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## ArtPEOPLE

**Vance Jordan**, a leading dealer in American art and a pioneer in promoting the American Arts & Crafts Movement, died in October at the age of 60.

**John D. Noble**, who so adored dolls and toys that he became a leading museum curator, theorist, collector and creator of playthings, died in September at the age of 80. He was curator of toys at the Museum of the City of New York, the foremost authority on dolls and toys in the world in terms of having a scholarly understanding of them. He also made whimsical paper dolls. He nearly doubled the museum's toy and doll collection, championing the emerging contemporary artist who were making dolls, as well.

**William Draper**, a portrait painter and former combat artist who depicted many of the world's wealthiest and most powerful, died in Manhattan in October at the age of 90. His subjects included the Shah of Iran, Richard Nixon, Paul Mellon, Charles Mayo, Celeste Holm, John F. Kennedy and many more.

**Herbert Beckhard**, who was once associated with Marcel Breuer, the internationally renowned architect who taught at the Bauhaus and Harvard, along with his partner, Frank Richlan, died in October at the age of 77. He and his partner collaborated on projects in Europe and the U.S.

**Jack Meador**, a Texas hardware salesman who became a central figure in a scheme to sell medieval art treasures stolen from a German cathedral in World War II, died on 25 May in Texas, unnoticed by the art world he had tried to deceive. He was 83. His death was followed on 4 July by that of his sister, **Jane Meador Cook**, with whom he had hoped to gain millions of dollars for manuscripts and reliquaries that had once been kept at Quedlinburg cathedral in central Germany.

**John Gordon**, an expert on American folk art who amassed one of the country's finest private collections of pots, whirligigs, weather vanes and paintings, died in October at the age of 82. He had a gallery in New York City, taught at the Philadelphia Museum, and auctioned off his collection of 1,352 lots at Christie's.

**Mario Merz**, an Italian artist whose installations exemplified the Arte Povera movement and its use of humble, often organic materials, died in Milano in November at the age of 78. He exhibited regularly with Pistoletto, Jannis Kounellis, Alighiero Boetti, Gilberto Zorio

and a handful of other artists through the early 1970s. Many of his installations consisted of organic materials such as fruit and vegetables, igloos made of mud, bundled twigs, loaves of bread or irregular pieces of glass, wax or slate. In addition, the installations were accented with words or numbers in neon, counting off the Fibonacci progression, the mathematical formula for growth patterns found in many forms of life, such as leaves, snail shells, pine cones and reptile skins. He is survived by his wife of nearly 50 years, Marisa Merz, who is also an artist.

**Gordon Onslow Ford**, the last surviving member of the Paris 1930s Surrealist art set led by Andre Breton, died in November in California of a stroke. He had joined the group that included Breton, Max Ernst and Yves Tanguy in 1938 and worked with them until 1944. He then formed a group called Dynaton in the US and, with trademark paintings of circles, dots and lines, launched a quest to depict "the inner worlds".

**Stephen A. Benton**, a pioneer in medical-imaging and fine-arts holography who invented the "rainbow" holograms now found on credit cards, died in November at the age of 61. He directed the Center for Advanced Visual Studies at MIT and was professor of media arts and sciences at the MIT Media Laboratory. He thought holography was an "intersection of art, science and technology." His own art in laser photography was exhibited at the Museum of Holography in Manhattan, where he was a curator. The museum went bankrupt in 1992 and MIT bought the entire collection of 1,500 holograms and moved it to Cambridge, MA.

**Marvin Smith**, who with his identical twin, Morgan, chronicled Harlem's workaday life from the 1930s to the 50s in photographs and other media, died in November at the age of 93. His twin died of cancer in 1993. The twins worked in photography, painting, sculpture and television camera and sound technology so that they signed their work jointly: "M & M Smith" or occasionally "Morgan Marvin Smith." They had set up their studio near Harlem's Apollo Theater in 1939 and maintained it until 1968, taking pictures of weddings, birthdays and parades and covered news events, as well as studio portraits. They photographed the first black policeman, first black woman juror, first place woman streetcar driver.

**Audrey B. Love**, a philanthropist and patron of the arts, died in November at the age of 100. She was founding member of the Lowe Art Museum of the University of Miami. She and her husband had a large collection of Napoleonic art, as well as Georgian silver.

**Donald Gratz**, a craftsman in metal whose creative realizations transformed the renderings of artists and architects such as Philip Johnson, Isamu Noguchi, Maya Lin, Richard Meier and Barnett Newman into objects of art, died in November at the age of 68. The owner of Gratz Industries, a custom metal-fabricating business in Long Island City, Queens, liked to participate in the creative process of his clients.

**William Steig**, whose insouciant cartoons of street-tough kids and squiggly drawings of satyrs, damsels, dogs and drunks delighted and challenged readers of the *New Yorker* for more than 60 years, died in Boston at the age of 95. He had also more than 25 children's books, about brave pigs, dogs, donkeys and other creatures. And of course, *Shrek!* was made into a movie in 2001 and won an Academy Award.

**Peter Waters**, a superb bookbinder who became one of the world's leading authorities on large-scale book conservation, died in June at the age of 73. He became the first restoration officer of the Library of Congress in 1971, after a long reputation in England, and led its book conservation efforts for 25 years. He also directed efforts to save books damaged by floods in Florence, Italy in 1966 and in Lisbon the next year. He helped with fire-damaged books at the Los Angeles Central Public Library in 1986 and in St. Petersburg, Russia in 1988. He developed and trained a respected conservation staff at the Library of Congress, began an internship program to encourage careers in book conservation and added the conservation of photographs to the library's mission.

#### AWARDS

**Trent Parke**, an Australian who has been documenting the daily life of Sydney, is the winner of the \$30,000 W. Eugene Smith Grant in Humanistic Photography for 2003. Parke will extend his project to cross the continent "to document its people and culture to attempt to capture the mood and emotions of a still young and emerging nation before it is significantly changed forever."

**Kulturchronik** (no. 4) for 2003 reminds us that the peripatetic artist-curator **Harald Szeemann** is 70, that painter **Ellsworth Kelly** is 80. Homages to both are included in this issue.

**Josef Helfenstein** has become the new director of the Menil Collection in Houston, succeeding Ned Rifkin, who is now head of the Hirshhorn Museum.

The MacArthur "genius" awards went to sculptor **Ned Kahn** from Sebastopol, California whose works incorporate wind, water, fire, light and fog; to **Tom Joyce**, a Santa Fe blacksmith who handles hot metal with lyrical skill, not only for door hardware, light fixtures and furniture, but also sprawling outdoor installations; **Peter Sis** of New York City who is an illustrator and author whose work spans children's literature, journalism, graphic art and book publishing;

**Sarah Sze** of New York, an artist who uses everyday objects to create gravity-defying sculptures in horizontal and tower-like formations; and **Daisy Youngblood** of Santa Fe, a sculptor working in clay and cast bronze, among 24 fellows.

**Thomas W. Lentz**, director of the international art museums division at the Smithsonian Institution, has been named director of the Harvard University Art Museums, succeeding **James Cuno**, who is leaving in December to become director of the Courtauld Institute in London. In turn, **Ned Rifkin**, director of the Hirshhorn Museum and Sculpture Garden since February 2002, succeeded Mr. Lentz at the Smithsonian on 1 November.

