to Southern Mexico -- where contemporary Maya pursue and adapt their musical traditions. (Organized by the San Diego Museum of Man, in cooperation with Casa K'ojom, a museum in Antigua, Guatemala.)

"The Integrative Art of Modern Thailand," at the Bowers Museum (Jan. 16 -- March 15). The 53 works by 28 contemporary artists are said to be inspired both by traditional themes (such as Buddhist beliefs about nature) and "international culture." (Organized by Herbert P. Phillips, professor of anthropology at UC Berkeley, and research associate Barbara Phillips.)

"Haiti: Symbols de Mystere," at the Fullerton Museum Center (Feb. 19-March 31). A group of vividly decorated flags by contemporary Haitian artists (curated by Martha Henry of the New England Center for Contemporary Arts in Brooklyn, Conn.) Representing voodoo gods, the sequined and beaded flags incorporate West African religious tradition, Catholic symbolism and designs in French ironwork. Shown with drums, beads, rattles -- and contemporary photographs of voodoo ceremonies -- from the collection of Los Angeles resident Virgil Young.

"Living the Land: Contemporary Art of Aboriginal Australia," at the Main Gallery, Cal State Fullerton (Feb. 21-March 21). Paintings, traditional wood carvings and woodcut prints reflecting aboriginal beliefs in the unity of landscape, animal life and land usage. Lectures and a film series are also in the works.

"Gardens of Paradise: Oriental Prayer Rugs," at the Bowers Museum (April 3-May 16). Intricately designed Turkish and Caucasian rugs with floral motifs, mostly dating from the 19th Century, which were used for religious devotions. (Circulated by Smith Kramer, Fine Art Services.)

### LOOKING BACKWARD

"Art in Los Angeles Prior to 1900," organized by the Laguna Art Museum (Sept. 17-Nov. 7). Guest-curated by Nancy Moure, an expert on the period, the exhibit will include work by William Wendt, Guy Rose, Paul DeLongpre and other resident and touring artists in pre-20th-Century Southern California.

The Irvine Museum, Joan Irvine Smith's tribute to historical California art -- particularly the California Impressionists -- opens on Jan. 15 with work from the collection. Artists include Rose, Wendt, Granville Redmond, Edgar Payne, Paul Sample and Millard Sheets.

The museum -- on the 12th floor of the McDonnell Douglas Building, 18881 Von Karman Ave. in Irvine -- will be open from 11 a.m. to 5 p.m., Tuesdays through Saturdays. Admission will be free. A temporary exhibit, rather confusingly titled, "Selections From the Irvine Museum," will be on view July 10-Sept. 11 after traveling to the Fleischer Museum in Scottsdale, Ariz.

### SENDING IN THE COLLECTIONS

"American Abstraction at the Addison Gallery of American Art," at Newport Harbor Art Museum (Feb. 27-May 2). Abstract paintings, photographs and sculpture by 68 modern and contemporary artists represented in a collection housed at Phillips Academy in Andover, Mass., including work by Hans Hofmann, Josef Albers, Stuart Davis, Georgia O'Keeffe, Elizabeth Murray, Barry Le Va, Lewis Baltz and Peter Halley.

"Select Works From the Paul and Ruth Tishman Collection of African Art," at the Bowers Museum (opening Feb. 27, end date indefinite). The objects, amassed by a Los Angeles real estate investor, come from many regions of Africa. The collection was once destined for a permanent display at Epcot Center in Florida.

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(Organized by the Bowers and the Disney Corp.) Tagging along, for Disney's sake: "A Brush With Disney: The Art of Herbert Dickens Ryman," at the Bowers Museum (opening Jan. 30-May 2). Paintings and sketches by the guy who did the conceptual sketches for Disneyland.

"Contemporary Drawings From Southern California," at the Main Gallery, Cal State Fullerton (April 18-May 16). Assembled by gallery director Mike McGee from public and private collections.

"Irvine Collects: 10 Years After," guest-curated for the Irvine Fine Arts Center by Sue Henger, longtime editor at Newport Harbor, now editor at the Bowers Museum (Sept 10-Nov. 7). A decade after the first arts-center show of Irvine collectors' booty, have tastes changed? Have newcomers joined the scene? Come September, we'll all find out. The New Juice series will feature Laguna Beach artist Victoria Vesna's art video view of Orange County, "Another Day in Paradise."

## LOOKING AT OUR OWN BACK YARDS

"One Thousand One . . . One Thousand Two . . . Pinhole Cameras and Photographs by Peggy Ann Jones," curated by Antoinette Guldun for the Art Institute of Southern California in Laguna Beach (Jan. 11-Feb. 5). Jones, who teaches photography at Orange Coast College, frequently manipulates her soft-edged images into sculptural formats.

"Visions and Ecologies: Photography in Laguna Beach 1918-1993," at the Laguna Art Museum (Jan. 22-March 21). The first of a series of five 1993 exhibits spotlighting regional art produced during the history of the museum. Artists in this exhibit include William Mortenson, Paul Outerbridge, Lewis Baltz, Jerry Burchfield, Mark Chamberlain and Laurie Brown.

"Susan Silton: Suspensions," at Saddleback College Art Gallery (March 4-April 15). A Los Angeles artist who uses texts, photography, found objects and sculptural elements to examine longings for such intangibles as justice and innocence.

"New California Art: Tomas Nakada," at Newport Harbor Art Museum (March 6-May 2). Approximately 20 oil and wax-coated canvases with imagery derived from microscopic organisms, by the San Francisco artist.

"Beyond the Bay," at Newport Harbor Art Museum (May 12-June 27). Work in the permanent collection by San Francisco Bay Area artists.

"The Cartoons and Sculptures of Paul Conrad," at the Fullerton Museum Center (June 12-Aug. 15). Potshots aimed at U.S. education, environmental bungling and politics in general, from The Times' Pulitzer Prize-winning cartoonist.

"All-Media Juried Exhibition," at the Irvine Fine Arts Center (July 2-Aug. 17). The juror this year will be Noel Korten, program director (formerly curator) at Los Angeles Municipal Art Gallery.

"Outside the Mainstream in Orange County," curated by Dorrit Fitzgerald for the Irvine Fine Arts Center (Dec. 3-Feb. 6, 1994). Work by people on the fringe -- geographically, emotionally and aesthetically. Fitzgerald is extending the usual notion of "outsider art" beyond unschooled folk artists and the mentally ill to local artists shown elsewhere who feel like outsiders vis-a-vis local art institutions.

## NOT KIDDING AROUND

"Kids With Art Abilities," curated by Dorrit Fitzgerald for the Irvine Fine Arts Center (March 5-May 2). Work by disabled and non-disabled Orange County children will be shown together, to challenge preconceptions about developmental disabilities. (In cooperation with the Orange County School District, Fairview Developmental Center in Costa Mesa and Hope University, a school for savants in Anaheim.) The ongoing "New Juice" series will be showing work by two adult artists, disabled in different ways and at different times in their lives.

"My Culture, Our Culture," organized by the Laguna Art Museum and sponsored by Pacific Mutual

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Foundation (beginning fall, 1993). Ten works made by California artists who infuse their work with images or outlooks reflecting their own ethnic backgrounds will tour Orange County schools for three to five years, accompanied by educational materials and aided by a teacher training program.

"Major Art, Minor Artists," at the Newport Harbor Art Museum (May 14-June 30). Work from the "Special Studio" program in the Santa Ana elementary schools.

All proceeds from the Twelfth Annual Art Auction at the Laguna Art Museum on Nov 20. will benefit children's education programs at the museum.

## AMUSING OURSELVES

The Tuvans, throat-singing nomads from central Asia, will set up their tent-like yurt, tell stories and perform at the Bowers Museum on Saturday from 3 to 6 p.m. Admission is \$7.50 general, \$4 for children 12 and under. (714) 567-3600.

"A Short Course in Art," a pay-to-play miniature golf game at South Coast Plaza that benefits the Laguna Art Museum (Jan. 30-Feb. 28). Each hole in the game -- which begins near the Carousel Court and moves into the museum's South Coast Plaza annex -- will be designed by a different Orange County artist, architect or designer. The Jan. 31 opening tournament (tickets: \$25) will be held from 7 to 9 p.m. (714) 494-8971.

"Custom Culture: Von Dutch, Ed (Big Daddy) Roth, Robert Williams and Their Influence," at Laguna Art Museum (June 18-Sept. 12). Custom cars and art works about Southern California car culture by three perennial-adolescent cult figures. Hey -- it's a guy thing.

A daylong Thai Arts Festival, at the Bowers Museum on March 6. Dancers, music, films and food. Admission is \$7.50 general, \$4 for children 12 and under.

"Teen-Agers and Their Bedrooms," at the Fullerton Museum Center (Sept. 5-Oct. 24). New York artists Adrienne Salinger and Denise Marcotte photographed myriad teen-age inner sanctums, sympathetically observing mingled signs of childhood habits and adult aspirations. (Originally shown at the YWCA of the City of New York.)

## AIRING OTHER VIEWPOINTS (A SAMPLER)

John Valadez, an artist showing in the ongoing exhibit, "El Corazon Sangrante/The Bleeding Heart," will give a free noon lecture on Jan. 19 at Newport Harbor Art Museum.

Thomas Hoving, former director of the Metropolitan Museum of Art in New York, will lecture about his new book, "Making the Mummies Dance: Inside the Metropolitan Museum of Art," on Jan. 24 at 5 p.m. at Le Meridien Hotel in Newport Beach. The event is sponsored by Newport Harbor Art Museum. Tickets for the lecture and a reception are \$25; if you want to attend the dinner, too, the price jumps to \$150. (714) 759-1122.

Sally Stein speaks on "Peculiar Grace: Dorothea Lange and the Testimony of the Body," at the Laguna Art Museum on Feb. 11 at 11 a.m. Stein, an assistant professor of art history at UC Irvine, is co-author of "Official Images: New Deal Photography" and "Montage and Modern Life." (No charge with museum admission: \$3 general, \$1.50 for students and seniors.) (714) 494-8971.

Newport Harbor Art Museum will screen short films from Latin America -- dramas, documentaries and animation -- beginning Friday through Feb. 12 at 6:30 p.m. The galleries will be open until 7 p.m. on these evenings, and refreshments will be available. Tickets, which include gallery admission, are \$5 (\$3 for students and seniors), per program. Information: (714) 759-1122.

Shifra Goldman, research associate at the UCLA Latin American Center and a professor at Rancho Santiago College in Santa Ana, will speak on "The Heart of Mexican Art: Myth and Ideology," at Newport Harbor Art Museum on Jan. 31 at 2:30 p.m. Tickets are \$5 and \$3 (for students and seniors), and include museum

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admission.

Jonathan Green, director of the California Museum of Photography in Riverside, will give a free noon talk on the photography of Ralph Eugene Meatyard on Feb. 2 at Newport Harbor Art Museum, in conjunction with an ongoing exhibit of his work.

"Growing up: Dramas of Childhood in the Photography of Ralph Eugene Meatyard" is the topic of curator Barbara Tannenbaum's lecture on Feb. 7 at 2:30 p.m. at Newport Harbor Art Museum.

Alejandro Morales, professor of Spanish and Portuguese at UC Irvine, speaks on "Mexican-Americans in Heterotopia: The Southern California Urban Novel," on Feb. 14 at 2:30 p.m. at Newport Harbor Art Museum.

**LANGUAGE:** ENGLISH

**SERIES:** 1993 A LOOK AHEAD: O.C. Art: The Year of Living Cautiously

**TYPE:** Series

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The New York Times

October 9, 1992, Friday, Late Edition - Final

## **Review/Photography; 'Songs of My People,' A Black Self-Portrait**

**BYLINE:** By CHARLES HAGEN

**SECTION:** Section C; Page 21; Column 1; Weekend Desk

**LENGTH:** 1081 words

With a tour that will cover 30 cities in the United States and Europe, a catalogue published by Little, Brown & Company and an HBO special co-produced by Quincy Jones Entertainment and Blackside Inc., "Songs of My People" is as much an event as it is a photography exhibition. Now at the Museum of the City of New York, "Songs of My People" features the work of more than 50 black photojournalists and is billed as a self-portrait of American blacks.

Organized by Eric Easter, a black writer and media consultant, and D. Michael Cheers and Dudley M. Brooks, two black photojournalists, "Songs of My People" is clearly modeled after the highly successful "Day in the Life" books, for which teams of photographers descend on a given country to record everyday life. In 1990, the photographers in "Songs of My People," many of whom work for newspapers around the country, met at the Corcoran Gallery of Art in Washington and were assigned to cover various aspects of black American life. According to a text panel, more than 65,000 photos were taken in the course of the project; these were edited down to 214 pictures in the book and 150 in the show.

Despite all this, viewers who come to this exhibition hoping to find a balanced and thoughtful consideration of the life of blacks in America are apt to go away disappointed. "Songs of My People" does not pretend to provide an objective analysis of the many problems faced by American blacks. Instead it offers a determinedly uplifting, even celebratory, picture. Homelessness, crime, poverty and drug addiction -- all staples of media coverage of black life -- are touched on, but the real focus of the show is elsewhere.

In sections devoted to broad topics like culture, community and youth, the organizers present pictures that display a variety of black experience. Many of the pictures are predictable, but some bring more or less fresh twists on familiar and colorful subjects. A section on religion, for example, includes photographs of a gospel performance and of the United House of Prayer for All People, in Harlem, where brass bands play during services.

In brief picture essays, other photographers manage to inject new life into equally timeworn subjects. Jeffery Allan Salter's essay on rural life in Daufuskie Island, S.C., is both informative and emotionally moving; Eli Reed's depiction of the fighters at the New Bed-Stuy Boxing Center in Brooklyn treats a cliched topic with affecting simplicity. By using a square format and sharp tonal contrast, David Lee gives his images of a black neighborhood in Brooklyn a graphic directness and formal elegance.

But the real strength of this project comes when it leaves cliches behind and offers unexpected pictures, like Dixie D. Vereen's quietly powerful study of an order of black Roman Catholic nuns in Maryland. Photographs of this sort challenge familiar stereotypes about black life by providing direct evidence of its diversity, and "Songs of My People" would be stronger if it included more of them.



Review/Photography; 'Songs of My People,' A Black Self-Portrait The New York Times October 9, 1992,  
Friday, Late Edition - Final

Other pictures here are surprising, and welcome, simply because the scenes they record are so commonplace. Instead of presenting dramatic pictures of widely publicized urban problems, the photographers offer a roster of the everyday: a beauty parlor in Brooklyn; a brother and sister getting ready for their high school prom; a college graduation. Such scenes of middle-class domesticity are not usually part of the picture of black life provided by the media, and one of the major achievements of "Songs of My People" is that so many pictures in it stress the sheer ordinariness of black life.

Overall, though, the show is far from neutral, and at times takes on the tone of a pep rally. The organizers seem to have gone out of their way to include positive images. Also featured are portraits of a long list of black pioneers and heroes, including former Justice Thurgood Marshall of the Supreme Court; Gen. Colin L. Powell, the Chairman of the Joint Chiefs of Staff; Willy T. Ribbs, the race-car driver; the painter Jacob Lawrence, and many others.

Sentimentality abounds, too, and some photographs, like Sharon Farmer's pictures of a 97-year-old woman learning to use the Hula Hoop, are so heartwarming that you want to reach for an antacid tablet.

All the pictures are in black and white, reflecting the fact that many of the photographers work for newspapers. Equally telling in this regard are the photographs themselves, most of which feature the simple compositions and easily graspable subjects that characterize newspaper photojournalism. At times, in fact, the exhibition feels like a collection of feature photos and picture stories taken from the metropolitan section of some city daily.

Projects that try to cover as much ground as this one run the risk of seeming fragmented, and "Songs of My People" does not always escape this fate. Despite its haphazard feeling, though, the exhibition manages to get across a double message, celebrating the distinctive character of black culture while at the same time arguing that blacks are just like any other Americans.

This is a somewhat tricky point, and to convey it the show essentially replaces one set of largely negative stereotypes with another, more affirmative set. Few would deny that the standard image of black life presented in the news media, with its emphasis on social problems and sensational stories, is distorted and destructive. But in its eagerness to provide a positive picture, "Songs of My People" tips the balance too much in the other direction, and ends up seeming willfully simplistic.

Missing is any real attempt to depict the effects of racist behavior directed against blacks, or the gnawing impact of crime and drugs on black neighborhoods. With its broad take on black life, the show also leaves out any discussion of subtle emotional questions about the nature of black identity in a largely white society -- issues dealt with by black artists like Lorna Simpson and **Carrie Mae Weems**, neither of whom is included here.

Instead, in its insistently upbeat tone "Songs of My People" follows the tried-and-true model of Life magazine and a host of other photojournalistic ventures, in which cheery if well-meaning affirmation takes the place of serious **investigation**.

. . .

*"Songs of My People" remains at the Museum of the City of New York, Fifth Avenue at 103d Street, Upper East Side, through Jan. 3.*

**LOAD-DATE:** October 9, 1992

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photo: A detail from "A Haircut" by David Lee, whose images of a Brooklyn neighborhood are shown in "Songs of My People." (David Lee)

Review/Photography;'Songs of My People,' A Black Self-Portrait The New York Times October 9, 1992,  
Friday, Late Edition - Final

**TYPE:** Review

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Los Angeles Times

September 8, 1992, Tuesday, Home Edition

## **YEARS OF TRAVAIL 'BEHIND THE SCENES' OF PBS KIDS' SERIES; TELEVISION: GETTY CENTER PULLOUT IN 1989 NEARLY SCUTTLES SHOW ON THE ARTS. THE FIRST OF 10 EPISODES FINALLY PREMIERES TONIGHT.**

**BYLINE:** By JANE HALL, TIMES STAFF WRITER**SECTION:** Calendar; Part F; Page 1; Column 5; Entertainment Desk**LENGTH:** 1445 words**DATELINE:** NEW YORK

Previewing a videotape of the first episode of "Behind the Scenes," a PBS series about the arts, the children in the East Harlem Tutorial Program laughed at the sight of magicians Penn and Teller drinking from giant teacups in an Alice-in-Wonderland-style room.

"We're professional liars; we like to fool people," said Penn, co-host of the series with Teller. "This show is about how artists use paintings and drawings to trick your eye."

With an animated cartoon about "Flatman," a character trapped in one-dimensional space, music by Bobby McFerrin and computer-generated giraffes showing how artists create perspective in paintings, the 30-minute program engaged the class of 9- and 10-year-olds.

Boisterously creating their own artworks after watching the episode during a recent informal test of the show with kids, the East Harlem class made colorful drawings -- overlapping circles, city sidewalks disappearing into space -- that seemed to reflect what they'd seen on TV.

"I think the kids grasped the concepts in the show," said Carmen Vega-Rivera, director of the East Harlem program, which provides tutoring for children in New York City public schools. "You can use the arts to teach kids history, language skills and all kinds of subjects -- but arts programs are the first to go when school budgets are cut. This show will help. Believe me, to kids, seeing the arts 'sold' on TV means they must be important."

"Behind the Scenes," a 10-part weekly series aimed at 8- to 12-year-olds, premieres tonight on PBS (at 8:30 on KCET-TV Channel 28, KPBS-TV Channel 15 and KVCR-TV Channel 24), in conjunction with art contributions by McDonald's. For the next month, the hamburger chain plans to distribute "Behind the Scenes" art-making toys (such as a color mixer and an animation wheel) in its Happy Meals.

McDonald's, whose estimated spending on the project exceeds \$1 million, also is underwriting the printing and distribution of teachers' guides for the series.

The other major funder for "Behind the Scenes" is the National Endowment for the Arts, which gave "Behind the Scenes" the agency's largest TV-production grant, \$1.5 million, plus more than \$1 million for the

YEARS OF TRAVAIL 'BEHIND THE SCENES' OF PBS KIDS' SERIES;TELEVISION: GETTY CENTER PULLOUT IN 1989 NEARLY SCUTTLES SHOW ON THE ARTS. THE FIRST OF 10 EPISODES FINALLY PREMIERES TONIGHT. Los Angeles Times September 8, 1992, Tuesday, Home Edition

development of the series.

Despite the impressive backing, the irony is that practically a generation of the intended audience for "Behind the Scenes" has started watching "Beverly Hills, 90210" during the time it has taken the series to reach the air.

"The children for whom 'Behind the Scenes' originally was intended are well into their teens by now, and the adults involved have all got new gray hairs from what was a tormented process," said Brian O'Doherty, director of the media arts program at the NEA. "I think 'Behind the Scenes' is the first breakthrough in children's TV since 'Sesame Street,' and yet the producers of the series endured an awful lot of difficulties that were put in their way to get this series on the air."

The long labor in the birth of "Behind the Scenes" illustrates the problems involved in bringing a TV series -- particularly a series for children -- to public television.

"Behind the Scenes" is premiering seven years after the NEA, in partnership with the Los Angeles-based Getty Center for Education in the Arts, issued a request for proposals from TV producers for what was to be the first national TV series for children about the visual and performing arts. The pilot for the series (with Penn and Teller as co-hosts) was completed six years ago.

"Behind the Scenes," which beat out 50 other proposals, is a co-production between Learning Designs, a small, educational-TV production company in New York, and WNET-TV, the city's PBS station. Learning Designs produced the 1985 PBS series "Writers Writing" and creates TV-related curriculum materials.

"Behind the Scenes" was tested extensively with students and approved by panels of advisers to the NEA and the Getty at various stages in the creation of the series.

But after co-funding the development of "Behind the Scenes" for 3 1/2 years, the Getty Center withdrew its support in 1989, on the eve of the final vote for production funding by the National Council on the Arts, the decision-making body of the NEA.

"The withdrawal by the Getty Center (and the loss of an expected grant of \$1.5 million) held us up from going into production for two years," said Jane Garmey, who created and was co-executive producer of the series with her partner at Learning Designs, Alice Trillin. "We had assembled a production team and lined up the artists in the series on the assumption that we would go ahead with production if we had approval on the 10 program 'treatments' we had submitted, approval that we did receive. Suddenly, the rug was pulled out from under us, and we were all left without jobs."

"I think the Getty Center wasn't comfortable with our approach, but it took them a long time to realize that. Their agenda is teaching children art history, arts criticism and other areas in schools. In our series, there are paintings by many artists. But we are using the arts to teach kids critical and creative thinking."

"At one point, both the NEA and the Getty asked us not to use Penn and Teller as co-hosts," Trillin recalled. "The words 'awe' and 'reverence' toward the arts were used a lot in the beginning, and I think some people were bothered by the irreverence of Penn and Teller. But the educational research showed that kids learned from Penn and Teller because they provided visual metaphors for abstract ideas."

"We decided to withdraw funding based on an evaluation of the pilots for the series with kids, parents and teachers," said Leilani Lattin Duke, director of the Getty Center for Education in the Arts. "Some of the adults thought Penn and Teller were inappropriate role models, but our concern was that kids were not paying enough attention to the shows as they were done."

The producers of "Behind the Scenes" dispute this interpretation of the evaluation, which they point out was done some time before the Getty pulled out.

"They funded the development of the series for another year and a half after the evaluation before withdrawing their funding," said Trillin, "so it's hard to see how this was the cause of their decision. The

YEARS OF TRAVAIL 'BEHIND THE SCENES' OF PBS KIDS' SERIES;TELEVISION: GETTY CENTER PULLOUT IN 1989 NEARLY SCUTTLES SHOW ON THE ARTS. THE FIRST OF 10 EPISODES FINALLY PREMIERES TONIGHT. Los Angeles Times September 8, 1992, Tuesday, Home Edition

evaluation was positive, but it showed that kids were not paying as much attention to some of the segments (featuring) artists. We learned that we should try to have children interacting with the artist to make it more accessible to kids. But if we had taken out everything that the kids weren't completely interested in, we might have lost some of the most important information in the programs."

Each of the 10 programs in the finished series discusses an aesthetic idea and profiles an artist at work. Among the artists are painters David Hockney and Robert Gil de Montes, sculptor Nancy Gravs, jazz pianist and composer Allen Toussaint and photographer **Carrie Mae Weems**.

The producers try to **strike** a balance between teaching kids the "rules" of art and showing how knowledgeable artists disregard the rules to creative effect. "We're trying to show the interplay between discipline and creative thinking," Trillin said. "In the show on color, Robert Gil de Montes paints a man with a blue face. It's the 'wrong' color, but it's a beautiful painting in the end."

After getting its \$1.5-million grant from the National Council on the Arts, Trillin and Garmey spent the next two years raising the money to make up for the lost Getty grant. "It is very difficult to find funds for children's programming because corporations think that kids don't buy things," Trillin said. "We talked to 20 corporations before McDonald's came in."

The chain is promoting the series in its restaurants and in a series of related commercials that will run during Saturday-morning cartoons on the broadcast networks.

Trillin said that McDonald's had no input into the content of the TV series. The company hired a firm to produce the "Behind the Scenes" toys, in consultation with the "Behind the Scenes" producers.

With the McDonald's grant and funding from several nonprofit foundations, along with the NEA money, the producers were finally able to begin production on the series last fall.

But WNET-TV still hopes to raise more than \$1 million to make up the total cost of the series, \$4.8 million. Executives at the station said they raised \$275,000 since the announcement of the scheduling of the series in February. If they do not raise the money, station President William F. Baker said in an interview several months ago, the shortfall "will come out of the station's hide" -- meaning its operating funds.

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photo, Carmen Vega-Rivera, left, and Alice Trillin: Kids create their own artwork after watching the show. SHONNA VALESKA / For The Times

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Calgary Herald (Alberta, Canada)

January 25, 1992, Saturday, FINAL EDITION

## No Laughing Matter

**BYLINE:** NANCY TOUSLEY

**SECTION:** ENTERTAINMENT; Pg. F1

**LENGTH:** 967 words

NO LAUGHING MATTER, a travelling exhibition at the Illingworth Kerr Gallery, Alberta College of Art, through Jan. 30. Catalogue: \$ 10.

The humor flashing through a lot of current art like a crack of lightning isn't necessarily the kind that doubles you over with guffaws.

Like the title of this show circulated by Independent Curators Inc. says, No Laughing Matter is what the issues touched on in works by 13 politically aware artists and artists' collaboratives from the United States and Canada boils down to, but there's no No Laughing sign in the gallery.

These artists have used humor as a tool, maybe even a weapon, and it appears here in a variety of forms - parody, irony, pastiche and so on. Your attention is caught by the ways artists tamper with the language and tactics of advertising, the media, pop entertainments and other art. Then they deliver the message. It's where the punchline would be or, as in the case of photographer **Carrie Mae Weems**, it sneaks in after the punchline to hit you like a brick.

In **Weems's** six-part series, Ain't Jokin' (1987), one image shows Abraham Lincoln surrounded by a mess of books and papers. The caption asks: "What did Abe Lincoln say after a drinking bout?" Answer, mounted on the wall behind a sliding red cover, "I freed the what?"

If you start laughing, **Weems** has got you. She wants you to confront racism and racial stereotypes, which are passed around and into perpetuity by **racist** jokes. She says Ain't Jokin' is "an attempt to get at both the racism of whites and the internalized racism of blacks." She defines the jokes she chooses as folklore, which is "an accurate barometer of feelings, anxieties and beliefs." She knows that humor isn't always benign.

When Ilona Granet, who lives in L.A., put up English/Spanish street signs that admonish men not to make rude remarks and noises (whistles, cat calls, kissing sounds) at women on the street, some humorless construction workers tore them down and then slashed her tires.

Her three signs on view here are safer in the art gallery. But this isn't to say that either gallery-goers or the art world are above reproach when it comes to racism, sexual harassment or sexism.

The collaborative Guerrilla Girls, whose members wear gorilla masks and conceal their identities, has a great piece called The Advantages of Being a Woman Artist (1988). It takes the form of a broadsheet - the Guerrilla Girls stick them up around New York at night - and it speaks its piece with mordant wit.

Just look at the "advantages" that describe with irony the state of many women artists today - "Working

without the pressure of success. Not having to be in shows with men. . . . Knowing your career might pick up after you're eighty. . . . Not being stuck in a tenured teaching position. . . . Getting your picture in the art magazines wearing a gorilla suit."

In this show, women artists are in the majority, partly because their position on the margins has sensitized women artists more than others. They're willing to speak out critically on the condition of society. They are doing so in large numbers. They're working for a change of consciousness.

What will seem funny to you in No Laughing Matter depends on your point of view - not just on racism and sexism, but on the AIDS and environmental crises, religious fundamentalism, corporate power and responsibility, militarism, imperialism, and homelessness. A few of these pieces could elevate blood pressure among the ultra- conservative right wing, and probably are intended to do so.

Hans Haacke, a New York artist known for his deep research into the workings of the corporate world, reveals the hidden links between big business and politics in a work on Mobil Oil, and skilfully lampoons the corporation's public image. Erika Rothenberg's take on a TV-commercial storyboard, Internal Shrines (1986), envisions surgical transplants of Jesus and Mary figurines into hearts and minds. "Doesn't the Lord deserve a special home inside your body?" she asks.

But the most resonant and richest art in the show is hardly humorous at all - Canadian photographer Lynn Cohen's airless interiors, plucked from the ordinary environments people make to work and play in, painter Robert Cummings's two large watercolors of seaside houses under lowering skies, and photographer Cindy Sherman's six provocative representations of women (herself in various disguises), based on fashion photography and ads.

These works transcend their sources. Once "you get it" on one level, there's another to explore. But nothing in No Laughing Matter is just propaganda and that's one of the show's strengths. Problems are addressed from different points of view in works that take a variety of forms and materials. It seems odd though that there is no video in the show. It's missed.

A surprise coda to the show has been added by Kerr Gallery curator Ron Moppett, who asked the Calgary collaborative United Congress to create a work in the context of No Laughing Matter. Their installation is called Montreal, eight framed color enlargements of old souvenir postcards of the city and a French text for which no translation is offered.

As I struggled to understand the simple text, I kept hearing bits of an English rhyme that was lost in the French, but somehow recalled by it. As it turns out, the text is one that was found on pay-toilet walls ("Here I sit broken-hearted") and involves spending a dime.

The low humor of Montreal punctures the seriousness of political art, but it's not just about a joke. As abstract as the language play is until you've got the rhyme, Montreal is about very human dilemmas that include the difficulties of recapturing past experiences and understanding experience spoken of in other tongues.

**LOAD-DATE:** January 25, 1992

**LANGUAGE:** ENGLISH

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Chicago Tribune

January 10, 1992, Friday, NORTH SPORTS FINAL EDITION

## Plotkin merges two views of Middle East

**BYLINE:** By David McCracken

**SECTION:** FRIDAY; Pg. 60; ZONE: CN; GALLERY SCENE

**LENGTH:** 829 words

In reconstructing the ancient images recently uncovered in the Gaa Valley of southern Lebanon, Nancy Plotkin has furthered our understanding of the imaginative life of that lost culture and has amplified some curious correspondences between those images and 20th Century counterparts.

This is Plotkin's second exhibition at Artemisia gallery to be based on the same archeological findings, deteriorated manuscripts dating from the 9th Century A.D. These were believed to be replications of earlier friezes depicting legends of pre-Adamic progenitors who lived in that part of the Middle East centuries ago.

Some authorities have surmised that the images contained in the first exhibition, the "Gaa Valley Epic," and in this one, called "Burnt Gaa," constitute a symbolic narrative of the life and death of a particular people. Other scholars have suggested that the documents are the product of the imagination of a nomadic fabulist and artist. Whatever their origins, the images reproduced serially here in colored pencil drawings possess an unearthly aura that seems strangely age-old and modern at once.

Plotkin lays down a background of soft pastel tones, upon which are drawn, first, some simple plant, egg and shell forms. Human figures appear in profile along with various geometric shapes - squares, circles, elongated or flattened triangles - that sometimes assume a quasi-representational function, appearing as a dwelling or a blazing sun.

As the images progress, the human figures are transformed into entwined larval forms, or worms with human skulls. A straight line across the top of the page appears that reads as the horizon of a sere, blank desert.

In many, the human forms become elongated in a manner reminiscent of both Egyptian hieroglyphs and the drawings of Alberto Giacometti. Shorter narratives within the series depict fantastic rituals and dreamlike transmutations of forms that we would now categorize as "Surreal."

One has to wonder to what extent Plotkin has altered the original manuscript images, injecting her own sensibility. For the purposes of this exhibition, however, that doesn't seem to matter so much; these fragile, haunting images stick in the mind, whatever their source.

The exhibition continues through Feb. 1 at 700 N. Carpenter St.

The transplanted Third World carnival that is the province of Jonathan Franklin's paintings remains largely unchanged in appearance in his current show at Abel Joseph Gallery.

The mood has changed somewhat, though, as his figures - strange, dusky peoples outfitted in gaudy and colorful costumes - no longer crowd the canvas in closeup, hectoring the viewer. Still in the outrageously colorful welter of patterns that constitutes a kind of generic "native" costume, Franklin's figures seem more



reserved: in one work, a group are seen to be muttering among themselves. In another, a figure in a pith helmet (looking oddly like Joseph Jarman of the Art Ensemble of Chicago) shoulders a long, candy-cane-colored stick like a rifle.

There are other intimations of combat in "Shadow Boxer" and "Ricochets"; the latter's figures are set against an improbable background of a medieval battle scene as it might be depicted on a Norman tapestry.

Elsewhere, Franklin's realistically depicted figures are contrasted with incongruous, two-dimensional environments. One painting situates two figures at a table whose bottles and tableware are rendered in a flat cartoon style, in black and white.

The point of this incongruity is lost for the moment, except insofar as it may indicate the artist's impatience with a too-familiar working method. In fact, it might be quite interesting to see what would happen if Franklin jettisoned the figures entirely, as Ed Paschke did in the mid-1970s, and let his riots of color and pattern work themselves out on their own.

The gallery is at 1600 N. Milwaukee Ave., where Franklin's paintings can be seen through Jan. 18.

At the Betty Rymer Gallery of the School of the Art Institute of Chicago, the group exhibition "Disclosing the Myth of Family" takes a hard look at the idealized notions of family that have been bandied about for years. Not surprisingly perhaps, it reveals that the way families operate in the real world is a good deal more complex than many people acknowledge.

All the artists use photographs to examine family structures, either real families, as in the case of Larry Sultan's large-scale prints of his mother and father, or imagined, as in **Carrie Mae Weems'** stark and lovely staged photographs.

Ann Fessler's installation uses reproductions of found imagery and her own text to recount the **conflicting** emotions that often beset adopted children. Angela Kelly takes a documentary approach in her photographs of the residents of Chrysalis, an alternative girls' high school in Chicago.

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The show continues through Wednesday at Jackson Boulevard and Columbus Drive.

**LOAD-DATE:** 01-12-92

**LANGUAGE:** ENGLISH

**GRAPHIC:** PHOTO: Detail from "Burnt Gaa" by Nancy Plotkin.

PHOTO: Angela Kelly's "Tammy and Her Father John."

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Los Angeles Times

December 30, 1991, Monday, Orange County Edition

## NAMES TO WATCH

**SECTION:** Calendar; Part F; Page 2; Column 3; Entertainment Desk

**LENGTH:** 379 words

Catherine Lord, 42, new chairman of the UC Irvine fine arts department, already has begun to shake up a low-profile corner of campus that hasn't been in the news since the early '70s. This fall, the former dean of the School of Art at Cal Arts in Valencia has revved up the UCI art gallery program with richly personal and political work by **Carrie Mae Weems**. Lord is particularly interested in the ways race, gender and **sexual** preference shape the meaning of contemporary art, a concern that carries over into her own teaching as well as the department's selection of visiting and permanent faculty.

"Schools are places where you can have arguments," she says. "You learn by seeing other people argue. . . . Students need to figure out how much they care, and what the price of caring is."

Marilu Knode, 32, came to Newport Harbor Art Museum in 1988 as a National Endowment for the Arts curatorial intern after working as a senior cataloguer at the Museum of Modern Art in New York. She was promoted to assistant curator the following year and has been on a quiet but steady upward track ever since. Although she is not (yet) the sort of curator who has an instinctive knack for selecting works of uniformly high quality and letting them "talk" to one another in the gallery, her flair for conceptual issues in contemporary art came through clearly in "Mapping Histories: The Third Newport Biennial," which she co-curated with former Newport Harbor associate curator (now Otis/Parsons Gallery director) Anne Ayres.

Simply by virtue of his high-level position, Bruce Guenther, 43, the new senior curator at Newport Harbor Art Museum, is someone to watch on the Orange County art scene. Known mainly for his support of Neo-Expressionist and Northwest artists, Guenther was curator of contemporary art at the Seattle Art Museum from 1979 to 1987, followed by four years as chief curator at the Museum of Contemporary Art in Chicago. The buzz is that Guenther prefers painting to video and conceptual art and disdains "trendy" artists. It remains to be seen whether these tastes will somehow translate into independently conceived, insightful exhibits -- or more routine, unadventurous fare that would diminish the museum's high standing in national art circles.

**LANGUAGE:** ENGLISH

**SERIES:** 1992 / ORANGE COUNTY: THE YEAR AHEAD

**GRAPHIC:** Photo, Catherine Lord ; Photo, Bruce Guenther

**TYPE:** Series; Sidebar; Profile

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The Boston Herald

November 22, 1991 Friday

**arts;  
Sharing 'Family Pictures and Stories';  
Exhibit hums with 'Stories'**

**BYLINE:** Joanne Silver

**SECTION:** SCENE; Pg. s25

**LENGTH:** 629 words

"**Carrie** Mae **Weems**: Family Pictures and Stories," at the Art Complex Museum, 189 Alden St., Duxbury, through Jan. 12. **Weems** will speak at the museum Sunday.

"This story isn't about poetics. I just have to tell you what happened."

With these words, photographer **Carrie** Mae **Weems** begins to recount the events in her best friend Jessie's life: a tale of undying love for a man, his **arrest**, Jessie's armed bank robbery to obtain money for a lawyer, her death. It's an amazing story, but **Weems** has no interest in sensationalism.

Not that her life hasn't been full of characters. "I've got a huge family," she says, as if to prepare her audience for what's to come. She recalls people who loved too much, hated too long, worked too hard or too little, people who suffered a fate peculiar to themselves or common to many. Whatever their feelings about one another, all of them have been reunited in "Family Pictures and Stories." This riveting installation includes four dozen black-and-white photographs, bits of text and an audiotape that replays in your mind days after you've walked out of the Art Complex Museum.

Although **Weems** has set out to retrace her roots and to place the story of her family within the history of African-Americans, her candid, loving, unexpurgated memories also tell of the risks of forgetting and the pain of remembering. Her photographs run from archival images of great-grandmother Bessie - "the midwife of the family, bringing the entire family head-first, kicking and screaming into this world" - to a picture of **Weems** as an adult, sitting in her father's lap, her fingers and his intertwined. "I used to read about Nat Turner and Harriet Tubman," she says in her strong, rich, faintly Southern voice. "Heroes are just that. Heroes. And once I began looking into my family background, I decided there were many family heroes, doing what they had to do."

Perhaps because she doesn't aim to create poetics, only to unravel her personal memories and her family's collective ones, **Weems** succeeds in doing both. By daring to ask how the people she knows have moved from birth through life, she discovers the poetics in being human. Like the situations she describes - sharecropping in the South, the migration of her Polk and **Weems** relatives from Mississippi to Oregon, her parents' jobs doing clothing piecework and bundling hides - **Weems**' story is gritty, unromantic and charged with urgency. "I like work that is not sanitized, work with an odor," the artist explains.

She captures her subjects as they are, in her words and her pictures. Kids crowd around two older women

arts; Sharing 'Family Pictures and Stories'; Exhibit hums with 'Stories' The Boston Herald November 22, 1991 Friday

seated in lawn chairs at a family reunion that you just know is humming with stories - the kind **Weems** likes to be told and to tell. In a more private moment, her older sister Alice, wrapped in as sheet, curls up on a bed, her hair in rollers, her smile almost all you can make out of her face in the darkness. Under that picture **Weems** describes a very different person: "Alice is the oldest and as the oldest - when Momma wasn't home - cooked our food, washed our clothes and us, cleaned the house, when necessary even whipped our behinds. ... And the thing I like about her is her profound commitment to family. Girl will do whatever to hold it together. Tough cookie." On the audiotape, we're told Alice has a "mouth sharper than a razor's edge."

**Weems** isn't bothered by the **conflicting** accounts she presents. That's people, she seems to be saying. She remembers her parents' reaction when she, like all her sisters and their mother before them, became pregnant by age 16: "Daddy cried and Momma seriously blew her top." But these words accompany a pair of warm portraits of her parents surrounded by their grandchildren. Any venom has died. Family, as it often does, has triumphed.

**LOAD-DATE:** March 16, 2007

**LANGUAGE:** ENGLISH

**PUBLICATION-TYPE:** Newspaper

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The Boston Globe

November 10, 1991, Sunday, City Edition

## A family album on exhibit; SOUTH WEEKLY / PEOPLE & PLACES

**BYLINE:** By Sandy Coleman, Globe Staff

**SECTION:** SOUTH WEEKLY; Pg. 11

**LENGTH:** 1082 words

**DATELINE:** DUXBURY

Entering the Art Complex Museum, where **Carrie Mae Weems'** photographs are on exhibit, it is her words rather than her images that capture attention and begin to create mental pictures even before the viewer reaches the first photograph of her tall, lean body seated on her daddy's lap.

Her slow, rhythmic voice coming from a recording that accompanies the show is spellbinding as she spins tales about the relatives in the exhibit, "Family Pictures and Stories."

"When I was a kid, my father, who is a pretty funny man, and who used to be a pretty damn good storyteller, would sit all of us down and and tell tales. All kinda tales about the South," says **Weems**, her down-home Southern voice evoking the easy-goingness of a hot summer day when all you want to do is sit.

"They were great stories, scary, eerie, and we loved them; always begged for more, 'Tell another one Daddy, don't stop now.' He had a story for just about everything and they were often stories that made you appreciate what you had."

By the time the viewer looks up into the face of the Daddy described by **Weems**, the image is alive with personality. Obviously, she takes after her Daddy in her own storytelling abilities.

**Weems**, who was a dancer and now has master's degrees in photography and folklore, weaves the two specialties in "Family Pictures and Stories," which continues at the Art Complex Museum through Jan. 12. She will present a lecture on the exhibit Nov. 24 at 2 p.m.

**Weems** was born in 1950 in Oregon, where her family had migrated from Mississippi. She became interested in photography when her boyfriend, a photographer, gave her a camera for her 21st birthday. He also gave her a magazine in which **Weems** saw black people presented in a positive light for the first time in her life, which inspired her.

**Weems**, a winner of a \$ 10,000 Artists Foundation fellowship this year, has exhibited in many shows in the Boston area since 1980, including the Institute of Contemporary Art and the Howard Yezerski Gallery. Last year alone, she was featured in more than 20 local and national exhibits.

Wendy Kaplan, Art Complex Museum curator, is credited with getting **Weems** to exhibit her work in Duxbury. Kaplan had seen **Weems'** photos a year ago at Simmons College and later met the photographer.

A family album on exhibit; SOUTH WEEKLY / PEOPLE & PLACES The Boston Globe November 10, 1991, Sunday, City Edition

"I was so captivated by her presence and her real interest in a sincere documentary," said Kaplan. "She was just interested in this sincere effort in making available intimate scenes that everyone could identify with."

The exhibit is a continued effort by the Duxbury museum to present artwork that cuts across cultural lines, said Bonnie Jernigan, museum publicist. Last year, the museum had an extensive exhibit of Asian art and presented activities that explored Asian cultures.

"The museum community in general has been taken to task for not addressing multicultural issues," Jernigan said. "I don't think we're comfortable just showing art of our community," which on the South Shore is mostly white. "We want to be open to other communities."

Throughout the exhibit, **Weems'** stories about her family, told in a bold, frank manner, add color and dimension to black-and-white photographs that are equally frank. Her honesty has the potential to open up any viewer, regardless of cultural background.

It's as though **Weems** has invited the viewer into her living room to show off her family album while explaining the people in the photos. Because family albums are not necessarily something for public eyes (there's always at least one half-dressed relative), the photographs are quite personal. They are meant to be.

This exhibit is about the **Weems'** roots. The Polk and **Weems** families, who came from the South, her place within the families and the families' place among other black families struggling day to day.

Yet, there is something universal about the exhibit. Everyone has family and everyone has searched for their place within it. Everyone has stories to tell about the quirkiness of relatives, the family secrets, the love, the **hate**, triumphs and heartbreaks, the perseverance.

**Weems** has many. Her subjects stare straight into the camera, acknowledging her presence but never appearing stiff. **Weems** captures them in their everyday situations - eating in the kitchen, standing in the yard, combing hair, lounging on unmade beds, picking beans.

One subject is Alice, lying on a bed in a fetal position, wrapped in a sheet on top of the bedspread, rollers in her hair, her face in shadow, except for the quiet smile across her face. She looks frail in the photograph, but beneath the image, **Weems** has provided written words that indicate otherwise:

"Alice is the oldest and as the oldest - when Momma wasn't home - cooked our food, washed our clothes and cleaned the house, when necessary even whipped our behinds. She's a no-jive kind of woman. . . . The thing I like about her is her profound commitment to family. Girl will do whatever to hold it together."

Uncle Kelly and Aunt Esther are together, in separate portraits placed side by side. Both have strong, hard lines in their faces. He has a scruffy, graying beard. Her hair is pulled back. No pretensions. "They didn't have a pot to piss in or a window to throw it out of," the words beneath their photo tell the viewer. But, they were "poor folks with hearts of gold, give you the shirt off their backs."

Momma. A broad smile flashes across her face as she takes off her jacket at the sewing factory where she worked first for \$ 5 an hour, then \$ 3.50 an hour when the company "switched to piece work." Her boss came to her sewing machine every day for two years and never spoke, pointing instead when he wanted something done, "like I was a dog or something," **Weems'** mother told her. She is a strong woman who can nevertheless smile because she collects a paycheck and provides for her family.

"Now, in my mind, there's something incredibly important about passing on family history," **Weems'** recorded voice says, "something important about keeping that history a living one. One that with each generation takes on new meaning and significance.

"At one time or another we all feel a profound need to know, and/or to create our history, to define our families, our friends, ourselves in relationship to all other things, people, places and events. No doubt there is something grand in the knowing and in the creating of ourselves, but something more grand in how we know and create those personal histories."

A family album on exhibit;SOUTH WEEKLY / PEOPLE & PLACES The Boston Globe November 10, 1991,  
Sunday, City Edition

**LOAD-DATE:** November 14, 1991

**LANGUAGE:** ENGLISH

**GRAPHIC:** PHOTO, (c) **CARRIE** MAE **WEEMS** / "Momma at Work" is included in the exhibit of **Carrie** Mae **Weems'** photographs, "Family Pictures and Stories," at the Art Complex Museum in Duxbury.

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Los Angeles Times

October 21, 1991, Monday, Orange County Edition

**ART;  
DOWN-HOME LOOK BELIES POWER OF **CARRIE MAE WEEMS'**  
WORKS;  
PHOTO-AND-TEXT PIECES ON DISPLAY AT UC IRVINE FINE ARTS  
GALLERY ARE BILLED AS 'FIELD REPORTS' OF BLACK LIFE IN THE  
UNITED STATES.**

**BYLINE:** By CATHY CURTIS

**SECTION:** Calendar; Part F; Page 3; Column 1; Entertainment Desk

**LENGTH:** 1163 words

Keenly observed body language, down-home truths and a fine feel for vernacular poetry of everyday speech give **Carrie Mae Weems'** photo-and-text pieces a gentle power that deepens and magnifies her "field reports" of black life in the United States.

**Weems** works within the cleanly unemotional sphere of postmodern image-making, but she brings along a warm, folksy sensibility that, as people used to say in the '60s, tells it like it is. Two of her extended text-and-photo series are at the UC Irvine Fine Arts Gallery through Nov. 7.

In "Untitled Series, 1990," the main subject is the power play between a woman who "needed a man who didn't mind her bodacious manner, varied talents, hard laughter, multiple opinions" and her lover. A man and woman sit at a plain table in a starkly furnished room, usually with a pack of cigarettes and a couple of drinks. A bright hanging light -- the lamp of truth, perhaps -- beams down on them. They talk and brood and embrace and ignore each other. Sometimes the man seems to have the upper hand -- in one scene, the woman nearly disappears in a shadowy corner of the room while the man reads the newspaper. But mostly we are aware of the woman being aware of the man.

It isn't often -- even in our post-feminist era -- that we see a relationship from this point of view. The history of art is overwhelmingly a history of images made by men of women who exist only within a lover's gaze. Here, though, we see the woman (**Weems**) casting a coolly appraising eye on her man while they play cards or reaching out to pat his head and tease him during a romantic dinner.

**Weems**, who lives in Massachusetts and teaches at Hampshire College in Amherst, is in her late 30s. Her college studies in folklore (she has a master's degree in the subject from UC Berkeley) have flavored her work in wonderful ways, leading her to find truth in ordinary things and to combine snatches and samplings of "found" language that reflect the way people really see the world.

Clumps of running commentary interrupt the flow of images, which tend to be grouped in threes. The romance is described in terms of cliches ("a match made in heaven"), political agendas (the woman believes monogamy is "a system based on private property"), her mother's folk wisdom and unconscious feminism ("I sided with men so long I forgot women had a side"), snatches of blues (" . . . he had a tombstone disposition



ART;DOWN-HOME LOOK BELIES POWER OF CARRIE MAE WEEMS' WORKS;PHOTO-AND-TEXT  
PIECES ON DISPLAY AT UC IRVINE FINE ARTS GALLERY ARE BILLED AS 'FIELD REPORTS' OF  
BLACK LIFE IN THE UNITED STATES. Los Angeles Times October 21, 1991, Monday, Orange County

and a graveyard mind," from Bo Diddley's "Who Do You Love") and children's rhymes ("John and Mary sitting in a tree").

The couple eventually have a child, a little girl who sits at the table, copying her mother's way of applying lipstick and tries, unsuccessfully, to concentrate on drawing a house while her mother studies. A series of five photos reveals the restlessness, the disciplining, the pouting and the all-too-motherly feeling of having one's space and time encroached upon.

We see the woman with friends who offer either brooding or vivacious company, according (we guess) to her mood. And we see her alone: dressed up, giving the camera a witty, self-possessed stare; tensely playing solitaire after the romance ends; bending her nude torso backward across the table in a moment that might read either as personal agony or liberation.

The simplicity and universality of these staged photographs let viewers read a variety of meanings into them, while the text floats a more specific scenario and tends to externalize one person's (the woman's) point of view. There remains plenty of room to conjecture about what it means to be a woman -- specifically, but not exclusively, a black woman -- in the 1990s: how a domestic setting is both confining and nurturing; how human nature doesn't really change, despite well-meaning theories; and how one's best friend often turns out to be oneself.

The title of **Weems'** other piece, "And 22 Million Very Tired and Very Angry People" refers to the vast numbers of blacks who migrated from the agricultural South to northern cities, beginning in the 1940s, when industries supplying the war effort needed more workers. The factory environment was so hostile that a group of blacks threatened to march on Washington in 1941, prompting President Roosevelt to issue an executive order forbidding racial discrimination in the defense industry. As we know, the struggle would accelerate in succeeding decades.

The color photographs in this piece are each of a single object shot in a seemingly neutral way against a dark background. But the captions underneath the images, and the way the images are grouped in bunches -- like stanzas of a poem -- convey **Weems'** broad vision. She is at once heartfelt and ironic, homespun and media-sophisticated. In her universe, a sensual pleasure or a humble piece of work are just as important as a distinguished theory.

One photo group juxtaposes an African sculpture, labeled "a little black magic" (a humorous acknowledgement of the role of ritual in African life); a hammer (resembling a judge's mallet and recalling landmark anti-discrimination statutes); and a sickle (with its double reference to the Communist symbol -- recalling the political radicalism of the black power movement -- and to agriculture, the primary occupation of blacks in slavery and for many years afterward).

Another grouping consists of a photograph of a vintage alarm clock ("a precise moment in time," reads the caption, referring to the full-blown power of the civil rights movement in the 1950s and '60s) and a manual typewriter ("an information system"). The old-fashioned look of these objects suggests nostalgia for a past era of personal (as opposed to corporate or institutional) effort and achievement.

Among the other images, one is particularly unusual yet apt in this context: a rolling pin labeled "by any means necessary." It is a down-to-earth tribute to the role of black women, who kept their families together with firm discipline and home-cooked food -- the physical and psychological warmth of the kitchen and the dinner table.

Banners hanging from the gallery ceiling hold pertinent extended quotations from a familiar roster of **Socialist** and Marxist theoreticians and political figures (including Malcolm X, Rosa Luxemburg, Friedrich Engels and Herbert Marcuse) and black novelist Richard Wright. But one of the most haunting passages comes from a completely unexpected source, a tribute to **Weems'** ability to piece together meaning from many sources, and to trust the inflections of the human voice.

"Time will pass and we shall be gone forever," says Olga, a privileged but unfulfilled character in "The Three Sisters," a play by the Russian 19th-Century dramatist Anton Chekhov. "They will forget our faces, voices,

and how many of us there were, but our sufferings will turn into joy for those who will be living after us. . . . Our life isn't over yet. A little more and we shall know why we live and why we suffer. . . . If only we knew, if only we knew."

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photo, In **Carrie Mae Weems** work above left, woman is obscured by lamp while lover reads; at right, friends share a pensive moment.

**TYPE:** Art Review

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Los Angeles Times

October 10, 1991, Thursday, Orange County Edition

## **BLACK AND WRIGHT; THE PERSONAL AND THE POLITICAL SIDES OF **CARRIE MAE WEEMS** FIND FORUMS AT UCI**

**BYLINE:** By ZAN DUBIN, Zan Dubin is a Times staff writer who writes about the arts for The Times Orange County Edition.

**SECTION:** OC Live; Page 4; OC Live

**LENGTH:** 656 words

As private as a moment alone with a drink and regret; as political as a hammer and sickle. Two tandem exhibits at UC Irvine Fine Arts Gallery allow photographer **Carrie Mae Weems** to cut a gaping swath between the personal and the public.

**Weems**, who has graduate degrees in art and folklore, focuses primarily on African-American life, culture and history, combining photography and text. Now living in Oakland, she's on leave from her post as assistant professor of film and photography at Hampshire College in Amherst, Mass.

At UC Irvine, "Untitled Series, 1990" explores a single woman's relationships with men, other women and children. "And 22 Million Very Tired and Very Angry People" addresses the fight for democracy and freedom that's been waged through time and by the oppressed worldwide.

Though not autobiographical, the large, black and white, staged photographs in the first exhibit depict **Weems** interacting with a young girl, girlfriends, lovers or boyfriends and alone. Camaraderie, dominance, affection, distrust, anguish and solitude are displayed around a kitchen table.

"It's really about women, what goes on in the lives of women," said **Weems**, who is pictured in one shot playing cards with her lover. The photograph is meant to portray a woman in command, with the upper hand, so to speak: The man's playing hand is exposed to viewers, a symbol of his vulnerability, while hers is well hidden.

"I always think in black relationships, the black man has met his match," said **Weems**, 38, who was included in group exhibits at New York's Museum of Modern Art and the Whitney Museum of American Art this year.

In another scenario, a young girl is relegated to the position of weakness, standing in a shadow behind her mother.

"Power struggles, that's what relationships are really about," the artist said.

**Weems** has written a narrative, placed on panels next to the photographs, but it is intended to "go against the tenor" of the works, not explain or support them, she said. For instance, while themes of feminism and independence dominate visually, one bit of text offers old-fashioned advice:

*"Ya got a good man, man puts up with mo a yo mess than the law allows. . . . Ya best take yo behind home,*

BLACK AND WRIGHT;THE PERSONAL AND THE POLITICAL SIDES OF CARRIE MAE WEEMS FIND  
FORUMS AT UCI Los Angeles Times October 10, 1991, Thursday, Orange County Edition

*drop them guns on the floor and work it out."*

The idea for **Weems'** other exhibit sprung from a book by black author Richard Wright, who wrote about blacks' migration from the South in the 1950s, and "the tremendous social revolution of all these people disrupting their lives and demanding a new level of democracy," she said.

"What happens when you can't take it anymore, socially or governmentally. People usually rebel on some massive level. I'm interested in that."

Large color photographs depict symbols of political rebellion, class struggle or tools of social change, from a hammer and sickle to a typewriter. From the ceiling are hung red and white banners printed with quotes by writers, philosophers and others, from Malcolm X to Frederick Engels to Fannie Lou Hamer, a black sharecropper who wrote of the need for a united effort:

*" . . . if the white folk fight for thyself, and the Black folk fight for thyself, we gonna crumble apart. . . . There's white folk that suffer, there's Indian people that suffer, there's Mexican American people that suffer, there's Chinese people that suffer. . . . We gonna have to fight these battles together."*

What: Works by **Carrie Mae Weems** in "Untitled Series, 1990" and "And 22 Million Very Tired and Very Angry People."

When: Through Nov. 7. Hours: Noon to 5 p.m., Tuesday through Sunday.

Where: UC Irvine Fine Arts Gallery, UC Irvine.

Whereabouts: Take Jamboree Road to Campus Drive, go East on Campus to Bridge Road, right on Bridge. University Gallery is in the university's Fine Arts complex, near the corner of Bridge and Mesa roads.

Wherewithal: Admission is free.

Where to call: (714) 856-6610.

**NAME: CARRIE WEEMS MAE**

**LANGUAGE: ENGLISH**

**GRAPHIC:** Photo, Relationships, says **Carrie Mae Weems**, are about power struggles. MARK BOSTER / Los Angeles Times; Photo, This work, as others in "Untitled Series, 1990," deals with what goes on in women's lives. ; Photo, **Weems'** "A Hot Spot in a **Corrupt** World" is part of the exhibit "And 22 Million Very Tired and Very Angry People," which addresses the fight for democracy and freedom.

**TYPE:** Profile

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The Boston Globe

September 8, 1991, Sunday, City Edition;  
Correction Appended

## In museumspeak, PC has a different meaning now; ART

**BYLINE:** By Christine Temin, Globe Staff

**SECTION:** ARTS & FILM; Pg. A8

**LENGTH:** 1611 words

PC. In the culture at large these days, it stands for "politically correct." In the museum world, though, the same letters mean "permanent collection" - a phrase that's just as au courant.

In these grim economic times, art museums small and large are showing their permanent collections more and importing expensive touring shows less. The traveling blockbuster seems about to journey to the land of the dodo. Insurance costs alone threaten to make it extinct.

If this is the biggest effect of hard times, it's not necessarily bad. "In many cases, the greatest works in the building aren't the temporary ones," says James Cuno, the new director of the Harvard University Art Museums. "It's a matter of reorienting the public to the permanent collection. One of the legacies of the big temporary exhibition is that it has made going to museums a popular entertainment, like going to the movies. You watch for the movie to change, and go see the new movie."

To make a new show of PC work, curators rearrange and recombine it. Some of this season's shows at Harvard are good examples. "Woven, Hammered, and Thrown: Textiles and Objects from the Islamic World" (at the Arthur M. Sackler Museum through Oct. 20) and "Revolution in Relief: Woodcut, Wood-Engraving, and Relief Etching in Europe and America, 1890-1930" (at the Fogg Art Museum, Sept. 28 to Nov. 24) are two.

Harvard will be host to one touring show this fall: "Heritage of the Brush: The Roy and Marilyn Papp Collection of Chinese Painting" (at the Sackler, Sept. 28 to Nov. 24). But the big news there this fall is the Oct. 1 opening of Werner Otto Hall, the new home of the Busch-Reisinger Museum, which houses major collections of art of German-speaking Europe. (The public is invited to preview both building and the installation of the art on Sept. 30 from 1 p.m.-5 p.m.)

Of course, Harvard is installing a new president as well as a new museum. He is Neil Rudenstine, and he is an art fan. In his honor, the university has gotten loans from several of his favorite contemporary artists: Ellsworth Kelly and Roy Lichtenstein are at the Fogg, Oct. 12 to Jan. 5; work by Jasper Johns, Richard Serra and Willem de Kooning open at the Sackler on Jan. 18. Cuno notes that Johns' paintings at Harvard will make up the biggest Jasper Johns show ever in the Boston area.

The Museum of Fine Arts is coping with budget problems by cutting the number of shows (from last year's 22 to 14), by leaving shows up longer, and by putting creative emphasis on the PC. In a clever and inexpensive PC trade, the museum will send its famous Monets to the Baltimore Museum of Art and receive in return 50 Impressionist and Post-Impressionist works from the equally famous Cone Collection: "Matisse, Picasso and

In museumspeak, PC has a different meaning now; ART The Boston Globe September 8, 1991, Sunday, City Edition; Correction Appended

Impressionist Masters from the Cone Collection" is at the MFA, Oct. 2 to Jan. 19. Meanwhile, in a budget- and schedule-stretching strategy, a PC show called "Romantic and Fantastic Landscapes" will remain up at the Museum for a whole year, through next July.

On the contemporary front at the MFA, curator Trevor Fairbrother is organizing a show that stands to be particularly important for Boston, tentatively titled "Beuys and Warhol: The artist as shaman and star," and due to open Dec. 7. The German cult figure and the American Pop star are two of the seminal figures of contemporary art, and have never gotten the attention they deserve hereabouts. And in the photography area, "Ansel Adams: The Early Years" is at the MFA, Oct. 9-Dec. 29.

The Institute of Contemporary Art doesn't have a permanent collection to fall back on, and so it uses other tactics to cope. The permanent staff has been cut by 25 percent; fund-raising, according to director of communications Arthur Cohen, is "aggressive." The exhibitions program has not been cut or watered down, he says. But while "the level of public appeal doesn't dictate what we do," Cohen says that "it will influence our hours," which have been temporarily extended for the current "William Wegman: Paintings, Drawings, Photographs, Videotapes," up through Oct. 6. After Wegman comes "El Corazon Sangrante/The Bleeding Heart," up Oct. 25 through Jan. 5. "The Bleeding Heart" - organized by the ICA and focusing on connections between Mexican, Cuban and Chicano artists and influences including Aztec iconography and Catholic symbolism - is "probably the most important show we'll do in the next year," according to Cohen. "This is the show that museums like the Met should have done. It will talk about a major and heretofore underappreciated movement in Latino art."

One of the best venues for adventurous contemporary art in the Boston area is MIT's List Visual Arts Center. List director Katy Kline says that this season "we've had to program imaginatively. We haven't cut down on the number of shows, but it's getting harder and harder. It's like people who used to go out to eat without thinking about it. Now we think." Her fall lineup includes work by Canadian artist Jana Sterbak (who made the famous flank-steak dress that was on view at the MFA last year) and an installation by Chinese-American artist May Sun, both Oct. 4-Nov. 24; and shows by Danish artist Per Kirkeby and the Latin American conceptual artist Luis Camnitzer, both Dec. 13-Feb. 9.

Not all area art museums have fallen prey to tough economic times. The Worcester Art Museum has just completed a \$ 17 million capital campaign and has not laid off any staff or cut out exhibitions. But Worcester, too, is focusing on its permanent collection these days. About 80 percent of the works in the big fall show, "A Spectrum of Innovation: Color in American Printmaking 1890-1960," are from the museum's collections. Organized by Worcester curator David Acton, the show runs Sept. 22 through Nov. 17.

The DeCordova Museum in Lincoln, which focuses on contemporary New England art, folds PC work into an intriguing exhibition, organized in-house, called "Land, Sea and Sky: Maps in Contemporary Art," which is up Sept. 14-Nov. 17, concurrent with "Crossings: A Collaboration Between Civia Rosenberg and May Stevens," artists who each experienced the death of a son and went on to make art about their loss.

A significant number of Boston arts organizations - including the ICA, the Fuller Museum of Art in Brockton, the Artists Foundation and the Boston Center for the Arts - are currently without permanent directors, but are carrying on with preplanned shows. The Fuller currently lacks both a permanent director and a curator: Former curator Peter Baldaia, who had done a superb job at the museum for nearly a decade, left in July. The Fuller is refocusing on community programs, according to interim director Caroline Graboys. The museum's fall show, a quilt exhibition called "Skyworks" that runs Oct. 6 through Dec. 30, carries on its strong tradition of recognizing crafts. The Artists Foundation is presenting "Seven by Seven: Art and Spirit," work by African-American and Latin-American artists who were selected by African-American artists and curators, through Oct. 5. The Boston Center for the Arts offers the "Twelfth Annual Boston Drawing Show" at its Cyclorama, through Oct. 5; guest curator is the MFA's Clifford Ackley.

Other museum shows of note this fall include "Insight on Site: The Lois Foster Exhibition of Boston Area Artists," with work by Andrew Benson, Geoff Benson, Ellen Driscoll and Lillian Hsu-Flanders, at the Rose Art Museum at Brandeis University, Sept. 19-Nov. 3; "Motion and Document, Sequence and Time: Eadweard Muybridge and Contemporary American Photography," at the Addison Gallery of American Art, Phillips

In museumspeak, PC has a different meaning now;ART The Boston Globe September 8, 1991, Sunday, City Edition;Correction Appended

Academy, Andover, Oct. 18-Dec. 15; "Nine American Masters and Related Works: Edward McCluney," at the Museum of the National Center of Afro-American Artists through Nov. 10; "Spanish Art: Spanish Prints in the Eighties," at the Danforth Museum of Art in Framingham, **Sept. 11** to Nov. 10; "Family Pictures and Stories" by **Carrie Mae Weems**, at the Art Complex Museum in Duxbury, Nov. 8 through Jan. 12; "The Decline of the Northern Forest: An Installation and Other Works by Blair Folts," at the Currier Gallery of Art in Manchester, N.H., through Nov. 10; "The Mind's Eye: Fantasy, Dream and the Imagination," at the Fitchburg Art Museum Sept. 22 to Nov. 17; and "Why I Got Into TV and Other Stories: The Art of Ilene Segalove," at the Photographic Resource Center through Oct. 6.

One of Boston's best - but least appreciated - art resources is the state-funded Massachusetts College of Art, whose excellent exhibitions program is run by Jeffrey Keough. Last season, Keough's offerings ranged from avant-garde art from Cuba to art made in the Terezin concentration camp. This year, he's balancing work by Boston artists and those from afar. Sept. 9 to Oct. 16, Mass. Art is host to an installation by Boston artist Tom Evans Jr. and "Within Without: The Art of Russell Mills," a Briton who designs CD and record album covers for rock 'n' roll groups. Nov. 4 to Dec. 23, Mass. Art's shows are an installation by Bostonian Ritsuko Taho and "Rican/Structed Convictions," by Puerto Rican artist Juan Sanchez. Keough says he's able to continue an ambitious program by "serious begging" of everything from paint to airline tickets: Virgin Atlantic provided some of the latter, so Mass. Art staffers could go to London and pack up the Mills show, a task that, in more prosperous times, Keough would have had a professional art shipper handle. "It's not at the point where we say, 'OK, who's got the money and what kind of art do they like?' " Keough says. "Not yet. And we hope it never will come to that."

**LOAD-DATE:** September 10, 1991

**LANGUAGE:** ENGLISH

**CORRECTION-DATE:** September 10, 1991, Tuesday, City Edition

**CORRECTION:** CORRECTION: Because of incorrect information supplied to the Globe, an article in Sunday's ArtsEtc. section gave the wrong date for a public preview of Harvard's Werner Otto Hall, the new home of the Busch-Reisinger Museum. The preview will be on Sept. 29, from 1 to 5 p.m.

**GRAPHIC:** PHOTO, 1. Bernard Steffen's "Haying," on view at the Worcester Art Museum beginning Sept. 22  
2. Gauguin's "Vahine no te Vi (Woman of the Mango)" at the Museum of Fine Arts Oct. 2-Jan. 19.

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CBS News Transcripts

May 19, 1991, Sunday

**SHOW:** SUNDAY MORNING (9:00 AM ET)

## WHITNEY MUSEUM'S BIENNIAL EXHIBITION

**ANCHORS:** Charles Kuralt

**LENGTH:** 1181 words

Charles Kuralt, host:

Every two years the Whitney Museum in New York City assigns itself the daunting task of deciding which artists and what works best represent American art as a whole at that particular moment. As you might imagine, the exhibition always creates a fuss. But then, as Pat Mitchell is about to tell us, that's what the folks at the Whitney seem to believe art is for: to create a fuss.

(Footage shown from art exhibition)

Unidentified Woman #1: What in the world are we looking at?

Unidentified Child #1: Ceramic or plastic.

Woman #1: So you don't think these are real phones?

Unidentified Child #2: No.

Unidentified Child #3: No.

Woman #1: You want to know something? You're very smart. The artist made each phone.

(Footage shown from art exhibition)

PAT MITCHELL: (Voiceover) Art is in the eye of the beholder, to be sure, but being selected by the Whitney Museum of American Art's biennial exhibition means national recognition as art. The biennial is a highly-anticipated event for artists and for art watchers. Its purpose is to represent the best of American art created in the last two years.

DAVID ROSS: Today, 66 years after the Whitney Museum started doing this kind of exhibition, the art world now works in real time.

(Footage shown from art exhibition)

MITCHELL: (Voiceover) This is the Whitney's new director, David Ross.

ROSS: This is a museum of American art that has a unique and very important responsibility, not only to be a champion for American art and American artists, but also to help participate in a dialogue in which



the qualities of American art that defined it as American art are re-examined.

(Footage shown of artwork)

MITCHELL: (Voiceover) But in any attempt to present a survey of art, there's always controversy about who's in and who's out. Artist Chuck Clause:

CHUCK CLAUSE: Everyone complains about the biennial but it's finally the only show in town, and everyone else is sort of--all the other museums sort of abdicated responsibility for sorting work out until what they consider to be a reasonable amount of time has passed, and I--I think the Whitney has to be applauded for attempting to sort it out while it's still fresh.

ROSS: Is it comprehensive? No. Is that possible? Absolutely not. So why pretend? What we can say is that this is a point of view that provides a great snapshot in a--in what's obviously a very rapidly and constantly evolving matrix of ideas and influences and cultural developments that constitute American art.

MITCHELL: But people take potshots at those snapshots, don't they?

ROSS: Absolutely.

MITCHELL: I mean, every year you come out and--or every other year and say this is American art, and the critics say, oh, and you're expecting this when it happens.

ROSS: (Voiceover) Well, you know, there are some people who, in fact, are very uncomfortable with the current state of American art. There are people who are uncomfortable with the current state of American life. And when you hold the mirror up, you have to be prepared to take the heat for being the messenger.

(Footage of art exhibition)

MITCHELL: (Voiceover) This year, the biennial celebrates current work of three generations of artists. Frank Stella is on a floor with other well-known names.

FRANK STELLA: Yeah, I really think it's an accurate picture of what's going on. I mean, one can always argue with choices, but I can't think of anything that's really missing here. I mean, I'm sure there are things that are missing, but generally speaking, to me it seems to be pretty inclusive.

MITCHELL: This is Donald Lipski's first biennial. What is the--what's the significance of it for you as an artist to be included in this exhibition?

DONALD LIPSKI: To me, well, I was talking to someone last night who said this is not art, you know--but they were spelling it K-N-O-T. I thought that was pretty good, you know. So it--it's here at the Whitney, but it's not art.

(Footage of art exhibition)

MITCHELL: (Voiceover) Responding to past **criticisms**, the Whitney took care to include artists of varied cultural, racial and geographic backgrounds.

**CARRIE MAE WEEMS**: We all stand in a number of different categories and are able to cross a number of different categories. And that--what that means essentially is the sort of broadening out, this sort of stretch of diversity.

ROSS: **Carrie Mae Weems** from western Massachusetts, extraordinary woman whose photo and text work really, I think, seriously deal with the notions of black folklore and folk culture.

**WEEMS**: (Voiceover) I can say that the biennial is responding to a changing moment in history. I think that's important.

MITCHELL: Are you optimistic about that moment?

**WEEMS:** Oh, very. It's scary as hell, but it's really, really exciting. There's no place else to go.

(Footage from art exhibition)

MITCHELL: (Voiceover) That moment is reflected in the content of much of the work of the younger artists, the social and political concerns of 1991: AIDS, the economy, race, ethnicity. The fiberglass sculptures of New Mexican artist Luis Jiminez are personal and political.

LUIS JIMINEZ: It's dedicated to my dad. Basically it's an illegal family crossing the river. The man is carrying the woman, which is a common sight in the El Paso area. I obviously have a different way of looking, but then we all do. I mean, mine tends to be very much rooted in accessible images, very public-oriented in the sense that I would like for people to be able to understand what's going on, even if they haven't gone all through art school.

Unidentified Child #4: I think that it's like parents trying to protect their children from snakes, and then they're suffering and...

(Footage of children at art exhibit)

MITCHELL: Children, in particular, understand and respond to this kind of work.

Child #4: And then she's holding the baby to keep him warm, and he's trying to carry the woman.

LYNNE SHAPIRO: They seem to kind of feel as though they've had an opportunity to participate in an important way, that art isn't just color and line and form and something decorative, but that it really addresses issues of their own lives.

MITCHELL: Lynne Shapiro guides public school children through the biennial as part of the Whitney's Art Reach Program.

(Footage shown from art exhibition)

SHAPIRO: Could we look at these paintings over here for a minute?

They're not coming here to look for beauty. They look for art as a form of communication, which is very difficult for some people. You're going to call that art? That's not art. How can that phone on the floor be art? And they--they seem to be able to go back and think art is really about everything, that art addresses any and all issues, that art is made by all kinds of people and I--I think that that might be what they go away with, is a broader definition of what art it.

ROSS: I'm proud that this museum continues to stand for American art, looked at in the time when it's being made, before it's been ratified by history, before it's become a convention, when it still generates heat and light.

(Footage from art exhibition)

**LOAD-DATE:** May 19, 1991

**LANGUAGE:** English

**TYPE:** Profile

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The New York Times

May 12, 1991, Sunday, Late Edition - Final

## CONNECTICUT GUIDE

**BYLINE:** By Eleanor Charles

**SECTION:** Section 12CN; Page 15; Column 1; Connecticut Weekly Desk

**LENGTH:** 1030 words

### COLONIAL MOTHERHOOD

Mothers will be admitted free today to the Nathan Hale Homestead on South Street in Coventry and to Hatheway House, 55 South Main Street in Suffield. Special exhibitions and demonstrations of what motherhood meant in Colonial times will be featured at the two historic house museums. Non-mothers must pay the usual \$2 admission, or \$1 for children.

The Antiquarian and Landmarks Society of Hartford, which owns and maintains eight homes including these two, opens them all for the season on Wednesday. While visiting hours may differ slightly from house to house, each one is architecturally significant and holds a cache of lore, furniture and artifacts. Most of the houses offer guided tours almost daily at fees of around \$3, \$1 for children.

Five of the homes were built in the 18th century, two in the 19th, and one, the Joshua Hempstead House at 11 Hempstead Street, New London, was built in 1678. It survived the burning of New London in 1728 by the British and was occupied by the Hempstead family until 1937.

Hatheway House is considered to be a prize among New England's architectural landmarks. It contains many of the original French wallpapers in remarkably bright condition and a display of handmade domestic linens. For a complete list of homes and visiting hours call 247-8996.

### MISSISSIPPI DELTA TALE

A rich mixture of storytelling, folk traditions and gospel music underscores the series of vignettes in "From the Mississippi Delta," a new play opening on Friday at the Hartford Stage Company. Focusing on African-American life in Mississippi during the 1950's, the work is performed by three actresses in numerous roles -- male and female, rich and poor.

Much of the content is autobiographical, recalling the teen-age years and young adulthood of the playwright, Dr. Endesha Ida Mae Holland, during a time that the civil rights movement was gaining national attention.

Dr. Holland, who founded the Lorraine Hansberry Writers Workshop in Minneapolis, is an associate professor of American Studies at the State University of New York at Buffalo and author of several plays that have been produced in the United States and England.

Performances are scheduled on Tuesday through Thursday at 7:30 P.M., Friday and Saturday at 8 P.M., Sunday at 2:30 and 7:30 P.M., Wednesday matinees at 2 P.M. and additional matinees on some Thursdays

and Saturdays through the end of the run on June 16. Tickets are \$23 and \$28; previews, today through Thursday, cost \$15. The Hartford Stage is at 50 Church Street in downtown Hartford, and the box office phone number is 527-5151.

#### DR. JOHNSON'S LIFE

James Boswell's "Life of Samuel Johnson" was first published in England 200 years ago, and today it is considered to be the most famous biography in the English language. Two free exhibitions of original manuscripts, first editions, related prints, drawings and paintings have been assembled at the Yale Center for British Art and the Beinecke Rare Book and Manuscript Library.

The British Art Center exhibit, which will remain until June 9, consists of Boswell's papers; portraits of Johnson, Boswell and their families; first editions of major works by both men; portraits of 18th-century London literati; views of the city at that time, and prints illustrating Johnson's and Boswell's trip to the Scottish Hebrides. The center, at 1080 Chapel Street, New Haven, is open Tuesday through Saturday from 10 A.M. to 5 P.M., Sunday from noon to 5. Call 432-2850 for more information.

The papers on view at the Beinecke Library, at 121 Wall Street, date to a parchment document of 1431, involving a property dispute instigated by David Boswell, an apparently litigious ancestor of the author. The exhibit will remain through June 28, available for viewing Monday through Friday from 8:30 A.M. to 5 P.M., Saturday from 10 to 5. The phone number is 432-2977.

James Boswell was a lowly law student when he met Johnson in 1763, and the two hit it off amazingly well, considering the fact that Johnson was the foremost literary figure in Britain. The first "Life of Johnson" was published in 1791.

Some of the material was discovered in 1925 by Chauncey Brewster Tinker, an English professor at Yale, and bought by Ralph Heyward Isham, a Yale graduate and collector. The entire cache was purchased by Yale with help from the Old Dominion Fund and the McGraw Hill Book Company in 1949.

#### ON BEHALF OF . . .

"The Art of Advocacy," running from Saturday through Sept. 22 at the Aldrich Museum of Contemporary Art in Ridgefield, contains works pertaining to politics, AIDS, the environment, **sexism**, racism, homelessness and war.

Contributing to the show are 30 major artists, including Robert Colescott, Leon Golub, Robert Longo, Barbara Kruger, Andres Serrano, **Carrie Mae Weems** and David Wojnarowicz and video artists like Ida Applebroog, the **Guerrilla** Girls and Paper Tiger Television.

The museum is at 258 Main Street, open Wednesday through Friday from noon to 4 P.M., Saturday and Sunday from 1 to 5 P.M. Admission is \$3, \$2 for students and the elderly. Call 438-4519 for more information.

#### PARTY FOR TWO

A double anniversary will be observed on Thursday at the Hartt School of Music, celebrating the 95th birthday of Moshe Paranov, a founder of the school, and the 70th birthday of the school itself.

Julius Hartt, the other founder and an organist at the Asylum Hill Congregational Church, died in the mid-1950's, shortly before the music school became one of the charter divisions of the new university in 1957.

A concert at 8:30 P.M. will feature the Hartford Ballet, directed by Michael Uthoff; the Hartford Symphony Orchestra conducted by Michael Lankester; the Connecticut Opera, conducted by Robert Ashens; the Portland (Maine) String Quartet, and the Hartt Commencement Orchestra. Soloists will be Grant Johannesen, pianist, and Arthur Thompson, baritone.

Mr. Paronov will conduct the concluding selection, the overture from Offenbach's "Orpheus in the Underworld."

Tickets are \$25, \$20 for the elderly and \$12.50 for students. Call 243-4228 or (800) 922-2030 for reservations.

**LOAD-DATE:** May 13, 1991

**LANGUAGE:** ENGLISH

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Los Angeles Times

April 28, 1991, Sunday, Home Edition

**ART REVIEW;  
FOUR FLOORS OF EVOLUTION;  
THE '91 WHITNEY BIENNIAL DIVVIES UP PAINTERS, SCULPTORS AND  
PHOTOGRAPHERS FROM THE '50S TO THE '90S FLOOR BY FLOOR --  
AND THE CURATORS' CONCEIT WORKS**

**BYLINE:** By CHRISTOPHER KNIGHT, Christopher Knight is a Times art critic.

**SECTION:** Calendar; Page 3; Calendar Desk

**LENGTH:** 2092 words

**DATELINE:** NEW YORK

This year, the conceit is "artistic generations."

The 1991 installment of the Biennial Exhibition lately opened at the Whitney Museum of American Art surveys the aesthetic landscape of the last two years in the work of 70 painters, sculptors, photographers and installation artists. For the first time in a decade, the entire building has been turned over to the show (which continues through June 16), but the installation has not been guided by essential affinities among individual works of art.

Instead, placement has been determined by the moment the artist first came to prominence: Fifteen who initially gained notice in the 1950s and '60s have had their works installed on the second floor; 26 who emerged in the 1970s and 1980s occupy the third floor; and 29 younger artists, most of whom had their debuts in the late '80s and haven't been included in prior Biennials, will be found on the fourth floor.

As conceits go, divvying things up by generation is not a bad one. Overall, the difference in tone between the "grandparents" on the second floor and the rambunctious "kids" on the top floor is dramatic and inescapable -- an Old Masterish assuredness vs. an edgy, exploratory chaos. But, more important, a bold line is drawn under the coexistence, at any given time, of diverse and overlapping communities of artists.

This emphasis on generations speaks subtly but firmly to the present moment. Since the last Biennial, the visual arts have been the much-publicized object of scurrilous attack by assorted hooligans claiming to be the guardians of both righteousness and the public weal. Against these pious minions the Whitney's generational array lines up artists who have persevered from the 1950s to the 1990s -- or, shall we say, from the era of Joseph McCarthy to that of Jesse Helms.

Whitney Biennials typically respond to perceived shifts and movements of the art world, as seen from the vantage-point of its capital city. The 1989 installment seemed strangely becalmed, rather like the end-of-the-'80s art world itself, while in 1987 it reflected the high-rolling, high-power gallery scene in New York. Two years before that, it had gone slumming in the then-booming East Village.

This time, the Biennial declares *E Pluribus Unum*. The show's organizers -- Whitney curators Richard

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Armstrong, Richard Marshall and Lisa Phillips -- have been pointed in certain selections. Artists who are black and Latino -- among them Carlos Alfonzo, Felix Gonzalez-Torres, Luis Jimenez, Celia Alvarez Munoz, Lorna Simpson and **Carrie Mae Weems** -- are included in numbers far greater than at any previous Biennial.

Feminism and the politics of the human body -- especially **gay sexuality** -- are also prominent, despite (and perhaps because of) recent political efforts to obstruct artistic engagement with them. The two most obvious inclusions: collaged paintings and photographs by David Wojnarowicz, who was directly embroiled last year in an outrageous

attempt at censorship by the National Endowment for the Arts; and the "AIDS Timeline," by the artists' collective Group Material, which pulls no punches in its multimedia indictment of government-sanctioned discrimination and ineptitude during the on-going health crisis.

(Incidentally, the films and videotapes of 30 artists selected by curator John G. Hanhardt were, as ever, impossible to preview. However, a statement by Hanhardt suggests they fit the larger program of the 1991 Biennial: "Many . . . focus on the construction of individual identities and how they are shaped by social and cultural forces and encoded in images.")

Strength-in-diversity also guided an apparently unprecedented programming twist. Although the Biennial never boasts a strong contingent of artists from beyond New York, the curators this year have attempted to bolster the pretense of being a survey of *American* art by getting input from a formal advisory committee of seven colleagues from all over the map -- Atlanta, Boston, Chicago, Houston, San Francisco, etc. Each was charged with identifying and arguing on behalf of certain artists from his or her region.

"This new structure," writes the Whitney's new director, David Ross, in the introduction to the show's catalogue, "helped broaden considerably the exhibition's scope." Perhaps. For those keeping score, 50 of the Biennial's 70 artists work in New York. Note well that it also cut in half the representation of artists who work in Los Angeles (only four of the 70, versus five of 42 in the '89 Biennial). Maybe that's because, curiously, none of the seven advisers is from L.A.

Despite the unfortunate statistical dip, I've decided the absence of an L.A. adviser is in fact a good thing. Provincial outposts have no trouble keeping up with art produced in major cultural centers, but the reverse is never true. Plainly, the curators felt no need for localized advice to keep them abreast of significant developments in art produced in Southern California. Because L.A.'s art scene is no longer obscure, a wilderness scout wasn't needed to bring back word of the exotic natives to the province of Manhattan.

This signal of cosmopolitan prominence is clearly indirect -- but then, compliments are always more believable when heard second-hand. Aside from the simple inclusion of photographs, sculptures and paintings by Larry Johnson, Mike Kelley, Ed Moses and Jim Shaw -- all of whom work in Los Angeles -- the depth and resonance of the city's cultural life is also implied by two other features of the Whitney's show.

One is that the work of these four artists is dispersed on all three floors of the museum, a generational spread unmatched by participants from any other region outside New York. The other is that the Biennial was marked, for the first time in my experience, by *deja vu*: Fully one-third of all the work in the show had been seen in Los Angeles during the past two years. The city's now a regular in art's relatively new international circuit, the only such American city besides New York.

The joke around the Biennial this year is that the older generation of artists was given the second floor so they wouldn't have so many stairs to climb -- a nicely snide bit of irreverence in keeping with the traditions of both mocking one's elders and complaining about every nuance of curatorial organization. As it turns out, the second floor is, if not exactly grim, not very lively, either.

Routine paintings by Ellsworth Kelly, Roy Lichtenstein, Joan Mitchell, Ed Moses, Philip Pearlstein and Pat Steir will be found, causing one to wonder why these particular artists were singled out from among countless possibilities. Others, like Jasper Johns and Alex Katz, have recently been trying to move their work into hitherto uncharted directions -- Johns into a simplified exploration indebted to Picasso, Katz into a more painterly abstraction -- which is nice; still, it would have been more judicious to wait until they had gotten to

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within hailing distance of a resolved destination before including them here.

Johns's schematic painted faces are especially vapid, which, given his stature, makes them doubly painful to see. And speaking of pain, Frank Stella's huge, free-standing aluminum relief supported on a massive iron easel seems a grotesque parody of his work from the early 80s -- work which itself is fading in significance with each passing season. Can Stella really imagine that this designer bombast matters?

The nicest juxtaposition here will be found in the big portraits by Chuck Close, made from cell-like patches of color, and the brutally intimate, black-and-white self-portrait photographs by John Coplans (although I confess I've seen many better examples of the latter than the polyptychs chosen for display). Still, no one among the artists is more flat-out on-line than Bruce Nauman, whose video installation of a spinning, desperately disoriented head is the single best work in the Biennial (it was shown at Daniel Weinberg Gallery in Santa Monica a few months back). Much that is compelling on the next two floors would have been impossible without the precedent of Nauman's art, which is itself plainly keeping pace.

The mid-generation artists on the third floor are led by Mike Kelley, with his portraits of deceased rag-dolls, and Cindy Sherman, with her photographic self-portraits as Old Master paintings. Sweetly funny and oddly lascivious, Vito Acconci's giant, murmuring clam-shell is his strongest sculpture in many years. Ellen Phelan's spectral landscapes of pale, brushy color are the simplest -- and most convincing -- of the paintings, among otherwise lackluster efforts by Eric Fischl, David Salle and Philip Taaffe, whose large reputations have gotten ahead of their current work.

Jennifer Bartlett's large reputation has always been ahead of her work, and the achingly tired symbols of danger and collapse -- dominoes, playing cards, skeletons, etc. -- scattered through her "Earth, Air, Fire and Water" paintings rise to dizzying heights of pretentiousness. Back on Earth, Mark Tansey's densely populated pictures have always been over-determined -- you half expect the back of the canvas will feature a reading list -- but his landscape view into the void of a deep valley, which is being chiseled from massive blocks of printer's type by busy workers, is endearing. At the center, engineers lounge in a composition wittily recalling Raphael's "School of Athens."

Upstairs, on the "new kids" floor, pandemonium reigns. Jessica Stockholder's big installation is epigrammatic: lots of 2x4s, some beat-up furniture and left-over paint jerry-built into a performance stage, which is resolutely empty. Here, the stage itself is the actor, and if its performance is not as compelling as one might like, it does make room for some others that are. As newcomers, Cady Noland, Kiki Smith and Jim Shaw pretty much walk away with the Biennial.

The adventures of Billy, Shaw's archetypal suburban misfit from the 1960s, are chronicled in 107 identically sized drawings, paintings and assemblages, which pick through the vulgar detritus of pop culture in search of the spiritual transcendence traditionally ascribed to modernist art. It's quite a trip -- some of it psychedelic.

Nearby, Cady Noland's installation is a kind of walk-in version of that sensibility, albeit darker, wilder. Hundreds of six-packs of beer are stacked into ruined walls abutting chain-link fence and scaffolding, as if an abandoned city lot. Cut-out photo-enlargements of Lee Harvey Oswald being shot, of Patty Hearst before and after her Symbionese Liberation Army episode, and of yellow-journalism magnate (and Patty ancestor) William Randolph Hearst are scattered about, together with wire bins filled with dime-store trash. Noland has used the sparest of means to create a *film noir mise en scene* with no narrative, but oozing inexplicably haunting power.

Kiki Smith's sculptures are tender, if blunt, poems to the fragile mystery of human flesh. A pair of cadaverous, life-size figures, one male and one female, are sculpted from beeswax, painted with the bruised color of puddling blood and hung from stands like dead meat. Gazing down on them from a high shelf, a female bust puts you in mind of a Giacometti, albeit made from delicately crumpled paper rather than unyielding bronze. Despite the brittle aura of death and decay, these exquisitely crafted figures are, amazingly, not at all repulsive. Smith's is an extraordinary new voice that resonates through the Biennial with the perfect pitch of a tuning fork.



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CURATORS' CONCEIT WORKS Los Angeles Times April 28, 1991, Sunday, Home Edition

Down in the inhospitable, outdoor sculpture well of the museum, another sound is heard -- the crushing roar of Niagara Falls, in a terrific sound installation by Bill Fontana. The relentlessly pounding water actually drowns out the din of Madison Avenue above, save for an occasional police siren or honking horn that seems a far-away echo of a city lost.

If there's a central problem with this Biennial, it's the same one that always intrudes: The show is built on strict consensus, with every artist requiring unanimous agreement by all curators for inclusion. Inevitable compromise isn't so bad for a survey like this, but surely there's room for fiercely independent commitment -- a curatorial curve ball thrown into the bureaucratic game to stir things up in unexpected ways. After all, that's what you get from Nauman, Noland, Smith, Shaw, Fontana and the other stand-outs in the show. And that's what you want from a museum, too.

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photo, COLOR, Above, "Devotional Art," by Jim Shaw of Los Angeles, a gouache that replays the psychedelic '60s. GEOFFREY CLEMENTS; Photo, COLOR, Left, Jessica Stockholder's 1991 "Recording Forever Pickled Too," an empty performance stage jerry-built from 2x4s and used furniture.

**TYPE:** Art Review

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The New York Times

March 3, 1991, Sunday, Late Edition - Final

## ART VIEW; Turning the Corner on Political Correctness?

**BYLINE:** By Roberta Smith

**SECTION:** Section 2; Page 33; Column 1; Arts & Leisure Desk

**LENGTH:** 1356 words

The New Museum of Contemporary art, well known as a champion of politically oriented art, is not quite its usual contentious self these days. True, Gran Fury, the activist art collective, is holding forth from its front window with a display concerning the distribution of condoms and the legalization of **prostitution**. In addition, there's an unusually beautiful, if history-laden installation by **Carrie Mae Weems** in the "workspace" gallery that involves various texts printed on wafting pieces of silk and photographs of significant objects -- a hammer and a sickle, say.

Nonetheless, the bulk of the museum's high-ceilinged gallery space on lower Broadway is surprisingly devoid of overt political messages or references to specific social problems. This month its primary exhibition ventures into an area where political subjects are generally assumed to be rare: contemporary abstraction.

"Cadences: Icon and Abstraction in Context" is an earnest and uneven show, with a fairly high quotient of visual drabness and familiarity. But, as the title implies, context is all important. In its New Museum setting, this show indicates a bit of institutional mellowing or maturation, a softening of the hard line that, in art, social relevance is all and abstraction a plaything of the rich.

The show may also represent a flawed yet much needed attempt to reconcile the arguments of the art world's most hotly argued polarity -- the poles of art for society's sake and art for art's sake. It comes with the usual well-designed, textually high-powered New Museum catalogue that works both with and against the art on view. The total package sends an intriguingly contradictory bunch of "signifieds," as the theory-prone might say, or mixed signals.

The exhibition presents abstract artwork, mostly sculpture, by eight young artists and a mysterious collective from France that calls itself B.P. (It consists of three French artists, all born in 1962, who live in Nice.) It is the thesis of Gary Sangster, the curator who organized the show, that the work is connected by a subtle thread of social consciousness, and that a new kind of abstract art may be in the offing.

This viewpoint reflects a larger and more fashionable art world trend of a sort the New Museum usually tries to avoid. Over the last few seasons many younger artists have turned away from the self-conscious ironies of Neo-Geo abstraction, which specialized in high-tech, high-cost fabrication and direct quotations from earlier modern art. Increasingly, they favor forms of abstraction that emphasize modest, everyday, virtually untouched materials, scientific information and, despite the absence of recognizable images, references to the human body. It has been called abstraction with a conscience.

Much of this work seems to have emerged from an early 1970's time capsule and might loosely be divided into categories of "raw" and "cooked." The first category reprises Post-Minimalism's "as is" uses of

commonplace or industrial materials a la Richard Serra's and Barry LeVa's early 1970's work. The second offers handcrafted, more evocative fusions of the geometric and the organic favored by artists like Eva Hesse and Jackie Winsor.

The work at the New Museum is no exception. On the raw side, there is Curtis Mitchell's "Untitled (Subway Stripe)," a low-lying square of asphalt that seems to have been cut from a subway platform, and the mottled monochrome works of Dana Duff, which turn out to be everyday substances like laundry soap or mixtures of grease, lye and formaldehyde, under glass. Claudia Matzko is represented by a large wall piece whose glittering surface is made of thousands of stamp-size squares of glass held in place by simple dressmaker's pins.

According to Mr. Sangster, such ordinary uses of material subvert the traditional notions of spirituality, esoteric meaning and masterly skill associated with modernist abstraction while also bringing a new directness to the modernist vocabulary. But actually, most of this work seems very young and derivative, operating at a level of obviousness that might be called Duchamp 101. B.P.'s contribution is a typically modernist combination of a black square on a black background, except that the background is of darkened steel and the central square is a gleaming sheet of dripping oil. This gimmicky linking of art and commerce does not make for an auspicious debut.

The cooked side of the show is even weaker. It is not hard, nor is it very engaging, to read Elena Maria Gonzalez's "Nursing Missile" a cream-colored cone-shaped wall sculpture, as a fusion of male and female, war and peace. Likewise, the sincere, subtly crafted wood pieces of Terry Adkins suggest both containers and masks. The monochrome paintings of Eva Schlegel, an Austrian artist, and Tomoharu Murakami, who is from Japan, have a crowded ancestry that makes them seem virtually generic -- and quite reminiscent of abstract art that the New Museum often exhibited in the 1970's.

But it would be unfair to be too hard on the art itself, which is mostly still developing and, in any case, merely part of a larger, sometimes successful, sometimes strained attempt to put theory into practice. Demographic correctness prevails: the artists come from different parts of the world and different ethnic backgrounds; excluding B.P., half are women. For better, but mostly for worse, the show shuns the more prominent younger artists working in this vein, like Liz Larner and Kiki Smith, who might be construed as "stars"; the only possible candidate for this status is Charles Ray, a Los Angeles artist who was included in last year's Whitney Biennial.

The show demonstrates that curators can venture beyond the pool of usual suspects -- white, male and from New York -- and put together a perfectly respectable exhibition. On the other hand, the art world consensus seems to be confirmed by the fact that Mr. Ray is one of the exhibition's most impressive artists. His use of raw materials -- here a large black steel cube filled nearly to overflowing with black printer's ink -- is one of the show's few instances of artistic flair and intensity.

To a great extent, "Cadences," the catalogue, overwhelms "Cadences," the show. Mr. Sangster writes like a man nervously looking over his shoulder, trying to fend off the objections of the various theoretical camps. At one point he hesitantly ventures that "the deliberate and intentional desire to . . . make art abstract . . . is not, then, necessarily an escapist fantasy, an obscure evasion of social responsibility" -- as if the idea were heresy.

He does not make big claims for the art on view. To do so would be to espouse the ideological no-nos that mar the road to critical clarity like potholes on the Brooklyn-Queens Expressway: the myth of originality, the art market's insatiable desire for newness and so on. But between the lines, he seems to be pulling for abstraction, for the dangerous pleasures and rewards of esthetic experience.

Mr. Sangster's essay is followed by contributions by Elizabeth Grosz, a philosopher, and Yve-Alain Bois, a French art historian. While more clearly written, their essays express ideas whose difficulty contrasts starkly with the simplicity of the art on view. Nonetheless it is here that the most positive aspects of the exhibition's complex agenda are expressed. Toward the end of Ms. Grosz's essay she states simply that art cannot be evaluated from a purely political viewpoint, but must be seen both as a social object and an esthetic one and

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evaluated in terms of the history of its own medium. There is nothing new or innovative about this moderate proposal, but in this context it shines forth as a glimmer of hope.

If Mr. Sangster had followed Ms. Grosz's suggestion and examined his selections a little more thoroughly in the light of the history of abstraction since 1970, he might have had a better exhibition. Nonetheless, at least in terms of attitude, "Cadences" is a shaky step in a new and better direction for New Museum, and perhaps for the art world in general.

**LOAD-DATE:** March 3, 1991

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photo: From "Cadences"--Squares by Tomoharu Murakami, cube by Charles Ray, round object by Maria Elena Gonzalez and J-shaped sculpture by Terry Adkins (The New Museum)

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The Independent (London)

December 7, 1990, Friday

## **Focus On Photography:: In the second of an occasional series, Jane Richards selects ten of the best photographs now on show in exhibitions around the country**

**BYLINE:** By JANE RICHARDS

**SECTION:** LISTINGS PAGE; Page 28

**LENGTH:** 390 words

Left: In Atillo, Ecuador a man is buried with eyes wide open to see the way to heaven, his body is wrapped in sheepskins to protect him from the cold. Sebastiao Salgado's picture is part of a major survey of the Brazilian's work at Stills, Edinburgh. The Town Clock, Tlaxiaco, Oaxaca, Mexico by Eniac Martinez (right) is part of a magnificent display of contemporary Mexican photography Between Worlds at Camden Arts Centre

Above: Garry Winogrand's fast and witty black and white pictures of post-war America are in Winogrand: Figments from the Real World at the Hayward Gallery. Below: A typically inventive fashion shot by Chris Garnham, who died, aged 31, in the Marchioness riverboat accident last year. The photograph is part of a retrospective of Garnham's work now at the NPG.

Above, top: Nuns behind the bars: closed order of Santa Paula Sevilla, one of David Tack's Impressions of Spain at RPS, Bath. Above: David Scheinmann's La Traviata, a 1988 ENO programme cover, is in Photographs at Waylands Forge

Above left: Black photographer **Carrie Mae Weems** uses white-American **racist** jokes to confront colonial stereotypes in Camerawork's The Empire's New Clothes. Right: Bettina Rheims, at Hamiltons, photographs androgynous men and women

Above top: Down-and-out in Oxford: Paul Freestone's Town Gown and Down, at Photographers' Workshop, contrasts privileged University life with life on the streets. Above: O Winston Link photographed all the romance of 1950s small-town America against a backdrop of passing steam trains. Magical. At Zelda Cheatle Gallery

Where to see these photographs

Camerawork 121 Roman Rd E2 (081-980 6256). To 23 Dec. Tues-Sat.

Camden Arts Centre Arkwright Rd NW3 (071-435 2643). To 16 Dec. Tues- Thur.

Hamiltons Gallery 13 Carlos Place W1. To 12 Jan. Mon-Sat.

Hayward South Bank SE1 (071-921 0887). To 3 Feb. Daily.

National Portrait Gallery St Martin's Place WC2 (071-306 0055). To 20 Jan. Mon-Sun.

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Photographers' Workshop 103-104 St Mary's Road, Oxford (0865-246027). To 31 Dec. Mon-Sat.

The Royal Photographic Society Milsom St, Bath (0225-462841). To 3 Feb. Daily.

Stills Gallery 105 High Street, Edingburgh (031-557 1140). Tues-Sat.

Waylands Forge 90 Fulham Rd SW3 (071-584 3329). To 26 Jan. Mon-Sat.

Zelda Cheatle Gallery 8 Cecil Court WC2 (071-836 0506). To 11 Jan. Tues- Sat.

**LANGUAGE:** ENGLISH

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The Washington Post

September 24, 1990, Monday, Final Edition

## **Making an Issue of It; In the Post-Postmodern Look, the Power's in the Message**

**BYLINE:** Paul Richard, Washington Post Staff Writer

**SECTION:** STYLE; PAGE B1; ART

**LENGTH:** 2041 words

It's preachy, it's predictable, it's confrontational, it's chic. If you wonder what's emerging as the hot new art world fashion, the answer is now clear. Postmodernism's dead (its obituary already ran in the New York Times), media art's a yawn and appropriation's over. Issue Art is in.

Issue Art is everywhere. It's big in all the art schools, it's discussed in all the magazines. It's driven critic Hilton Kramer to yet another jeremiad. "Our culture," he laments in this month's New Criterion, "is in deep and terrible trouble." Kramer blames what he describes as the "standard practice" of the "new barbarians": the "imposition of politics -- above all, the politics of race, gender and multiculturalism -- as the only acceptable criterion of value in every realm of culture and life."

The practitioners of Issue Art welcome such attacks. They take pride in their enemies. Sen. Jesse Helms, of course, is their Enemy No. 1. But if you're straight, white and male, or should happen to believe that quality in art matters more than message, you're on the list as well. Issue Art has causes. Issue Art is hostile to sexism, racism, homelessness, big business, the spread of AIDS etc. Issue Art is angry. It's out to change the world -- or at least the world of art.

Out there in the real world -- with Eastern Europe's leftists rushing to the right, and secular Baathist parties in Syria and Iraq at each other's throats -- ideological disputes seem to matter less than ever. But not since the 1930s -- when nearly every artist felt a need to hymn the masses -- have they been so front-and-center in contemporary art.

Grand, thrilling art and political propaganda can, of course, be blended. It's not easy, but it's possible. The great Italian painters of the Counter-Reformation proved it could be done. So did Picasso with his "Guernica," so did Goya and David. Even in our own day, that blend has been achieved. Think of Neil Jenney's paintings of ecological disasters, of Leon Golub's portraits of torturers and tyrants, of Ed Love's searing lynchings, of Ed Keinholz's war memorials or of Anselm Kiefer's brooding meditations on the fascist history of his native Germany.

But far too much new Issue Art takes a lower path. It wags its finger at the viewer. It takes the easy option. It's self-congratulatory, smug.

"Trouble in Paradise," the 14-artist show arranged by the Massachusetts Institute of Technology's List Visual Art Center that is now at the Art Gallery of the University of Maryland, College Park, is an Issue Art exhibit. So is "The Great American Fax Attack" ("Striking a blow against artistic repression! An exhibition of internationally recognized artists' work transmitted via fax celebrating artistic freedom"), which will be previewed at the Andrea Ruggieri Gallery, 2030 R St. NW., on Wednesday. So is "Shooting Back:

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Photography by and About the Homeless," now on exhibition at the Washington Project for the Arts.

The art in "Trouble in Paradise" is mostly meretricious. The photographs by the homeless at the WPA are often deeply moving. These two displays show Issue Art at its worst and at its best.

"Trouble in Paradise" includes photographs, scrawled paintings, architectural constructions, maps, press releases, documents and allegorical figurines. The smell of imitation surrounds many of its objects. It's a show that looks, at first glance, like a hundred other group shows seen in recent years.

But by the rules of Issue Art, looks are unimportant. It is guilt-provoking, cause-promoting righteousness that counts.

Issue Art draws heavily from a variety of sources. The conceptualists of the '60s, who used their documents and photographs to battle art's commodification, have inspired David T. Hanson. But art is not his theme. His subject is pollution. Each of his triptychs includes a map, an aerial photograph and a page of text published by the Environmental Protection Agency. He writes: "My concern is to create not a simplistic or didactic polemic but rather a complex body of work that is challenging visually, intellectually and conceptually." But the didactic and polemical objects he is showing are far too thin in spirit to support such weighty claims.

Issue Art is often as belligerent as a raised-fist protest poster. Karin F. Giusti's "Justice in the Balance" includes a figurine of Justice holding up a coat hanger instead of a scale. Frequently it borrows the vocabulary of assemblage. The "Hierarchical Bookcase" of Janet Zweig is one book wide and nine shelves high. Plato's on the top shelf, Shakespeare on the second, Dante on the third. The bottom shelves are given to Black Elk, Charlotte Perkins Gilman and Zora Neale Hurston -- the implication being that sexist-racist powers dominate our libraries and wrongly promulgate dead white guys so that Indians, feminists and blacks do not get their due.

Issue Artists think it's neat to ridicule big business. Joshua Pearson and Gardner Post, who call themselves Pearson Post Industries (PPI), are showing their "Telepodium Launcher," a presidential-lectern-cum-rocket-launcher armed with TV monitors that makes George Bush appear to be an empty-headed, stuttering, explosion-loving fool. Jay Critchley has also founded a mock company, the Old Glory Condom Corp., whose logo is a hybrid of a condom and the flag. He's selling condoms in this show. He claims he's fighting AIDS.

The most offensive work on view is that of photographer **Carrie Mae Weems**. "What are the three things you can't give a black man?" is a question that she poses beneath one of her pictures. Her answer is "A black eye, a fat lip, and a job!" But **Weems** does not accept that she's a stereotyping **racist** -- she's excused because she's black. Her work, she writes, "deals exclusively with the stereotypes of Afro-Americans by Whites." If you're white and you recoil, she knows what you really feel. She writes: "Confronted (that's what these images do, confront) with questions of racism we sense our own integrity called into question. The fact is there are more **racists** disguised as non-racists than you can shake a stick at."

The best works on display -- Nancy Jenner's feminist nudes, Bread & Puppet Theater's visions of a world at war and Peggy Diggs's flags in mourning -- are not strong enough to overcome the holier-than-thou conceit and juvenile humor of this self-righteous show.

Issue Art, in theory, is in many ways attractive. The modernist imperative -- that art should be about art -- is not so sacred and noble that it cannot be attacked. What curator Dana Friis-Hansen calls "the elitist art world" and the "high, yet functionless, status of Art" also are fair game. Issue Artists have a right to strike out as they please. It's not their mission that's at fault, it's the way they go about it.

Too many of them fail in an old, familiar way. The average Issue Artist, like the average painter of Wyethesque weathered barns, fails by confusing the virtue of his subject -- the horridness of AIDS, the nobility of barns -- with the value of his art.

Art that is political may try the viewer's patience, but that is not to say its issues do not matter. How homelessness, for instance, affects children's lives is made movingly apparent by the vastly more successful



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Issue Art show at the WPA.

"Shooting Back: Photography by and About the Homeless," as its title indicates, is a divided exhibition. Four of its photographers -- Jim Hubbard, Jim Goldberg, Liliana Nieto del Rio and Mark Peterson -- are professionals. The others are local homeless kids. The professionals exhibiting tend to show us Issue Art. The children show us something else -- personal and heartfelt records of their lives.

The kids' pictures were made under the auspices of "weekly photography workshops in homeless shelters" conducted by Hubbard and his colleagues in the Shooting Back Education and Media Center, in collaboration with the WPA. Professional photographers, many rounded up by Hubbard, the center's executive director, worked with the kids for 18 months, lending them their Leicas and their Nikons, and their encouragement and skills.

The pictures that resulted are the strong soul of this show.

Hubbard used to work for United Press International. "When I went to the White House for press briefings," he writes, "I heard these denials [that homelessness was a problem]. "Walking out the gate I encountered homeless people everywhere." He is not just an observer. Hubbard is an activist. His documents in black-and-white feel like manifestos. They are works of Issue Art.

He pulls out all the stops. Heavy irony, for instance: A homeless man sleeps beneath a window; in the window is a book: "Class: What It Is and How to Acquire It -- A Guide to Living Well." He uses pathos too. An eviction in Alexandria: A small boy screams in grief as his cat is caged and taken off while the child's family is thrown into the street.

Hubbard's chief theme is eviction. Peterson's is the plight of the mentally disturbed. Nieto del Rio is a staff photographer for New York Newsday whose subject is Mexican and Latino illegal immigration. All three editorialize, they do not just report. Goldberg, who photographs California runaways and street kids, is an Issue Artist too, but an Issue Artist of a superior sort. He's a superior Issue Artist because he's a superior artist. His every shot is stunning.

All four of these grown-ups are committed to their mission. They often nag you with their pictures. They insist that you care.

The homeless folk they photograph are never scolded for their joblessness, their hustling or their failure to pay rent. That would be to blame the victims. Instead, the finger points at us, at society at large.

Homelessness is awful. Homelessness is also as American as apple pie. It is not a new phenomenon. The Pilgrims and the pioneers and the Okies depicted in "The Grapes of Wrath" were often homeless too. There used to be hobo jungles and skid rows in every major city. Catching a freight, riding the rods, being on the bum used to be the stuff of poignant songs and fiction. Nor are the homeless now more numerous than they were 60 years ago. In 1931, the bulls of the Southern Pacific Railroad evicted 638,000 "vagrants" from their freight trains and their yards. But Issue Art is rarely interested in context. Context cuts our anger, mitigates our guilt, diminishes our pain.

When confronted by the homeless, Hubbard and his colleagues hurt. They want us to hurt too.

The children they have taught have something else in mind. They do not ask us for our outrage or our pity. They show us how they live their lives.

Though they often live in squalor, in coarse welfare hotels, they still do what children do. They play basketball and hopscotch, they hurl water at each other, they peer intently at dead rats, they boastfully compare their running shoes.

Monique Howard shows kids scuffling. Yolanda Mitchell, who understands its import, sees an eviction notice tucked into a door and photographs the document. Clarissa Etheridge sees a beautiful woman and portrays her in a beautiful photograph, silhouetted against light. Calvin Stewart shoots a family of seven seated on a

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bed. Kevin (no last name given) photographs a gun being pointed out a window. Daniel Hall portrays the desk clerk -- at her desk, but fast asleep -- at the late and unlamented Capitol City Inn.

"The idea," says Philip Brookman, the WPA's director of programs, "was to use the camera as a tool to help the kids -- to help them understand their world, develop self-esteem and maybe even learn the discipline of a craft and the poetry of an art."

"Shooting Back" is not a show about propaganda. It's a show about process. Its children may be victims, they may be poor, abused, or homeless, but that's not how they see themselves.

Most Issue Art insistently and brazenly manipulates our feelings. That's not how these children work. They receive our sympathy and guilt, our admiration and concern. But they do not demand it. Our empathy is earned.

"Trouble in Paradise" will remain at the Art Gallery of the University of Maryland through Oct. 26. "Shooting Back" will close at the WPA, 400 Seventh St. NW, Nov. 3.

**LANGUAGE:** ENGLISH

**SERIES:** Occasional

**GRAPHIC:** PHOTO, IN WPA'S "SHOOTING BACK: PHOTOGRAPHY BY AND ABOUT THE HOMELESS" ARE WORKS BY DION JOHNSON, 13 (ABOVE) AND BY CALVIN STEWART, 17 (LEFT).; PHOTO, ART GALLERY/UNIVERSITY OF MARYLAND AT COLLEGE PARK

**TYPE:** REVIEW

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The Boston Globe

November 12, 1989, Sunday, City Edition

**MIT show successfully tackles some timely, controversial issues;  
ARTS ETC. / ART REVIEW "TROUBLE IN PARADISE" A group show,  
organized by Dana Friis-Hansen, at the List Visual Arts Center, MIT,  
Cambridge, through Nov. 19.**

**BYLINE:** By Christine Temin, Globe Staff

**SECTION:** ARTS & FILM; Pg. B5 p

**LENGTH:** 1031 words

The four American flags hang stadium-style, straight down, in the huge atrium of the List Visual Arts Center at MIT. People pass under them, rarely looking up and taking notice - even though the flags are not red, white and blue, but black and gray. Anyone looking closely would also notice that only one flag follows the prescribed format. Another has an extra star; still another has altered proportions.

If part of artist Peggy Diggs' point was that we take the American flag for granted - unless someone's burning it - she has succeeded. Diggs' distortions are thought-provoking rather than inflammatory; her flags act as representations rather than the real thing. The black and gray palette makes them seem like apparitions from old-fashioned television or films, and the color scheme is funereal, as if in mourning for the nation.

Diggs' "Some American Flags" is part of a fine show at MIT called "Trouble In Paradise," which addresses such timely issues as the environment, the arms race and censorship. Artists seem to be tackling these topics in ever greater numbers. Sometimes the results are self-indulgent cliches; in the case of the MIT show, most of the artists reach beyond the well-intentioned and communicate their horror to the rest of us. Curator Dana Friis-Hansen makes the point that he stuck to New England artists not just because MIT tries to cover the local scene, but because this region has a venerable tradition of radical politics that goes back to the Pilgrims.

Media in the show range from paint on canvas to video, photography, maps, installations and artists' books. The strategies are few, with most artists using either beauty, humor or shock tactics to get at deeper meanings. Most of them also incorporate words in some fashion. Words are, for example, the basis of Janet Zweig's piece, "The 336 Lines Currently Expurgated from Shakespeare's 'Romeo and Juliet,'" which is just that: a book of nothing but the lines cut out of most high-school editions of the play. Anyone who has listened to teen-agers talk lately will sense the absurdity of omitting such lines as "God forbid!" on grounds of possible kid-corruption.

It's tough to be shocking in a no-holds-barred world, but it's safe to say that Jay Critchley's pitch for safe sex, an installation called "Old Glory Condom Corp.," will startle at least some viewers. Critchley's condoms have the US flag on them, the idea being not only to tackle the hot issue of what you can do with the flag, but also that it's patriotic to use condoms. Critchley uses his corner of the gallery to create the kind of corporate display you'd see at a trade show, with a slogan, "Worn With Pride Country-Wide," along with coin-operated condom machines that actually work: The artist is serious about doing his bit in the fight against AIDS. The glossy white metal dispensers have an ultra-sanitary look that seems more antisex than prosafe-**sex**.

MIT show successfully tackles some timely, controversial issues;ARTS ETC. / ART REVIEW "TROUBLE IN PARADISE" A group show, organized by Dana Friis-Hansen, at the List Visual Arts Center, MIT, Cambridge, through Nov. 19. The Boston Globe November 12, 1989, Sunday, City Edition

The other most-likely-to-shock artists are Nancy Jenner and **Carrie Mae Weems. Weems'** powerful photos attack racism: In one series, she offers still-lives with cheap knickknacks that cast blacks and Asians in demeaning roles: Aunt Jemimas or lamp bases. Jenner's paintings address women's discomfort with their own **sexuality**. In "Venus/Naughty Girl," Jenner alters the pose of Giorgione's Venus, whose hand modestly covers her crotch, so that the curling fingers reach between her thighs. Flecks of real hair, looking like the contents of a washbowl after someone has shaved, symbolize mature sexuality in this work that both attracts and repels.

There is more attract/repel strategy in David Hanson's cool trilogies combining aerial photos, maps and government documents, all to do with the cleanup of hazardous waste sites, some of which look eerily lovely, poisoned though they are. Harry Bartnick achieves a similar effect in lush, aerial view paintings with the palette of Monet but content that casts man as maggot, destroying the globe. In Bartnick's "Small Factory," for instance, a building leaches a reddish color into the neighboring woods, and the implication is that the stain will spread until the forest is no more.

There is also a public/private split in the show, with Jenner, Cary Leibowitz, Paul Minotto and Annee Spileos Scott coming down on the side of intimacy. Scott's "Whiskey Mournings" is a large doll house painted with the forced good cheer of a cuckoo clock. Peek inside and there's a disorderly scene - garbage bags poking through walls, plates and cutlery strewn all over, cries for help written in camouflage letters across plates. It adds up to a poignant description of what an alcoholic parent, whose condition is hidden to the outside world, does to a child inside the home. Leibowitz's wall installation also harks back to childhood, with a scrawled, faux naive tale of an ordinary girl who wins the biggest lottery prize ever and, through money, finds eternal bliss. Minotta's "Maps for Living" are foggy, pale, Cy Twombly-ish paintings that also incorporate handwriting, in this case instructions on such topics as "How to Find Happiness." "Eat prunes" is one hint. The final, cumulative message of these formulas is that formulas for living don't work.

Of the public, politicized works, Karin Giusti's "Justice In the Balance" is particularly stinging, with three "Blind Justice" figures carrying symbols of recent Supreme Court decisions: One is a wire coat hanger. A couple of other big pieces don't work. "Ex Voto," a huge wall piece by Vermont's Bread & Puppet Theater, relies too much on the style of German Expressionist woodcuts, while Yim Lim and Heddi Vaughan Siebel's wooden house, a plea for more available housing, lacks emotional force.

The most effective work in the show - because it is funny, complicated and could send you off on any of a dozen different trains of thought - is by Pearson Post Industries, named for its artist founders, Joshua Pearson and Gardner Post. Just a few of the elements of their "Telepodium Launcher" and "U.S. Air Force Superiority Facade" are a coffin shape, echoes of Fascist architecture, faux marbre, military symbols, and TVs that turn into guns.

**LANGUAGE:** ENGLISH

**GRAPHIC:** PHOTO, GLOBE STAFF PHOTO/TOM LANDERS / Detail from Karin Giusti's "Justice in the Balance."

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Los Angeles Times

October 16, 1987, Friday, San Diego County Edition

## AT THE GALLERIES

**BYLINE:** By Leah Ollman

**SECTION:** Calendar; Part 6; Page 26B; Column 3; Entertainment Desk

**LENGTH:** 992 words

**DATELINE:** SAN DIEGO

Reeseey Shaw makes an impressive debut as curator at the Felicita Foundation Gallery (247 S. Kalmia, Escondido) with the show "The Current Landscape." In this consistently engaging selection of work, 17 artists match the physical landscape's potential to be challenging, mystifying, soothing and exciting.

The group aligns itself along two poles, one a conceptual, intellectual approach, the other a blend of the spiritual and the sensual. Constance Mallinson's "Plagiarism" (1983), an example of the first mode, frames a generic tropical seascape as if a photographic slide, with notations about the work's title, artist, date and dimensions. The packaging of the representation here becomes indistinguishable from the representation itself.

Christopher Pelley, William Leavitt and Sabina Ott likewise paint landscapes as much for the mind as for the senses. But the show's most seductive and enduring work belongs to artists who have rejuvenated the passionate, soulful aspects of painting.

Victoria Faust's large still-life, "The Secret Sharer" (1985), abounds in emotionally charged atmosphere. The painting's subjects are simple yet enigmatic -- an ovoid stone and a curved gray object resting on a bed of straw. Faust's delicate rendering and dramatic use of light invest the objects with mystical presence, giving the scene a quiet power.

Paintings by Bruce Everett, Gillian Theobald and Suzanne Caporael all possess psychological and philosophical dimensions beyond their formal elegance, which, in itself, is stunning. The show continues through Oct. 31.

For at least the last five years, Janet Cooling has made paintings of women -- women and animals, trains, burning candles, stacks of coins, rearing horses and more. Cooling's evolving style within this relatively constant format can be traced in her current show, "Brave New World," at Palomar College's Boehm Gallery (1140 W. Mission Road, San Marcos) through Oct. 29.

In 1982, Cooling's static, frontal portraits of women surrounded by celestial imagery were deliberately flat and simplistic. By 1986, she had adopted a sophisticated slickness, rendering women with the glamour and exaggerated vividness of magazine advertisements. The paintings became more complex spatially and iconographically as the portraits were densely overlaid with disjunctive forms.

In one untitled image, a young woman with a penetrating stare has a Buddha's head montaged upon her forehead, a rearing horse at her temple and a rushing locomotive across her shoulders. Though the crowded

space forces connections between the disparate elements, their cumulative messages and meanings remain elusive. The jumbled references to popular imagery recall the paintings of James Rosenquist, and share some of their ambiguity, their simultaneous celebration and condemnation of material culture.

This year, Cooling, an assistant professor of art at San Diego State University, has opened up the space in her paintings and brought her figures back to nature. Some, seen from the back, luxuriate in a rich sunset and surrounding butterflies. Others, paired with birds or tigers, are portraits of blank pensiveness.

The faces in these paintings are symphonies of green, peach, yellow and blue brush strokes. This is lush painting, painting to sink one's teeth into. But the immense appeal of these surfaces is often diminished by the sappy sentimentality of much of the imagery. Cooling's glorified vision of woman's oneness with nature divests the relationship between animal and human of any force or vibration. Both species simply coexist in a setting so harmonious, so Edenic and free of worldly tensions as to produce an unsettling blandness.

At Installation (930 E St.) through Oct. 30, seven artists are assembled under the rubric "Edict and Episode: Image as Meaning."

The show's title is meant to focus attention on the artists' scrutiny of the strategies and effects of media imagery. While all of the artists use the media's own weapons -- photographic images and text -- to construct their work, only two of the seven successfully convey a critical stance, a conviction that such imagery is questionable despite its veracious appearance.

Jeanne Finley's video/slide installation, "Common Mistakes," demonstrates with great impact how major social problems are downplayed by their description in the media as errors, accidents or blunders. Finley defines these terms first in a domestic context. Accident, for instance, is visualized as a young boy throwing gasoline, instead of water, on a fire. Examples of global-scaled incidents follow these clips. The child's accidental fire is paralleled by the Three Mile Island disaster; a blunder describes both a trivial, social faux pas and a 1985 statement by Reagan that **segregation** had ended in South Africa.

**Carrie Mae Weems's** photographs of blacks with **racist**, stereotyped captions evoke a tension between derogatory generalizations and the individuals they are meant to describe. **Weems** is one of a very few artists able to transform an appropriation of media techniques into a successful critique of those means. In the news, photographs and captions are meant to reinforce one another, each substantiating the other's truth. Here, they present a **conflict**, bluntly confronting the viewer with a choice to subscribe to or reject the 'truth' presented.

A collaborative work by Margaret Crane and Jon Winet attempts the same sort of confrontation, but the project fails by staying too close to its original source, slightly diffusing its influence but not adequately undermining it. Works by George LeGrady and Connie Hatch employ visual techniques that are interesting, but not enough so to carry their intended meanings. Most disappointing is Fred Lonidier's work, in which substantive content is all but obliterated by an adamantly anti-aesthetic assemblage of excruciatingly long, poorly structured texts and boring photographs.

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photo, Left, a painting from Janet Cooling's show called "Brave New World." Right, Victoria Faust's large still-life, "The Secret Sharer."

**TYPE:** Art Review; Column

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Los Angeles Times

April 25, 1987, Saturday, San Diego County Edition

## **ART REVIEW; PHOTOS GIVE MELTING POT MORE BROTH**

**BYLINE:** By ROBERT McDONALD

**SECTION:** Calendar; Part 6; Page 1; Column 6; Entertainment Desk

**LENGTH:** 745 words

**DATELINE:** SAN DIEGO

The purpose of the photographic exhibit "Visible Differences: Images of a Diverse U.S. Culture" at Centro Cultural de la Raza in Balboa Park is to assist in reforming our national identity.

We are not as a society Anglo-Saxon, but multiracial and multiethnic. Some of the non-Anglo-Saxon peoples represented in this exhibit are Chinese, Japanese, Korean, Hispanic, African and Italian. Nevertheless, to be an American is still understood to mean to be anglicized.

The exhibit raises a question about the validity of the melting pot notion. If it were successful, the center's press release states, "by now we would be a nation of cafe-au-lait-skinned people." Until we are, social critic Philip Wylie observed decades ago, we will be an unhappy people divided by color.

The quandary of identity is clearly stated in a group of photographs with texts by Chinese-born artist Meiboa Nee. Chinese-, Japanese- and Korean-Americans all express the problems of having a dual identity, through the strength of personality conveyed in their images and words.

Phillip Kan Gotanda, a third-generation American whose family was Japanese in origin, observes that there is a passionate interest among Americans in Japanese culture (the opening of new galleries in the Metropolitan Museum of Art in New York is a case in point) and an equally passionate interest among Japanese in American culture, but that neither Americans nor Japanese are interested in Japanese-Americans.

Los Angeles photographer Betty Lee's photo-murals, which are as much sardonic as they are amusing, collage the faces of Asians onto images from the popular media and art history. Consider, for example, an Oriental Adam and Eve, Lois Lane, Bride of Frankenstein, Wonder Woman, Clint Eastwood or Scarlett O'Hara.

Laura Aguilar adds the complication of sexual orientation in a series of portraits of Latina lesbians. The images themselves are not of significant artistic interest, although they convey a sense of the individual personalities (no mean trick). But with their accompanying statements, they are among the most memorable works exhibited because they hold lessons for all of us.

"Lydia" has written, for example: "I have a long way to go to be who I would like to be. Lessons to learn, things to experience. I hope I will always change things that feel wrong in the world, and in myself." "Carla" writes: "I used to worry about being different. Now I realize my differences are my strengths."

ART REVIEW;PHOTOS GIVE MELTING POT MORE BROTH Los Angeles Times April 25, 1987, Saturday,  
San Diego County Edition

Florida-based artist Tony Mendoza's "Stories," a dozen images with texts, presents biographical episodes from his life in Cuba, to exile in the United States, to experimentation with communal living, to education, to political dissension within the family, to marriage.

A few of the works hit you between the eyes: a formal ball scene from the Havana Yacht Club that is so evocative that you can hear the music and sense the movement; three smiling women wearing hats in a swimming pool who could be models for Los Angeles photo-realist painter D.J. Hall; "Miguel," the artist's brother, whose presence is nearly palpable.

Closer to home, **Carrie** Mae **Weems** makes photographs of blacks in Southeast San Diego with very down-to-earth commentaries about gambling, manhood, motherhood and **conflicts** with another minority group, Chicanos.

Pulitzer Prize-winning photographer Jose Barrera is represented by strong and moving images of migrant workers entitled "Los Mixtecos -- The Cloud People." His works are as punchy as social commentary as the works of 19th-Century French realists Gustave Courbet and Honore Daumier, and of early Van Gogh.

Roland Freeman's photographs of a South Bronx black family with a white scarecrow in their garden, of a line of saluting suited boys about to go out to sell copies of "Muhammed Speaks," and of "Boy and His Dog" are unforgettable humanistic statements. The boy's T-shirt reads "I'm Proud to Be an American," which seems to be what all the subjects in all the photographs want to be able to say.

Also included are photographs by Ernesto Bazan, Joe Bernal Ramos, Peter Man, Richard Espinoza, Robert Buitron, Miguel Gandert and Dennis Callwood.

The interest in many of the photographs is more as visual documentation than as art. Nevertheless, there is nothing in art more interesting, instructive and pleasing than looking at other people.

The lesson of the exhibit is perhaps that we will have to revisualize our history before we rewrite it.

**LANGUAGE:** ENGLISH

**GRAPHIC:** Photo, Betty Lee's "Wonder Woman." ; Photo, "Alicia & Diana," as photographed by Joe Bernal Ramos.

**TYPE:** Art Review

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