A RARE VISIT

Giorgione’s groundbreaking ‘La Vecchia’ leaves Venice for Wadsworth Atheneum

By Susan Dunne

In Venice during the Italian Renaissance, portraitists painted the wealthy and powerful, most frequently men, who stood proud and dignified, as well as idealized, beautiful women. They were buyers. When you did have female sitters, they were extremely famous and the aristocratic sitters who wanted their portraits painted, but also by artists and buyers. Before Giorgione,

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Lonnie Bunch named the first African American leader in museum organization's 173-year history

By Penny McClure

Workforce Vote

Lonnie Bunch -- the founding director of the Smithsonian’s National Museum of African American History and Culture -- has been appointed secretary of the Smithsonian Institution, becoming the first black leader in its 183-year history. Bunch, who is currently the director of the Wadsworth Atheneum Museum of Art in Hartford, Connecticut, will assume his new position on August 1. He will be responsible for overseeing the Smithsonian’s 19 museums and 21 research centers, as well as its large national collections. Bunch succeeds former Smithsonian Secretary David Skorton, who recently announced his retirement.

Bunch’s appointment is the most significant in the history of the Smithsonian, which was founded in 1846. At the time, it was a private, non-profit organization. Today, the Smithsonian is one of the largest cultural institutions in the world, with more than 20 million visitors a year. Bunch’s appointment comes as the nation celebrates the 250th anniversary of the American Revolution.

Bunch, who is 57 years old, has been a leader in the museum world for many years. He has served as the director of the Wadsworth Atheneum Museum of Art since 2005, where he oversaw the development of the National Museum of African American History and Culture, which opened to the public in 2016.

Bunch holds a bachelor’s degree from the University of Pennsylvania and a master’s degree from Harvard University. He has also worked at the Metropolitan Museum of Art and the Museum of Fine Arts, Boston.

Bunch’s appointment is significant because it represents a major milestone for African Americans in the museum world. The Smithsonian is one of the most prestigious institutions in the world, and its leadership has traditionally been dominated by white men. Bunch’s appointment is a testament to the progress that has been made in recent years to diversify the museum world.

Bunch has already demonstrated his commitment to diversity and inclusion. During his time at the Wadsworth Atheneum, he oversaw the development of the National Museum of African American History and Culture, which is dedicated to telling the story of African Americans in the United States.

Bunch is also a strong advocate for arts education. He has worked to promote the importance of arts education in schools, and has been a strong supporter of the arts in his hometown of Hartford.

Bunch’s appointment is a welcome development for the museum world, and it is likely to have a significant impact on the way that museums operate in the future. With Bunch at the helm, the Smithsonian is likely to become a leader in the museum world, setting new standards for diversity, inclusion, and excellence.

Bunch’s appointment is a testament to the progress that has been made in recent years to diversify the museum world. It is a reminder that the museum world is changing, and that African Americans are making important contributions to the field.

Bunch is a welcome addition to the Smithsonian’s leadership team, and his appointment is a testament to the progress that has been made in recent years to diversify the museum world.
Artist

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York artist.”

Instead of publicly defending his art, says Bloom, LeWitt quietly withdrew his proposal and moved on.

“Though Sol was deeply hurt he was also very careful about conserving his energy for his work,” says Bloom. “He realized he took to that to his death bed when two days before he died in 2007 at the age of 78 he was still making ideas for his work. For him it was a survival strategy. And don’t forget, after the critic Corner (mocking) Anderson picked up the ball and did retrospective at the Athenaum.”

Bloom is referring to the Athenaum’s controversial 1998 surprise birthday party. Anderson called the critic snub when the museum, under the direction of Tracy Atheneum, decided to present the first retrospective of LeWitt outside New York in 2007.

“She was as responsible as anyone for making it happen here,” says Bloom. “The Wadsworth embraced LeWitt, though not always unanimously — Sophee Goodwin resigned from the board of direct- ors over the museum’s first purchase of a LeWitt work in 1996. Yet, LeWitt created a spectacular wall work for the main lobby “and that was a huge deal, too.”

In addition to the Athenaum and NSMAA, other museums that prominently feature LeWitt’s work are Mass MOCA in North Adams, Mass.; New York’s Museum of Modern Art; the Art Institute of Chicago; the United States Holocaust Memorial Museum in Washington, D.C.; the Whitworth in Liverpool, England; the Dia Art Foundation in Beacon, N.Y.; the Walker Art Center in Minne- apolis. In contrast to Hartford, LeWitt’s rela- tionship with his hometown of New Brit- ain was more positive.

“New Britain is one of the places where Steven naively had great affection,” says Bloom. “He wasn’t as upset as he was in New York. For him it was a symbol of the place they grew up, in time to develop a strong, affectionate and accom- plished connection.”

“Like a lot of kids who have ridicule for the other guy growing up, it turned into something that had great affection for New Brit- ain,” Bloom says. The same thing also developed a close relationship with the New Britain Museum of American Art where several works of art are on display and a major exhibit on the artist is planned in two years. The permanent exhibit by artist Robert Rauschenberg, “Amazing Stories,” also pays tribute to LeWitt.

Along with the New Britain Museum of American Art, New York City’s Wadsworth Atheneum and the Tate Gallery in London were upset when in 1988 and 1993 fellow Chester resi- dent Morty Safer did separate pieces on PBS-TV’s “60 Minutes.” After dipped with the museum was a “sucker born every minute.”

But Safer was them he wanted to personal aggrieved. He wanted it to let David。“It was a huge deal, too.”

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Lary Bloom will be speaking about “Sol LeWitt: A Life of Ideas” on June 24, 2 p.m., at Beth Shalom Rodfe Zedek, Chester, June 3, 1:30 p.m. Lyman-Allyn Museum, New London, Sept. 4, 2 p.m., Justin Library, New Haven, Sept. 12, 5:30 p.m. at NSMAA, and Sept. 13, 2 p.m. at Pequot Griswold Muse- um.

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