

my VMAFA

FALL 2013

VIRGINIA MUSEUM OF FINE ARTS



From the Director

This fall, the Virginia Museum of Fine Arts will offer seven exhibitions that cross continents, centuries, and cultures. Such a diverse and ambitious exhibition program is in keeping with VMFA's encyclopedic permanent collection and our commitment to representing the vast arc of human creativity. Exhibitions such as *Catching Sight*, which features British sporting prints drawn from the Mellon collection, are designed to highlight our inherent strengths. Other temporary installations showcase works from private collections or partner museums that complement the permanent collection. A display of Clare Leighton's finely wrought woodcut engravings, opening in October, enhances VMFA's rich holdings in the Arts and Crafts movement.

In November, VMFA will roll out the red carpet for *Hollywood Costume*. This thrilling exhibition from the Victoria & Albert Museum explores the artistry of costume designers across a century of moviemaking. For the memorable characters featured in this exhibition—heroes, villains, queens, sorcerers, and secret agents—costume is not an afterthought but an essential part of their story. A dazzling experience on its own, *Hollywood Costume* also promises a fresh perspective on our permanent collection. From traditional portraits to cutting-edge contemporary work, artists who seek to capture a story in a single moment use clothing to convey the character and status of their subjects. *Hollywood Costume* illustrates how filmmakers and costume designers have translated that tradition to the modern medium of film.

Finally, as the museum begins a new fiscal year, I want to add my voice to the resounding "Thank You!" to our members, donors, and volunteers. Thank you for making VMFA part of your life and for sharing that enthusiasm with your friends, families, and communities. You are our best ambassadors! I hope you take as much pride as I do in this remarkable museum and will continue to support us in the years ahead.



Alex Nyerges

Plan Your Visit

INFORMATION 804.340.1400 or
www.VMFA.museum

MUSEUM HOURS

VMFA is open 365 days a year.
Daily, 10 am–5 pm
Thu & Fri until 9 pm

GENERAL ADMISSION IS FREE

Some special exhibitions and programs may have fees.

VMFA SHOP 804.340.1525

Museum hours

DINING

BEST CAFÉ

Light fare and coffee bar
10 am–4:30 pm
Lunch, 11 am–2 pm
Dinner (Thu & Fri only), 5–8:30 pm
Live Jazz (Thu only), 6–9 pm

AMUSE RESTAURANT

Lunch, 11:30 am–2:30 pm
Brunch, 11:30 am–2:30 pm (Sun only)
Starters and small plates,
2:30–4:30 pm
Dinner (Thu & Fri only), 5–8:30 pm
Reservations: 804.340.1580 or
www.VMFA.museum
(last reservation at 8 pm)

WALK-IN HIGHLIGHTS TOURS

Mon–Wed, 1 & 3 pm
Thu & Fri, 1, 3 & 6 pm
Sat & Sun, 11 am & 2 pm
Meet at the Visitor Services Desk

VISITOR SERVICES DESK

804.340.1405
Museum hours

LIBRARY 804.340.1495

Mon–Fri, noon–5 pm
Reference queries by phone or e-mail:
library@vmfa.museum. Catalogue:
www.pandora.vmfa.museum

PARKING

Parking is available in the Parking Deck. Free to VMFA members; nonmembers \$5 per day.

STUDIO SCHOOL 804.367.0816

Mon–Fri, 9 am–5 pm

MEMBER TRAVEL

Hutch Livingston at 804.340.1519
or membertravel@VMFA.museum

OTHER IMPORTANT NUMBERS

STATEWIDE EDUCATIONAL RESOURCES 804.204.2681

Art resources for schools and other nonprofit organizations in Virginia

MEMBERSHIP

804.340.1520

PLEASE NOTE Photographers are on duty at many museum programs and events to capture images for the museum's archives and for publicity about museum programs. If you prefer not to have your picture taken during such an event, please notify the photographer.

Cover: Christian Bale as Batman in *The Dark Knight Rises*, 2012 ©Warner Brothers. Costume Design: Lindy Hemming
Inside cover: **Fred Astaire and Ginger Rogers for Swing Time** RKO, 1936/2007, John Miehle (American, active 1930-1950), platinum print from the original negative, printed in 2007
Back cover: Kate Winslet as Rose DeWitt in *Titanic*, 1997. ©20th Century/Paramount/The Kobal Collection. Costume Design: Deborah L. Scott

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Current Exhibitions

JAPANESE DOLLS: Woodblock Prints by Kawase Hasui
Through Oct 6

THE DOROTHY AND HERBERT VOGEL COLLECTION:
Fifty Works for Fifty States
Through Oct 20

UNREAL: Conceptual Photography from the 1970s and '80s
Through Dec 29

CATCHING SIGHT: The World of the British Sporting Print
Through Jul 13, 2014

EARLY 20TH-CENTURY EUROPEAN ART
Ongoing

Spotlight Loan

REMBRANDT BEGINS!
Through Dec

Opening Soon

CLARE LEIGHTON: From Pencil to Proof to Press
Oct 19–Apr 6

HOLLYWOOD COSTUME
Nov 9–Feb 17

MADE IN HOLLYWOOD:
Photographs from the John Kobal Foundation
Nov 23–Mar 10

RYAN MCGINNESS: Studio Visit
Opening Jan 25



Highlights

6

HOLLYWOOD COSTUME

10

MADE IN HOLLYWOOD

12

CATCHING SIGHT

16

CLARE LEIGHTON

18

EXHIBITIONS

32

VINCE GILLIGAN

Exhibitions

UNREAL: Conceptual Photography from the 1970s and '80s

Through Dec 29, Photography Gallery

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 features approximately 17 photographs from VMFA's collection to explore a particularly self-reflexive moment in late 20th-century art. The exhibition was curated by Dr. Sarah Eckhardt, Assistant Curator of Modern and Contemporary Art.

Presented by



Altria

LEARN MORE

Art History Class

Postmodernism "101"

Dr. Sarah Eckhardt, VMFA Assistant Curator of Modern and Contemporary Art, and Trent Nicholas, VMFA Media Programs Coordinator. Wed, Sep 18 and 25, 1–2:30 pm. Conference Suite & Galleries. \$40 (VMFA members \$30)

This two-part class uses examples from film, photography, and architecture to explore the era, providing an overview of postmodernism and a tour of the galleries with the exhibition curator.

Spike and Claudia, 1987, Cindy Neuschwander (American, 1952–2012), Gelatin-silver print with hand-applied paint, 12½ x 10 in. Arthur and Margaret Glasgow Fund

JAPANESE DOLLS: Woodblock Prints by Kawase Hasui

Through Oct 6, Works on Paper Gallery

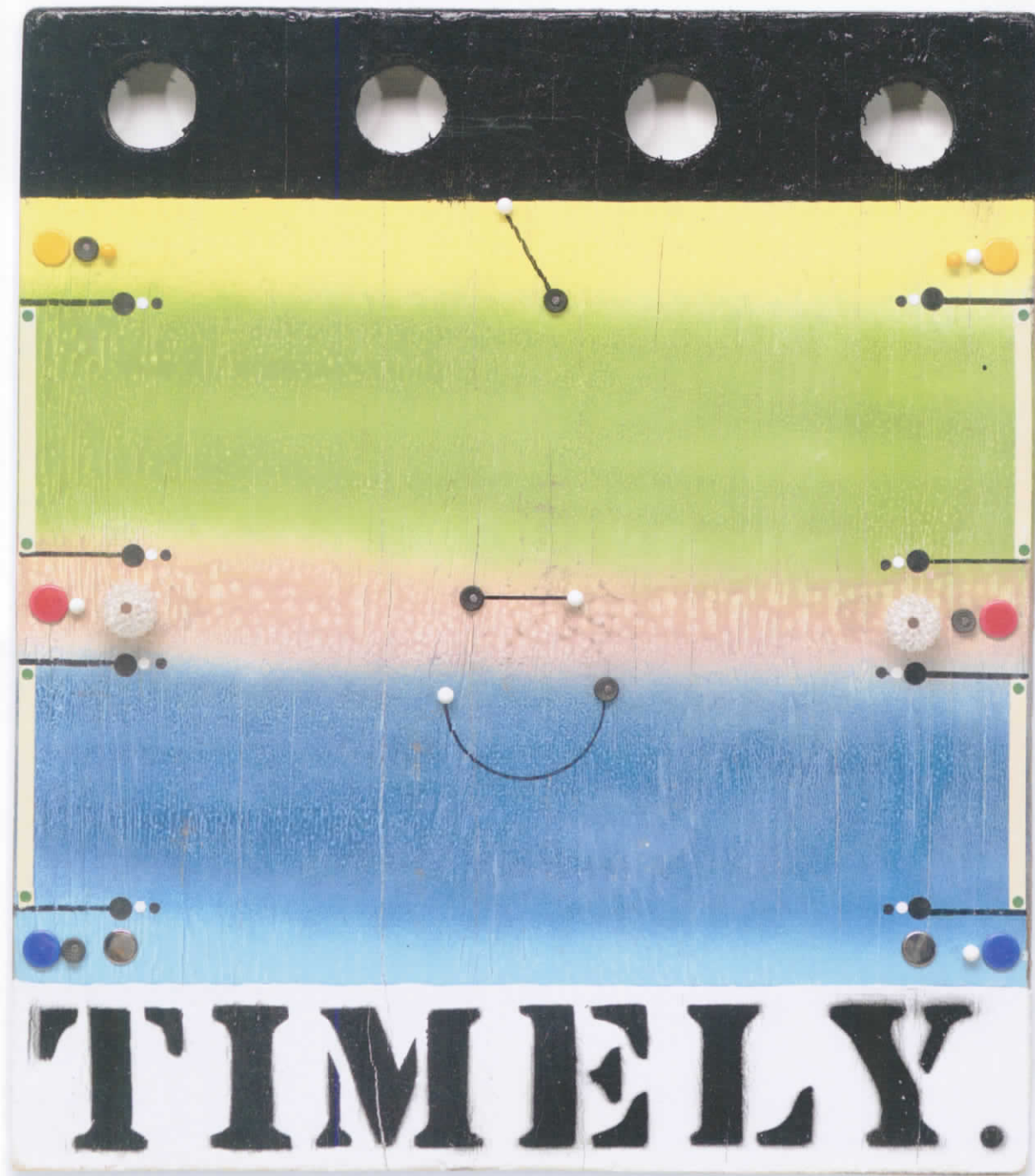
Japanese woodblock artist Kawase Hasui (1883–1957) was primarily a landscape artist and rarely produced works featuring other subjects. However, in 1935 he designed a series of woodblock prints that focused on traditional Japanese dolls, including imperial palace dolls, known as *gosho ningyō* in Japanese.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

THE DOROTHY AND HERBERT VOGEL COLLECTION:

Fifty Works for Fifty States

Through Oct 20, Evans Court Galleries

In 2009, Dorothy and Herbert Vogel distributed 2,500 works from their contemporary art collection to museums throughout the country, with 50 works going to a selected art institution in each state. This exhibition will showcase all 50 of the works that VMFA received. Begun in 1962, the Vogel collection has been characterized as unique among collections of contemporary art, both for the character and breadth of its works and for the individuals who collected them: Dorothy was a librarian and Herbert, who passed away in 2012, was a postman. By dedicating one of their salaries to art, they amassed an impressive collection over several decades, forming close relationships with many of the artists along the way. The best-known aspects of the Vogel collection are Minimal and Conceptual art, but the donations also explore numerous directions of the Post-Minimalist period, including figurative and expressionist works. Works by American artists Anne Arnold, Richard Francisco, Don Hazlitt, Martin Johnson, Steve Keister, Jill Levine, David Novros, Larry Poons, Lucio Pozzi, Judy Rifka, Pat Steir, Richard Tuttle, and Thornton Willis are among those in the collection. Conservation support for this exhibition provided in part by the Robert Lehman Foundation. The exhibition was curated by Dr. Sarah Eckhardt, Assistant Curator of Modern and Contemporary Art.



TIMELY.

Interview

ON COLLECTORS, ARTISTS, LANGUAGE, AND ART

Martin Johnson, a Virginia artist whose painting is included in the Vogel exhibition, recently spoke to VMFA Assistant Curator of Modern and Contemporary Art Dr. Sarah Eckhardt about his relationship with the Vogels and his work.

Sarah Eckhardt: *When and how did you first meet the Vogels?*

Martin Johnson: I first met the Vogels in the late 1970s when I had my initial New York studio at PS1 in Long Island City. I saw them often around the city at openings and in SoHo. After I began to exhibit with Phyllis Kind, we became even closer. They came to my studio one or two times a year; and I visited them in their Upper East Side apartment, which was absolutely *full* of art.

Sarah Eckhardt: *Were you already aware of their reputation in the art world? What did it mean to you to have your work in their collection?*

Martin Johnson: They were not really well known to me early on, but they seemed to be smart, perceptive, and warm people who loved art and felt that I was doing something unusual and unique. Their enthusiasm for my work was greatly encouraging. It is a great honor to be in their collection and the 50x50 project.

Sarah Eckhardt: *You had quite a successful career in New York. When did you move back to Virginia and what motivated that decision?*

Martin Johnson: I moved back to Virginia in the mid-1980s. I had an opportunity to take over a family business and to continue my art while providing a better environment for my young daughter. I worked in the business world for 30 years, never ceasing to make my objects. Now I am working full-time in my Richmond studio. Having sold the family business in November 2012, I am making some of the best work of my life.

Sarah Eckhardt: *The film strip edge is a recurring theme in many of your pieces. Especially in a work like *Timely*, it makes an interesting reference to photography via painting. When did you start using this element in your work, and what has it meant as your work has evolved over time?*

Martin Johnson: The format I have returned to since the '80s is two dimensional works, with a black bar with white dots at top (signifying "Time," above all) and a white strip on the bottom with an inscription (language being an integral part of all art as it's perceived by the mind, and the mind's need to name). That which happens between is the Gray Matter, or the Grey Matter—color, shape, and thought.

Sarah Eckhardt: *Would you expand on what you mean by Grey/Gray Matter?*

Martin Johnson: The endless possibilities of that which happens between darkness and light in both space and time is the stuff of artists. Thought and substance merge through the human experience; the format I use gives me the structure to express that idea while never running out of "possibility."

Sarah Eckhardt: *Would you talk about the role of language in your work?*

Martin Johnson: The role of language is very important to my work. I have used the word "FOR" since 1974, as my motto, my form, and the name I have ascribed to my art makings and life. At that moment in 1974, I Met-a-FOR, and for almost 40 years since I have been working on A-FOR-ism. I had the notion that the smallest and seemingly most insignificant thing can take on great meaning and hold mystery, desire, imagination, and the urge to penetrate realms unknown. For me, language is raw material to be manipulated and explored and trans-FORmed.

Sarah Eckhardt: *You often work with a vibrant, bright palette. What draws you to intense color?*

Martin Johnson: I'm not sure why I am drawn to a bright palette beyond the thrill I get from its brilliance, but it seems to take on a life of its own and is stimulating to me.

Timely, 1986, Martin Johnson (American, born 1951), mixed media on wood panel, 12½ x 11 in. Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States