



TRAVEL • BUSINESS • TECHNOLOGY • HEALTH

Arrive

SEPTEMBER/OCTOBER 2011



The Art Issue

FEATURING

BLOCKBUSTER NEW SHOWS*

IN

*New York, Washington, Providence,
Philadelphia, Boston and more*

**INCLUDING WORK
FROM ARTISTS YOU
KNOW (WARHOL,
HOCKNEY, DEGAS)
AND SOME YOU
SHOULD (BELLANY,
CATTELAN)*

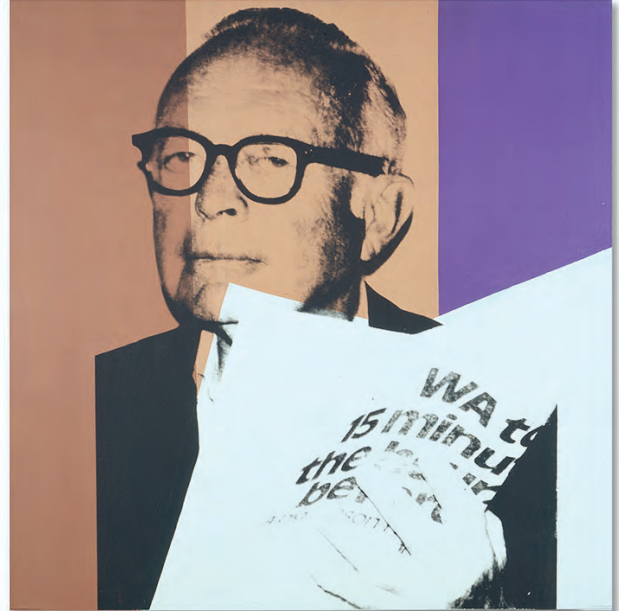
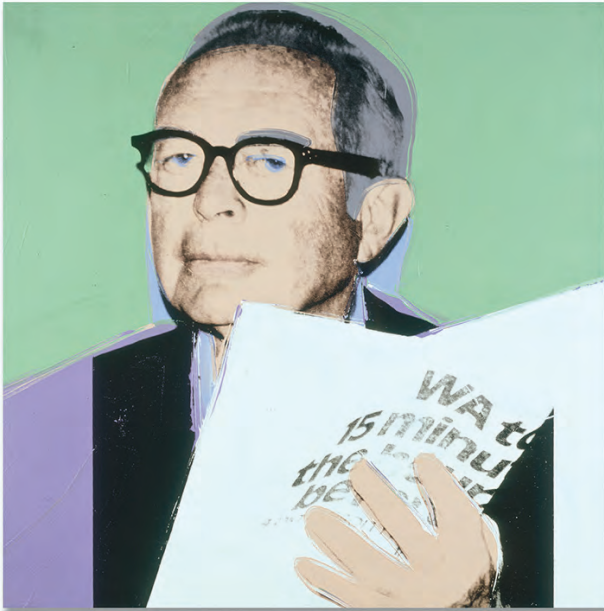


THE ARTS

At Your Leisure

THE LEAVES MAY BE FALLING, but the culture index is rising. Up and down the Northeast Corridor, museums are revving up for the autumn season, with exhibits on everything from French nudes to Rhode Island foods. Visitors can peek into Andy Warhol's reading habits in the '60s or the writing done by Archimedes in the 3rd century B.C., explore the worlds of horses and head lice, and enjoy blockbuster sculpture, painting and design. Here's a sampling of some of the best current and upcoming events.

BY LINDSY VAN GELDER



WASHINGTON, D.C.

Warhol: Headlines

Sept. 25–Jan. 2

**National Gallery of Art
202-737-4215; nga.gov**

Andy Warhol understood the concept of 15 minutes of fame decades before YouTube, and he appreciated media pyrotechnics way ahead of the birth of cable news. From the beginning of his career in the '50s through his death in the 1987, the pop culture maven routinely pored over newspapers and supermarket tabloids in search of artistic ideas.

The National Gallery of Art has brought together 80 of Warhol's journalism-inspired paintings, photographs, films and other works, along with the source materials from which they sprang. From deaths and disasters to Eddie Fisher's 1962 breakdown after Elizabeth Taylor dumped him, "Headlines" is a window not only into Warhol's creative process but also into his time.

Andy Warhol

Gardner Cowles, 1977

synthetic polymer paint and silkscreen ink on canvas; 101.6 x 101.6 cm (40 x 40 in.)

The Andy Warhol Foundation for the Visual Arts, Inc.

© 2011 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York,

The Andy Warhol Foundation for the Visual Arts, Inc. / Art Resource, NY

PROVIDENCE

Made in the U.K.: Contemporary Art from the Richard Brown Baker Collection

Sept. 23–Jan. 8; Providence Museum of Art
Rhode Island School of Design • 401-454-6500; risdmuseum.org

We all know the work of David Hockney, and sure enough, his 1964 *Plastic Tree Plus City Hall* presents the jewel tones and sly commentary on our urban dreamscape that we expect from him. But most of the artists in the Rhode Island School of Design's survey of modern British artists—names like John Bellamy, Nigel Hall and Peter Sedgley—are less well known on this side of the pond. Your tutorial in modern and contemporary British pop art, op art, abstract expressionism and other movements starts here.

Baker, who grew up in Providence and was described as a “collector’s collector” in his 2002 *New York Times* obituary, donated the bulk of the U.K. artists’ works he owned to RISD, instantly making it one of the major postwar British collections in the country.



David Hockney
Plastic Tree Plus City Hall, 1964
Gift of Richard Brown Baker

© David Hockney. Courtesy of Museum of Art Rhode Island School of Design, Providence.

PHILADELPHIA

DesignPhiladelphia

Oct. 13–23

Various museums
and other locations
designphiladelphia.org

The biggest event of its kind in the country, DesignPhiladelphia (in partnership with The University of the Arts) is now in its seventh year. Some 125 design-oriented events are planned for 2011, ranging from a citywide hunt for artistically rendered papier-mâché eggs to a “design intervention” where participants compete to transform a vacant urban lot into something unexpected. There also will be a symposium on the outlook for 21st-century preservation.

“It will address questions like the need to reevaluate the canon,” says founding director Hilary Jay. “For instance, whether we should be building buildings that last for 200 years, because the technology is changing so quickly. Maybe it would be better to build with kits made of parts that can later be used to build something else.”





NEW YORK CITY

Maurizio Cattelan: All

Nov. 4–Jan. 22

Guggenheim Museum

212-423-3500

guggenheim.org

Cattelan's sculptures are the art equivalent of an electrical socket—one that he wants to force your fingers into. He once hanged three manikins of children by their necks from a tree in Milan; an onlooker became so agitated at the possible effects of the grisly display on his own children that he tried to climb the tree, fell, and was carted away by an ambulance. Cattelan's shockmeister museum installations have included an actual dead mule suspended from the ceiling, Hitler kneeling in prayer and, most notoriously, his 1999 sculpture of Pope John Paul II splayed on the ground amid shards of glass after being squashed by a meteor. These works and more are here, in the most comprehensive exhibit of Cattelan's work to date. (Better bring your own ladder and health insurance card.)

Maurizio Cattelan

Mini Me, 1999

Courtesy of Marian Goodman Gallery, New York

© Maurizio Cattelan

Chair,
Philadelphia University Student Design
Show at the 222 Gallery.
Curator: Josh Owen





NEW YORK CITY

De Kooning: A Retrospective

Sept. 18–Jan. 9
Museum of Modern Art
212-708-9400
moma.org

The Museum of Modern Art's Willem de Kooning exhibit not only is the first survey of his work in all media since 1983, when he was still painting, but also is the largest retrospective by a major museum and the first exhibit ever to take over the entire 17,000-square-foot sixth floor of MoMA. All that real estate will be the temporary home to breakthrough de Kooning paintings such as the sumptuous *Pink Angels*, the jagged maelstrom *Excavation* and the Venus-of-Willendorf-meets-Picasso third *Woman* series. Hundreds of other works (many from private collections and little seen in public) include the abstract expressionist Dutch master's early academic studies from the Netherlands, black-and-white paintings from the '40s, sculpture, drawings and *Labyrinth*, a backdrop painted for a dance performance in 1946.

Willem de Kooning

(American, born the Netherlands, 1904-1997)

Woman, 1950

Oil, cut and pasted paper on cardboard, 14 3/4 x 11 5/8" (37.5 x 29.5 cm)

The Metropolitan Museum of Art, New York. From the Collection of

Thomas B. Hess, Gift of the heirs of Thomas B. Hess, 1984

© 2011 The Willem de Kooning Foundation /Artists Rights Society (ARS), New York

BOSTON

Degas and the Nude

Oct. 9–Feb. 5

Museum of Fine Arts • 617-267-9300; mfa.org

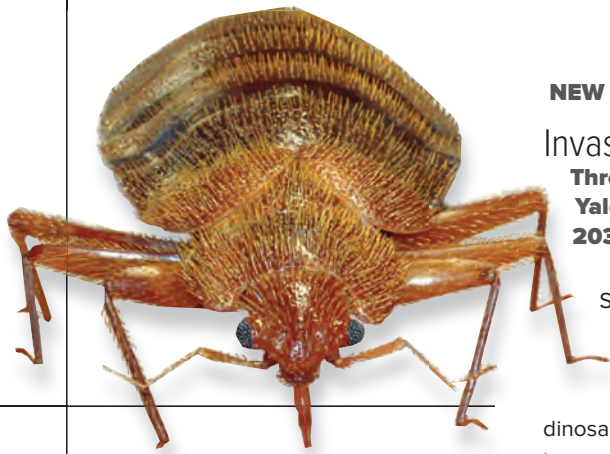
Edgar Degas (French, 1834–1917)
Woman Leaving Her Bath, 1886–88
Pastel over monotype
Private Collection,
courtesy of Takako
Nagasawa, Sotheby's Japan
Courtesy of Museum of Fine Arts, Boston

Edgar Degas is nearly as well known for painting women wearing not much more than a towel as he is for painting them wearing tutus and ballet slippers. That makes it even more surprising that no exhibit until now has ever focused solely on his languorous lady bathers and other nudes.

The Museum of Fine Arts, Boston has gathered more than 160 of the French impressionist master's nude-themed paintings, drawings, etchings and other works

ranging over half a century. They show Degas' evolution through four stages: life studies; classic epics (including the 1865 *Scene of War in the Middle Ages*, where the nakedness of vulnerable women on the ground contrasts with the clothing of brutal soldiers looming above them on horseback); sometimes-explicit brothel scenes; and finally, the everyday, unposed paintings for which he is best known, showing women in the tub or making their toilettes.





A larger-than-life bedbug

NEW HAVEN

Invasion of the Bloodsuckers: Bedbugs and Beyond

Through Jan. 8

Yale Peabody Museum of Natural History

203-432-5050; peabody.yale.edu

Six cat-sized models greet you as you enter: a bedbug, a mosquito, a flea, a tick and lice of both the head and pubic persuasions, in all their *True Blood* glory. More fun awaits, including a history of the evolution of bloodsucking insect mouthparts (who knew that dinosaurs had ticks and lice?), information on how to tell the six featured insects from impostor bugs, even an interactive touch-screen game where kids identify the creatures buzzing and crawling around a bedroom and then zap them. There also are live colonies of mosquitoes and bedbugs.

“We’re working with the Connecticut Agricultural Experiment Department,” deputy museum director Jane Pickering assures us. “The containers are triple-sealed and there’s no chance at all of anything getting out.”



Photograph of the celebratory banquet for the mortgage burning of Ebenezer Baptist Church, Providence, R.I., May 27, 1957. Collection of Robb Dimmick.

PROVIDENCE

Creative Survival: African American Foodways in Rhode Island

Sept. 22–March 4; Providence

Culinary Arts Museum, Johnson & Wales University, 401-598-2805; culinary.org

The first black Rhode Islanders were slaves who had to feed white people while their own bodies adjusted to drastically different diets. But out of these awful beginnings sprang a vibrant culinary culture that, among other things, led to the invention of johnnycake, the Colonial cornbread staple. Some leaders included a Newport slave who became Rhode Island’s top pastry chef (she

baked for George Washington), Newport restaurateur George Downing (whose oyster specialties included poached turkey stuffed with the local bivalves), and two Providence men who jumped on the “spoon mania” of the 19th century and patented a spoon design commemorating Frederick Douglass. The exhibit also features menus, recipes, dishes and utensils.

BALTIMORE

Lost and Found: The Secrets of Archimedes

Oct. 16–Jan. 1

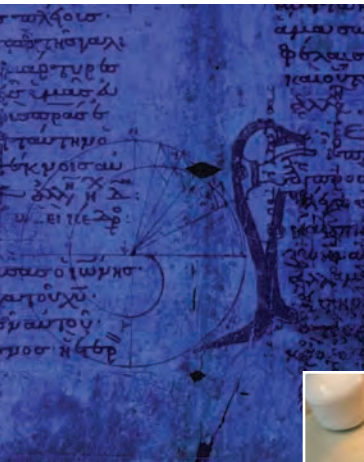
The Walters Art Museum

410-547-9000; thewalters.org

A technological detective story spanning 2,300 years, the history of the exhibit begins in the 3rd century B.C., when the brilliant Greek mathematician and scientist Archimedes set down diagrams and writings on a set of parchments. Over the centuries, the parchment was scraped and reused, was briefly rediscovered in a Constantinople monastery in 1906, was lost in the turmoil of World War I, and then was bought at auction in 1998 by an anonymous collector who underwrote the 10 years of digital technosleuthing that it took to look deep into the parchment layers.

“We went to the ends of the earth,” says curator Will Noel. Ultraviolet, infrared, X-ray and other modern imaging techniques from all over the world were applied to tease out seven ancient texts (including three that are the only known copies of a particular work). The exhibit traces that process.

“This isn’t just for math nerds,” says Noel. “It’s a show about the rediscovery of information written by a great mind thousands of years ago, and the story of 10 years of an extraordinary collaborative enterprise to undo the effects of time.”



Ultraviolet image of a diagram from The Archimedes Palimpsest, found in the treatise “Spiral Lines.”

© Owner of The Archimedes Palimpsest



Mending splits and tears on fols. 4-5 with remoistenable tissue.

© Owner of The Archimedes Palimpsest



WASHINGTON, D.C.

A Song for the Horse Nation

Opens Oct. 29

National Museum of the American Indian

202-633-1000; nmai.si.edu

Horses had been extinct for thousands of years in the Americas until their reintroduction by Christopher Columbus. Among Native Americans, says National Museum of the American Indian curator Emil Her Many Horses, “there’s a saying that that’s the only good thing he brought.” Once brought, however, the rest is literally history.

This exhibit shows how the horse changed almost every aspect of American Indian culture, including travel, trade, warfare, hunting, displays of wealth and status, and even surnames. “Many people took names associated with horses,” explains Her Many Horses—his own family among them.

On view among the more than 100 artworks, life-sized manikins, rifles and other objects are a 16-foot-high Sioux tepee, its walls painted with scenes depicting the horse-raiding feats of the 19th-century warrior who lived in it. The wartime art of horse raiding is then brought into the present with a video of Joe Medicine Crow, who received the Presidential Medal of Freedom from President Obama for being a role model and continuing the preservation of his culture. 🐾

Juanita Growing Thunder Fogarty (Assiniboine/Sioux, b. 1969)

Horse mask, 2008. Porcupine quills, seed beads, brass buttons, feathers and hide. (26/7046).

The Edifice Complex

Despite lean times, museums haven't lost their good looks



MASSACHUSETTS

The Museum of Science, Boston opened its new Charles Hayden Planetarium this year; its “star” attraction is a powerful fiber-optic projector known as the Zeiss Starmaster, one of only two in the United States, which can re-create the night sky right down to realistically twinkling stars. Two miles away, the

Museum of Fine Arts, Boston has a brand-new wing containing 53 galleries for its collection of art of the Americas, doubling the previously available space. Construction, meanwhile, is underway for a Renzo Piano-designed building at the Harvard Art Museums.



VIRGINIA

The **Virginia Museum of Fine Arts in Richmond** recently reinstalled its entire collection in an expanded space that also includes a 3.5-acre sculpture garden.



NEW JERSEY

In June, the **Yogi Berra Museum & Learning Center** on the campus of Montclair State University in Little Falls, reopened with a refurbished atrium, lobby and exhibit gallery that is the new home of the baseball legend's 10 World Series rings.

Two of the 10 World Series rings won by Yogi Berra.





NEW YORK

The Museum of the Moving Image in Queens doubled its space and added several theaters, including a domed film theater designed to look like an alien spaceship. Also in New York, the Brooklyn Museum renovated its first-floor Great Hall, adding four free-standing walls that contain climate controls on the inside. A new café, bar and outdoor dining terrace are in the works, too.

