

LONG-RANGE EXHIBITION SCHEDULE

(Tentative as of September 29, 2006)

EXHIBITIONS ARE SUBJECT TO CHANGE.

“ARTIFICIAL LIGHT”

Through October 29, 2006

NOTE: This exhibition, organized collaboratively by VMFA and VCUart Anderson Gallery, is on view at the Anderson Gallery at VCU, 907-1/2 W. Franklin St., Richmond.

Addressing the renewed interest by younger artists in actual light as a material, “Artificial Light” features artists distinguished by the clarity, rigor and beauty of their vision. Building



"LP3" (detail) is a 2004 work by British artist Nathaniel Rackowe. (Image courtesy Bischoff/Weiss)

on the legacy of 1960s and 1970s experiments with light in art, the exhibition features sculptures and installations that extend Modernist vocabularies into the realms of history, literature, politics and poetry. The selection of participants – Jennifer Allora and Guillermo Calzadilla, Spencer Finch, Ceal Floyer, Ivan Navarro, Nathaniel Rackowe and Douglas Ross – emphasizes international emerging and under-recognized artists who plan to make new work for the exhibition. Organized for the largest university art school in the country, the project incorporates the artists into the life of the school with residencies, lectures, studio visits and substantial student involvement during fabrication and installation.

Principal funding was provided by Truland Systems, national corporate sponsor, with a major grant from The Horace W. Goldsmith Foundation. Additional funding was provided by Melva Bucksbaum and Raymond Learsy, The FUNd at CACF, The May and Samuel Rudin Family Foundation, The Robert Lehman Foundation, The Milton and Sally Avery Arts Foundation, and Marion Boulton Stroud. [NOTE: The unusual styling of “The FUNd at CACF” is correct.]

ORGANIZER: Anderson Gallery, Virginia Commonwealth University School of the Arts, Richmond, in partnership with VMFA

{IF {page}={numpages}} **CONTACT: Suzanne Hall, Public Affairs Office, Virginia Museum of Fine Arts, 200 N. Boulevard, Richmond VA 23220-4007; telephone 804/204-2704; FAX 204-2707; e-mail shall@vmfa.state.va.us**

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CURATOR: John B. Ravenal, curator of Modern and Contemporary art, Virginia Museum of Fine Arts

ADMISSION: free

GALLERY HOURS: VCU's Anderson Gallery is open Monday-Friday 10 a.m.-5 p.m. and Saturday and Sunday 1-5 p.m.

ITINERARY: Virginia Museum of Fine Arts (see above); Museum of Contemporary Art, North Miami, in MOCA at Goldman Warehouse, (Dec. 7, 2006-Feb. 18, 2007; NOTE: The exhibition opens during Art Basel Miami Beach, which also runs from Dec. 7, 2006, to Feb. 18, 2007)

PUBLICATION: Catalog, with essays by John Ravenal, Paula Feldman (White Cube) and Kathleen Forde (Experimental Media & Performing Arts Center); color illustrations; price TBA

"AN ENDURING LEGACY: PAINTINGS ACQUIRED THROUGH THE J. HARWOOD AND LOUISE B. COCHRANE FUND FOR AMERICAN ART"

Through Spring 2008

In 1988, J. Harwood and Louise B. Cochrane of Richmond established a generous endowment for the Virginia Museum of Fine Arts, enabling the institution to acquire significant examples of American art. Today, nearly two decades and more than 20 magnificent acquisitions later, the J. Harwood and Louise B. Cochrane Fund has helped to transform the museum's American holdings into a nationally recognized collection. During the period when VMFA undergoes its expansion program, the museum presents a special changing exhibition of outstanding artworks acquired through the Cochrane Fund. These include works by such accomplished artists as Thomas Hart Benton, William Merritt Chase, Jasper Francis Cropsey, Frederick Carl Friesseke, Robert Henri, Henry Ossawa Tanner and John Trumbull.



"Mt. Jefferson, Pinkham Notch, White Mountains" is an 1857 oil on canvas by Jasper Francis Cropsey (American, 1823-1900). It was acquired by VMFA through the J. Harwood and Louise B. Cochrane Fund for American Art. (Photo © 2005 Virginia Museum of Fine Arts)



"Linin' 'em Up, Newmarket," ca. 1940-55, is an oil on canvas by Sir Alfred Munnings (British, 1878-1959) from VMFA's Paul Mellon Collection. It is among works on view in a showing of 20th-century British sporting art at the Virginia Museum of Fine Arts.

ORGANIZER: Virginia Museum of Fine Arts
CURATOR: Dr. Elizabeth O'Leary, Associate Curator of American Arts
ADMISSION: free

"SPORTING ART IN THE 20TH CENTURY"

Closing date TBA

For more information, contact Suzanne Hall, 804/204-2704; Suzanna Fields, 804/204-1430; Virginia Museum of Fine Arts, 200 N. Boulevard, Richmond, VA 23220-4607; FAX 804/204-2707; e-mail shall@vmfa.state.va.us

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The exhibition presents paintings by Sir Alfred Munnings (English, 1875-1959) and sculpture and watercolors by John R. Skeaping (English, 1901-1980). Although photography to a certain extent replaced the traditional concerns of sporting art, sporting art continued to prosper in the 20th century. Munnings and Skeaping stand out among 20th-century sporting artists. They are somewhat opposed in their artistic influences. Munnings – who was president of the Royal Academy – virulently opposed Modernism, especially Picasso, and continued to paint racing subjects in an elegiac late-Impressionist style. Skeaping, on the other hand, was more open to Modernist influences: certain of his sculptures and watercolors recall Cubism. Both artists, however, successfully used art to convey the passion and excitement of sport in a manner that at its best still seems strikingly fresh and contemporary.

ORGANIZER: Virginia Museum of Fine Arts

CURATOR: Dr. Mitchell Merling, Paul Mellon Curator and Head of the Department of European Art

ADMISSION: free

“RULE BRITANNIA! ART, ROYALTY & POWER IN THE AGE OF JAMESTOWN”

April 28, 2007 - August 12, 2007

The Virginia Museum of Fine Arts will commemorate the 400th anniversary of Jamestown, the first permanent English settlement in the New World, with a major exhibition of 16th- and 17th-century paintings whose core will be unprecedented loans from the collection of Queen Elizabeth II of Great Britain. Another significant loan, which will introduce the exhibition, will be one of the finest portraits in existence today of Queen Elizabeth I, known to history as the virgin queen and in whose honor Virginia was named. Called the Armada portrait, the painting is still in the hands of descendants of English naval hero Sir Francis Drake (1540?-1596) and has never before been exhibited in the United States. Ten important portraits and maritime paintings from the Royal Collection will be on view. The Armada portrait will introduce a significant group of grandiose portraits of British royalty, including some from the queen's collection. Among them will be portraits of King James I – in whose honor Jamestown was named – along with paintings of King Charles I and Catherine of Braganza, who was Queen Consort of King Charles II. Seven masterpieces from the



"Queen Elizabeth I: the Armada Portrait," 16th century; English School (artist unknown); oil on panel; 44-1/2 by 50 inches. (Private Collection)

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queen's world-renowned collection of 17th-century Dutch seascapes will be on view. All of them show events – departures, battles, races – in which the British royal family participated. Among them are paintings by artists including Johannes Lingelbach (1622-1674), Cornelis Vroom (1591-1661) and Willem van de Velde the Younger (1633-1707). The royal paintings customarily hang in a variety of the queen's premier palaces, including Buckingham Palace, Windsor Castle and St James's Palace. Some have never been publicly exhibited before.

ORGANIZER: Virginia Museum of Fine Arts

GUEST CURATOR: Richard Ormond, former director of the National Maritime Museum in Greenwich, London

VMFA COORDINATOR: Dr. Mitchell Merling, Paul Mellon Curator and Head of the Department of European Art

ADMISSION: \$8 (students and youth \$6)

PUBLICATION: Catalog with essay by Richard Ormond and entries by James Taylor, honorary curator at the Royal Navy Museum; color illus.; price TBA

“GREAT BRITISH WATERCOLORS FROM THE PAUL MELLON COLLECTION AT THE YALE CENTER FOR BRITISH ART”

July 11, 2007 - September 30, 2007



John Constable's "Sky Study with Rainbow" is among works from the Yale Center for British Art to be shown at VMFA. (Photo © Yale Center for British Art)

VMFA celebrates the centenary of the birth of one of its most important benefactors, the late Paul Mellon. "Great British Watercolors" brings together 88 outstanding watercolors from the collection of Paul Mellon, including masterpieces by J.M.W. Turner (1775-1851), John Constable (1776-1837), William Blake (1757-1827), Paul Sandby (1730/1-1809), Thomas Girtin (1775-1802) and Thomas Gainsborough (1727-1788). In all, 45 artists will be represented in a show that will span approximately 100 years – from the emergence of watercolor painting in the mid-18th century to its apogee in the late 19th century. The exhibition will highlight the extraordinary diversity of British watercolor painting, showcasing both landscape and figurative works by some of the principal artists who worked in the medium. The Yale Center for British Art houses more than 20,000 drawings and watercolors and the largest and most representative collection of British art on paper outside the United Kingdom. At its heart is Paul Mellon's collection. Mellon, who died at the age of 91 in February 1999, was one of the greatest collectors of British art of the 20th century.

ORGANIZER: Virginia Museum of Fine Arts and the Yale

Center for British Art

CURATOR: Matthew Hargraves, post-doctoral research associate, and Scott Wilcox, curator

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of prints and drawings, Yale Center for British Art

VMFA COORDINATOR: Dr. Mitchell Merling, Paul Mellon Curator and Head of the Department of European Art, VMFA

ADMISSION: free

PUBLICATION: Catalog with essay by Scott Wilcox and entries by Matthew Hargraves; hardback; color illus.; price TBA

“FINE ARTS & FLOWERS”

October 12 – 14, 2007

The Council, VMFA's largest volunteer support group, presents an exhibition featuring floral arrangements that interpret masterworks of art from the VMFA collection by members of the Garden Club of Virginia and the Virginia Federation of Garden Clubs. Supporting events include lectures, luncheons, teas, fashion shows and silent auctions. The Council also presents an accompanying jewelry fair featuring handmade jewelry by 12 nationally known craftsmen.

ORGANIZER: The Council of Virginia Museum of Fine Arts

COORDINATORS: Mrs. William G. McClure, The Council of VMFA, and Sandra Rusak, Associate Director for Education and Outreach, VMFA

ADMISSION: TBD

“EUGÈNE BOUDIN 1824-1898: WORKS FROM THE PAUL MELLON COLLECTION AT THE NATIONAL GALLERY OF ART”

November 7, 2007 - January 27, 2008

VMFA's second exhibition to celebrate the legacy of Paul Mellon showcases the work of an artist who has often been overlooked in the history of Impressionism. The National Gallery's collection of works by Eugène Boudin (France, 1824-1898) is one of the largest and most distinguished in this country, largely thanks to gifts from Mr. and Mrs. Mellon. The exhibition will be the most comprehensive presentation of the artist's work for more than 30 years

ORGANIZER: National Gallery of Art

CURATOR: Florence E. Coman, assistant curator of French paintings, National Gallery of Art

VMFA COORDINATOR: Dr. Mitchell Merling, Paul Mellon Curator and Head of the Department of European Art

ITINERARY: National Gallery of Art (Summer 2007); Virginia

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"Miriam Makeba," 1955, by Jürgen Schadeberg (German, lives in Johannesburg, b. 1931), from ""Darkroom: A Study of

Museum of Fine Arts (see above)
ADMISSION: Free

“DARKROOM: PHOTOGRAPHY AND NEW MEDIA IN SOUTH AFRICA 1950-PRESENT”

Spring 2009

“Darkroom” features the work of 16 South African photographers and video artists and focuses on four generations of artists, including those who primarily lived and worked in South Africa during the apartheid era (1948-1994) and a younger generation that has gained wide international prominence since apartheid’s end. The artists include native South Africans and long-term South African residents from Germany, the United States and England. The exhibition is supported in part by a grant from the Horace W. Goldsmith Foundation.

ORGANIZER: Virginia Museum of Fine Arts

CURATOR: Tosha Grantham, guest curator of Modern and Contemporary art, VMFA

ITINERARY: “Darkroom” will travel to additional venues; details TBA

PUBLICATION: A full color catalogue with essays by Dr. Isolde Brielmaier, professor of art at Vassar College and founding director of the Brooklyn Institute of Contemporary Art (opening 2007); Tumelo Mosaka, assistant curator of Contemporary art at the Brooklyn Museum of Art; Dr. Deborah Willis, professor of imaging and Africana studies at New York University; and Tosha Grantham, exhibition curator, VMFA. Additional details TBA.

LOOK HERE EXHIBITIONS

Look Here is a series of exhibitions highlighting VMFA’s collection. The exhibitions will be on view during construction for VMFA’s expansion, a time when many galleries will be closed. Three of the exhibitions will also travel around the state to VMFA partner institutions. Each of the cross-cultural exhibitions will feature a distinctive theme in an informal, yet highly focused setting. Admission to all Look Here exhibitions is free. The Look Here exhibitions are sponsored by SunTrust with support from the Commonwealth of Virginia. Additional support was provided by the Richard S. Reynolds Foundation, The Lettie Pate Whitehead Evans Exhibitions Endowment, the Fabergé Ball Endowment, the Fabergé Society and The Council of VMFA.



"A Racing Yacht on the Great South Bay," a 19th-century oil on canvas by American artist James E. H. Johnson.

“SPEED”

Through January 7, 2007

“Speed” explores how artists use movement to create

Suzanne Hall, 804/204-2704; Suzanna Fields, 804/204-2704; Virginia Museum of Fine Arts, 200 N. Boulevard, FAX 804/204-2707; e-mail shall@vmfa.state.va.us

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spirited and expressive masterpieces. All over the world and throughout history, speed and motion in art can mean much more than just going fast. From the frenetic energy of an English horserace to the pageantry of an African dance, expressions of speed in art can communicate motion and emotion. Artists take advantage of our innate ability not only to see motion, but also to perceive it. By observing simple brush strokes, we are able to calculate movement. "Speed" will encourage an exploration of how artists of many cultures and through various media have dramatically conveyed speed and motion to create timeless and captivating masterpieces.

CO-CURATORS: Sandra Rusak, VMFA's associate director for education and outreach, and Aiesha D. Halstead, VMFA's coordinator of exhibitions planning

ADMISSION: free

ITINERARY (traveling version): Hollins University, Roanoke VA (Sept.-Nov. 2007); Peninsula Fine Arts Center, Newport News VA (Jan.-March 2008); and the University of Virginia Art Museum, Charlottesville VA (May-July 2008)

"MYSTERY"

October 2007 - February 2008

Mystery has long played a significant role in artistic production. Some artworks were created for mysterious functions: to house spirits, protect communities, aid prayer or ensure fertility. Artists have also used mystery as a powerful component to convey meaning through symbols, to trigger emotions or to pique curiosity. Moreover, some mysteries shape today's museum investigations: of an artist's or subject's identity or of an artwork's hidden history. Drawing from VMFA's broad collections representing many ages and cultures, "Mystery" promises many questions, some answers and, above all, a fascinating exploration of the familiar and strange.

CURATORS: Dr. Elizabeth O'Leary, associate curator of American arts; and Tosha Grantham, guest curator of Modern and Contemporary Art
ADMISSION: free



Mask, Dan Culture (Liberia, Ivory Coast); wood, hair, fiber, clay; 22 by 6-1/2 by 10 inches. (Photo by Katherine Wetzel, © 2005 Virginia Museum of Fine Arts)

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VMFA EXPANSION UPDATE: A detailed model showing the expanded VMFA is on view. VMFA and the architectural firm of Rick Mather + SMBW have engaged in the largest expansion project in the museum's history, to include the addition of 100,000 new square feet of space and substantial renovation and reworking of the existing building. The addition will increase gallery space by nearly 50 percent, making the collections more accessible and increasing VMFA's capacity to host major exhibitions. The project also includes development of a new sculpture garden at the heart of the 13½-acre campus. The garden will terrace over a new 600-car parking deck. Completion of the deck is expected in late 2006.

(Image above depicts the expanded museum as it will be viewed from the Boulevard. Image © 2006 Virginia Museum of Fine Arts.)

PAULEY CENTER EXHIBITIONS

(The Pauley Center Gallery is open Monday through Friday
from 9 a.m. to 5 p.m.)

"FACES AT THE RACES: THE EQUINE CULTURE IN VIRGINIA"

Through September 7, 2007

In the 1700s, Virginia emerged as the pre-eminent horse breeding area in America. Today, horses remain a major interest in the commonwealth. This exhibition consists of a series of photographic portraits by Glen McClure. Through classical black-and-white portraiture, these images document the people and institutions that truly represent horse culture in Virginia from events such as the Middleburg Spring Horse Show, the Montpelier Point-to-Point, and the Upperville Colt and Horse Show.

ADMISSION: free



"Rick Boucher," 2006, by Glen McClure (American); 29 by 40 inches; UltraChrome digital print

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STUDIO SCHOOL EXHIBITIONS

(The Studio School Gallery is open Monday through Friday from 9 a.m. to 5 p.m.)



"Chinatown, Washington D.C. 2006"
(detail), by Travis Fullerton; chromogenic
prints; 22 by 52 inches. (Image courtesy
of the artist)

"STUDIO SCHOOL FACULTY EXHIBITION 2006"

Through October 20, 2006

This special VMFA Studio School exhibition features recent artwork by members of the Studio School faculty. Artists whose works are represented include Jeffrey Allison, Jorge Benitez, Jodi Bock, Sally Bowring, Ann Chenoweth, Sara Clark, Diana Detamore, Karen Eide, Joan Elliott, Ruth Farrall, Cate Fitt, Pam Fox, Regula Franz, Travis Fullerton, Peter Giebel, Steven Glass, Robert Greene, Susan Hankla, Mary Holland, Laura Loe, Jeanne Minnix, Amie Oliver, Chris Palmer, Marjorie Perrin, Julia E. Pfaff, Eleanor Rufty, Diego Sanchez, Frank Saunders, Chuck Scalin, Mim Golub Scalin, Jude Schlotzhauer, Hil Scott, Pam Shelor, Georgianne Stinnett, Mary Swezey, David Tanner and Rudi Racenis Winebrenner.

ADMISSION: free

PERMANENT GALLERIES

The Virginia Museum of Fine Arts serves hundreds of thousands of visitors annually through extensive exhibition and arts education programs in Richmond and throughout the Commonwealth.

VMFA's collection includes a panorama of world art spanning creative achievements from ancient times to the present. Outstanding features are the Mellon collections of British Sporting Art and French Impressionist and Post-Impressionist art, including nine original waxes and seven bronzes by Edgar Degas; the Lewis collections of Art Nouveau, Arts and Crafts, Art Deco and Modern decorative arts and Modern and Contemporary painting and sculpture; the Pratt Collection of Russian imperial Easter eggs and objects of fantasy from the workshops of master jeweler Peter Carl Fabergé; the Gans collection of English silver; European and American masterpieces of painting, including works by Francisco Goya, John Singer Sargent and Claude Monet; the collection

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of Ancient, Classical and Egyptian art, including a rare, life-sized marble statue from the 1st century AD of the Roman emperor Caligula; and one of the world's leading collections of the art of India, Nepal and Tibet. For the next three years, VMFA will be undergoing an expansion, which will require some gallery closings. Visitors are encouraged to telephone the museum in advance of a visit for details about specific gallery closings.

The Virginia Museum of Fine Arts, an educational institution of the Commonwealth of Virginia, is Metropolitan Richmond's most popular cultural attraction. The museum is on the Boulevard at Grove Avenue. The galleries are open Wednesday through Sunday from 11 a.m. to 5 p.m. Visitors are encouraged to keep the museum free to all by making a donation (\$5 suggested). For additional information about exhibitions and programs, telephone (804) 340-1400.

Parking conditions are changing considerably as VMFA undergoes its expansion. On-site parking is increasingly restricted while a new parking deck is constructed. Signs are posted at entrances to the VMFA campus to direct visitors. Telephone (804) 340-1400 for recorded parking updates, or log on to www.vmfa.museum for the most recent information.
