

Art Collecting for a Cause

With the arts being promoted by the press and politicians as a form of solace after the WTC disaster, the New York art world sought to find its own response to the disaster. Prompted by dealer **David Zwirner**, local gallery owners got together to create the **I ♥ NY Art Benefit**. As we go to press, some 100 New York galleries have signed on, as well as numerous galleries in other cities, such as Washington, D.C., Chicago, Los Angeles, San Francisco, London and Paris. Dealers in some cities had already begun planning various types of fundraisers before joining with the New York effort, though each city is tailoring its benefit to suit its circumstances.

From Oct. 26 to Nov. 3, participating galleries are donating proceeds from the sale of designated works to the **Robin Hood Relief Fund**, set up by the Robin Hood Foundation [www.robinhood.org] for WTC victims and their families. (The foundation, established in 1988, serves as an umbrella group for over 100 New York City charities that fight poverty.) The new relief fund is intended to help the lower-income victims, like janitors, cafeteria workers and shoeshiners, and their families, as well as uniformed personnel. Certain galleries, such as Zwirner's, are mounting group exhibitions with works by their artists created especially for the benefit. Other galleries that were unable to rearrange their schedules are opting to have a smaller selection of works available in their viewing rooms or side galleries, or will contribute the revenue from particular works for the benefit. In most cases, the artists have donated works and the galleries are forgoing their commissions. For more information, visit the project's Web site at <http://ilovenyartbenefit.org>.

Twenty-five galleries in Manhattan's **Fuller Building** on 57th Street are coordinating a separate benefit. A silent auction of artist-donated works will be held on Oct. 26 from 5 to 9 P.M. A preview of the available pieces can be seen on Artnet.com. Tickets are \$50 each; all proceeds from the auction and ticket sales for the event will go to the **New York Police and Fire Widows' and Children's Benefit Fund**, which since 1985 has assisted families of police officers or firefighters killed in the line of duty with both immediate assistance and an annual check [www.nypfwc.org].

In late November or early December, New York's auction houses will hold a benefit sale of fine art, jewelry, furniture and decorative arts that will be broadcast live and will include real-time Internet bidding. Details were not available at press time.

Lower Manhattan on Monuments Fund Watch List

The **World Monuments Fund**, a non-profit organization devoted to conserving monuments and neglected historic sites around the world, has named historic Lower Manhattan as the 101st site on its 2002 World Monuments Watch list. The biennial list, assembled by an international panel of experts, traditionally identifies 100 endangered historical sites around the world. In an emergency measure, the organization decided to include the area surrounding ground zero, which contains more than 65 landmarks such as Trinity Church, St. Paul's Chapel and the Woolworth Building, once the world's tallest structure.

MOMA Curator Resigns

On Oct. 5, **Kirk Varnedoe** announced his resignation, effective in January, as chief curator of the painting and sculpture department at New York's **Museum of Modern Art**, a position he has held for nearly 15 years. He is joining the faculty of the Institute for Advanced Study at Princeton University. Varnedoe became affiliated with MOMA in 1984, while working with William Rubin on the exhibition "Primitivism" in 20th

Century Art," and was appointed adjunct curator the following year.

Academia is not a new venture for Varnedoe; he taught at Columbia University in the '70s and New York University's Institute of Fine Arts in the '80s. While at MOMA he curated or co-curated numerous scholarly exhibitions, including "High and Low: Modern Art and Popular Culture" (1990); retrospectives of Cy Twombly (1994), Jasper Johns (1996) and Jackson Pollock (1998); and "Van Gogh's Postman: The Portraits of Joseph Roulin" (2001). He also oversaw the 1993 expansion and renovation of the museum's contemporary galleries, and has played an integral role in developing the gallery format for the new Yoshio Taniguchi-designed building, set to be completed in 2004. Varnedoe, who received a MacArthur Foundation Fellowship in 1984, has also published several books, including *Gustave Caillebotte* (1987), *Northern Light: Nordic Painting at the Turn of the Century* (1988) and *A Fine Disregard: What Makes Modern Art Modern* (1990).

People

Peter Sutton, director of the Wadsworth Atheneum in Hartford, Conn., from 1996 to 2000, has been named executive director and CEO of the Bruce Museum of Arts and Science in Greenwich, Conn.

John Schloder is the new director of the Museum of Fine Arts, St. Petersburg, Fla. He was director of

the Joslyn Art Museum in Omaha from 1997 to 2000.

William M. Griswold has become associate director for collections at the J. Paul Getty Museum. Since 1995, he was head of the department of drawings and prints at the Morgan Library in New York.

David Mickenberg, director of the Block Museum of Art at Northwestern University for the past 14 years, is the new director of the Davis Museum and Cultural Center at Wellesley College. He assumes the post in January. He replaces **Susan M. Taylor**, who left the museum to head the Art Museum at Princeton University.

Artist **Gregory Amenoff** has been elected president of the National Academy of Design in New York, replacing painter Raoul Middleman.

Awards

Among the winners of the **Praemium Imperiale** awards, given by the **Japan Art Association**, are French architect **Jean Nouvel**, South Korean painter **Lee Ufan** and French sculptor **Marta Pan**. Each awardee receives approximately \$125,000.

Mark Dion has won the \$25,000 **Larry Aldrich Foundation Award** from the Aldrich Museum of Contemporary Art in Ridgefield, Conn. Painter **Claire Corey** received the \$3,000 **Emerging Artist Award**.

The **American Federation of Arts** recently honored **John Walsh**, director emeritus of the J. Paul Getty Museum, painter **Ellsworth Kelly** and **Stephanie French**, former head of the Philip Morris Companies art program, for their sustained contributions to the art world.

Grants

The **American Center Foundation** in New York recently presented its **Fund for Arts Research** grants, worth \$5,000 each, to five curators. The recipients are **Adam Budak** of the Bunkier Sztuki Contemporary Art Gallery in Krakow, **Douglas Fogle** of the Walker Art Center in Minneapolis, **Thelma Golden** of the Studio Museum in Harlem, **Hou Hanru**,

an independent Paris-based curator, and **Maria Hlavajova**, a curator who resides in Amsterdam and Bratislava.

The Sweden-based **Erna and Victor Hasselblad Foundation** presented approximately \$140,000 in stipends and research grants in photography. The awards support projects in photo history, theory, new developments and techniques, and documentary projects. The winners are **Joakim Eskildsen**, **Denise Grünstein**, **Antanas Sutkus**,

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Artists' Group Urges Restraint

Amid the early cries for retaliation after the WTC terrorist attack, other voices emerged that called for a more measured and tempered response. Those pleas ultimately went unheeded when the U.S. began military strikes on Oct. 7. Among the voices counseling restraint was the **Artists' Network**—whose members include **Dread Scott**, **Pat Ward Williams** and **Renée Cox**, along with individuals from the film, video, theater and dance communities—which began staging somber performances. (The network is the arts wing of **Refuse and Resist**, a political activist group founded in 1987 by **Abbie Hoffman** and others.) The first event took place on Sept. 22 in Union Square, where over 100 artists dressed in black and wearing the dust masks that have become eerily familiar in lower Manhattan stood silently for an hour with signs that read "Our Grief is Not a Cry for War." Some onlookers were moved to tears, while others joined the performance, which received international press coverage. The action was repeated in Times Square on Sept. 25 and Oct. 5. Group members said they didn't want the WTC tragedy to be used as a justification for war or new restrictions on civil liberties. For information on the group's activities, visit its Web site at <http://artistsnetwork.org>.

—Stephanie Cash



A silent protest in Times Square on Sept. 25, organized by the Artists' Network.