



**Peary-MacMillan Arctic Museum,
Bowdoin College**

Brunswick, Maine | Fur-laden moccasins are a practical necessity for keeping warm in the north—but there’s no reason they shouldn’t come with a little flair. Ever since traders and explorers introduced beads to the region in the mid-18th century, women in chilly locales from Alaska to Greenland have applied them to smarten up footwear, clothing, bags, dolls and artwork. “Dressing It Up: Beadwork in Northern Communities” showcases the distinct traditions that have emerged and taken hold as part of this widespread trend. To March 27, 2016.

Cape Fear Museum of History and Science

Wilmington, N.C. | “Reflections in Black and White” touches on both the pre-color-film photographs on display and the racial tensions that they encompass. Focused on the 1950s, the exhibition features cameras that were cutting-edge at the time; it also displays the scenes that this now-dated equipment captured during the Jim Crow era. Taken by both black and white citizens of North Carolina, the images reveal the nature of life before legalized segregation—and may spark conversations among visitors about contemporary race relations. To May 2017.



Whitney Museum of American Art

New York | Artist Frank Stella opened his personal collections and archives for “Frank Stella: A Retrospective,” a traveling exhibition reflecting his oeuvre to date. Born in 1936, Stella began shifting the scope of American art a little over two decades later; early works, such as the rarely seen *East Broadway* of 1958, demonstrate where he began. Over his more than 60-year career, Stella has repeatedly reinvented his work—from his original moves toward minimalism to more recent pieces inspired by music and literature—as well as the art world around him. To Feb. 26, 2017. Venues: Whitney Museum of American Art, New York; Modern Art Museum of Fort Worth, Texas; de Young Museum, San Francisco.

Let us know what’s happening at your institution—new exhibit, new installation, new building. We want to help you get the word out! Send information, including high-resolution digital images, to communications@aam-us.org.



Museum of International Folk Art

Santa Fe | Vivacious dancing takes the floor in “Flamenco: From Spain to New Mexico,” an exploration of this longstanding tradition and art form, which UNESCO recently declared a Masterpiece of the Intangible Heritage of Humanity. Stepping back to flamenco’s origins in 15th-century Spain, the exhibition follows the dance’s evolution from a rural custom to the sumptuous, costumed performances of today. Several of such costumes are on view, alongside musical instruments, posters, playbills and other materials that have chronicled the dance over the centuries. To Sept. 11, 2016.

» ADVERTISER GUIDE

ADVERTISER	PAGE
2016 AAM Annual Meeting	C3
Bank Street College	57
BlueTelescope Studios	22
Center for the Future of Museums	53
ClickNetherfield Ltd.	C4
College Art Association	55
Displays2Go	2
Malama Composites	5
Museum Rails	17
Nasco	20
Roblon Lighting	9, 59
Takiya	C2
The DNA Store	52
Times Square Lighting	25
Total Plastics Inc.	2
Warner Bros.	1
Weldon Exhibits	57



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» PHOTO CREDITS

- p. 10:** Odile Decq-designed red carpet on the Renwick Gallery's Grand Staircase, photograph by Ron Blunt.
- p. 11:** (top) Norman Lewis working on *Composition I*, 1945, courtesy of Willard Gallery Archives; (middle) inaugural installation in the Broad, photograph by Iwan Baan, courtesy of the Broad and Diller Scofidio + Renfro; (bottom) *Daubigny's Garden*, Vincent van Gogh, 1890, oil on canvas, the Rudolf Staechelin Family Foundation Collection, Basel, Switzerland.
- p. 12:** (top) *Untitled*, Clay Geerdes, 1972, photograph, Estate of Clay Geerdes; (bottom left) Votive Plaque, unknown artist, Assyrian, Iraq, 722–705 BCE, clay, Detroit Institute of Arts; (bottom right) Number 15, 1951, *Jackson Pollock, 1951*, enamel on canvas, Museum Ludwig, Cologne © 2015 The Pollock-Krasner Foundation/Artists Rights Society (ARS), New York.
- p. 13:** *Dust storm, Rajasthan*, Steve McCurry, 1983 © Steve McCurry.
- p. 14:** Costume sketch, Pablo Rodarte, mid-1990s, courtesy of Lili del Castillo and Luis Campos.
- p. 15:** (top) Alaskan fur boots, ca. 1960, hide on fur, Family of JoAnne and William E. Harrigan, Peary MacMillan Arctic Museum; (middle) *Dance at the Boys Club*, Herbert Howard, 1960s, Gift of Henrietta Adams; (bottom) *Gran Cairo*, Frank Stella, 1962, alkyd on canvas, Whitney Museum of American Art, New York, purchase, with funds from the Friends of the Whitney Museum of American Art 63.34 © 2015 Frank Stella/Artists Rights Society (ARS), New York, digital image © Whitney Museum.
- p. 16:** (top) Photograph of student field trip by Maria Bryk/Newseum; (bottom) #MetKids screenshots courtesy of Metropolitan Museum of Art, illustrated map by artist John Kerschbaum.
- p. 17:** Photograph courtesy of the Strong®, Rochester, New York.
- p. 18:** Image courtesy of the Intrepid Sea, Air and Space Museum.
- p. 21:** (top) Image courtesy of the North Carolina Museum of Natural Sciences; (bottom) photo by Joshua Taylor.
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- p. 24:** Image courtesy of the Fine Arts Museums of San Francisco © Anthony Tusler 2006.
- p. 26:** Image courtesy of the Smithsonian National Museum of African Art, photograph by Jessica Suworoff.
- p. 28:** Photo by Kate Awtrey.
- p. 31:** *Woven Water: Submarine Landscape*, Maria Fernanda Cardoso, 1994, dried starfish with metal wire, Museum of Fine Arts, Houston, Museum purchase funded by the Caribbean Art Fund © Maria Fernanda Cardoso
- p. 33:** Image courtesy of the Human Rights Campaign. hrc.org/campaigns/corporate-equality-index
- p. 35:** (left) Photograph courtesy of the Whitney Museum of American Art, photograph by Madison Zalopany. (center) Photograph courtesy of the American Folk Art Museum, icon design by DresserJohnson.com. (right) Photograph courtesy of the Chicago Children's Museum.
- p. 58–59:** All images courtesy Risdon Photography.
- p. 63:** (clockwise from top left) Image courtesy of: Andrew W. Mellon Foundation; National Endowment for the Humanities; Institute of Museum and Library Services; National Endowment for the Arts, photo by Strauss Peyton Studios; Mo Rocca; Carlyle Group; Dar al-Athar al-Islamiyyah; Robert Edsel; Ralph Nader.
- p. 64:** *Sweet Kitty*, Osamu Watanabe, 2014, decorations on fiber-reinforced plastic.