ArtPEOPLE

AWARDS

Gary Garrels, a leading curator of contemporary art who has held high-profile positions at the Museum of Modern Art in New York for the last five years, was director of the Dia Art Foundation from 1987-1991 and senior curator at the Walker Art Center from 1991-1993, chief curator of painting and sculpture at the San Francisco Museum of Modern Art from 1993 - 2000 and currently the head of the department of drawings and curator of painting and sculpture at MOMA, has been appointed senior curator at the UCLA Hammer Museum.

Bill T. Jones has been awarded the 12th Wexner Prize, according to the Wexner Center for the Arts. The $50,000 prize is given annually "to a major contemporary artist in any artistic field who has been consistently original, influential and challenging to convention."

Mark Stevens and Annalyn Swan have won the Pulitzer prize for biography for their "De Kooning: An American Master."

Lonnie G. Bunch, president of the Chicago Historical Society, has been named the first director of the National Museum of African-American History and Culture, a part of the Smithsonian Institution. The museum will document African-American life, history, art and culture.

Thom Mayne, who has been called the bad boy and angry young man of Los Angeles architecture, was named this year's Priztker Architecture Prize winner, considered the professional's highest honor.

Rem Koolhaas has won the 2005 Mies van der Rohe Award, for the new Netherlands Embassy in Berlin. The jury citation described the structure as "a powerful reconceptualization of the notion of an embassy, a government agency and a building block within a city."

Architects **Maya Lin** and **James Stewart Polshek**, landscape architect **Laurie Olin**, and artists **Kiki Smith** and **Cindy Sherman** have been elected to membership in the American Academy of Arts and Letters.

Mark di Suvero, sculptor, artistic visionary and founder of Socrates Sculpture Park from New York City, won the $250,000 Heinz Family Foundation award for Arts & Humanities for 2005.

PASSINGS

Harald Szeemann, independent Swiss art curator, died in February in Ticino. He was famous for organizing sweeping surveys, who pioneered a curatorial approach that combined art and nonart, Happenings and performance, children's art and kitsch. He was 71.

Steven Parrino, an artist and musician who imbued abstract work in several mediums with a relentless if oddly energetic punk nihilism, died in early January in a traffic accident near his home in Greenpoint, Brooklyn at the age of 46. He appeared as a Neo-Geo artist in the East Village in the 80s. He had nine one-man shows, but was much more appreciated in Europe. His retrospective will open in 2006 at the Museum of Modern and Contemporary Art in Geneva.

Edmund S. Valtman, a Pulitzer Prize-winning cartoonist died in January at the age of 90. His winning cartoon showed Fidel Castro leading a beleaguered, shackled and barefoot man labeled "Cuba". He tells another man, in a broken-down cart labeled "Brazil": What you need, man is a revolution like mine!"

Frank Kelly Freas, an artist and illustrator who earned 11 Hugo awards for his imaginative science fiction illustrations and helped refine the iconic satirical smirk of Mad magazine's Alfred E.Newman, died in January at the age of 84. He bridged the worlds of science fiction and science, cartoons and art. He gave the little gap-toothed Newman "a personality". Alfred E. Newman, created by Norman Mingo, was based on a smiling dunce popular in 19th century advertisements. He also illustrated stories by Isaac Asimov, Arthur C. Clarke and Robert Heinlein.

Arthur Rosenblatt, an architect who had a large hand in reshaping the Metropolitan Museum of Art and then helped give form to the U.S. Holocaust Memorial Museum in Washington, died in January at the age of 73. He was in charge of architecture and planning at the Met from 1968 - 1986. He was director of the Holocaust Memorial Museum from 1986 to 1988.

Will Eisner, an innovative comic-book artist who created the Spirit, a hero without superpowers, and the first modern graphic novel, "A Contract with God" died

in January at the age of 87. He always considered comics as art and was a titan of the comics world. He started his career in the 1930s, which will be capped by the May release of "Plot," a graphic novel that is his personal take on the history of the Protocols of the Elders of Zion as a weapon against Jews. W.W. Norton will publish it.

Anne Truitt, a sculptor who reflected on her life as an artist, wife and mother in three gracefully written published journals, died in December at the age of 83. She taught for many years at the University of Maryland and was author of *Daybook: The Journal of an Artist* (1982); *Turn* (1986) and *Prospect* (1996).

Charles Biederman, an artist known for his abstract geometric paintings and aluminum reliefs that reflected his deeply held belief that art springs from nature, died in December at the age of 98. His early work consisted of paintings, but then he devoted the last half of his life to three-dimensional creations of painted aluminum squares and rectangles. He is represented in the leading museums of the U.S. He also wrote extensively about art, publishing 11 books.

Suzie Frankfurt, an interior decorator who popularized 18th- and 19th-century Russian furniture among corporate raiders of the 1970s and 1980s and was an early collaborator and lifetime friend of Andy Warhol, died in January at the age of 73.

Zdzislaw Beksinski, considered one of Poland's leading contemporary surrealist artists, was found stabbed to death at his Warsaw home in late February. He was best known for his abstract renditions of skeletons, monster-like creatures and other apocalyptic images evoking death and decay. Authorities charged two teenagers in the stabbing death of surrealist painter Zdzislaw Beksinski. One suspect is the son of a longtime friend and aide to the painter.

Philip Johnson, the elder statesman as well as the *enfant terrible* of American architecture, died in January at the age of 98. Famous for his Glass House, the celebrated residence he built for himself in New Canaan, CT, where he passed away, Johnson never saw the new MOMA building, one which he would have admired or criticized, but one which nurtured him and which he nurtured as well. He was at once a critic, curator, scholar, patron and cheerleader for American architecture.

Marilyn Levine, who specialized in trompe l'oeil art with her ceramic jackets, boots and handbags that looked like comfortably worn leather, died at the age of 69 in Oakland, California, her home.

Dale Messick, a comic book artist who created the glamorous, red-haired Brenda Starr, died in April at the age of 98. The strip ran in 250 newspapers at its peak in the 1950s, and Brenda provided a role model for women with her brains, beauty and brashness.

Akira Yoshizawa, an innovative practitioner of origami who was widely considered the master of the art form, died in March at the age of 94. He was the first creative, modern origami artist, introducing new techniques never thought of before. He invented a system of symbols that allows a person who doesn't read Japanese to follow his directions and recreate his designs. His work was first exhibited in the 1960s at shopping centers in Japan and later at the Stedelijk Museum in Amsterdam and the Louvre in Paris. A 1959 exhibit at the Cooper Union in New York called attention to his origami in the U.S. His work is now at the Mingei International Museum in San Diego, which opened in 2003 but is so popular that it has remained on view.

Leona Rostenberg, rare book dealer, scholar, author and super sleuth who six decades ago unearthed Louisa May Alcott's clandestine racier writings, died in March at the age of 96. She and her partner, Madeleine B. Stern, opened their bookstore which became a treasure house for book collectors.

James Lebron, a master art handler and installer who shepherded some of the most significant paintings of the late 20th century along the tortuous path from artist's studio to gallery wall, died in March at the age of 76. Part engineer, expediter and conjurer, Lebron was renowned for his ability to pass very large paintings through very small spaces, developing techniques that allowed huge canvases to be rolled or even folded. For the Color Field painters, he developed an improved stretcher, including huge, segmented stretches that allowed paintings to be folded. He worked for Helen Frankenthaler, Frank Stella, Morris Louis, Jules Olitski; the Metropolitan Museum of Art; and prominent collectors like S.I. Newhouse.

Kenzo Tange, the Japanese architect who converted the core of a barren Hiroshima into a tranquil peace park in the 1940s and 50s, and designed Tokyo's starkly

modernist St. Mary's Cathedral in 1964 died in Tokyo in March at the age of 91. In Tokyo, he was best known for the massive New Tokyo City Hall, the Fuji television building, and two sports arenas for the Tokyo Olympics in 1964.

Walter Hopps, a leading curator of 20th-century art and founding director of the Menil Collection in Houston, died in March at the age of 72 in Los Angeles, He lived in Houston and Venice, California. In the museum world, he was famous for groundbreaking exhibitions, inspired installations and an empathy with living artists, many of whom he helped push their careers into the forefront, including Ed Ruscha and Edward Kienholz, Los Angeles artists brought to international prominence.

James A. Houston, a writer and artist almost single-handedly responsible for introducing contemporary Eskimo art to an international audience, died in April at the age of 83. He introduced Inuit people to printmaking and to setting up a profitable crafts cooperative to sell their prints and sculpture. He was also known as a leading designer for Steuben Glass.

John Hultberg, an American abstract painter and printmaker who came to the fore with the avant-garde after World War II, died in April at the age of 83. He was known for powerful landscapes, multiplicities of bizarre, huddled shapes, and dense , semi-abstract urban wastelands dappled with harsh brilliance and vague human touches.

Sir Eduardo Paolozzi, relentlessly creative sculptor and printmaker whose legacy ranges form pop art to monumental public works, died at the age of 81. Famed for pop-style collages and collage in general involved in his prints, sculpture, film, Paolozzi gave a large quantity of his works to the national galleries of Scotland, where his work in many media, his large and varied library, a reconstruction of his chaotic London studio, and examples of the surrealist art from the collections of Roland Penrose and Gabrielle Keiller, reside. He also was a big collector of Micky Mouse.

Clement Meadmore, a sculptor who wrestled hulking lengths of steel into abstract artworks of arresting fluidity and lightness, died in April at the age of 76. A native of Australia, Meadmore was renowned internationally for his massive outdoor pieces made of square-sided steel beams bent or coiled into sinuous forms.

Henry G. Greene, an architect and developer who designed more than 80 theaters for stage shows and movies in the 1960s and 70s, died in March at the age of 93. He built movie houses across the country from San Francisco to Salt Lake City to Flint, Mich., to Buffalo.

Philip Lamantia, the rapturous San Francisco poet who embraced Surrealism and later associated himself with the West Coast Beat community, died in March at the age of 77.

Philip Pavia, a sculptor who was a powerful force in the mid-century avant-garde art scene in New York, died in April at the age of 94. His most recent show at the OK Harris gallery in SoHo consisted of 12 ghostly terracotta heads. They represented the inside of the skull, he said, not the outside.

André François, the French cartoonist and illustrator whose biting satires of the human comedy influenced a generation of American editorial illustrators to veer from traditional realism, died in April at the age of 89. Revered by Milton Glaser, Walt Kelly and many others, he lost all his work in a devastating fire in his studio in 2002. To leave a lasting legacy, he began to produce a body of new work.

Humphrey Spender, an artist, textile designer and pioneer of British documentary photography–who recorded the stark life of the poor in Depression-era England much as Dorothea Lange and her contemporaries captured that period in America–died in March at the age of 94. He was a brother of the poet Stephen Spender.

Neil Welliver, a painter widely admired for his large-scale Main woods landscapes, died n April at the age of 75. He came of age as an artist in the late 50s and 60s, striving to paint representational images without sacrificing the formal innovations that the Abstract Expressionists Jackson Pollock and Willem de Kooning had introduced to modern painting.

Peter Palazzo, an editorial art director who redesigned the New York Herald Tribune in 1963 and helped start a genre that he called journalistic design, died in January at the age of 78.

Gwendolyn Knight, a painter and sculptor from the 1930s who emerged from the shadow of her husband,

the painter Jacob Lawrence, late in her life, died in February at the age of 91. She had her first one-woman show in 1976 and her retrospective was held at Tacoma Art Museum in 2003.

Ted Rand, a largely self-taught graphic artist who illustrated nearly 80 children's books after reaching retirement age, died in March at the age of 89. He collaborated with his wife, Gloria Rand, soon after he began to illustrate children's books.

Don Celender, an art professor and quirky Conceptual artist whose projects involved taking polls, died in March in Pittsburgh at the age of 73. His longtime gallery was OK Harris Gallery in SoHo. HE taught at Macalester College in St. Paul until he learned of his cancer in January. In 1969, with Conceptual Art gaining steam, Mr. Celender began a series of letter-writing campaigns that spoofed the movement while spreading its ideas and gatherng interesting information. With his Cultural Art Movement he sent outlandish proposals to 25 museum directors. He suggested to Sherman Lee, director of the Cleveland Museum of Art, to drop by parachute 1,000 works of Asian art from the museum's collection, one at a time, onto the state of Alabama. Mr. Lee replied that since art was in the mind of the beholder, he had "mentally performed" Mr. Celender's idea.

In subsequent works, Celender surveyed film directors, prison wardens, labor leaders, religious figures, travel agents, celebrities and famous chefs about their art preferences. He also produced a series of baseball cards using artists' faces. He also surveyed museum guards and loading docks of museums. These were included in several books and exhibitions at Ivan Karp's gallery mounting 29 exhibitions from 1970 to 2004.

Jonathan Thomas, a sculptor who exhibited widely in North America and was the life partner of playwright Edward Albee for 35 years, died in May at the age of 59.

Robert Slutzky, a painter, writer and educator whose lifelong exploration of the connection between painting and architecture influenced a generation of postwar architects, died in May at the age of 75. For many years he was professor of art and architecture at the Cooper Union in New York and at his death a professor of fine arts at the University of Pennsylvania.

Joe Grant, an artist and writer who created Disney characters like th queen-witch in "Snow White and the Seven Dwarfs" and was a co-writer of "Dumbo", died in Glendale, California at the age of 96. He had a heart attack while working at his drawing board at his home studio. He also worked on "Pinocchio" and "Fantasia". He left the company in 1949 to start his own businesses.

Mark Boyle, great artist and great human being and my friend, died suddenly in May at the age of 71 in his home in Greenwich, London. With Joan Hills, his partner since 1957, he took part in Britain's first "happening," which scandalized Edinburgh in 1963, developed early light shows for rock groups like Soft Machine, toured America with Jimi Hendrix, and in his lifelong project, worked with Hills and their children, Sebastian and Georgia, on events, assemblages and their extraordinary "earth pieces"–lifelike facsimiles of the surface of the Earth. Using random methods like throwing of darts, they chose their locations to do their "earth pieces" created using techniques that were a fiercely-guarded secret. The "Boyle Family" projects, coined in 1985 to acknowledge that their work was a "family affair" have been recognized in prestigious venues form Seattle to Sydney. They had a 1986 Hayward Retrospective, and then in 2003, their show at the Scottish National Gallery of Modern Art consolidated their history while also introducing them to a new generation.

Mark was a paradox: an individualist who worked everyday in close collaboration with friends and family, an artist with no training who worked at the top of the international field, a figure at the heart of the counter-culture who never took drugs. His art was based on perception and what he called "motiveless appraisal"–an examination of the world around him, be it the surface of the Earth, or his own hair under the microscope for its intrinsic beauty. HE died while working on his autobiography. His light shows were will seen in projection this summer at Tate Liverpool and the Hirshhorn Museum. "Journey to the Surface of the Earth" is a revered book printed by Hansjorg Mayer in the 1970s. Close friend Francis Bacon, when asked to name the artists he most admired, would almost always reply "the Boyles". They shared his sense that art should be about the simple things–life, love, death and humanity. We will miss him, the world will miss him. May the Boyles continue to look for the truth and for what really happens. That is Mark's legacy.