

From Palazzo to Piazza

Re-visioning Art and Conversation at the Columbus Museum of Art

CELEBRATING THE ADDITION TO THE MUSEUM
BY TOD WILLIAMS AND BILLIE TSIEN

Thursday, Friday, and Saturday, February 12 – 14, 2009

From Palazzo to Piazza celebrates the addition to the Columbus Museum of Art (CMA) and the new era for the Museum it represents. Employing a multi-faceted and interdisciplinary approach, the conference explores the relationship between the new structure and the Museum's mission: Great Experiences with Great Art for Everyone. This purpose is expressed in the Museum's new message: *Art Speaks. Join the Conversation.*

CMA is committed to serving as a forum for conversations regarding art, its meaning, and the viewing experience in which a diverse public is invited to participate in every way—from architecture, installation and lighting through exhibitions, programs, and other tangible expressions.

We will:

- consider the ways in which Tsien and Williams's design relates to that purpose
- contextualize the new building within the history of museum architecture and American and regional expressions
- explore issues critical to the full realization of the building's and the institution's goals
- assess how the principles central to the Museum's vision can be fully realized throughout CMA's program.

A brief history:

Founded in 1878, the Museum (then the Columbus Gallery of Fine Arts) cited a mission, the core of which remains the same today: "for the exhibition of paintings, sculpture and works of art, as well as for lectures and teaching upon art and kindred subjects." The original gallery (housed in two mansions where the Museum still stands) was replaced in 1931 by a building designed by Charles Platt, a major architect of the American Renaissance, and executed by the Columbus firm of Richards, McCarty & Bulford. The opening exhibition celebrated the gift of the Ferdinand Howald Collection, one of the country's leading collections of European and American modern painting, and a selection of paintings by George Bellows, the seed of the largest public collection of Bellows's work. Following the 1974 addition for temporary exhibitions, the building comprised 88,000 square feet. In 2007, CMA hired Tod Williams and Billie Tsien, an influential architectural partnership working out of New York City, to compose plans for a new expansion; the addition will greatly increase the space available for the collection and temporary exhibitions, while providing a dramatic new entry experience for the visitor.

We gratefully express our thanks to The Knowlton School of Architecture, Ohio State University, and The Wexner Center for the Arts.



John F. Homer (1894-1962),
Mural in the Hearing Room,
executed in 1930s for the the
Supreme Court building, now
the Ohio Judicial Center
building, Columbus, Ohio.
Photo: Richard Guy Wilson.

ART SPEAKS. JOIN THE CONVERSATION.



Anthropoid Coffin of the Servant of the Great Place, Teti, New Kingdom, Dynasty 18, ca. 1339 B.C.E. - 1307 B.C.E. Wood, painted 33 1/4 x 18 13/16 x 81 1/2 in. (84.5 x 47.8 x 207 cm) place purchased: Thebes, Egypt, Africa, Charles Edwin Wilbour Fund.

Thursday, February 12th, 2009

The evening takes place at the Columbus Museum of Art, 480 East Broad St., Columbus, Ohio 43215

6.00 – 8. 00 p.m. Exhibition Viewing *To Live Forever* and Reception

Welcome and introduction to the exhibition *To Live Forever: Egyptian Treasures from the Brooklyn Museum* that will consider how the oldest building culture relates to architecture today.

Nannette V. Maciejunes, Executive Director, Columbus Museum of Art, and Dominique Vasseur, Curator of European Art.

Friday, February 13th, 2009

The formal sessions take place at The Knowlton School of Architecture, Ohio State University, 275 West Woodruff Avenue, Columbus, Ohio 43210-1138

- 8:30 – 9:00 a.m. **Registration and Coffee.**
- 9:00 – 9:30 a.m. Join the Conversation: Contextualizing the Columbus Museum of Art Project. **Lisa Koenigsberg.**
- 9:35 – 10:15 a.m. Art Matters, Join the Conversation: The Columbus Museum of Art in the 21st Century. **Nannette V. Maciejunes.**
- 10:20 – 11: 15 a.m. Architecture in the Service of Purpose.
Tod Williams and Billie Tsien.
- 11:15 a.m. – 12:00 p.m. Challenges and Mandates: A Cultural Historian Contextualizes the Art Museum. **Neil Harris.**
- 12:00 – 12.40 p.m. Visitors and Identity: New Understandings of the Museum Experience. **John Falk.**
- 12:45 – 2: 00 p.m. **Lunch (On your own).**

The Addition in Context

- 2:00 – 2.40 p.m. History of Museum Architecture–Palazzo to Piazza.
Andrew McClellan.
- 2:45 – 3.30 p.m. Identity Problems: The Midwest, the American Renaissance and Museum Design. **Richard Guy Wilson.**
- 3:30 – 3.45 p.m. Break.

3:50 – 4:45 p.m.

Making the Past Present: A Conversation: The Yale University Art Gallery and the Columbus Museum of Art.
Jock Reynolds and Nannette V. Maciejunes.



Left: Columbus Museum of Art.
© 2008 Columbus Museum of Art
Photo: David Holm.

Right: Yale University Art Gallery, Louis Kahn building; view of west and north window-walls, 2006.
© 2006 Yale University Art Gallery.
Photo: Elizabeth Felicella.

4:45 – 5:15 p.m.

Question-and-Answer and Discussion Period.

The evening's session takes place at The Knowlton School of Architecture, Ohio State University, 275 West Woodruff Avenue, Columbus, Ohio 43210-1138

6:00 – 8:00 p.m.

Evening with filmmaker Godfrey Reggio

Art Across Media: Craft and Purpose.



Still from *Naqoyqatsi*, 2002. Copyright 2002 QP, All Rights Reserved. Courtesy, Godfrey Reggio.

Saturday, February 14th, 2009

The formal sessions take place in the auditorium at the Columbus Museum of Art, 480 East Broad St., Columbus, Ohio 43215

Design in the Service of Mission

9:00 – 9:45 a.m.

Light as Facilitator: The imperative component of the architectural experience. **Paul Marantz.**

9.50 – 10:30 a.m.

Exhibition Design: The Air Between.
Michael Morris and Yoshiko Sato.

10: 30 – 10.45 a.m.

Break

10.45 – 11.30 a.m.

Transforming a Historic Structure: the Museum of Arts and Design, a Case Study. **Brad Cloepfil.**

11.35 a.m. – 12.15 p.m.

Design as Communication. **Michael Bierut.**

12:15 – 1: 45 p.m.

Lunch Featuring Panel Discussion:

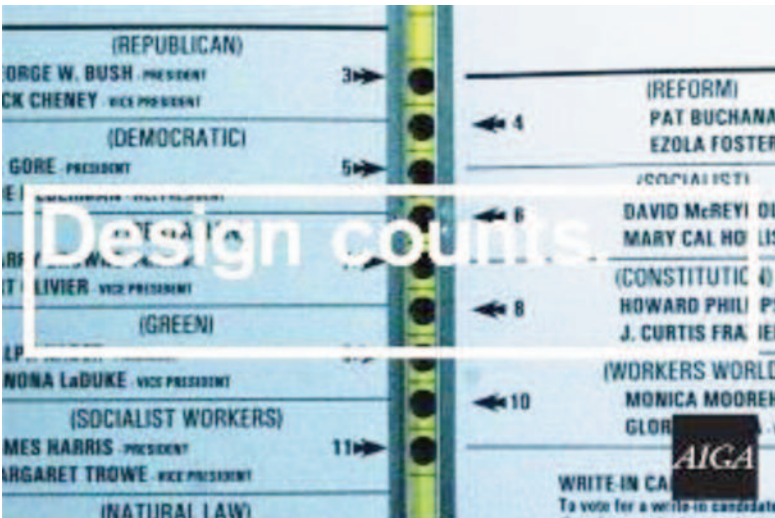
The Redefined Experience

(Box lunches available; advance purchase required. Attendees will be sent information after registration).

Panelists: Anita Ellis, Jessica Luke, Michael Bierut, Richard Guy Wilson, Michael Morris.

Mission and Expression

1:45 – 2:30 p.m.	Branding Purpose – Communicating an Intangible Mission. Leslie Hoffman.
2:35 – 3:05 p.m.	Branding CMA: A Case Study. Beverly Bethge.
3:05 – 3:20 p.m.	Break
3:20 – 4:15 p.m.	New Notions in Practice: Experience and Learning in Art Museums. Jessica Luke.
4.20 – 4.50 p.m.	Museums and the Experience Economy: The Cincinnati Art Museum – A Case Study. Anita Ellis.
4:50 – 5:00 p.m.	Concluding Remarks.
6:00 p.m.	Special Viewing of <i>Andy Warhol: Other Voices, Other Rooms</i> , a major European traveling exhibition at its only US venue Greeting and Opening Remarks, Sherri Geldin , Executive Director, The Wexner Center for the Arts.



Michael Bierut, *Poster for the American Institute of Graphic Arts*, 2002. Image courtesy, Michael Bierut.

Presenters

Lisa Koenigsberg, president and founder of Initiatives in Art and Culture (IAC), an organization committed to educating diverse audiences about visual culture from an interdisciplinary approach. Koenigsberg's primary interests include museum architecture, installation and design, and the preservation and future of culture about which she has organized symposia and special sessions at NYU, in Dresden, Germany at the State Art Collections, for the Society of Architectural Historians, and for the American Association of Museums, and she has presented on these subjects at institutions among them United Nations and the American University in Paris / The Aspen Institute. Formerly, she served as Advisor to the Dean for Arts Initiatives, and director of Programs in the Arts and Adjunct Professor of Arts at the NYU School of Continuing and Professional Studies; Assistant Director for Project Funding at the Museum of the City of New York, Executive Assistant in the Office of the President at the American Museum of Natural History, and architectural historian for New York City Landmarks Preservation Commission. Her writings have appeared in books and journals, among them *Auspicious Vision: Edward Wales Root and American Modernism* (2008), *The Gilded Edge: The Art of the Frame* (2002), *Architecture: A Place for Women* (1991), *the Archives of American Art*, *the Journal the Journal of the Society of Architectural Historians*, and *the Proceedings of the American Antiquarian Society*.

Beverly Bethge, founder/partner/chief creative officer, Ologie; since she founded the agency in 1987, the firm with offices on Columbus and a studio in Brooklyn, New York has grown into an award-winning branding agency with clients that share a service perspective. Bethge oversees creative services for the firm whose work has been recognized with over 400 awards from numerous associations and national publications, including "The One Show", *D&AD*, *Print*, *How*, *Communication Arts*, The Advertising Federation, Radio Mercury and Art Directors Club. She has taught team-based advertising at the Columbus College of Art and Design. Committed to a vibrant arts community, she has served to support visual and performing arts organizations including The Jazz Arts Group, Ballet Met, Columbus Museum of Art, and The Columbus Symphony Orchestra. A member of the boards of the Columbus College of Art and Design and the executive committees of The Women's Fund of Central Ohio and The Wellington School, she also serves on the Creative Columbus Policy Steering Committee and the 2012 Commission for the City of Columbus.

Michael Bierut, partner at Pentagram, since 1990, where he leads a team of graphic designers who create identity design, environmental graphic design and editorial design solutions. Bierut's work has won numerous design awards, and is represented in permanent collections among them: the Museum of Modern Art and the Cooper-Hewitt, National Design Museum; the Library of Congress; the San Francisco Museum of Modern Art; the Denver Art Museum; the Museum für Kunst und Gewerbe in Hamburg, Germany; and the Museum für Gestaltung in Zürich, Switzerland. Very active in the American Institute of Graphic Arts (AIGA), Bierut served as president of the New York Chapter (1988 – 1990) and as president of AIGA National (1998 – 2001). He currently serves as a director of the Architectural League of New York and of New Yorkers for Parks. In 1989, he was elected to the Alliance Graphique Internationale; in 2003 he was named to the Art Directors Club Hall of Fame; and in 2006 he received the AIGA Medal. A senior critic in graphic design at the Yale School of Art, a co-editor of the anthology series *Looking Closer: Critical Writings on Graphic Design*, and a co-founder of the online journal *Design Observer*, he is also the author of *Seventy-nine Short Essays on Design* (2007). His commentaries about graphic design are aired on the Public Radio International program "Studio 360." He also contributed to the film *Helvetica* (2007, directed by G. Hustwit).

Brad Cloepfil, architect and principal, Allied Works Architecture (AWA); Cloepfil received his BA in architecture from the University of Oregon and went on to earn an advanced degree from the Columbia University Graduate School of Architecture. In 1994, Cloepfil founded AWA after more than a decade of work, teaching, and study in Los Angeles, New Orleans, New York and Switzerland. Today, AWA employs nearly 50 people with offices in Portland, OR and New York City. His approach to design combines a research-intensive focus on the character of each project with an understanding of the profound possibilities of building. In recent years, AWA has focused on cultural buildings, with an emphasis on museums.

Completed projects include the Contemporary Art Museum St. Louis, an addition to the Seattle Art Museum, the Booker T. Washington High School for the Performing and Visual Arts in Dallas, Texas, and the redesign of 2 Columbus Circle for the Museum of Arts and Design in Manhattan. Current commissions include the renovation and expansion of the University of Michigan Museum of Art, the new Clyfford Still Museum in Denver, Colorado and a new building for Pixar Animation Studios in Emeryville, California. AWA will release its first book in the Spring of 2009, in collaboration with Lars Miller Publishing. The book, which will explore past, present and future projects, is premised on a series of conversations with a broad selection of artists, scientists, thinkers and makers, and focuses on the ideas and principles that form the basis of AWA's work.

Anita J. Ellis, Deputy Director, Curatorial Affairs, Cincinnati Art Museum; she is an authority on Cincinnati decorative arts, especially ceramics. Her numerous publications include *Rookwood and the American Indian: Masterpieces of American Art Pottery from the James J. Gardner Collection* (2007, with S. L. Meyn); *Rookwood Pottery: The Glorious Gamble* (1992, recipient Florence Roberts Head Book of the Year Award); *Rookwood Pottery: The Glaze Lines* (1995); and *The Ceramic Career of M. Louise McLaughlin* (2003). Ms. Ellis originated and was the Project Director for "The Cincinnati Wing: The Story of Art in Cincinnati," a permanent cross-media display in 18,000 square feet of a renovated wing in the Cincinnati Art Museum; the project received Luce Foundation, NEA, and NEH planning and implementation grants. The Recipient of the 2004 YWCA Career Woman of Achievement Award.

John Falk, Sea Grant Professor in Free-Choice Learning, Oregon State University; worked at the Smithsonian Institution for 14 years where he held positions including: Special Assistant to the Assistant Secretary for Research and Director, Smithsonian Office of Educational Research. He earned a joint doctorate in Biology and Education from the University of California, Berkeley. The editor of *Free-Choice Science Education: How we learn science outside of school* (2001), *In Principle, In Practice: Museums as learning institutions* (2007), and *Free-Choice Learning and the Environment* (2009), his publications include *The Museum Experience* (1992), *Learning from Museums: Visitor experiences and the making of meaning* (2000) and *Lessons without Limit: How free-choice learning is transforming education* (2002, with Lynn Dierking); *Thriving in the Knowledge Age: New business models for museums and other cultural Institutions* (2006, with Beverly Sheppard) and *Museums and Identity* (2009), as well as over 100 scholarly articles and chapters in the areas of biology, psychology and education, and science education materials. Research priorities include the study of learning in free-choice learning settings (with particular attention to museums), the long-term impact of free-choice educational institutions on individuals and communities, and investigating new business models for museums and other cultural institutions.

Neil Harris, Preston and Sterling Morton Professor of History Emeritus, University of Chicago; his research interests center on the evolution of American cultural life, high, popular, and mass, and more particularly on the formation and sustenance of its supporting institutions, with emphasis on the history of museums and libraries, the social history of art and design, world fairs, the character of art collecting, the nature of metropolitan life, the design of consumption and shopping experiences, and the relationship between people and the built landscape. Among his publications are *The Chicagoan: A Lost Magazine of the Jazz Age* (2008), "Reinventing the National Gallery, in *A Modernist Museum in Perspective* (ed. A. Alofsin, forthcoming), "The Clark Brothers and American Philanthropy," in *Sterling and Stephen Clark Collect Impressionist and Modern Painting* (2006), *Chicago Apartments. A Century of Lakefront Luxury* (2004); "The Park in the Museum: The Making of an Icon," in *Seurat and the Making of La Grande Jatte* (2004) "Art and the American Club: Chicago's Union League Club as Patron," *Union League Club of Chicago Art Collection* (2003); *Building Lives. Constructing Rites and Passages* (1999), "Reluctant Alliance: American Art, American Religion," *Crossroads. Art and Religion in American Life* (A. Arthurs, ed., 2001); and contributions to *Toledo Designs for a Modern America* (2002); *Baseball As America* (2002); *Norman Rockwell. Pictures for the American People* (Maureen Hart Newman, ed., 1999), *America. The New World in 19th Century American Painting* (S. Koja, ed., 1999), and *Cultural Leadership in America* (1997).

Mummy Mask of a Man. From Egypt. Roman Period, early 1st century C.E. Stucco, gilded and painted, 20 1/4 x 13 x 7 1/8 in. Charles Edwin Wilbour Fund.



To Register

REGISTRATION – The symposium fee is \$100; one-day registrations (day must be specified) are available for \$50. A special rate of \$30 for the entire symposium (or \$15 a day) is available for students (ID required). Individuals may also register solely for the Godfrey Reggio evening for \$10. Please complete the registration coupon below and mail to: *Columbus Museum of Art 480 East Broad Street, Columbus, Ohio 43215*. For further information, contact Lisa Koenigsberg at 646-485-1952 or Kelli Sproles at 614-629-0302.

BY FAX: Fill in the registration form, including credit card information, and dial (614) 221-0226, 24 hours a day.

BY PHONE/INTERNET: Using American Express®, Visa®, or MasterCard®, call 614-629-0302; or go to www.columbusmuseum.org/architecture

CONFERENCE LOCATION: This conference is at the Columbus Museum of Art and at various locations in Columbus and environs.

REGISTRATION FORM

Please register me for *Palazzo to Piazza*/ \$100

Name (please print) _____

Address _____

City _____ State _____ Zip _____

Day-time Phone _____

E-mail Address _____

Payment is enclosed (check or money order made payable to Columbus Museum of Art), or

I authorize you to charge my credit card _____

Signature

Discover® Visa® American Express® Mastercard®

Card Number _____ Expires _____

A block of rooms has been reserved at The Columbus, A Renaissance® Hotel, 50 North 3rd Street; tel: Phone: 1-614-228-5050; single or double occupancy is \$119 per night plus tax; identify yourself as attending the "From Palazzo to Piazza" conference; on-site and valet parking available for \$23, for off-site parking contact the hotel.

Program subject to change.

Leslie Hoffman, executive director, Earth Pledge, which partners with business, communities and government to facilitate the adoption of sustainable practices and the transition to sustainability through six initiatives: Green Roofs, Waste=Fuel, FutureFashion™, Farm to Table, Limit 450, and Guardian Trust. Earth Pledge delivers tools and launches pilot projects to create awareness and demonstrate the financial, social, and environmental viability of sustainable technologies. For two decades, Leslie Hoffman has pioneered sustainable approaches to design in many capacities. After earning her BA in Architecture and Design from Colorado College, she worked as a carpenter, contractor and green builder for 10 years. In 1994 she joined Earth Pledge, transforming the UN Earth Summit committee into a dynamic non-profit promoting ecological solutions to urban environmental problems.

Jessica Luke, Director of Research and Evaluation at the Institute for Learning Innovation; she also serves as adjunct faculty, The George Washington University, Museum Studies Department. With many years of experience studying learning in museums, and having conducted myriad research and evaluation studies in support of program and exhibition development at art museums, children's museums, and science centers across the country, Luke's research is focused on museums and community, in particular related to issues of youth development and parent involvement. Among her recent publications are "Making a difference in the lives of youth: Mapping success with the "Six Cs." *Curator: The Museum Journal* (forthcoming), "What research says about learning in art museums," in P. Villeneuve (ed.), *From periphery to center: Art museum education in the 21st century*; "Research to practice: Testing a tool for assessing critical thinking in art museum programs," *Journal of Museum Education* (2007), "Family learning in museums: An emerging disciplinary matrix?" *Science Education* (2004). She also co-presented *Rethinking parent engagement: Museum as broker of family-school connections* at the annual meeting of the American Educational Research Association (2006). Educated at the University of Toronto, Ontario, Canada and Queen's University, Kingston, Ontario, Canada, she is candidate for a Ph.D. in Human Development at University of Maryland College Park.

Nannette V. Maciejunes, Executive Director, Columbus Museum of Art (CMA), Ohio; co-curator *The Paintings of Charles Burchfield: North by Midwest* (1997), *Illusions of Eden: Visions of the American Heartland* (2000), *Middleton Manigault: Visionary Modernist* (2000), and *Ferdinand Howald and Collecting Modern Art in America* (forthcoming); and contributor to the accompanying publications. Under Maciejunes' leadership, CMA launched the Art Matters endowment and capital campaign, and has gone through the selection process for the architects of the planned expansion and has developed a master plan for the museum.

Paul Marantz, founding principal and design principal of Fisher Marantz Stone, Inc. (FMS), which approaches light as an integral architectural material supporting the space and the human activities within it. With training in architecture, architectural history, industrial design, and lighting, Marantz brings a multi-disciplinary background to architectural lighting. He received his B.A. from Oberlin College with graduate work at Case/Western Reserve University and Brooklyn College. He was awarded many I.E.S. Lumen Citations for the lighting of Radio City Music Hall Renovation, Times Square New Year's Eve Ball, the Palladium Discotheque and the Royalton Hotel, all in New York City; the J. Paul Getty Museum and Gas Company Tower both in Los Angeles; The Byzantine Fresco Chapel in Houston; Denver Symphony Hall; and Boston Museum of Fine Arts. He received an I.A.L.D. Citation for his work on the Rainbow Room and an I.A.L.D. Award for Excellence for both the Islamic Cultural Center in New York City and the San Francisco Museum of Modern Art. A member of the Illuminating Engineering Society, the American Society of Interior Designers, a Fellow of the International Association of Lighting Designers, he is Lighting Certified by the National Council on Qualifications for the Lighting Professions. At the forefront of ecologically responsible and sustainable design, FMS has applied its expertise to projects worldwide, including museums, performing arts centers, and religious and cultural institutions, high-end commercial developments, as well as hospitality and residential projects. The firm received the Institute Honor Award from The American Institute of Architects for having: "set an unmatched standard of craftsmanship and artistry" that "make(s) light an architectural material that shapes space and enhances perception."



Morris Sato Studio, *Aluminum by Design: Jewelry to Jets* (2001) at the Cooper-Hewitt National Design Museum; photo: Michael Moran; courtesy, Morris Sato Studio.

Andrew McClellan, Dean of Academic Affairs for Arts & Sciences and Professor of Art History, Tufts University whose fields of interest include European art from the 17th through the 19th centuries and the history and theory of museums and museum architecture; among his publications are *The Art Museum from Boullée to Bilbao* (University of California Press, 2007), *Art and its Publics* (Blackwell Press, 2003), *Inventing the Louvre: Art, Politics and the Origins of the Modern Museum in Eighteenth-Century Paris* (University of California Press, 1999). Recipient: J. Paul Getty Postdoctoral Fellowship and Clark Art Institute Research Fellowship.

Michael Morris and Yoshiko Sato, partners in the New York-based Morris Sato Studio, since 1996, design work balanced between delicacy and toughness, equally expressive of the concrete and the ethereal, and employing a multi-disciplinary approach. A native of Japan, educated at The Cooper Union and Harvard University's Graduate School of Design (HGSD), Sato was the recipient of the Paris Prize and a Mellon Grant. Sato was a Visiting Design Critic in Architecture (2004-2005) at HGSD, since 1999, she has taught at Columbia University Graduate School of Architecture, Planning, and Preservation. Following September 11th, Sato contributed to the Van Alen Institute's exhibition and publication *Renewing, Remembering, Rebuilding*. Born in London and educated at Parsons School of Design and at The Cooper Union, Morris was awarded a Fulbright Scholarship, and the Paris Prize for urban proposals for Dublin and New York. Morris curated and designed the exhibitions, "Sarajevo: Dream & Reality" (1995) and "Renaissance and Reconstruction in the Balkans" (1999). Since 1993, Morris has taught at Parsons School of Design. Including permanent exhibitions for American Express and DuPont, they designed "Alexander Archipenko: Vision and Continuity" for The Ukrainian Museum (2005); "Folk Art Revealed" (2004-2005), "The Perfect Game: America Looks at Baseball" (2003-2004), "Gilded Lions and Jeweled Horses, From the Synagogue to the Carousel" (2007-2008), and "Asa Ames: Occupation Sculpturing" at the American Folk Art Museum; "Aluminum by Design: Jewelry to Jets" at the Cooper-Hewitt National Design Museum (2001); and "Shiro Kuramata 1934-1991" at NYU's Grey Art Gallery (1998). The studio has built and exhibited architectural projects in North America, Europe, and Asia, and their work has been featured in *Architectural Record*, *Interior Design*, *Architectural Digest*, *Dwell*, and in *Phaidon Press's '10 x 10_2'* (2005).



Allied Works Architects. *Museum of Arts and Design, Northwest Facade*, 2008. Photo: H el ene Binet; courtesy. Allied Works Architects.

Godfrey Reggio, producer and director, who is prominent in the film world for his Qatsi trilogy (*Koyaanisqatsi*, *Powaqqatsi*, and *Naqoyqatsi*) which conveys a humanist philosophy about the earth. The films chronicle the destructive impact of the modern world on the environment, combining visual images with sound composed by Philip Glass. Among his other films are *Anima Mundi*, (music by Philip Glass) commissioned by Bulgari for the World Wide Fund for Nature, and the seven minute film *Evidence*. Born and raised in Louisiana, Reggio spent 14 years living in a Roman Catholic religious order, the Christian Brothers. Based in New Mexico during the 1960s, Reggio taught school, and co-founded Young Citizens for Action, a community organization project of juvenile street gangs. He then co-founded *La Clinica de la Gente*, a community medical clinic, and *La Gente*, a community organizing project in the barrios, both in Santa Fe. In 1972, he co-founded the Institute for Regional Education (IRE), a Santa Fe-based foundation focused on media development, the arts, and community organization. In 1974 and 1975, with funding from the American Civil Liberties Union, Reggio co-organized a multi-media public interest campaign on the invasion of privacy and the use of technology to control behavior. Reggio was invited to develop *Fabrica - Future, Presente*, a school of arts, technology, and mass media, which opened in 1995 in Treviso, Italy.

Jack Reynolds, Henry J. Heinz II Director of the Yale University Art Gallery (YUAG), where he is presently overseeing a major renovation and expansion of the YUAG's exhibition, teaching, and collection facilities. His current curatorial projects include "Sol LeWitt: A Wall Drawing Retrospective," a collaboration of the YUAG, MASS MoCA, and the Williams College Museum of Art, that opened in November of 2008, and "Robert Adams: A Photographic Retrospective," which begins an extensive tour of American museums in 2010. Reynolds previously served as Executive Director of the Washington Project for the Arts (1983-1989), a multi-disciplinary visual artists' organization in Washington, D.C., before becoming Director of the Addison Gallery of American Art at Phillips Academy, Andover, MA (1989-1998). The recipient of numerous grants and awards, among them two NEA Visual Artists Fellowships, a Fulbright Fellowship, and multiple NEA Art in Public Places project awards, Reynolds frequently collaborates with his wife, Suzanne Hellmuth; their performances, installations, and photographs have been commissioned and exhibited in Japan, Australia, France, the Netherlands, and across the United States. Their artwork is represented in both private and public collections, including the Smithsonian American Art Museum, the Corcoran Gallery of Art, the Walker Art Center, J. Paul Getty Museum, the Harvard University Art Museums, Minneapolis Institute of Arts, and the University of Washington's Public Art Collection. He earned a B.A. from the University of California, Santa Cruz, and an M.F.A. from the University of California, Davis.

Tod Williams and Billie Tsien, partners in the New-York based architectural firm Tod Williams Billie Tsien Architects; they have worked together for more than 30 years and officially formed their partnership in 1986. Williams received his Bachelor of Arts in 1965 and Masters of Fine Arts and Architecture in 1967, both from Princeton. Tsien received her undergraduate degree in Fine Arts from Yale in 1971 and her Master in Architecture from UCLA in 1977. Both Williams and Tsien maintain active teaching careers parallel to their practice and have taught extensively through-out the United States. Most recently, they held the Bishop Visiting Professorship of Architectural Design at Yale University. Their work pays careful attention to context, detail and the subtleties of materials. They have received numerous awards, including the 2002 Arup World Architecture Award for the Best Building in the World for the American Folk Art Museum, the first new museum built in New York City in over three decades. Recently completed projects include Skirkanich Hall for the University of Pennsylvania and an expansion to the Phoenix Art Museum, both completed in 2006. Current projects include a new museum for the Barnes Foundation in Philadelphia, a performing and visual arts center at the University of Chicago, the Asia Society headquarters in Hong Kong, and two new skating rinks in Brooklyn's Prospect Park.

Richard Guy Wilson, Commonwealth Professor of Architectural History, University of Virginia; a frequent lecturer for universities, museums and professional groups, and a television commentator for "America's Castles," and other programs he has served as a curator for major museum exhibitions. Among his publications are *The Prairie School in Iowa* (1977), *McKim, Mead & White, Architects* (1983), *The AIA Gold Medal* (1984), *The American Renaissance, 1876-1917* (with D. Pilgrim and R. Murray, 1979), *The Machine Age in America, 1918-1941* (with D. Pilgrim and D. Tashjian, 1986), *The Colonial Revival House* (2004), and *Harbor Hill: Portrait of a House* (2007) and contributions to *The Arts and Crafts Movement in California: Living the Good Life* (1993), *From Architecture to Object: Masterworks of the American Arts and Crafts Movement* (1989), and "*The Art that is Life: The Arts and Crafts Movement in America, 1875-1920* (1987). An honorary member of the AIA, he received the University of Virginia's Outstanding Professor award in 2001, and in 2007 he was the Thomas Jefferson Fellow at Cambridge University, England.

Cover images top to bottom:
Columbus Museum of Art, *Art Ball 2008*. © 2008 Columbus Museum of Art.

Sir Robert Smirke (1780-1867) *The British Museum, the great south front*, designed in 1823, completed until 1852; photo courtesy: Andrew McLellan.

American Museum of Natural History Rose Center for Earth and Space, New York City. Architect: Polshek Partnership; Exhibit Design: Ralph Appelbaum Associates; Lighting Design: Fisher Marantz Stone. Photographer credit: Denis Finnin/American Museum of Natural History; courtesy. Fisher Marantz Stone.

Yale University Art Gallery, Louis Kahn building, third floor; interior view of Modern and Contemporary art installation, 2006. © 2006 Yale University Art Gallery. Photo: Elizabeth Felicella.



cma columbus museum of art
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614.221.6801 / www.columbusmuseum.org

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Initiatives

in Art and Culture

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