

June 25, 2014

SPECIAL EXHIBITIONS & GALLERY INSTALLATIONS

Special Exhibitions

THE GREAT WAR: Printmakers of World War I

July 28 – November 9, 2014

Complimentary admission

This exhibition marks the centenary of the commencement of World War I on July 28, 1914. Rather than presenting a chronology of events, this exhibition focuses on how artists—many of whom witnessed combat firsthand as official active experiences particular to this global conflict. The European and American printmakers included here created an invaluable visual record of the war as conducted on the frontlines and the mobilized home front. All of the prints come from the Frank Raysor collection, a promised gift to VMFA. *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

Outside the Walls

September 7, 2014 – May 2015

In September, the Memorial Foundation for Children Teaching Gallery, located in the MeadWestvaco Art Education Center, will be transformed into an interactive exhibition where visitors can explore daily life in imperial China. In contrast to the world of the emperor on display in Forbidden City, this hands-on exhibition will provide a glimpse into the home of a merchant-class family who lived in the 17th-18th centuries. Visitors will be able to interact through activities that include writing Chinese characters on a touch screen and designing personal seals. There will also be opportunities to unroll and view reproduction scrolls, like those featured in Forbidden City and in VMFA's East Asian collection, or play traditional musical instruments and games. Whether visiting as part of a school group, or a multigenerational family, the Teaching Gallery exhibition will offer visitors of all ages a new perspective on China's imperial past.

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 180 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, it 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 on 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 printing 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. *Forbidden City* is presented by Altria Group and the E. Rhodes and Leona B. Carpenter Foundation. 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

Fine Arts and Flowers

November 5-9, 2014

Complimentary admission

Flowers and fine art unite for an exhibition of beauty and creativity. Floral designers from more than 50 garden club chapters across Virginia interpret masterworks in VMFA's collection with floral arrangements throughout the galleries.

Lectures by prominent floral arrangers, an evening gala, lunches, Sunday brunch in bloom, a fashion show, floral tea, hands-on flower arranging workshop, and other events will take place throughout the four-day exhibition.



Indian, Rajasthan, Bharatpur region, *Pavilion*, 19th
century. White marble with black schist and brown
mottled marble inlays. Floral Interpretation by Judy
Hodges and Andrea Metts, Thomas Jefferson
Garden Club, New Canton. Photo: Travis Fullerton
©Virginia Museum of Fine Arts

Water and Shadow: Kawase Hasui and Japanese Landscape Prints

November 15, 2014 – March 29, 2015

Complimentary admission

Accompanying catalogue

Woodblock prints by Kawase Hasui (1883-1957) poignantly reveal the beauty of Japan's landscape. These tranquil and dreamlike works evoke nostalgia and longing, exploring the search for individual and national identity in Japan during the early Taisho period (1912-1926), an era of rapid social and cultural change. The exhibition features 100 works by Hasui, including three exceptional and rare painted screens. In addition, five prints by his contemporaries – including Japanese landscape masters Utagawa Hiroshige (1797-1858) and Kobayashi Kiyochika (1847-1915) – reveal how the artist appropriated and reinterpreted earlier and modern styles of printmaking. *Water and Shadow* includes 74 works from VMFA's extensive collection of Hasui prints donated by René and Carolyn Balcer, complemented by loans from private collectors in New York and Washington, DC. Organized by VMFA and curated by Dr. Kendall Brown, Professor of Asian Art History at California State University, Long Beach, the exhibition is accompanied by a 228-page, full-color catalogue.



Kawase Hasui (Japanese, 1883-1957) *Coastal Landscape*, summer 1927, two-panel screen painting, ink and color on paper. René and Carolyn Balcer Collection. Photo: John Bigelow Taylor.

Miwako Nishizawa: Twelve Views of Virginia

November 15, 2014 – March 29, 2015

Complimentary admission

Miwako Nishizawa is a California-based Japanese American artist specializing in the traditional *shin-hanga* Japanese woodblock technique that revitalized the *ukiyo-e* tradition in early 20th century Japan. As a complement to the VMFA exhibition of *shin-hanga* artist Kawase Hasui, collectors René and Carolyn Balcer commissioned Nishizawa to execute *Twelve Views of Virginia* in the *shin-hanga* style. This focus exhibition features artist proofs from Nishizawa's series. Prints from the series will be available for purchase in the Museum Shop.



Miwako Nishizawa *Monticello*, 19" x 14", Collection of the Artist.

Van Gogh, Manet, and Matisse: The Art of the Flower

March 21 – June 21, 2015

Ticketed, VMFA members free

Accompanying catalogue

This exhibition reveals how the traditional genre of still-life painting was re-invented by 19th-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 .

Van Gogh, Manet, and Matisse 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. *Co-curated by Dr. Mitchell Merling, VMFA's Paul Mellon Curator and Head of European Art, and Dr. Heather MacDonald, Dallas Museum of Art's Associate Curator of European Art.*

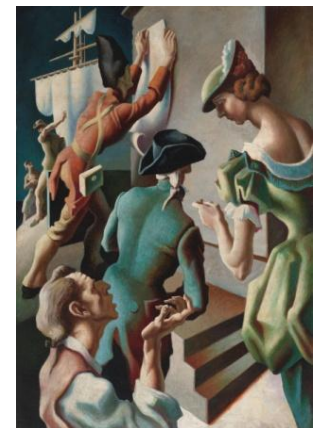
Making America: Myth, Memory, and Identity

September 12, 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 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 hybrid 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 Chief Curator and Louise B. and J. Harwood Cochrane Curator of American Art; and her museum colleagues Dr. Susan J. Rawles, Assistant Curator of American Decorative Art, and Christopher Oliver, Assistant Curator of American Art, all of whom will contribute to the accompanying scholarly catalogue.

Ongoing Special Exhibitions

Catching Sight

Through July 13, 2014

Complimentary 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 from both art-historical and aesthetic perspectives rather than simply as documents of the history of sport and rural culture. *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

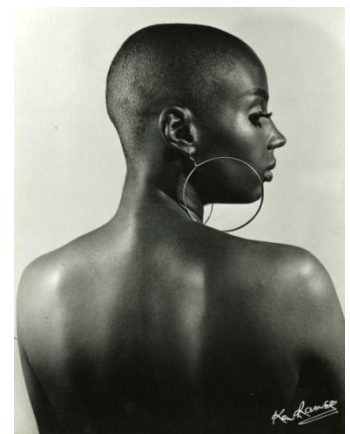
Posing Beauty in African American Culture

Through July 27, 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 90 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. *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. Sponsored by Dominion Resources. This exhibition is also supported



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

by Richmond (VA) Chapter, The Links, Incorporated. The Banner Exhibition Program at VMFA is supported by the Julia Louise Reynolds Fund.

Identity Shifts

A companion exhibition to *Posing Beauty*, this collection-based display features works by African American artists who use representations of the human figure or some aspect of the body (including hair) to explore how we construct and perceive personal and cultural identity. The selection of paintings and sculptures—from the 1970s to the present—features an array of perspectives and styles that underscore the complex factors informing conceptions of race and gender. Many of the 21st century artists—such as Iona Rozeal Brown, Trenton Doyle Hancock, and Robert Pruitt—mix national, international, historical, and pop-culture references with personal stylistic preferences to produce images that provoke more questions about identity than they answer. The selection of photographs offers a survey of 20th to 21st-century work—from James VanDerZee to Carrie Mae Weems to Hank Willis Thomas—while also highlighting the work of lesser-known artists, such as Richmond native Louis Draper, who played a primary role in founding the first African American photography collective, Kamoinge, in 1963. Many of these works will be on view at VMFA for the first time. *Curated by Dr. Sarah Eckhardt, Assistant Curator of Modern and Contemporary Art.*



Robert Pruitt, *Steeped*, 2011, conté and charcoal on hand-dyed paper, 47½ x 38". Funds provided by Jil and Hiter Harris.

States of Change in Africa

Through December 31, 2014
Complimentary admission

Two recently acquired works in the African collection provide insight into far-reaching social and economic changes associated with the independence movement that swept across Africa during the 1950s and 1960s, bringing an end to European colonialism officially, if not in reality. The upbeat *Barber's Sign* from Ghana, infused with the optimism of the new era, suggests modern hairstyles for fashionable personal identity, while celebrating the name Ghana along with the red, yellow, green, and black state colors the new nation adopted after declaring autonomy from Britain in 1957. Revealing another aspect of the transition, the haunting photo montage, *Untitled 21*, from the suite *Mémoire*, by Congolese artist, Sammy Baloji investigates the impact of industrial development in the Belgian Congo during the colonial era and its demise after independence in 1960. In this focus installation, both the sign and the photo montage are presented with related works to portray the historic context more broadly and cast a sharper focus on the nature of the changes in society and art that have played out in Africa during the second half of the 20th century. *Curated by Richard B. Woodward, Curator of African Art.*



Barber's Sign, ca. 1957, unidentified artist, Ghana, paint on wood panel, 473/4 x 24 in. Gift of Kenneth and Bonnie Brown

Signs of Protest: Photographs from the Civil Rights Era

Through September 7, 2014

Complimentary 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' 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. *Signs of Protest* is part of an exhibition and program initiative highlighting civil rights and social justice with six cultural organizations in Richmond in early 2014. *Signs of Protest* is sponsored by Dominion Resources. Curated by Dr. Sarah Eckhardt, Assistant Curator of *Modern and Contemporary Art*.



Bob Adelman, *Demonstrator During the March on Washington D.C.*, 1963, printed 2013, gelatin silver print. © Virginia Museum of Fine Arts. Aldine S. Hartman Endowment Fund.

Ryan McGinness: Studio Visit

Through October 19, 2014

Complimentary 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' 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. 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

Collections and Gallery Installations

Permanent Collection on Tour: Fabergé

VMFA's Fabergé Gallery is closed while the acclaimed collection is on tour, however the Imperial Rock Crystal Easter Egg and some additional objects by Faberge have been installed in the Vaulted Hall adjacent to the Marble Hall.

The majority of VMFA's world-renowned collection Faberge collection is on international tour. Current venue: Montreal Museum of Fine Arts, Montreal, Quebec (through October 5, 2014)

Truland Foundation Media Resource Room

Ongoing

Visitors to the Sydney and Frances Lewis Mid to Late-20th Century Galleries will discover a newly outfitted space designed to bring the artists featured in our Modern and Contemporary collections to life. Equipped with selections of VMFA catalogues and a video kiosk, the Truland Foundation Media Resource Room is a place to discover the stories behind some of the most popular holdings in these collections. Listen to artist interviews using the touch screen in the kiosk and deepen your understanding of the artistic process. The space and kiosk were a gift of former VMFA trustee and President of the Truland Group, Robert W. Truland, and his family. VMFA's Canvas membership group donated funds to help support the artist interviews.

VMFA MeadWestvaco Art Education Center Exhibitions

Summer Art Adventures 2013, through August 18, 2014

#VMFAselfie and Community Tapestry Project Exhibition, June 21 – August 2014

Outside the Walls, September 2014 - May 2015

VMFA Studio School Exhibitions

The Alchemy of Pots & Prints IX, through July 3, 2014

Inside/Out: VMFA Staff Art Exhibition, July 14 – August 22, 2014

Studio School Faculty Exhibitions, September 8 – October 17, 2014

Recent Paintings, October 24, 2014 – January 9, 2015

Dreams, Imagination and Desire, February 2 – 27, 2015

Beginning, Middle and Beyond: Recent Photographs, March 6 – April 10, 2015

Recent Paintings (works by students of Joan Elliott), April 17 – May 22, 2015

The Alchemy of Pots & Prints: Number 10, June 1 – August 21, 2015

VMFA Pauley Center Exhibitions

In Line by J.T. Kirkland, through August 10, 2014

Coolly Cool: Pastels by Steve Bernard, August 16, 2014 – February 16, 2015

Amuse Restaurant & Claiborne Robertson Room Exhibitions

The Next Play: paintings by Megan Marlatt, through July 6, 2014

Insist/Resist by Sarah Yoder, July 7, 2014 – February 8, 2015

VMFA Statewide Exhibitions

From Picasso to Magritte: European Masters from the Virginia Museum of Fine Arts

Taubman Museum of Art, Roanoke, Va., through August 23, 2014

Featuring 35 19th and 20th-century works from VMFA's European collection, this exhibition re-

examines one of art history's most popular time periods through an array of paintings, drawings, prints, and sculptures by a number of leading artists including Pablo Picasso, Auguste Rodin, Edgar Degas, René Magritte, Paul Cézanne, Henri de Toulouse-Lautrec, and Vincent van Gogh among others. The works span nearly 150 years—from an 1816 drawing by Jean Auguste Dominique Ingres to a 1960s watercolor by Giorgio Morandi—and survey various stylistic movements such as Impressionism, Cubism, German Expressionism, and Surrealism.

VMFA at Richmond International Airport

Modern Ruins: photographs by Miranda Elliott, through July 20, 2014

Susan Sterner: Photographs from El Salvador and Brazil, July 21, 2014 – January 4, 2015

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 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.

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Press Contact:

Suzanne Hall, suzanne.hall@vmfa.museum, 804.204.2704

Pryor Green, pryor.green@vmfa.museum, 804.204.2701

Virginia Museum of Fine Arts, 200 N. Boulevard, Richmond VA 23220-4007