

FREE EVENTS

Campus Art Walks

12:15–1 pm on these Wednesdays:

June 8, June 22, July 13, July 27

Gallery Talks

12:15–1 pm on these Thursdays:

June 16, June 30, July 7, July 21

Friday Film Festival

Theme: Who gets to call it art?

12:15 pm. Free

▶ June 24 Who Gets to Call It Art? (2006)

A wild ride through the fascinating 1960s New York art world, seen through the eyes of Henry Geldzahler, the first “contemporary art” curator of the Metropolitan Museum of Art. Never-before-seen footage of artists including Andy Warhol, Jasper Johns and Roy Lichtenstein as well as exclusive interviews with artists Frank Stella, David Hockney and James Rosenquist provide a vibrant and entertaining look at ten amazing years when American artists challenged everything and forever changed the world of art. [78 minutes]

▶ July 8 Exit Through the Gift Shop (2010)

The story of how an eccentric French shopkeeper and amateur filmmaker attempted to locate and befriend Banksy, only to have the artist turn the camera back on its owner. The film contains footage of Banksy, Shepard Fairey, Invader and many of the world’s most infamous graffiti artists at work. [87 minutes]

▶ July 22 Who the #\$\$% is Jackson Pollock? (2006)

When Teri Horton, a 73-year-old former long-haul truck driver with an 8th grade education bought a painting in a thrift shop for \$5, she didn’t know that it would pit her against the most powerful people in the art community and perhaps forever change the way art is authenticated around the world. Who The #\$\$% Is Jackson Pollock? is a rollicking adventure that documents a 15-year war with the art world’s inner circle, lifts the veil on how art is bought and sold in America, and introduces audiences to the funny, profane and utterly unforgettable Teri Horton. [74 minutes]

A Magical Evening for The Benton

To benefit the Museum’s tradition of providing free public programming



Saturday, June 18, 2011 | 7–11 pm

Jorgensen Center for the Performing Arts at the University of Connecticut

Please join Honorary Co-chairs Denise Merrill, Connecticut Secretary of the State and David G. Woods, Dean, School of Fine Arts, University of Connecticut, for A Magical Evening for The Benton

To benefit the Museum’s tradition of providing free public programming

Cocktails and Hors d’oeuvres | Silent Auction
Entertainment | Desserts and Coffee

\$60 per person

\$50 for Benton Museum members

Order your tickets today! Call 860.486.5084.

Non-Profit Org.
U.S. Postage
PAID
Storrs, CT 06268
Permit No. 3

272600
University of Connecticut
The William Benton Museum of Art
245 Glenbrook Road, Unit 2140, Storrs, CT 06269–2140
(860) 486-4520 | www.thebenton.org

Admission is free. Donations are gratefully accepted.
Please visit us regularly at www.thebenton.org
and on Facebook at “William Benton Museum of Art”

Galleries

Tuesday–Friday, 10 am–4:30 pm
Saturday & Sunday, 1–4:30 pm

The Store & The Beanery

Tuesday–Friday, 8:30 am–4 pm
Saturday & Sunday, 1–4 pm

The Museum will be closed

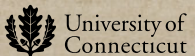
The Museum will be closed July 2, 3, 4 for Independence Day.

The Benton

SUMMER 2011 EXHIBITIONS & EVENTS



The William Benton Museum of Art
University of Connecticut
Connecticut’s State Art Museum





Hirosada, *Untitled*, Japanese woodcut, George Lincoln Collection.

Japanese, than had been expressed by the decoratively brilliant but very western Chinoiserie of the 18th century.

Serious collecting of Japanese woodcuts in the West began in the late 19th century, followed closely by scholarship aimed at organizing, identifying, and researching the objects in these collections by artists, schools, periods, styles, and subject matter. In the last three to four decades of the 20th century, however, the basic cataloguing of collections has been superseded by a broadened interest in the cultural contextualization of the prints in the totality of Japanese society of the 18th and 19th centuries. The beauty, technical facility, and historical place of the Japanese colored woodcut are, perhaps, no more appreciated now than in the past, though it is arguably more broadly understood today.

Two of the most important centers of woodcut production were Edo—modern day Tokyo—and Osaka. Osaka was famous for its theaters, actors, and plays, and in the 19th century a market for color woodcuts depicting popular actors and familiar scenes from the Kabuki theater flourished. It was Osaka theater prints that comprised the George Lincoln bequest to the Benton in 2005, a gift that became a new area of collecting for the Museum. Since then the Museum has added new works to the Lincoln collection and has expanded the range of subjects to include the female beauties that were so popular in Edo prints.

One important genre of 19th century colored woodcut production that has yet to be represented in the Benton collections is the landscape. Landscape was as significant as the beauties and the actors, and the very generous loan to this exhibition of landscape prints as well as selected others from the collections of St. Joseph's College (West Hartford, Connecticut) has enabled the Benton to present a fuller and more rounded cross-section of work from this era. Regardless of how one views the beauties, the actors, and the landscapes—as cultural artifacts or artistic landmarks in this exhibition, they hold our attention, broaden our knowledge, and, above all, add immeasurable beauty to our daily lives.

EXHIBITIONS

The Colored Woodcut in 19th-Century Japan: Edo and Osaka

May 31 – August 7, 2011

The colored woodcut was ubiquitous in 19th-century Japan, and for Europeans a source of artistic influence and of pleasure in collecting them. The late 19th-century artistic influence of the woodcut lay in its disavowal of Western perspective, an ingrained facility for two-dimensional patterning, and an unwavering sense of coloration. The pleasure of collecting the color woodcuts in the late 19th and 20th-centuries lay in a more profound interest in Asian arts, Chinese as well as

Project 35

Through December 18, 2011

Project 35 is a program of single-channel videos selected by 35 international curators who have each chosen one work from an artist that they think is important for audiences around the world to experience today.

The project draws on Independent Curators International's extensive network of curators to trace a complexity of regional and global connections among practitioners, as well as to demonstrate the extent to which video is now one of the most important and far-reaching mediums for contemporary art.

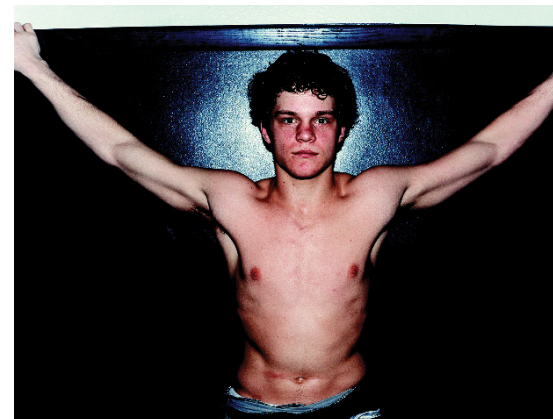
Independent Curators International curation

Through July 1

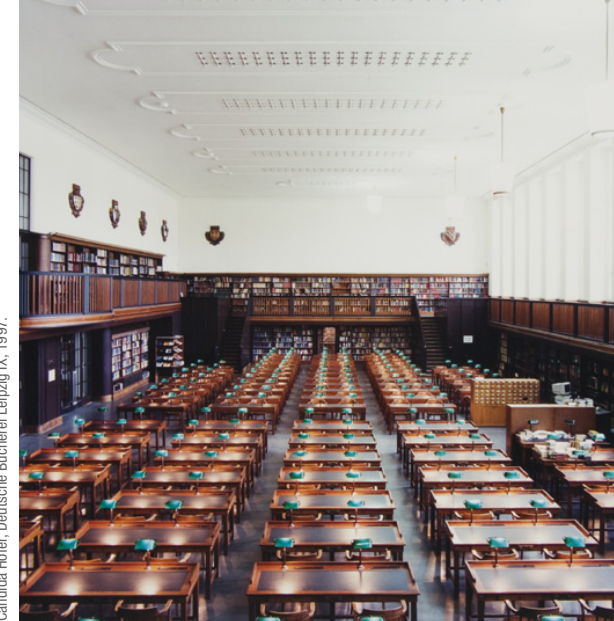
Sammy Baloji (Dr Congo), Jos De Gruyter And Harald Thys (Belgium), Andrea Buttner (Germany/United Kingdom), Alexander Apostol (Venezuela/Spain), Daniela Paes Leao (Portugal/The Netherlands), Ranbir Kaleka (India), Ho Tzu Nyen (Singapore), Stephen Sutcliffe (United Kingdom)

July 5 - Oct 21

Azorro Group (Oskar Dawicki, Igor Krenz, Wojciech Niedzielko, And Lukas Skapski) (Poland), Yason Banal (Phillipines), Tracey Moffatt (Australia) With Gary Hillberg, Meris Angioletti (Italy), Michael Stevenson (New Zealand/Germany), Vyacheslav Akhunov (Uzbekistan), Beryl Korot (United States), Anja Medved (Slovenia), Tracey Rose (South Africa)



Collier Schorr, *160 lbs. (M.P.)*, 2003, c-print, edition 1 of 5. Contemporary World Art Fund



Candida Hofer, *Deutsche Bucherei Leipzig IX*, 1997.

The Sum of its Parts: Selections from the Benton Collections

March 26–May 8, 2011

This summer the Benton returns to a popular tradition of presenting mini-exhibitions from its permanent collections of works from the 16th to the 21st centuries. The familiar and the not-so-familiar will be hung in a variety of theme-related groupings beside new acquisitions, many that have never been exhibited before. Highlights will include 17th-century Italian drawings, paintings and pastels by American artists Dwight Tryon, Maurice Prendergast and Mary Cassatt, a selection of photographic portraits by Malian photographer Seydou Keita, Pop Art-inspired prints by German artists working in the 1960s, and a selection of contemporary photography.

Independent Curators International

Project 35 is produced and circulated by iCI, New York.

Events are free unless otherwise noted.

Events are subject to change. Please check online at www.thebenton.org or call 860.486.4520.

