

Updated July 17, 2013

**SPECIAL EXHIBITIONS & GALLERY INSTALLATIONS****Special Exhibitions****The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States**

July 27 – October 20, 2013

Free admission

Beginning in 1962, Dorothy and Herbert Vogel began collecting contemporary works of art. A librarian and a postal worker, respectively, the New York City couple dedicated one of their salaries to purchasing art, and in a few decades they had amassed a collection encompassing thousands of works. In a unique partnership with the National Gallery of Art, the Vogels distributed 2,500 works from that collection, with 50 works going to one art museum in each state, including VMFA. *The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States* showcases the 50 works received by the museum in 2008. While the Vogel collection is best known for its examples of Minimal and Conceptual art, the donations also explore numerous directions of the Post-Minimalist period including Figurative and Neo-Expressionist works. The exhibition will showcase objects by American artists Anne Arnold, Robert Barry, Richard Francisco, Don Hazlitt, Martin Johnson, Steve Keister, Alain Kirili, Cheryl Laemmle, Jill Levine, Joseph Nechvatal, David Novros, Larry Poons, Lucio Pozzi, Edda Renouf, Judy Rifka, Pat Steir, Daryl Trivieri, Richard Tuttle, and Thornton Willis. It is curated by Dr. Sarah Eckhardt, Assistant Curator of Modern and Contemporary Art.



Thornton Willis (American, born 1936), *Little Canarsie*, 1981, oil on canvas The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States. Photo: Travis Fullerton © Virginia Museum of Fine Arts

**Catching Sight**

August 31, 2013 – July 13, 2014

Free admission

Accompanying catalogue

This exhibition sheds new light on a common but often overlooked aspect of British art—the Sporting Print. Featuring 120 works drawn primarily from VMFA's Paul Mellon Collection, *Catching Sight* reveals the aesthetic sophistication and accomplishments of the genre. Highly sought-after during the 18th and 19th centuries, these prints endure as symbols of English culture. This exhibition takes an innovative approach to the subject by examining the works of art from both art-historical and aesthetic perspectives rather than simply as documents of the history of sport and rural culture. It is curated by Dr. Mitchell Merling, Paul Mellon Curator and Head of European Art.



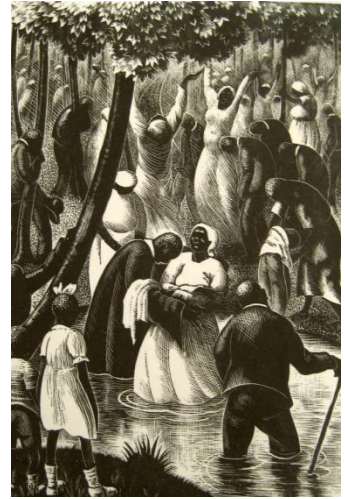
Isaac Cruikshank (Scottish, 1756–1811) *London Sportsmen Shooting Flying*. Hand-colored etching on thin wove paper. Paul Mellon Collection. Photo: Travis Fullerton © Virginia Museum of Fine Arts

## Clare Leighton: From Pencil to Proof to Press

October 19, 2013 – April 6, 2014

Free Admission

This display of 30 drawings, prints, posters, porcelain, and books by the Anglo-American artist Clare Leighton (1898–1989) comes from a local and rarely seen private collection. Born and raised in Great Britain, Leighton moved to America in 1939, residing first in Baltimore, then North Carolina, and finally, in Connecticut. She is acclaimed for her central role in the Arts and Crafts revival of British wood engraving. Her commissioned book illustrations set a new standard in commercially produced literature, while her writings revived interest in early-to-mid-century rural culture. As the first woman to produce a book on the art of wood engraving (*Wood-Engraving and Woodcuts*, 1932), Leighton played a key role in popularizing the medium. This exhibition, shared with the University of Richmond's Harnett Museum of Art, features examples of Leighton's watercolors, government posters, and wood engravings for novels by Emily Bronte and Thomas Hardy as well as volumes on Southern and New England country life. It is curated for VMFA by Chief Curator and Cochrane Curator of American Art Dr. Sylvia Yount.



Clare Leighton, *The Baptism*, 1952, woodcut.

## Hollywood Costume

November 9, 2013 – February 17, 2014

Ticketed, VMFA members free

Accompanying catalogue

Organized by the Victoria & Albert Museum, London, *Hollywood Costume* explores the central role costume design plays in cinematic storytelling. Bringing together more than 100 of the most iconic movie costumes from across a century of filmmaking, the exhibition is a once-in-a-lifetime opportunity to see the clothes worn by unforgettable and beloved characters in films such as *The Wizard of Oz*, *The Birds*, *My Fair Lady*, *Superman*, *Titanic*, *Harry Potter and the Half Blood Prince*, and *The Dark Knight Rises*.

The exhibition includes cinema costumes from private and archival collections in California, most never publicly displayed or seen beyond the secure walls of studio archives. In addition to premiering *Hollywood Costume* in the United States, VMFA is the only East Coast venue for the exhibition. Additional venues include the Phoenix Art Museum, March 26 – July 26, 2014.



*Dark Knight Rises*, 2012 ©Warner Bros/The Kobal Collection.

## Made in Hollywood: Photographs from the John Kobal Foundation

November 23, 2013 – March 10, 2014

Ticketed, VMFA members free

Complementing *Hollywood Costume*, this exhibition showcases more than 90 original vintage prints by the most important photographers working in Hollywood from 1920 to 1960. Selected from the Kobal Foundation collection in England, *Made in Hollywood* features portraits and still photography of some of the greatest stars during the golden age of filmmaking, including Greta Garbo, Marlene Dietrich, Humphrey Bogart, Gloria Swanson, and Clark Gable. The exhibition is organized by the Santa Barbara Museum of Art.



Clarence Sinclair Bull (1895-1979) *Alfred Hitchcock with the MGM Lion*, MGM, 1958. Gelatin silver print

## Ryan McGinness: Studio Visit

Opening January 25, 2014

Free admission

Ryan McGinness's creative process for his 2009 painting *Art History Is Not Linear* (VMFA) is the focus of this inventive exhibition. Commissioned by VMFA, the artist's 16-panel painting contains 200 icons inspired by works from the museum's collection. A three-part exhibition, the first gallery provides a glimpse of McGinness's studio practice, the second displays a selection of the objects McGinness chose from the museum's collection alongside his sketches and final image, and the last portion features early works the artist made while growing up in Virginia Beach. The exhibition promises to engage a wide audience, and an exciting array of education programs will encourage young viewers to seek out favorite works in the collection and actively participate in their own process of exploration and interpretation. It is curated by John B. Ravenal, Sydney and Frances Lewis Curator of Modern and Contemporary Art.



Ryan McGinness (American, born 1972) *Art History Is Not Linear* (VMFA) detail, 2010. Acrylic on panels. Virginia Museum of Fine Arts, Richmond. National Endowment for the Arts Fund for American Art

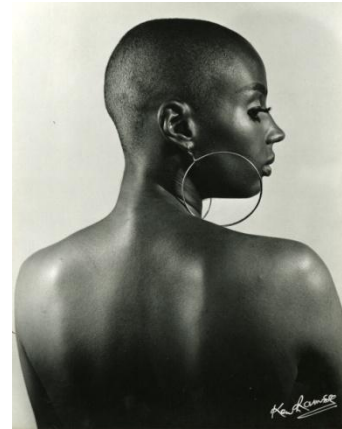
## Posing Beauty in African American Culture

April 27 – July 26 2014

Ticketed, VMFA members free

Accompanying catalogue

*Posing Beauty in African American Culture* examines the contested ways in which African and African American beauty has been represented in historical and contemporary contexts through a diverse range of media including photography, film, video, fashion, advertising, and other forms of popular culture such as music and the Internet. The exhibition explores contemporary understandings of beauty by framing the notion of aesthetics, race, class, and gender within art, popular culture, and political contexts. Drawn from public and private collections, *Posing Beauty* features approximately 85 works by artists such as Carrie Mae Weems, Charles "Teenie" Harris, Eve Arnold, Gary Winogrand, Sheila Pree Bright, Leonard Freed, Renee Cox, Anthony Barboza, Bruce Davidson, Mickalene Thomas, and Jeanne Moutoussamy-Ashe.



Ken Ramsay, *Susan Taylor, as Model*, c.1970s.

*Posing Beauty in African American Culture* is curated by Deborah Willis and organized by the Department of Photography & Imaging at New York University. The traveling exhibition is administered by Curatorial Assistance Traveling Exhibitions, Pasadena, Calif.

## Signs of Protest: Photographs from the Civil Rights Era

January 11 – July 2014

Free admission

Signs and protests were inseparable in the 1960s, with words painted or printed large scale to produce maximum impact when photographed or filmed by the media. Like a visual bullhorn, they both amplified and unified the voices fighting injustice. This exhibition includes photographs that feature protest signs, as well as images of the larger culture of resistance surrounding them, with an emphasis on Civil Rights leaders such as Martin Luther King Jr., Malcolm X, and Stokely Carmichael. Benedict Fernandez's powerful portfolio, *Countdown to Eternity*, documents the last year of King's life. Other images express the need for opposition, such as Gordon Parks's striking photograph of an aunt and niece standing under the neon sign, "Colored Entrance," outside a movie theater in Alabama. Likewise, Richard Anderson captured a sit-in at the Woolworth's lunch counter in Richmond, Virginia, with a "Restaurant Closed" sign prominently advertising the store's refusal to serve its African American customers. The exhibition is curated by Dr. Sarah Eckhardt, Assistant Curator of Modern and Contemporary Art.



Gordon Parks (American) *Untitled*, Mobile, Alabama, 1956, 20th century, pigment print 1956, printed in 2012. Funds provided by Linda Sawyer

## Printmakers of World War I

July 28 – November 16, 2014

Free admission

This exhibition marks the centenary of the commencement of World War I on July 28, 1914. The story of the so-called Great War is told through approximately 25 prints by renowned British and American artists such as Muirhead Bone, Kerr Eby, Childe Hassam, James McBey and Claude Shepperdson. The works depict scenes of combat in France and the Near East, life on the home front in the United States and England, and the war's aftermath and commemoration. All of the prints come from the Frank Raysor collection, a promised gift to VMFA. The exhibition is curated by Dr. Mitchell Merling, Paul Mellon Curator and Head of European Art.



James McBey (Scottish, 1883-1959), *Dawn: The Camel Patrol Setting Out*, 1919, etching. Promised Gift of Frank Raysor. Photo: Travis Fullerton © Virginia Museum of Fine Arts

## Forbidden City: Imperial Treasures from the Palace Museum, Beijing

October 18, 2014 – January 11, 2015

Ticketed, VMFA members free

Accompanying catalogue

This landmark exhibition will feature more than 100 works of art from the collection of the Palace Museum, Beijing (“The Forbidden City”). The largest art museum in China and the largest palace in the world, the Palace Museum is located in the center of Beijing within the ancient Imperial Palace, where 24 emperors of the Ming and Qing dynasties resided from 1420 until 1924, when the last emperor was expelled. The Palace Museum was established in 1925 and holds more than 1.8 million works of art and artifacts. The exhibition is part of a groundbreaking multi-year collaboration between VMFA and the Palace Museum. The exhibition will offer a broad perspective of Imperial China during the Ming (1368-1644) and Qing (1644-1911) dynasties with a focus on the 17th and 18th centuries. Featured works—ranging from portraits of emperors and empresses, court paintings, religious sculpture, and ritual objects to fine ceramics, bronzes, lacquerware, jade, costumes, textiles, and furniture—will be combined with 3-D virtual technology and architectural features to offer visitors an immersive experience, as if passing through the Forbidden City during the height of its glory and splendor. The exhibition is curated by Li Jian, E. Rhodes and Leona B. Carpenter Curator of East Asian Art.



Emperor Guangxu's Wedding Ceremony, 1889. Album leaf; ink and color on silk. Image: H. 60.96 cm (24 in.), W. 111 cm (43.70 in.) Palace Museum, Beijing

## Working among Flowers: The French 19<sup>th</sup> Century Still Life

March 21 – June 21, 2015

Ticketed, VMFA members free

Accompanying catalogue

This exhibition will demonstrate how the traditional genre of still-life painting was re-invented by 19<sup>th</sup>-century painters, even as the art world was radically transformed by the advent of modernism. The title, taken from an 1888 letter of Vincent van Gogh, suggests the commitment shared by many of van Gogh's contemporaries to flowers as both a subject and a source of painterly meditation. Well-known artists such as Eugene Delacroix, Gustave Courbet, Henri Fantin-Latour, Edouard Manet, and Paul Cezanne as well as less-familiar names such as Gerard van Spaendonck, Antoine Berjon, and Simon Saint-Jean engaged in a sophisticated reworking of traditional imagery, bringing the floral still life into dialogue with emerging models of science and commerce. In the process, they transformed the genre into a reflection on the nature of artistic representation itself. Organized by VMFA and the Dallas Museum of Art, the exhibition and its accompanying catalogue will be the first scholarly treatment of this important subject.



Gustave, Caillebotte, *Yellow Roses in a Vase*, 1862.  
Oil on canvas; 53.34 x 46.355 cm. Dallas Museum of Art

*Working among Flowers* will feature major loans from institutional members of FRAME (French Regional American Museum Exchange) as well as other important public and private collections. Following its premier at Dallas, the exhibition will travel to VMFA and one other venue. The exhibition is co-curated by Dr. Mitchell Merling, VMFA's Paul Mellon Curator and Head of European Art, and Dr. Heather MacDonald, Dallas's Associate Curator of European Art.

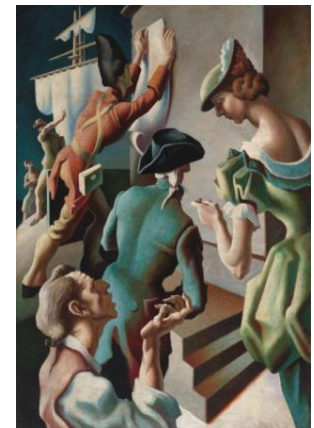
## Making America: Myth, Memory, and Identity

October 3, 2015 – January 3, 2016

Ticketed, VMFA members free

Accompanying catalogue

*Making America* will be the first full-scale multimedia investigation of America's most enduring cultural phenomenon—the search for a usable national past known as the Colonial Revival. Featuring approximately 200 paintings, sculptures, works on paper, photographs, decorative arts, architectural and landscape designs, costumes, and popular culture ephemera—dating from the late 18th century to the present day—VMFA's landmark exhibition expands the chronological and geographic boundaries of the regionally diverse, multicultural revival. More than just a style or movement, this ongoing impulse draws from the historical past to understand the present through the creative use of iconic forms and motifs. *Making America* will explore how and why this desire to revisit—and reinterpret—the past has shaped America's visual landscapes, ideologies, and collective memories in times of celebration and crisis.



Thomas Hart Benton, *Brideship (Colonial Brides)*, ca. 1927-28, oil and egg tempera on canvas, mounted on composite board. Gift of R. Crosby Kemper and the J. Harwood and Louise B. Cochrane Fund for American Art.

*Making America*, which will travel nationally, is organized by the curatorial team of University of Virginia Commonwealth Professor Dr. Richard Guy Wilson; Dr. Sylvia Yount, VMFA's Chief Curator and Cochrane Curator of American Art; and Dr. Susan J. Rawles, VMFA's Assistant Curator of American Decorative Art.

## Ongoing Special Exhibitions

### **Pop Art and Beyond: Tom Wesselmann**

Through July 28, 2013

Ticketed, VMFA members free

Accompanying catalogue

Famous for his *Great American Nudes*, American painter Tom Wesselmann (1931-2004) is widely regarded as one of the leading figures in the vanguard of American Pop Art. Alongside his contemporaries Andy Warhol, Roy Lichtenstein, and James Rosenquist, Wesselmann forged a new movement using the materials and images of everyday popular culture. However, unlike his fellow Pop artists, Wesselmann has never been the subject of a major retrospective in North America. This critically acclaimed exhibition, organized by the Montreal Museum of Fine Arts, reveals an artist who constantly reinvented himself long after the Pop Art movement had passed. Wesselmann explored all kinds of techniques, from plastic bas-relief to laser-cut steel drawings and multi-paneled shaped canvases. In his work he also addressed the pressing issues of the contemporary art world, the interpretation of the history of art, the status of the image, the relationship between art, industry, and technology, and the American canon of beauty. VMFA is the only East Coast venue for this landmark exhibition, which has been made possible in Richmond by the Sydney and Frances Lewis Endowment Fund. VMFA's Banner Exhibition Program is supported by the Julia Louise Reynolds Fund.



Tom Wesselmann (American, 1931-2004) *Bedroom Painting #39*, 1978. Oil on canvas, 96"H x 117½"W, 243.7 cm x 298.3 cm. Gift of Sydney and Frances Lewis. Photo: Ron Jennings © Virginia Museum of Fine Arts

### **Domestic, Wild, Divine: Artists Look at Animals**

Through August 4, 2013

Free exhibition

The subject of the animal has captivated artists for thousands of years. Among the oldest known works of art—the cave paintings at Lascaux, France—feature hundreds of depictions of bulls, deer, and horses. While humans and animals share many traits, the distinction of our species from the rest of the animal world has long been held as an important marker of civilization. This cross-cultural and trans-historical exhibition examines the way that artists have responded to the significant but often enigmatic roles that animals have played in human life. Drawn from VMFA's diverse permanent collection, the



Page from *A Manuscript of the Shalihotra: A Treatise on the Horse* (detail), ca 1700-1750. Indian. opaque watercolor, ink on paper. Arthur and Margaret Glasgow Fund, 96.17.

exhibition features many perspectives on the subject of the animal—from wild beasts to treasured pets to otherworldly creatures. Works in a variety of media—painting, sculpture, decorative arts—tell the story of the complex relationships that have been forged between humans and our fellow animals, and reveal something of the emotional, spiritual, and physical connections that have flourished between us. The exhibition is curated by Dr. Mitchell Merling, Paul Mellon Curator and Head of European Art.

### **Japanese Dolls: Woodblock Prints by Kawase Hasui**

Through October 15, 2013

Free admission

Japanese woodblock artist Kawase Hasui (1883–1957) was primarily a landscape artist and rarely produced works featuring other subjects. However, in 1935 he designed a series of woodblock prints that focused on traditional Japanese dolls, including imperial palace dolls, known as *gosho ningyō*. That same year, the 24 *ningyō* prints in this series were published in an album entitled *Japanese Dolls: Gosho Ningyo* by Meiji-Shobo. The twelve prints on display at VMFA were selected from the album, donated by Rene and Carolyn Balcer. This installation is curated by Li Jian, E. Rhodes and Leona B. Carpenter Curator of East Asian Art.



*A Seated Boy*, from the series *Imperial Palace Dolls*, 1935  
Kawase Hasui (Japanese, 1883-1957), woodblock print;  
ink and color on paper. René and Carolyn Balcer  
Collection.

### **Unreal: Conceptual Photographs from the 1970s and 80s**

Through December 29, 2013

Free admission

Whether they ripped the photograph, distressed the negative, or painted on the surface of the print, many photographers in the 1970s and 80s intentionally disrupted the illusion of reality in their work, emphasizing the fragility of representation. Others left the picture intact, yet used obvious studio-set environments, in addition to costume and make-up, to reveal the construction of their photographic subjects. In either case, whether tearing-down or building-up, these photographers focused on the artificial nature of image-making itself. From Thomas Barrow's fractured landscapes to Cindy Sherman's theatrical singer, this exhibition pulls together more than 20 photographs from VMFA's collection to highlight a particularly self-reflexive moment in late 20th-century art. It is curated by Dr. Sarah Eckhardt, Assistant Curator of Modern and Contemporary Art. Altria is the presenting sponsor.



*Untitled #119*, 1983, Cindy Sherman (American, born 1951), color Photograph, 17 1/2 x 36 in. The National Endowment for the Arts Fund for American Art



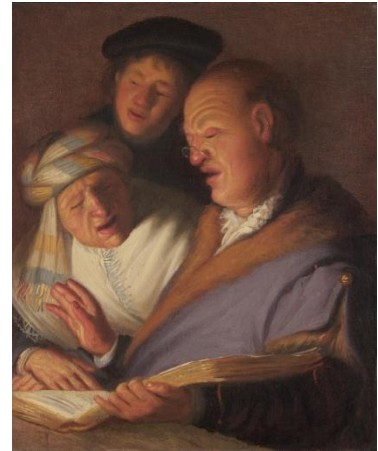
## Spotlight Loans

### **Rembrandt Begins!**

Through November 2013

Free Admission

Two of Rembrandt's earliest surviving paintings are on view in VMFA's European Baroque Gallery thanks to the generous loan from a private collection and funding from the museum's Collectors' Circle. *The Three Musicians* ("Hearing") and *The Stone Operation* ("Touch") come from a series representing the five senses that Rembrandt likely executed in 1624 or 1625, during his early years as a student. Clearly the work of a brash young artist, these allegorical paintings anticipate Rembrandt's later concern with light and shadow as well as with physiognomy as a means of expressing character—here almost verging on caricature.



Rembrandt Harmensz. van Rijn (Dutch, 1606-1669)  
*The Three Musicians*, ca. 1624-25, oil on panel.  
Private Collection. Courtesy of Virginia Museum of Fine Arts, Richmond.

## Permanent Collection on Tour

### **Fabergé**

VMFA's Fabergé Gallery is closed while the acclaimed collection is on tour. During this time, the gallery will be expanded to double its size, renovated and relit to allow visitors to experience the full range of the craftsmanship of Fabergé eggs, jewels, and other objects in this world-renowned collection. Current venues: Peabody Essex Museum, Salem, Mass. (through September 29, 2013); Montreal Museum of Fine Arts, Montreal, Quebec (May 26 – October 19, 2014).

### **VMFA Statewide Exhibition:**

*European Modern: Master Artists from the Virginia Museum of Fine Arts*

William King Museum, Abingdon, Va., August 23, 2013 – January 5, 2014

Thirty-six works from the Virginia Museum of Fine Arts have been selected for this extraordinary exhibition that spans generations of important European artists as they journeyed away from the defined edges of Neoclassicism and toward the uninhibited marks of the Modern Era.

### **VMFA Studio School Exhibitions:**

*The Alchemy of Pots & Prints VIII*, through August 16, 2013

*Studio School Faculty Exhibition 2013*, September 9 – October 18, 2013

*The Costume Exhibition*, October 25, 2013 – January 10, 2014

### **VMFA Pauley Center Exhibitions:**

*A Common Light: Paintings of Roanoke and Los Angeles by Ann Glover*, through July 21

*Recent Paintings by Sean Sweeney*, July 27 – November 17, 2013

### **Amuse Restaurant & Claiborne Robertson Room Exhibitions:**

*To Each Their Own: paintings by Amanda Baldwin*, through November 3, 2013

*Recent paintings by Blade Wynne*, November 4, 2013 – March 2, 2014

**VMFA at Richmond International Airport:**

*Unlinked: Photographs by Matthew Warren*, through October 6, 2013

*Recent photographs by Mel Kobran*, October 7, 2013 – February 23, 2014

**NOTE:** Exhibitions are subject to change. General admission to VMFA permanent collections is always free. Some special exhibitions require an admission fee, and members receive free admission to all ticketed exhibitions, as noted in each description.

**About the Virginia Museum of Fine Arts**

VMFA's permanent collection encompasses more than 33,000 works of art spanning 5,000 years of world history. Its collections of Art Nouveau and Art Deco, English silver, Fabergé, and the art of South Asia are among the finest in the nation. With acclaimed holdings in American, British Sporting, Impressionist and Post-Impressionist, and Modern and Contemporary—and additional strengths in African, Ancient, East Asian, and European—VMFA ranks as one of the top comprehensive art museums in the United States. Programs include educational activities and studio classes for all ages, plus lively after-hours events. VMFA's Statewide Partnership program features traveling exhibitions, artist and teacher workshops, and lectures across the Commonwealth. VMFA is open 365 days a year and general admission is always free. For additional information, telephone 804-340-1400 or visit [www.vmfa.museum](http://www.vmfa.museum).

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