



101 **Art Destinations** in the U.S.

**WHERE ART LIVES COAST TO COAST**

OWEN PHILLIPS

RIZZOLI/Electa





#6

## Isabella Stewart Gardner Museum

25 EVANS WAY  
BOSTON, MA 02115

As beautiful as this faux Venetian Palazzo's intricate interiors are (Moorish, Medieval, Gothic, and Chinese), visitors are inevitably drawn to something it doesn't have: specifically, 2 Rembrandt paintings and a Vermeer, which were cut out of their frames and stolen in a bold, daytime robbery in 1990, by thieves dressed as policemen. The Dutch Room displays the empty frames. The robbers also scored 5 Degas drawings, a Manet, and others. The unsolved crime is one of the biggest art thefts of all time, and the Gardner Museum's way of keeping the wall warm for the works' eventual return is both tribute and true-crime story.

Part of the thrill when visiting grand, historical revival homes and museums is imagining what life was like there. When the site is truly the artist's or collector's home, (such as Frederic Edwin Church's Olana, say, or even William Randolph Hearst's castle), we imagine the salons, the dinner parties, and walking among the beautiful objects in our bathrobes. Other recreations are less satisfying: The Getty Villa is modeled after Roman homes but was always meant to house J. Paul Getty's collection of antiquities down the hill from his real home.

The Isabella Stewart Gardner Museum is something different. A socialite who attended regular lectures at Harvard after her marriage, Gardner got the inspiration from time spent in Venice at the Palazzo Barbaro, which had become a kind of ex-pat artist hangout where one could find James Abbott McNeill Whistler, John Singer Sargent, and Ralph Curtis. Her collection got off to an auspicious start: Two of her earliest purchases were Rembrandt's *Self-Portrait, Age 23* and Titian's *Europa*. Gardner lived in private quarters on the fourth floor overseeing the installation of her constantly growing collection of paintings, sculptures, and entire interiors imported from Europe.

While we can't imagine the rooms as lived in in a normal household, we can imagine Gardner letting Sargent take over the Gothic Room as a painting studio one year, or dancers and singers performing for friends on balconies and in hallways. The collection, which has managed to securely hold onto its Fra Angelico, Benvenuto Cellini, Sandro Botticelli, and Piero della Francesca paintings, is matched by the incredible craftsmanship of its rooms.

The museum is forbidden from selling or acquiring any objects, ever; but it didn't stop the successful organization from adding a handsome addition by Renzo Piano, connected by glass walkways to the original building, which houses performance halls, space for temporary contemporary exhibitions, and a place for scholars to study Gardner's library of 7,000 rare books.

COURTYARD, ISABELLA STEWART  
GARDNER MUSEUM, BOSTON, MA.  
PHOTO: SEAN DUNGAN



## Wadsworth Atheneum Museum of Art

600 MAIN STREET  
HARTFORD, CT 06103

The Wadsworth is a major American museum that may be lesser known because of the Latin addendum to its name, which speaks to its founder Daniel Wadsworth's desire to create a center for learning. Its iconic, castle-like building gives a hint to its age: Opened in 1844, it's the oldest continuously operating museum in

the United States. Wadsworth kicked off the collection in the beginning with paintings by John Turnbull, John Singleton Copley, and the Peale family. But the museum never rested on its laurels; it acquired the best collection of Hudson River School paintings anywhere, including Thomas Cole's *Mount Etna from Taormina* and Frederic Edwin Church's *Hooker and Company Journeying through the Wilderness from Plymouth to Hartford in 1636*.

The Wadsworth expanded throughout the early 20th century with gifts from Samuel Colt's widow and J. P. Morgan that resulted in adding Tudor and Renaissance Revival buildings. Morgan's gift included the bulk of his collections in antiquities.

Continuing the architectural Disneyland factor, the museum also boasts one of the first International Style interiors in the U.S., in the upstairs of the otherwise Neo-Palladian Goodwin House.

The museum is known for many firsts: It's the first American institution to collect Caravaggio, Anthony van Dyck, Francisco de Zurbarán, Paul Gauguin, Joan Miró, Balthus, and Salvador Dalí. It staged the first American show on Surrealism and the country's first ever Pablo Picasso retrospective, in 1934.

In 2015, a major renovation was completed, rehanging all of the permanent collection. It's regarded as one of the most successful reconceivings



of a museum ever, and its highlight is the double-height Grand Hall of the Morgan Memorial building—hung to mimic the collection's 1749 painting by Giovanni Paolo Panini, *Interior of a Picture Gallery with the Collection of Cardinal Silvio Valenti Gonzaga*, with paintings everywhere.

Critics note the new layout's power throughout to mix less famous works with blockbuster pieces like Caravaggio's *Saint Francis of Assisi in Ecstasy*, or even major postwar abstraction pieces by Jackson Pollock, Mark Rothko, and Barnett Newman, or contemporary superstars like Kara Walker, Cindy Sherman, and Bill Viola.

The most popular painting, according to staff, is a fusion of the

collection's decorative-arts collections and obsession with European painting: Pre-Raphaelite William Holman Hunt's incredibly complex and gorgeous *The Lady of Shalott* from the late 1890s.

**NEARBY:** In 1978, the city of Hartford commissioned Minimalist sculptor Carl Andre to create a public pier near City Hall (on the corner of Main Street and Gold Street, around the corner from the Wadsworth). Andre was at the peak of his fame for his steel-plate floor pieces (you can see them at Dia:Beacon, p. 42), but for Hartford, he gathered 36 local rocks, arranged them in a triangle, and called it a day. The piece, titled *Stone Field Sculpture*, became a lightning rod in the city: easy to ridicule, easy to

deface. Ultimately, local artists and the leadership of the Atheneum stood up to the desecration and started to stoke a certain fondness in town for "the Rocks," as they became known.

**OPPOSITE:** INSTALLATION VIEW OF THE WADSWORTH ATHENEUM MUSEUM OF ART, HARTFORD, CT.

**ABOVE:** SOL LEWITT, WALL DRAWING #1131, "WHIRLS & TWIRLS" (WADSWORTH), 2004, 2004, INK AND PAINT ON WALLS, 18 FT. 9 IN. X 113 FT. 9 IN. THE ELLA GALLUP SUMNER AND MARY CAITLIN SUMNER COLLECTION FUND, 2004.12.1





## Storm King Art Center

1 MUSEUM ROAD  
NEW WINDSOR, NY 12553

When the owners of the Star Expansion Company—makers of steel fasteners—conceived of their museum, they hoped to build a collection of Hudson River School paintings. But within 5 years of opening the building and adding more acreage, they found they'd bought 13 David Smith sculptures—very stern, abstract bronzes and steel assemblages—and a new direction was underway.

Eventually the place grew to 500 acres, and 2,500 acres were donated to New York State to preserve the views that are framed by some of the biggest sculptures—a giant, orange Mark di Suvero; a set of Alexander Liberman's inspired by Chartres Cathedral; a 212-foot Robert Grosvenor built to match the curve of the Schunnemunk Mountain ridge beyond. The landscape, left largely natural with native plants, provides settings for work of many different scales—some dominating knolls, some tucked just off paths in the woods.

Storm King Art Center has collected important pieces but also worked with artists on site-specific installations. Andy Goldsworthy, known for his work that channels the rolling, woody landscapes of his native England, built a 750-foot-long stone wall from the remains of

an old farm wall. It's his biggest work ever and winds in and around the trees, disappears into a pond, and reappears on the other side for a final run right into the New York State Thruway. Isamu Noguchi embedded a 40-ton stone at the top of a hill, creating a space meant to be played in. And Maya Lin built *Wave Field*, in which 11 acres of grass covering a former gravel pit seem to roll like ocean waves. (She has said she was inspired by Native American mounds around her hometown in Ohio, Japanese culture, and 1970s Land Art.) Other standout pieces are by Forrest Myers, Arnaldo Pomodoro, Louise Bourgeois, Anthony Caro, Ursula von Rydingsvard, Kenneth Snelson, Richard Serra, and Menashe Kadishman.

Storm King is closed for a good part of the winter, so check the website to plan ahead.

**NEARBY:** Back down the New York State Thruway toward New York City is Edward Hopper's home and studio in Nyack (82 North Broadway). Once a bustling, ship-building place on the Hudson River, Nyack was a perfect laboratory for Hopper's quiet spaces and rooms full of light, and the sense of waiting. His house, which he continued to visit after settling into an apartment in Greenwich Village for life (p. 63), was rescued from demolition in the 1960s and opened as a community art center and tribute to Hopper in 1971. It has a collection of juvenile paintings showing skill and an interest in boats and water

that would later reemerge after visits to Monhegan Island in Maine, as well as ephemera, like Christmas cards he made for his family. The house also presents strong temporary exhibitions, such as a recent solo show by up-and-coming painter Mercedes Helnwein and the winner of the first New York State-sponsored Edward Hopper Citation for Visual Artists, Carrie Mae Weems.

Around town you can see the butcher shop that inspired *Seven A.M.* (now in the Whitney Museum, p. 60); the site of the family's dry-goods store where Hopper worked as a teen; and Hopper's gravesite. (The house will provide a map.) Halfway between Nyack and Storm King on Route 9W, in Haverstraw, you'll find the house he painted in *House by the Railroad* in 1930—it was Hopper's painting of this house that Alfred Hitchcock used as a model for the one in *Psycho*, and Terrence Malick used for *Days of Heaven*.

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ALEXANDER LIBERMAN, *ILIAD*, 1974–76, PAINTED STEEL, 36 FT. X 54 FT., 7 IN. GIFT OF THE RALPH E. OGDEN FOUNDATION. © THE ALEXANDER LIBERMAN TRUST.

PHOTO: JERRY L. THOMPSON, © STORM KING ART CENTER, MOUNTAINVILLE, NY



## The Frick Collection

1 EAST 70TH STREET  
NEW YORK, NY 10021

A perfect museum in every way, the Gilded Age mansion once owned by Pittsburgh industrialist Henry Clay Frick holds a small collection of world-renowned Old Master paintings in opulent salons and drawing rooms often hung the way Frick himself left them on his death in 1919. The collection includes the risqué, multi-panel *The Progress of Love* by Jean-Honoré Fragonard in its own Rococo room, and another full room of François Boucher panels. On a more serious note, there are major portraits by Titian, Hans Holbein the Younger, El Greco, Diego Velázquez, Rembrandt, and Jean-Auguste-Dominique Ingres's intimate masterpiece *Louise de Broglie, Countess d'Haussonville*. There are 3 Vermeer paintings, including *Mistress and Maid*. Moving along, there are paintings by Francisco Goya, Édouard Manet, James Abbott McNeill Whistler, Jean-Baptiste-Camille Corot, Jean-Baptiste-Siméon Chardin, Pierre-Auguste Renoir, Paolo Veronese, and J. M. W. Turner to see, as well. Sadly, younger art lovers in your party will have to wait outside—you must be at least 10 years old to enter.

**NEARBY:** Assuming a visit to the museums just a few blocks north have already been taken care of, stroll

downtown toward the Park Avenue Armory (646 Park Avenue). It's not the one where the famous Armory Show of 1913 expanded Americans' view of modern art—that's at 26th Street and Lexington Avenue. But it does present site-specific contemporary art and performance pieces. Recent ones have included collaborations between architects Herzog & de Meuron and Ai Weiwei, a massive drawing made with a fleet of motorcycles by Aaron Rose, and a multimedia exhibition by musician and performance artist Laurie Anderson. Also just steps away is the Carlyle Hotel, where you can enjoy a cocktail under murals drawn by illustrator and bon vivant Ludwig Bemelmans; he made them in exchange for a half-year's worth of accommodations for his family.

INSTALLATION VIEW OF JEAN-AUGUSTE-DOMINIQUE INGRES, *COMTESSE D'HAUSSONVILLE*, 1845, OIL ON CANVAS, 51 $\frac{7}{8}$  x 36 $\frac{1}{4}$  IN. THE FRICK COLLECTION, NEW YORK, NY.

PHOTO: MICHAEL BODYCOMB



## Wyeth Studios

### BRANDYWINE RIVER MUSEUM OF ART

1 HOFFMAN'S MILL ROAD  
CHADDS FORD, PA 19317

N. C. Wyeth purchased the land and built his house in 1911 with money he made from illustrating Robert Louis Stevenson's *Treasure Island*. It's on the site of the Battle of Brandywine, the 1777 Colonial loss that found General Pulaski helping George Washington escape, and led to the fall of Philadelphia. It's fitting: Wyeth learned to paint and draw from Howard Pyle, the illustrator who promoted intense historical research, including costumes and props, as key. Unlike some historic artists' houses and studios that seem to strive to be forward-thinking, Wyeth's is a bit of a historical folly, with a massive Palladian window lighting the studio and dark-wood rooms packed with art and objects like ship models and antique firearms. The tables with his original artist's materials are a treat to see, as is the mural he painted tracing the arc of his own life.

The house was the family seat for the Wyeths, including many who became painters—son Andrew, daughters Henrietta and Carolyn, and grandson Jamie—and was a hub for creative people of all kinds, including frequent visitors F. Scott Fitzgerald, Mary Pickford, and Lillian Gish. After having painted so many Western and maritime scenes on the way to getting famous, Wyeth took to illustrating

rural farm life by studying the Kuerner Farm next door. He explored many styles of painting, influenced first by the local Impressionists—the New Hope Group—and later rising American regionalists like Thomas Hart Benton, but he never made paintings that were as successful as his illustrations.

Andrew was frail as a child and grew up very close to his father, learning art from him from an early age. He stuck with a realist, regionalist style in the vein of Winslow Homer or Thomas Eakins throughout his life, always painting places and people close at hand to the family homes in Pennsylvania and Maine. His work took on a marked melancholic tone after his father's death in a car crash in 1945, and he soon became one of the most well-known American painters of all, after showing *Christina's World* in 1948. (The painting is now at the Museum of Modern Art, p. 56; and you can visit the Olson House where it was conceived in Maine.)

Like his father, he began using the neighbors as a subject and painted many pictures of Anna and Karl Kuerner. In 1971, though, he began the series of paintings that would make him infamous and inspire an early example of the “blockbuster” museum-show tour in the 1980s. He painted 45 major paintings of Helga Testorf, a married caregiver who lived on the farm. That he kept the paintings (many are nudes, disarming in their bluntness and honesty) secret from everyone including his wife and Helga's husband, only added to the

excitement when they became public. Andrew's work was polarizing, in part because of the great wealth he was able to amass. The art historian Robert Rosenblum tagged him as simultaneously the most overrated and underrated American artist, but he's in most major museum collections one way or another (and since he was frequently mentioned in Charles Schultz's *Peanuts* comic strip, he can't be all bad).

You can tour Andrew's studio, as well, and the materials are even fresher feeling, more vital. You can also tour the Kuerner Farm where docents will point out famous sites of paintings, especially the ones of Helga in the stable.

Tours of the studios and the farm are organized by Brandywine River Museum of Art nearby, and before you set off on the tours, you can see major works by all 3 Wyeths—including the best collection of Andrew's work and many “Helgas”—at the museum. The Brandywine also has a strong collection of paintings by Horace Pippin, the self-taught African American artist who went on to study at the Barnes Foundation (p. 83) after receiving the attention of critics and collectors, including N. C. Wyeth. It also has a couple of major works by trompe l'oeil still-life painter George Cope and historical paintings by Howard Pyle.

ANDREW WYETH'S STUDIO AT  
CHADDS FORD, PA.

PHOTO: CARLOS ALEJANDRO





## American Visionary Art Museum

800 KEY HIGHWAY  
BALTIMORE, MD 21230

“It’s pretty un-museumy,” says Rebecca Alban Hoffberger, who founded this celebration of Outsider Art after working with psychiatric patients and a visit to Jean Dubuffet’s Collection de l’Art Brut in Lausanne, Switzerland. The museum has made it a point to reject the art world’s standards even

within the world of self-taught and folk art, so the museum is full of the superstars in this field—Thornton Dial Jr., Reverend Howard Finster, Eugene von Bruenchenhein, Martin Ramírez, Judith Scott, Adolf Wölfli, and the whirligigs of Vollis Simpson. But it displays them side by side in annual group shows tackling universal themes with lesser-known names and new discoveries. The spaces and displays and typography on the walls tend toward the wacky, but the art and the intentions are strong and pure. The museum runs numerous public programs, including the popular Kinetic Sculpture Race.

BELOW: DAVID BEST, A LEAD ARTIST FOR THE BURNING MAN FESTIVAL, WORKED WITH A HOMELESS SHELTER NEAR THE MUSEUM TO CREATE THIS ART CAR IN ONE WEEK.

PHOTO: NICK PREVAS.

OPPOSITE: THE MUSEUM’S EXTERIOR DEPICTING THE AURORA BOREALIS NIGHT SKY.

PHOTO: DAN MEYERS





## National Museum of African American History and Culture

1400 CONSTITUTION AVENUE NW  
WASHINGTON, D.C. 20560

A wonderful moment at the end of Barack Obama's presidency was the opening of this museum in 2016. The striking building in the shape of an upside down ziggurat—the best new building in Washington, D.C. in decades—was designed by Ghanaian British architect David Adjaye to look like a Yoruban crown. The museum had been an idea going all the way back to World War I, when African American soldiers returning from Europe first raised the idea of a museum honoring their experience. Like many museums in the Smithsonian group, the National Museum of African American History

and Culture seeks to document many facets of American life, so there's quite a bit of history here, including objects from a sunken slave ship, Harriet Tubman's belongings, an entire Jim Crow-era railway car, and Chuck Berry's red Cadillac.

But the art doesn't disappoint, with both early modernists and artists such as Hale Woodruff, Thornton Dial, Beauford Delaney, Romare Bearden, Purvis Young, Jacob Lawrence, Clementine Hunter, Archibald Motley, Lois Mailou Jones, and Henry Ossawa Tanner. More contemporary artists include Amy Sherald (who is responsible for the universally acclaimed official portrait of Michelle Obama unveiled in 2018), Whitfield Lovell, and Chakaia Booker. Some items that fit both camps work—ever since the Souls Grown Deep Foundation toured *The Quilts of Gee's Bend*, they've been heralded for their sophisticated abstract compositions and use of color. Another is the *Mothership*—a stage prop designed by funk superstar George Clinton and used at Parliament-Funkadelic concerts. It's exuberant Pop sculpture at its best.

LEFT: EXTERIOR VIEW OF THE NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE, WASHINGTON, D.C.

PHOTO: MICHAEL VENTURA/ALAMY STOCK PHOTO.

RIGHT: INSTALLATION VIEW OF *VISUAL ART AND THE AMERICAN IMAGINATION*, NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE, WASHINGTON, D.C.

PHOTO: ALAN KARCHMER/NMAAHC.





## The John and Mabel Ringling Museum of Art

5401 BAY SHORE ROAD  
SARASOTA, FL 34243

Built by circus royalty in the 1930s, the Ringling Museum truly feels like a palace. Its pink Spanish Revival arms stretch out toward the Gulf of Mexico, surrounding formal gardens. Its galleries are actually big enough to display its collection of gargantuan Peter Paul Rubens paintings, like *The Meeting of Abraham and Melchizedek*. The 66-acre summer estate of the billionaire family, with its Venetian-style mansion called the Ca d'Zan, is the Hearst Castle moment here: It's all about ogling the spectacular riches. But the museum is the real deal—it contains work from all eras and all continents, and its European and American painting collections matter. There's Diego Velázquez, Paolo Veronese, Giovanni Bellini, Nicolas Poussin, and more. And there's enough work to put on interesting rotating exhibitions and to lend to other touring shows. It also has a 3,000-square-foot James Turrell "Skyspace" called *Joseph's Coat*, which is an excellent way to enjoy the Gulf light.

INSTALLATION VIEW OF THE JOHN & MABLE RINGLING MUSEUM OF ART, SARASOTA, FL.

PHOTO: COURTESY THE JOHN & MABLE RINGLING MUSEUM OF ART





## Walker Art Center

725 VINELAND PLACE  
MINNEAPOLIS, MN 55403

**MINNEAPOLIS INSTITUTE OF ART**  
2400 3RD AVENUE SOUTH  
MINNEAPOLIS, MN 55404

Two great stops. The Walker is known for its ambitious exhibitions and for being an early champion of artists like Kara Walker, Robert Irwin, Barry McGee, and Catherine Opie. But its collection also includes paintings like Franz Marc's *The Large Blue Horses* and major pieces by Chuck Close, Yves Klein, and Edward Hopper. Its film department collects moving-image work from artists such as Matthew Barney, Nam June Paik, Stan Brakhage, Fernand Léger, William Klein, and Derek Jarman—all wrapped up in a spaceship designed by Herzog & de Meuron.

Its forward-looking nature includes multimedia arts, and it's been a pioneer of working on the web in conjunction with the other must-visit in town, Minneapolis Institute of Art. This McKim, Mead & White temple is a classic American city encyclopedia, collecting everything you could want to see to understand the culture of the world going back 5,000 years. Its highlights include several Louis Cranach the Elder portraits; Vincent van Gogh's *Olive Trees*; Do-ho Suh's large metal robe, *Some/One*; and Jennifer Steinkamp's digital projection into a

rotunda. Outside is the bronze *The Fighter of the Spirit* by Ernst Barlach, a piece the Nazis tried to destroy in Kiel, Germany, but was hidden before they could get to it.

**NEARBY:** In front of the U.S. District Courthouse is one of Tom Otterness's phantasmagoric landscapes, called *Rockman*. Made up of a towering golem and multiple playful figures, it's an allegory about the power of the state that kids can crawl on.

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CLAES OLDENBURG AND COOSJE VAN BRUGGEN, *SPOONBRIDGE AND CHERRY*, 1988.  
PHOTO: GENE PITTMAN FOR WALKER ART CENTER, MINNEAPOLIS





## The Cleveland Museum of Art

11150 EAST BOULEVARD  
CLEVELAND, OH 44106

A massive gem in the middle of Ohio, the Cleveland Museum started in 1913 as a Beaux-Arts Georgian temple and was later added to by Marcel Breuer in 1971 and Rafael Viñoly in 2009 and 2012. Most dramatic is a canopy of glass that spans a vast space between the wings, creating an area that's less gala-benefit atrium and more like a public square. The encyclopedic museum is known for its Egyptian and Asian art collections, but really spans the globe and millennia. Some standouts include Caravaggio's *The Crucifixion of St. Andrew*, J. M. W. Turner's *The Burning of the Houses of Lords and Commons*, Pablo Picasso's *La Vie*, George Bellows's *Stag at Sharkey's*, and Berthe Morisot's quieter but moving *Reading*. Postwar painters are well represented here, including Larry Poons, Morris Louis, Jules Olitski, Robert Mangold, and Mark Tansey. Out front is a notable early casting of Auguste Rodin's *The Thinker* that was blown up by the radical group the Weathermen in 1970 and stands, unrestored, bearing its scars like *Venus de Milo* or even *The Sphinx*.

**NEARBY:** Claes Oldenburg and Coosje van Bruggen created *Free Stamp* in 1992 as a commission for

Standard Oil. The 50-foot-tall rubber stamp of the word "free" sits on its side in Willard Park, next to City Hall.

EXTERIOR AND GARDENS, CLEVELAND MUSEUM OF ART, CLEVELAND, OH.

PHOTO: © THE CLEVELAND MUSEUM OF ART







#60

## The Philbrook Museum of Art

2727 SOUTH ROCKFORD ROAD  
TULSA, OK 74114

With Kehinde Wiley's massive *Equestrian Portrait of Philip IV* installed in 2018 in the Italian Room of its 1920s oilman's mansion, Tulsa's Philbrook Museum shows its devotion to honoring both the past and all the forward motion of contemporary times. The painting is modeled after Velasquez's portrait, but like most of Wiley's work, it features an African American man, in exquisite street style, in the heroic role.

Waite Phillips surprised Tulsa just 10 years after moving in by turning the ornate Renaissance Revival villa, designed by Kansas City architect Edward Buehler Delk, and its 25-acre gardens, over to the city to create a museum. Later additions created more exhibition space and the Philbrook Downtown, a building in the Brady Arts District devoted to modern and contemporary art, and the institution's pride: its Native American painting collection. Spanning from ledger-style drawings of the Battle of Little Big Horn to Pop- and Expressionist-inflected American Indian Movement canvases, it's one of the best in the world. Much of the collection was generated by an annual show the Philbrook ran starting in 1946 devoted to Native American painting; some painters here include Narisco Abeyta, Woody Crumbo, Fritz Scholder, and

Oscar Howe. The Philbrook also presents a standout survey of Native American art in other mediums from basketry to jewelry to rugs to pottery masterpieces by Maria Martinez. Fittingly the main villa is stocked with Italian Renaissance art including work by Giovanni Bellini, but the museum also shows its breadth by including everything from work by 19th-century painter William Merritt Chase to contemporary sculptor Rachel Whiteread.

INSTALLATION VIEW OF (CENTER)  
BIAGIO D'ANTONIO, *THE ADORATION OF THE CHILD WITH SAINTS AND DONORS*,  
C. 1476, OIL ON LINDEN WOOD PANEL,  
90½ x 86¼ IN. PHILBROOK MUSEUM OF ART,  
TULSA, OKLAHOMA. GIFT OF THE SAMUEL  
H. KRESS FOUNDATION 1961.9.19.

PHOTO: COURTESY PHILBROOK MUSEUM OF ART



## Crystal Bridges Museum of American Art

600 MUSEUM WAY  
BENTONVILLE, AK 72712

Straddling two rushing creeks, this museum devoted to American artists was created by Alice Walton and opened in 2011. The art world was dubious—what was the Walmart heir up to? But she used her considerable riches to create a top collection—including everyone from Charles Willson Peale to Thomas Eakins to John Singer Sargent to Edward Hopper to Mark Rothko—and a reputation for smart negotiations. The Moshe Safdie building of wood and glass displays the goods handsomely.

Some sleeper treats in the collection that shouldn't be missed include *War News from Mexico* by Richard Caton Woodville, *The Lantern Bearers* by Maxfield Parrish, and *Supine Woman* by Wayne Thiebaud. One of Kerry James Marshall's greatest paintings, *Our Town*, is here, as is an entire Frank Lloyd Wright house, the Bachman-Wilson House, shipped in from New Jersey. The museum ticks 3 of the sculptural/site-specific boxes every institution seems to have these days: a Roxy Paine, a Mark di Suvero, and a James Turrell Skyspace. But who can blame them for needing a Louise Bourgeois *Spider*?

**NEARBY:** If you come through Little Rock to get here, be sure to leave some time for the Arkansas Art Center (501 East 9th Street, Little Rock)—an institution with a devotion to works on paper that has earned it a major collection of Neo-Impressionist Paul Signac drawings and watercolors, an impressive array of Arthur Dove paintings and watercolors, drawings by Will Barnet, and a set of Robert Andrew Parker watercolors based on British poet Keith Douglas's World War II work.

VIEW FROM THE NORTH TO THE GALLERY BRIDGE WITH MARK DI SUVERO, *LOWELL'S OCEAN*, 2005–08, CRYSTAL BRIDGES MUSEUM OF AMERICAN ART, BENTONVILLE, AK.

PHOTO: DERO SANFORD, COURTESY CRYSTAL BRIDGES MUSEUM OF AMERICAN ART, BENTONVILLE, AK





## Dallas Museum of Art

1717 NORTH HARWOOD STREET  
DALLAS, TX 75201

It's huge—and like all the big city museums, spans many millennia and cultures. Its roots were in the Dallas Art Association, which showed Texan painters in the public library starting in 1903, and it went through several homes before it got its vast Edward Larrabee Barnes building in 1984.

Some of those early painters who showed in the library made up the Dallas Nine, devoted to painting the

Southwest, including Otis Dozier, William Lester, and Everett Spruce. They were realists, not romantics like the Western painters, and they brought some Impressionist technique along for the ride. The Dallas Museum of Art has the biggest collection devoted their work (there were a lot more than 9 of them).

But the rest of the galleries feature plenty of work by big American and European painters; some standouts are Frederic Edwin Church's *The Icebergs* from 1861; Gerald Murphy's *Razor*, and his biggest painting, *Watch*, from 1924; Robert Rauschenberg's *Skyway*, which references JFK's assassination in Dallas; and a small collection of paintings by Piet Mondrian. Postwar

work includes strong paintings by all the New York School heavies, the Germans—Gerhard Richter, Sigmar Polke, and Anselm Kiefer—and photography by Cindy Sherman, Lynn Davis, and Charlie White.

The Impressionists and Post-Impressionists are represented in the main collection, but also take center stage in a 15,000-square-foot re-creation of Coco Chanel's villa La Pausa in the South of France. Given by Emery Reves, who bought it in the 1950s, it includes a collection of small works by Paul Cézanne, Edgar Degas, Paul Gauguin, Édouard Manet, Claude Monet, and Vincent van Gogh, as well as dozens of Pissarros and Renoirs.



The museum takes the decorative arts seriously, and has a large collection of modern design, including the front doors to a Greene & Greene house in Pasadena and work from Ettore Sottsass and the Campana Brothers. A recent acquisition is a knockout: the Wittgenstein Vitrine by Carl Otto Czeschka—a 5-foot-tall silver case encrusted with gems, made in 1908.

The worth-the-trip-alone moment here is right outside the front door: a 60-foot-long glass mosaic by Miguel Covarrubias, made in 1954 for an office building overlooking the city's first major freeway. Covarrubias was born in Mexico City but made a name for himself in Manhattan in the 1920s

doing caricatures for *Vanity Fair* and the *New Yorker*. Back in Mexico, he became interested in preserving and analyzing pre-Columbian art, which influenced his mature work, like this masterpiece devoted to the 4 elements.

**NEARBY:** At the Dallas County Records Building (1201 Elm Street), artist Lauren Woods has built a piece into a drinking fountain, originally labeled “Whites Only,” from the Jim Crow era. Woods removed a plaque that covered the remnants of that sign and added a video projection of Civil Rights protesters being attacked by police with firehoses. The video is triggered when a visitor drinks. It's one of several pieces around town that Woods has

made, outside of the normal art-world venues, to highlight past oppression of African Americans in Dallas.

OPPOSITE: INSTALLATION VIEW OF THE EUROPEAN GALLERIES AND (ABOVE) THE EXTERIOR VIEW, DALLAS MUSEUM OF ART, DALLAS, TX.





#80

## Georgia O'Keeffe's Home and Studio

21120 US-84  
ABIQUIÚ, NM 87510

Probably the most satisfying visit in this book. Not only is the house and studio that Georgia O'Keeffe built from a dilapidated hacienda intact, the landscape and its power over the imagination is unchanged. O'Keeffe began spending time in the area after visiting Mabel Dodge Luhan in Taos in 1929. Soon she made it a regular summer getaway from both New York and her husband, Alfred Stieglitz. She worked and painted in a secluded corner of Ghost Ranch, driving around in a Ford Model A to find the rock formations and ravines that would become her most famous landscapes. In 1945, she bought the land in the village of Abiquiú. When she built her new spot, she used traditional adobe building techniques but added modern skylights and picture windows to bring in light: The doorways and windows were the subjects of many of her paintings—as were the views of the cottonwood trees below in the Chama River Valley. She moved here full-time in 1949, 3 years after Stieglitz's death. Some people who visited her at Abiquiú include Charles Lindbergh, Allen Ginsberg, Joni Mitchell, Eliot Porter, and Ansel Adams.

The trivia and the game of spotting compositions fall away quickly here. Among artists' homes, the closest thing

to it is Winslow Homer's house on the Maine coast (p. 13). The similarity is in that the surroundings that captivated the artists—the powerful work of nature continually paying humanity no mind—is practically overwhelming.

A few miles drive from O'Keeffe's home is the White Place, an area of dramatic rock formations and cliffs, all white, that she painted many times. Spot the Cerro Pedernal from here, a flattop mountain of which O'Keeffe said, "It's my private mountain. It belongs to me. God told me if I painted it enough, I could have it."

The Georgia O'Keeffe Museum in Santa Fe runs the tours of the house at Abiquiú—and you can see a good survey of her work there, from flowers to skyscrapers to bones, including *Black Hollyhock Blue Larkspur*, *Untitled (City Night)*, and that amazing blue void in *Pelvis IV*.

There are two kinds of tours at Ghost Ranch—one on foot that goes to her old home (nothing left compared to Abiquiú), and one that goes by van to locations she painted. Some of the most thrilling places to compare to her paintings aren't at either location. The Black Place, which inspired 14 years of work, is 150 miles east of Ghost Ranch—its desolate hills are immediately recognizable. O'Keeffe compared them to a field of 100 elephants.

THE ROOFLESS ROOM IN GEORGIA O'KEEFFE'S HOME, ABIQUIÚ, NM.

PHOTO: HERBERT LOTZ, GEORGIA O'KEEFFE MUSEUM, SANTA FE / ART RESOURCE, NY



## Heard Museum

2301 N. CENTRAL AVENUE  
PHOENIX, AZ 85004

Treating Native American culture as vital and alive is key to the Heard Museum's success. Founded in 1929 from Dwight and Maie Bartlett Heard's collection, it has grown into one of the most important museums in the Southwest. Its charming, Spanish-style main building doesn't show off the 50,000 square feet of expansions it's had through the years. It's also the biggest museum that makes it a point to see native art, old and new, from the first-person

point of view rather than from an analytical or anthropological perspective. That means it has great relationships with artisans who've received knowledge from generations of makers, and also with contemporary artists collaborating with the museum.

The Heard's collections divide into 2 areas. One is a deep look at work made throughout the Southwest, including the best collection of Hopi Kachina dolls in the world, Navajo and Zuni jewelry, Navajo textiles, ceramics from prehistory to the present, and basketwork extending into California. The museum enlists contemporary Native American artists to guest curate these shows in order

to preserve that first-person point of view—helping to upend placement of art objects in ethnographic contexts for decades.

The other main drive is contemporary art—especially from the Native American Fine Art movement started in the 1960s. As Native American artists began using Western art techniques in the early 20th century, and experimenting with modernist ideas in the postwar era, they were always bedeviled with challenges over tradition and authenticity.

Humor is key, according to painter Jaune Quick-To-See Smith. "Humor is a tie that binds tribe to tribe," she says. "Humor is a panacea for what ails"—and also contains



powerful social criticism. You can see humor at work in pieces like T. C. Cannon's 1980 painting of an Osage man in traditional dress sitting at home in front of a van Gogh wheatfield painting.

The Heard continues to collect contemporary work, and has re-created the studio of the New Mexican painter Pablita Velarde. She was one of the leading Native painters of the 20th century who worked in the "flat painting" style, did murals on pueblo life for the WPA, and showed all over the world. The museum also puts on the Native American Art Market Fair each March, which represents over 100 tribes and has been running for over 60 years.

**NEARBY:** There are two James Turrell Skyspaces nearby. Your basic round model is at the Scottsdale Museum of Contemporary Art (7374 East Second Street, Scottsdale). The more interesting is *Air Apparent*, at the Arizona State University Tempe campus (which is also, appropriately, home to the interdisciplinary School of Earth and Space Exploration). Based on local Hohokam tribe dwellings, the concrete and steel structure housing the piece feels light and ephemeral set in its Christy Ten Eyck cactus garden. No reservation needed; you can drop by 24/7.

OPPOSITE: INSTALLATION VIEW OF *BEAUTY SPEAKS FOR US*, HEARD MUSEUM, PHOENIX, AZ.

ABOVE: ENTRY COURTYARD, HEARD MUSEUM, PHOENIX, AZ.

PHOTOS: CRAIG SMITH



## Asian Art Museum

200 LARKIN STREET  
SAN FRANCISCO, CA 94102

Since it split off from the de Young Museum in Golden Gate Park, San Francisco's Asian Art Museum, housing one of the most comprehensive collections of Asian art in the country, lives in the upper floors of the Beaux-Arts civic center building that housed San Francisco Museum of Modern art (or SFMOMA; p. 217) for many years. Its 18,000 works cover all cultures in Asia, but it's known for its giant collection of exquisitely carved jade netsuke bottles from Japan. Among its masterpieces are a Zhou dynasty seated Buddha in bronze from the year 338 B.C., a rhinoceros-shaped vessel dating back to 1050 B.C., and sandstone figures of Shiva and Parvati from Cambodia. The museum delves deeper than most Asian art museums, devoting space to Himalayan art and to art from the Sikh kingdoms. It also has a completely reconstructed tea room from Kyoto on its second floor.

INSTALLATION VIEW OF THE JADE  
TREASURY, ASIAN ART MUSEUM,  
SAN FRANCISCO, CA.

PHOTO: COURTESY ASIAN ART MUSEUM  
OF SAN FRANCISCO





## A-Z West and Joshua Tree Outdoor Museum

JOSHUA TREE, CALIFORNIA

The high desert town of Joshua Tree is another place that has become a touchstone for artists deriving inspiration from the western landscape—its light, its openness, its danger. (See Taos and Marfa.) There's a rich history here, from ancient Pinto culture to more recent Native Americans and early settlers. It's also been a hideout for rock bands like America in the

'70s and U2 in the '80s, which have added to its mystique. In addition, it's been home to artists such as Jack Pierson and the late Jason Rhoades, and a funky broken-down aesthetic that seems to infuse everything (and, thankfully, to resist cutesy artiness). There are 2 major places to visit—one seeks perfection in life, and though its objects are handcrafted, they're also futuristic; the other makes new work out of the trash of the past.

First is A-Z West, located on almost 70 acres right next to the national park where artist Andrea Zittel conducts experiments for living. Her work asks questions about how we live, and how our lives are dictated by social norms and values. Spread across the

grounds are a Wagon Station encampment which consists of 12 science fiction-like inhabitable pods, a small shipping container compound, a “regenerating field,” her own home full of prototypes for furniture, and a field of outdoor architecturally scaled sculptures called Planar Pavilions. A-Z West is also the site of Zittel's personal studio, which includes a weaving facility and ceramics area where bowls and textiles are produced and sold to support the overhead of the compound. (Bowls, or “A-Z West Containers,” are the only dishes used for all eating and drinking functions at A-Z West.)

Tours are held once a month or so, and because this is the artist's personal residence, it must be stressed



that drop-ins are impossible. When no tours are available, you can visit the Planar Pavilions on the northern edge of the compound. You also can become a guinea pig for her by booking 1 week stays in 1 of 2 small Experimental Living Cabins—about 30 miles east—that have no power or water and are installed with abstracted forms for living called Planar Configurations. Zittel is also a founder of High Desert Test Sites, a local non-profit that supports works and programming by other artists throughout the year.

The next stop is the Outdoor Museum, the life work of Noah Purifoy. A graduate of the Chouinard Art Institute (the predecessor of CalArts), Purifoy made his first sculptural scrap pieces out of the wreckage of the Watts

riots in 1965, for pieces in a show he organized with Judson Powell called *66 Signs of Neon*, which traveled all around California. (He was also a founder of the organization that saved Simon Rodia's Watts Towers, p. 243) Later, he bought land in Joshua Tree and didn't stop building until his death in 2004. The fantastical scrap works reward close-up looking, wandering, and taking in the long view. It's inventive technically, and evocative in its critique of modern culture. Purifoy grew up in Alabama, where he must have been influenced by the tradition of African American yard shows (see the last major remnant of this at Joe Minter's African Village outside of Birmingham, p. 157).

Over the hill from the Outdoor Museum is *Unagi*—a massive Land

Art work made of salvaged train cars. Viewed from above, it's a bit like Peru's Nazca Lines, perhaps tracing the bodies of a tangle of eels. The museum is open daily, with occasional tours worth scheduling for.

OPPOSITE: ANDREA ZITTEL, WAGON STATION ENCAMPMENT AT A-Z WEST, JOSHUA TREE, CA. PHOTO: LANCE BREWER, COURTESY THE ARTIST AND REGEN PROJECTS, LOS ANGELES

ABOVE: NOAH PURIFOY, *NO CONTEST*, 1991. PHOTO: COURTESY NOAH PURIFOY FOUNDATION © 2018





## Honolulu Museum of Art

900 SOUTH BERETANIA STREET  
HONOLULU, HI 96814

**DORIS DUKE'S SHANGRI LA**  
4055 PAPU CIRCLE  
HONOLULU, HI 96816

This museum, spread out over 3 acres, would stand out in any state for its collection of American and European paintings old and new. But its importance is in its collection of Hawaiian art, both pre-colonial and post-, in the changing views of Hawaii in Western art along the way, and in its Asian collections—they include 10,000 Japanese woodblock prints donated by James A. Michener, with masterworks by Kitagawa Utamaro, Katsushika Hokusai, and the world's largest collection of Utagawa Hiroshige.

Anne Rice Cooke, a missionary's daughter born on Oahu in 1853, started the museum with her own collection in 1922, with a vision of building a flowing indoor/outdoor experience that was true to Hawaiian life, with courtyards punctuating the 32 galleries. Though it was designed by a New York architect, Bertram Goodhue, it influenced what became the Hawaiian-Modern style.

The Western painting galleries include a pretty extensive art-history seminar from the Renaissance to the Impressionists. American painting from John Singleton Copley and Charles

Willson Peale to Thomas Eakins, John Singer Sargent, and Arthur Dove is all here. Postwar work from Helen Frankenthaler to Robert Motherwell to Philip Guston to Robert Rauschenberg is here, too. Sculpture checks in with Alexander Calder, Louise Nevelson, David Smith, Mark di Suvero, Isamu Noguchi, John McCracken, and, right out front, a kinetic George Rickey.

But the Hawaiian galleries are why you're here. They have incredible indigenous artworks, early views of the islands by Europeans dating back to 1788, Georgia O'Keeffe's views of Maui, and 20th-century work by artists born here. The regional modernist style that the building reflects shows up in the art by Marguerite Louis Blasingame, Isami Doi, Hon Chew Hee, Cornelia MacIntyre Foley, and Keichi Kimura. The native feather capes are the biggest showstoppers.

It was Cooke's idea to include all corners of Asia in the museum, and the museum has continued that mission with the most recently expanded galleries representing Korea and the Philippines. One of the highlights of the Asian collections is a Chinese figure of Guanyin in wood from the year 1025 whose casual pose seems as modern as anyone on the island today.

The museum also runs Spalding House—a former residence of Cooke's, where, in addition to a Japanese-inspired sculpture garden, an entire world by David Hockney is permanently installed.

Looking over legendary Diamond Head Beach, Doris Duke's Shangri La contains her collection of Islamic

decorative art, mostly in the form of entire rooms transported from North Africa and Middle Eastern countries. Duke—the tobacco heiress known for philanthropy and gossip-column-worthy adventures—got respect in the islands by being the first non-Hawaiian woman to learn surfing (directly from Duke Kahanamoku, no less). She started Shangri La in 1937—some of it inspired by trips to places like the Taj Mahal on her honeymoon with James Cromwell—and continued to add to it as she traveled. Highlights include the Damascus Room with its extensive wood paneling in the Ottoman-Syrian style; the Syrian room which re-creates an entry hall from the 1500s; and collections in every material from glass to metal to textiles. Tilework is astounding throughout the complex, with examples dating back to 1260. The range of Ilkhanid tiles from Iran traces the arc of secular and religious Islamic art and innovations in glazes and techniques. All of this is laid out as Duke lived in it—like a time-traveling palace.

**OPPOSITE:** INSTALLATION VIEW OF THE AMERICAN GALLERY, HONOLULU MUSEUM OF ART, HONOLULU, HI.

**PHOTO:** SHUZO YEMOTO, COURTESY HONOLULU MUSEUM OF ART.

**PAGES 252–53:** INTERIOR AND EXTERIOR VIEWS OF SHANGRI LA, HONOLULU, HI. COURTESY SHANGRI LA HISTORICAL ARCHIVES, DORIS DUKE FOUNDATION FOR ISLAMIC ART, HONOLULU, HAWAII

**PHOTO:** TIM PORTER / OTTO