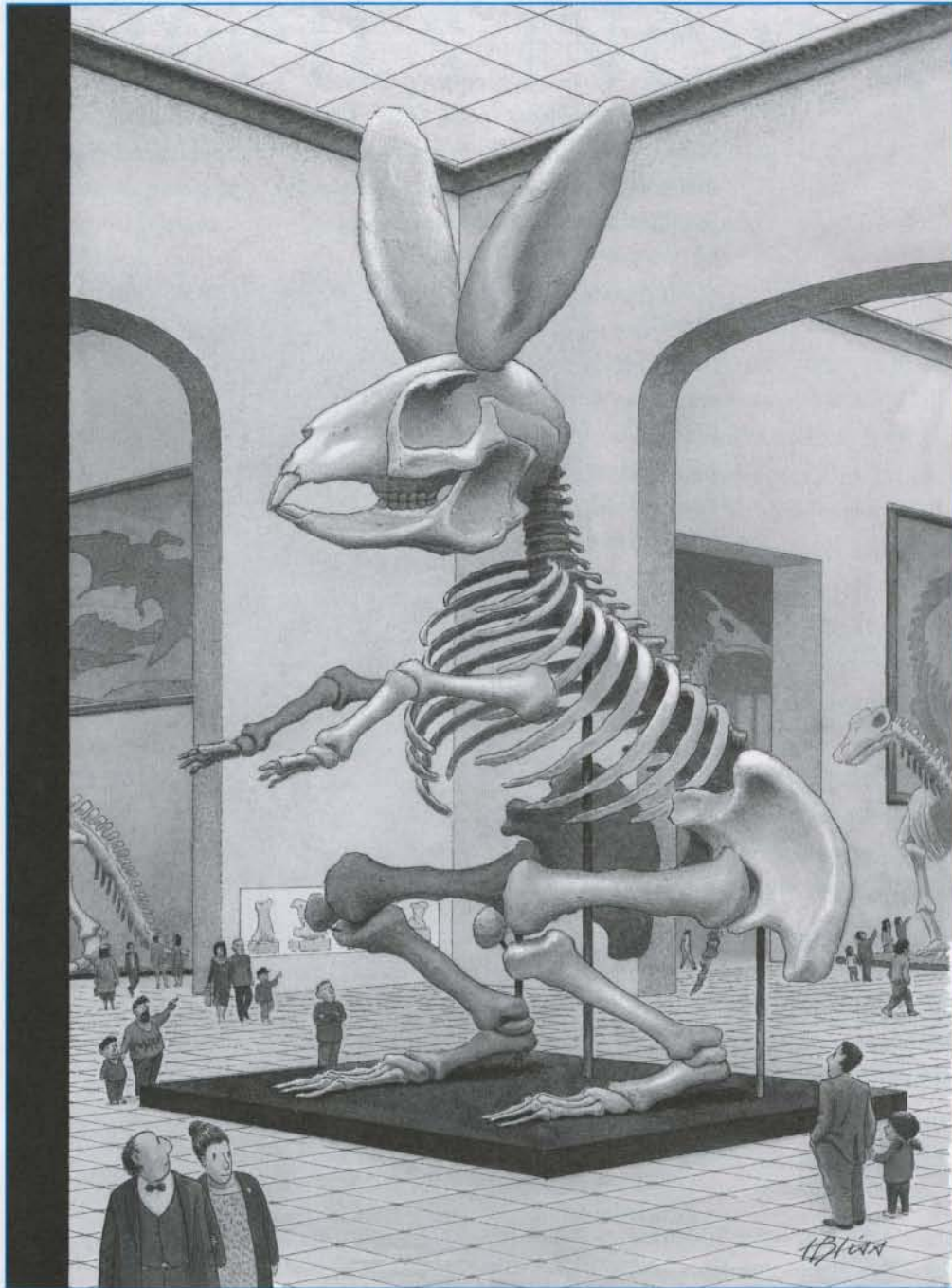


SUMMER 2005

portfolio

NORMAN ROCKWELL MUSEUM



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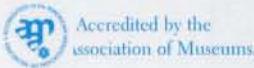
portfolio

Volume 22, Issue 4, Summer 2005

Kimberly Rawson, *Editor*
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Cover: *Bunnysaurus* by Harry Bliss. ©2001 Harry Bliss and *The New Yorker*.



KIDS FREE EVERY DAY! program is provided by **CountryCurtains**, and **The Red Lion Inn**

Summer in the Berkshires! The hills are alive with art, music, theater, dance and American Traditions, a 2005 summer/fall festival in the Berkshires that is showcasing some of the best cultural and culinary offerings in America (go to www.berkshiresarts.org for complete listings).

The Norman Rockwell Museum is celebrating the great American tradition of *The New Yorker* magazine. At the vanguard of publishing for 80 years, *The New Yorker* is the only magazine extant that is exclusively committed to freestanding illustrations on its covers. Organized by Norman Rockwell Museum's Curator of Illustration Art, Stephanie Plunkett, with guest curator Françoise Mouly, *The New Yorker's* art director, it is a smashing exhibition of more than 150 original cover illustrations. The work of many of today's best illustrators are at the Norman Rockwell Museum this summer and fall—Peter de Sève, Barry Blitt, Bruce McCall, and Art Spiegelman, as well as classic greats such as Saul Steinberg, Arthur Getz, Charles Addams and Peter Arno. *The Boston Globe*, in a glowing review of the exhibition, said: "a rare unveiling of *New Yorker* cover originals is a trove of jewels."

Norman Rockwell called *The Saturday Evening Post* "the greatest show window in America for an artist." The same holds true for artists whose work appears on the cover of *The New Yorker*. They comment on our changing world each week with images that are seen by millions—revealing the look, the manners, and the mores of each passing scene. It's an amazing journey through time, with a decidedly New York-centric view.

Escape the city's heat this summer to enjoy the art of *The New Yorker* in the Berkshires and, while you're at it, catch

a Berkshire breeze on the Museum's rolling green lawns when you take in *Windblown*, a wonderful, whimsical contemporary sculpture exhibition. More than 20 of the Berkshire best artists have created artful weathervanes that are delighting children and adults alike.

As the winds blow cooler autumn air into the season, we will present several new exhibitions of original art. *National Geographic: The Art of Exploration*, opening on November 12, will feature amazing illustrations from the extensive *Geographic* collections. Themes will include *Tombs and Treasures*, *Shipwreck*, *Defining the Dinosaur*, *Bugs, Birds, Beetles and Bats*, *America Before Columbus* and many others. And opening on November 25 is a jewel of an exhibition of the charming work of Vermont artist Tasha Tudor, whose turn-of-the-century idylls of Christmas past will surely warm the holidays.

There is always something new to see and do at the Norman Rockwell Museum. You'll soon be hearing more about the Museum's new travel program, *Traveling with Norman Rockwell*, which will bring travelers to many parts of the world to see the artist's subjects and inspirations. Norman Rockwell's work continues to inspire us all.



Rockwell's New York

By Linda Szekely Pero



ABOVE: *The Daily Good Turn*. oil on canvas, 1918. Red Cross Magazine illustration. Collection of the National Scouting Museum.

Although Norman Rockwell was born in New York City and lived in or near the city for the first 45 years of his life, only 11 of his 2,900 finished works picture New York. Being a generalist was a good idea for someone whose work needed to be relevant to as many people as possible. Rockwell established himself in the arena of national print media early in his career with his commissions for *Boys' Life* magazine in 1912, and strove to entertain a national audience throughout his career.

Painted in 1912, *Dyckman Hearth* is the earliest extant Rockwell painting of a New York location. It pictures a room of the Dyckman House, an 18th century Dutch farmhouse in Manhattan and now a public museum. In 1918, Rockwell had the opportunity to recreate the incident considered the genesis of the scouting movement in America. *The Daily Good Turn*, a cover illustration for the November 1918 *Red Cross* magazine, shows a scout helping an elderly man across a busy city street. William D. Boyce, an American publisher, said that one night he was having great difficulty finding his way through the London fog when a young man, who noticed his distress, offered his assistance. The boy, an

BOY SCOUTS OF AMERICA

1911, New York

Rockwell Art Collection, Philadelphia



English scout, accompanied him to his destination, and told him about the Boy Scout organization. Inspired by his kindness, Boyce brought the idea home, and thus began the Boy Scouts of America. Rockwell's version shows the scout and an elderly city dweller on a Manhattan street. That same year, Rockwell portrayed a much different city scene of a boy and a gardener in the exclusive gated-garden of Gramercy Park at 20th and 21st Streets, between Park Avenue South and Third Avenue. The south border of the park is home to two arts organizations—the National Arts Club and the Players Club. Rockwell was a member of the Players Club in the 1930s and may have been a member of the National Arts Club.

Rockwell's last early work of New York, which appeared on the cover of *Literary Digest* in 1920, may be the most



revealing of his feelings about the city. Portraying the daily commute of New Yorkers, *The End of the Working Day* acknowledges Rockwell's childhood view of the city as a tough and unforgiving environment. The expressions on the faces of the old and the young as they make their way below an L train trestle during rush hour at once evoke the stress of the day's work and the relief felt at its end. A trolley car in the background reminds us of the unique sound of a 1920 rush hour.

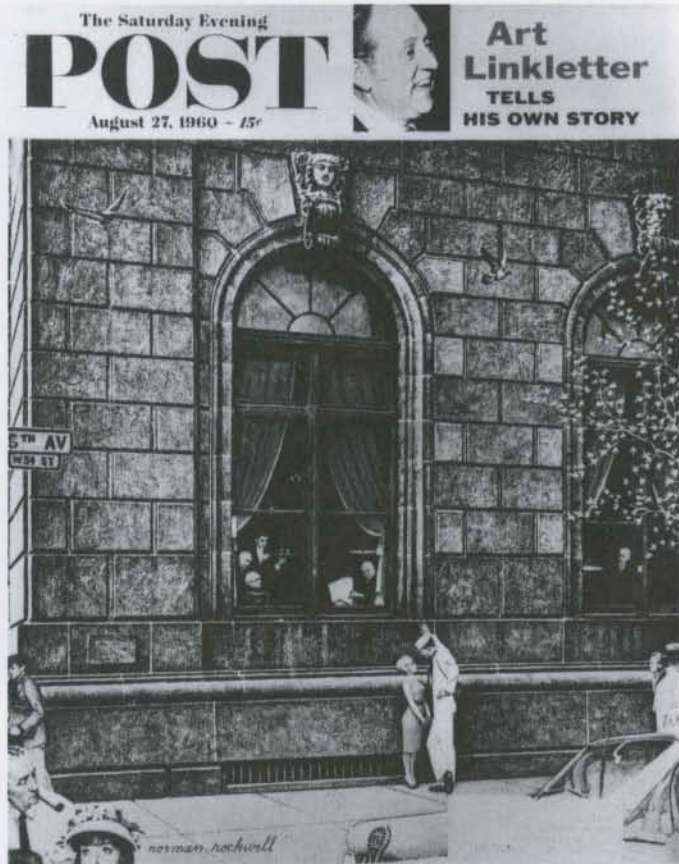
Between 1945 and 1949, while living in Vermont, Rockwell painted four *Post* covers set in New York. *Happy New Year* presents the aftermath of a New Year's Eve celebration in New York's Waldorf Astoria Wedgwood Room, where one could hear Guy Lombardo's band play Auld Lang Syne at the stroke of midnight. In *Charwomen in Theatre*, two-cleaning women are engrossed in the contents of the *Playbill* while resting in plush red velvet seats. The piece pairs another New York institution, the Majestic Theatre on 44th Street, with Rockwell's signature motif—the juxta-



posing of disparate elements for ironic effect. Rockwell paints the seat in the foreground in its upright position, exposing the number 3 on its brass plate. The chars have taken their break in some of the most expensive orchestra seats! The third cover, *The Statue of Liberty*, documented the annual July scouring of the torch. Since Rockwell couldn't wait for July—the cover had to be ready for the July 4th issue—he persuaded an ex-steeplejack to pose for the figures in his Vermont studio. Three *Post* covers later, Rockwell painted *Crestwood Station* showing the morning rush hour for train commuters to New York City. Though it does not picture New York, it recalls Rockwell's relationship to the city. While living in New Rochelle and later Vermont, Rockwell commuted by train to the city to meet with editors or ad agents, shoot models or scenes for his paintings, enjoy a night at the theater or shop at F.A.O. Schwartz, Brooks Brothers, or Dunhill's.

Brooklyn's Ebbet's Field was the venue for a game between the Pittsburgh Pirates and the Dodgers in Rockwell's April





23, 1949 *Post* cover known by four titles, *Game Called Because of Rain*, *The Umpires*, *Tough Call*, and *Bottom of The Sixth*. Rockwell directed the posing and photography of the playing field, the scoreboard, and the Dodgers staff. The advertisements actually on the stadium walls, such as Abe Stark's clothing store on Pitkin Avenue, were obscured, an indication that the *Post* avoided inadvertently placing advertising on their covers.

Rockwell intended to place *Saying Grace* (1951) in a Times Square automat. Numerous photos were taken both inside the restaurant and of the view through its front window of people walking past the Palace Vaudeville Theatre and a Planter's Peanuts store. Rockwell borrowed a table and chairs from the New York office of Horn & Hardart, and transported them by taxi to his studio for the re-creation. The furniture and original condiment containers were included in the final painting but the interior of the restaurant, in which a grandmother and grandson say grace at a



table also occupied by two strangers, was reworked to be a train station diner—a more likely setting for people with cultural differences. Many New Yorkers may feel a twinge of regret that Rockwell didn't follow his original plan and immortalize their beloved Horn & Hardart. With automated efficiency, the gleaming glass and chrome food cells, containing such delicious and inexpensive selections as macaroni-and-cheese and lemon meringue pie, magically opened upon the deposit of a few nickels.

In 1946, Rockwell pictured the boxing club at Columbus Circle for *Strictly a Sharpshooter* in *American Magazine*. In this dimly lighted smoke-filled space, few of the physical details would be recognizable to most New Yorkers, but for some, the atmosphere and the boxing fans themselves might evoke the feeling of the city. Rockwell's last two New York scenes for the *Post* appeared in 1960. In the first, Rockwell played a cameo role in his cover of *University Club*, located at the corner of 54th Street and



Fifth Avenue. The piece was painted in 1959, shortly after the death of his wife Mary, and Rockwell was beginning to think about a new relationship. Although he pictured himself as an observer of the flirting couple, just as the staid gentlemen in the club's reading lounge windows are observers, his placement on the same street as the couple predicted his new love would not be vicarious. *Window Washer*, published in August of 1960, was another look at youthful attraction. Rockwell explored several interpretations for this cover. At first, the view from the window was the side of a brick building but Rockwell changed it to the Manhattan skyline, adding depth to the composition and defining the location as urban—a more likely setting for a stylish secretary.

Rockwell's last New York reference had less exposure. Conceived as a *Post* cover but unused because of Rockwell's departure from the magazine in 1963, *Lift Up Thine Eyes* ran inside *McCall's* magazine in March 1969. In it, New

Yorkers may recognize St. Thomas Church, located at Fifth Avenue and 53d Street. The image ran with an essay, *Four Words to Remember*, by former Vice President Hubert H. Humphrey. Rockwell prepared for this work by studying Monet's rendering of Rouen Cathedral and taking numerous photographs of St. Thomas's Gothic details. This last painting of New York took Rockwell back to his youth, when 60 years earlier he had been a choir boy at two of New York's Episcopal churches—St. Luke's and Cathedral of St. John the Divine.

These scenes of New York haven't necessarily been immortalized by Rockwell's brush—they've made their own fame—but because Rockwell's paintings are always authentic in their rendering of accurate detail and their reflection of our society, and because their subjects never fail to interest and enchant audiences, they remain an important historical record of our culture.

LINDA SZEKELY PERO is curator of Norman Rockwell Collections at the Norman Rockwell Museum.

PAGES 4 & 5 CLOCKWISE: *Gramercy Park*. Oil on canvas, 1918. Unpublished. Private collection. *End of the Working Day*. Oil on canvas, 1920. *Literary Digest* cover. Private collection. *Statue of Liberty*. Oil on canvas, 1946. Oil on canvas, 1949. *Saturday Evening Post* cover. Collection of the National Baseball Hall of Fame. *Charwomen in Theatre*. Oil on canvas, 1946. *Saturday Evening Post* cover. Private collection. *Saying Grace*. Oil on canvas, 1951. *Saturday Evening Post* cover. Private collection. PAGES 6 & 7 FROM LEFT: *University Club*, 1960. *Saturday Evening Post* cover. Whereabouts unknown. *Game Called Because of Rain*. *Saturday Evening Post* cover. Collection of the White House. *Lift Up Thine Eyes*. Oil on board, 1969. *McCall's* illustration. Private collection.

THE ART OF THE NEW YORKER: EIGHTY YEARS IN THE VANGUARD

On view through October, 31, 2005

An Interview with *New Yorker* Art Editor, Françoise Mouly
by Curator of Illustration Art, Stephanie Haboush Plunkett



Françoise Mouly.
Photo by Anne Hall.

It has been my pleasure, during the past 18 months, to have had the opportunity to work with gifted art editor Françoise Mouly on the development of *The Art of The New Yorker: Eighty Years in the Vanguard*.

This hallmark exhibition, honoring the 80th anniversary of a time-honored showcase for illustrators, highlights the literary institution's colorful history and the evolution of the artistic commentary on its covers—from the narrative and the humorous, to the symbolic and sublime. It also celebrates *The New Yorker's* commitment to artistic freedom of expression, and the power of illustration to captivate, challenge, and inspire.

Ms. Mouly served as guest curator of *The Art of The New Yorker: Eighty Years in the Vanguard*, and her inspired vision has guided the exhibition as it has the covers of *The New Yorker* for the past 12 years. Recently, I had the opportunity to speak with her in her office overlooking Times Square, where she shared her thoughts about her formative years, her aspirations, and her passion for her work.

STEPHANIE HABOUSH PLUNKETT: *Françoise, when did you become interested in art and design? Was it as a young person growing up in Paris?*

FRANÇOISE MOULY: When I was growing up, I was expected to become a doctor. My father was a surgeon and he wanted to groom someone to take over his practice. I was the middle child, and I liked doing things with my hands, so the idea of being a doctor and surgeon seemed appealing at first. But at some point my ideas changed, and I began to think that there might be other creative directions that I would rather explore.

I had always enjoyed reading, and spent a lot of my childhood lost in books. One of my earliest creations was a painting of birds that I recall doing when I was very young. I eventually realized just how much pleasure I derived from making things.

PLUNKETT: *Did you attend art school?*

MOULY: The first thing I studied when I got out of high school was architecture at the Ecole Nationale Supérieure des Beaux Arts. This was in the early 1970s, when there seemed to be a schizophrenic split in terms of approaches. Either you went to an amphitheater to discuss, endlessly, the semantics of every part of making buildings, or to the old-fashioned school, where we did things as they had been done for hundreds of years at the

*When I arrived in New York in 1974 . . .
I really fell in love with the city. It was
the antidote to the strict traditions of the
old world. Everything was possible in
New York, and you could do anything
you wanted from one day to the next . . .*

Françoise Mouly

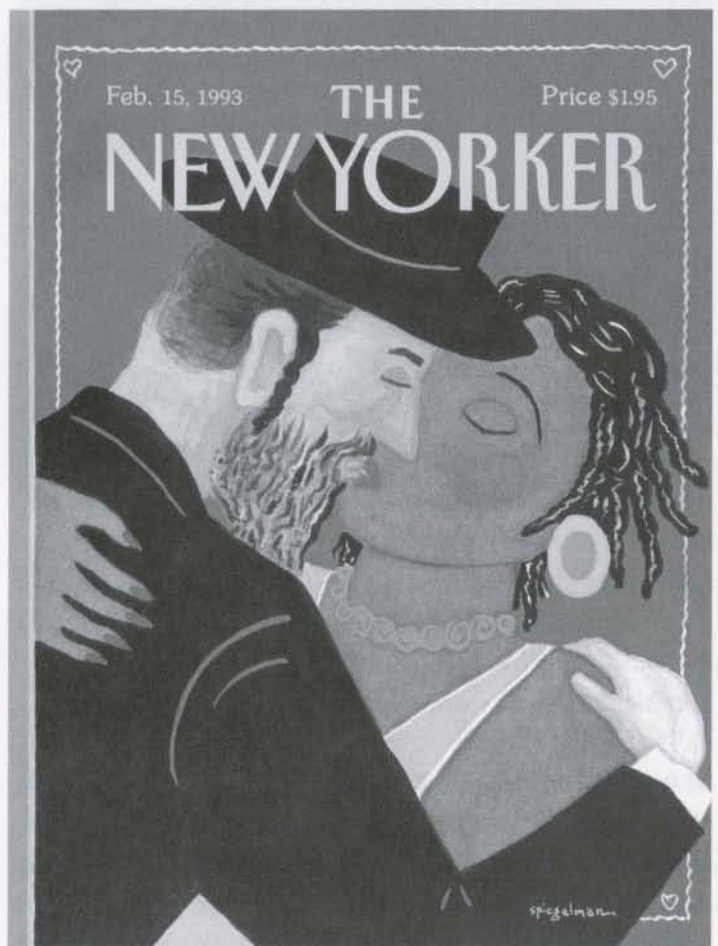
Beaux Arts. I ended up being exhilarated by the classes in life drawing and sculpture, and frustrated by the inability to actually realize one's ideas as an architect. It became clear, after a few years, that if I was lucky enough to find work at an agency, I would likely spend years planning electrical systems for someone else's designs.

PLUNKETT: *What made you decide to come to the United States?*

MOULY: I came out of frustration because I was on a track but not quite sure that the track would be linked to something that was fulfilling. When I arrived in New York in 1974, wanting to take a step sideways from my studies and my home country, I really fell in love with the city. It was the antidote to the strict traditions of the old world.

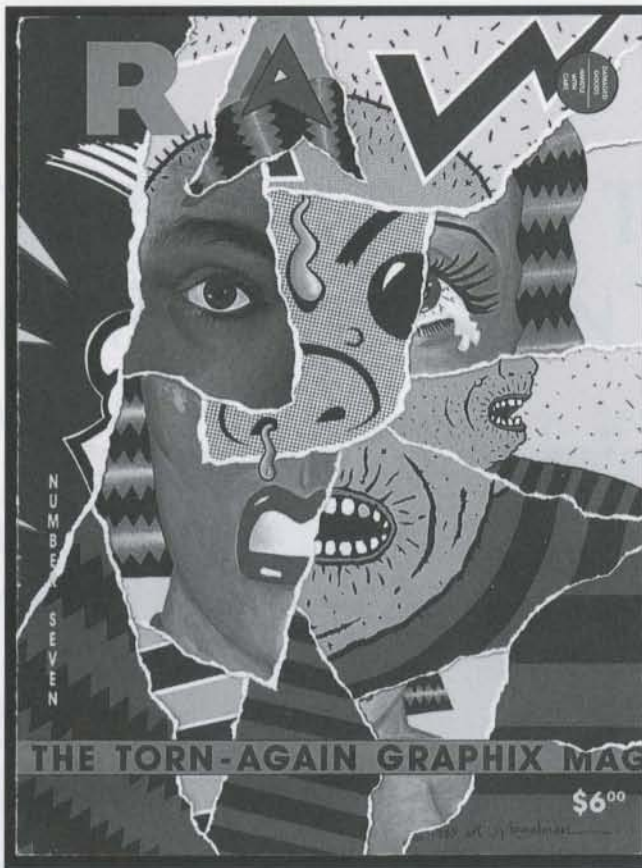
Everything was possible in New York, and you could do anything you wanted, switching from one day to the next. There was no questioning of your qualifications, and you didn't have to study forever to be recognized.

In the first year or two, I ended up doing many different things. I sold cigarettes in Grand Central Station and made models for a Japanese architectural firm. I was an apprentice to a plumber and an electrician, an actress in a Richard Foreman play, and a bilingual secretary. I felt free to think things out and to make them happen, which was intoxicating. My sense of excitement over all that was possible made it difficult to return to France permanently.



In the meantime, I met a cartoonist, Art Spiegelman through friends in the independent film community. He had recently returned to New York from San Francisco, having lived through the heady days of underground comics there. I first got to know him through his published work. My English language abilities were somewhat limited at the time, and I found that reading interesting comics

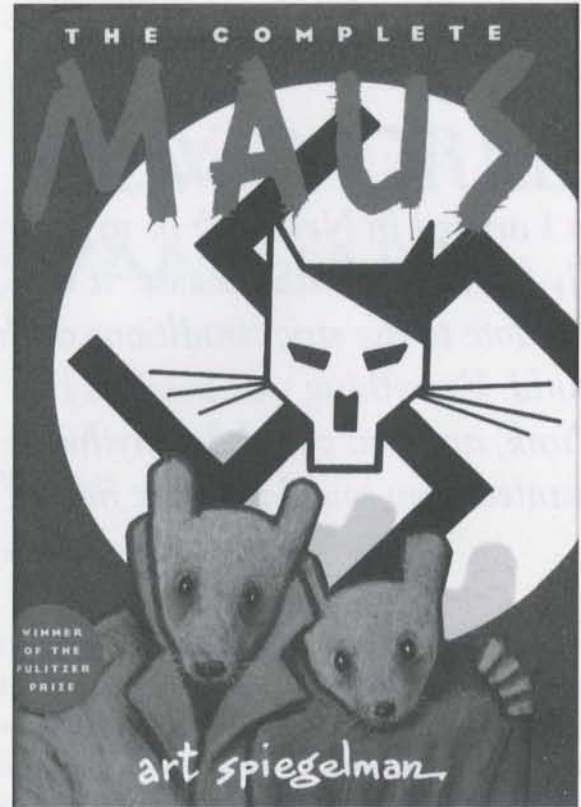
Valentines Day, February 15, 1993 cover for *The New Yorker* by Art Spiegelman. Copyright 1993 Art Spiegelman and *The New Yorker*.



helped me become more proficient. I became exposed to the world of American underground comics in this way, and it captivated me.

PLUNKETT: *Is that how you became interested in the graphic arts?*

MOULY: Yes. At that time, Art was putting together a book of his own comic strips, and I helped him with the layout and mechanical paste-ups. There were many things that I knew how to do through architecture and drafting. Many former architects have turned to graphic art, and I felt that I had found a perfect combination of elements—something I could do with my hands that involved my brain, and that resulted in a concrete, printed piece. That was the answer to all my desires and my dreams. It was not long before I enrolled in a printing course at a vocational school, purchased a printing press, and installed it in my loft. That gave me the freedom to develop my own book projects, which were sold at bookstores and card shops in Greenwich Village and Soho. Drawings were created by Art and others, and each book was folded and



bound by hand. I also published the first map and guide of Soho and Tribeca, which I issued annually for thirteen years before passing it on to someone else.

PLUNKETT: *When did you begin to produce RAW, the now legendary magazine of cartoon art?*

MOULY: Two or three years later, I decided to create a more substantial magazine featuring work by international artists who I was interested in, particularly in the field of cartooning. Very little of this material was being published in the United States at the time. In 1980, RAW was born. It was the first large-size magazine of cartoon art, and it established a virtual community of illustrators almost immediately. Likeminded in their seriousness about their work, these artists were brought together by the publication. We were the first to publish Charles Burns, Sue Coe, Jerry Moriarity, Gary Panter, Chris Ware, and many others who have gone on to become well-known practitioners. RAW also published chapters of *Maus*, Art's work on his parent's life during the Holocaust, as he completed them. The first part of *Maus* came out as a book in 1987, the

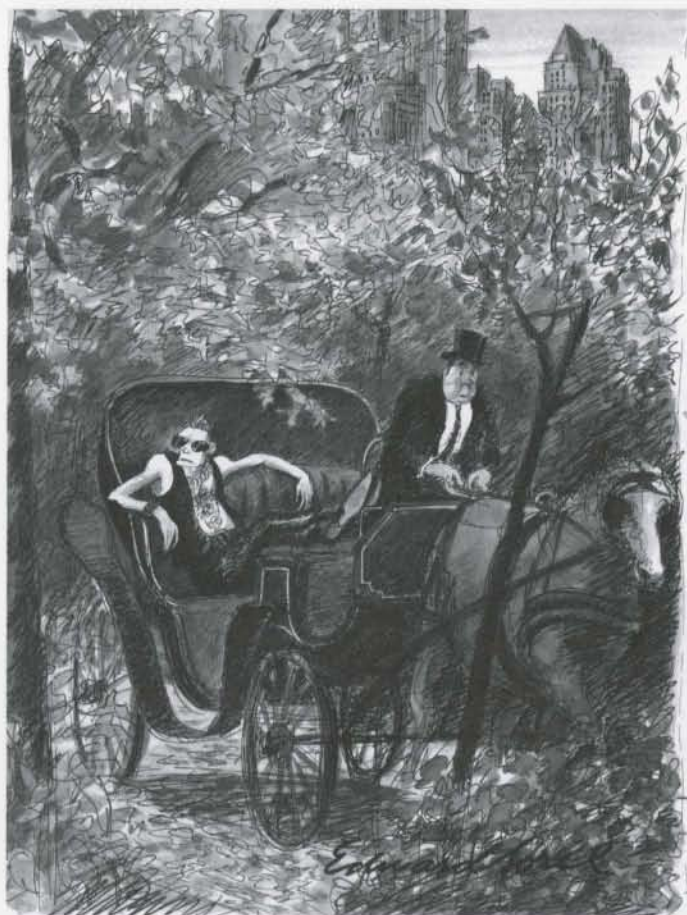
second in 1991, when it won the Pulitzer Prize. Gradually, in great part thanks to RAW, the graphic novel emerged as a new avenue for artistic and creative expression.

PLUNKETT: *This all sounds like great preparation for your role as art editor of The New Yorker. How did you come to join the magazine?*

MOULY: In 1992, Tina Brown was named editor of *The New Yorker*, chosen by S.I. Newhouse. Until then, the magazine had not been necessarily one that Art or I paid attention to because it was fairly predictable and not that relevant to what we were doing. When Tina took over, though, she was charged with rejuvenating and transforming it into something new. She is a very visual editor, and knows the importance of the art and the covers to the perception of the magazine.

The three artists that Tina first wanted to publish were Edward Sorel, who, unbelievably, had never been in *The New Yorker*, and who produced her first cover—a punk on a carriage ride in Central Park. He knew exactly what note to strike. She also invited Richard Avedon to create pictures for the interior pages of the magazine. She knew how big a deal it would be for *The New Yorker* to publish photos, but she also knew to preserve the tradition of drawings on the magazine's cover.

The other person she called on almost right away was Art. She only knew *Maus*, but she saw his ability and a willingness to rise to challenges. The first image that he submitted, a Hassidic man kissing an African-American woman, did not appear for a couple of months, as it was designed for Valentine's Day. Covers had not commented upon current events, and Art's image addressed a burning issue, something which, until then, the magazine had much preferred to avoid. The artist had to argue for it's—and the magazine's—ability to inspire dialogue about difficult issues. It ran and became the buzz of the town. Tina was in seventh



heaven, and one has to credit her with her instinctive knowledge of the power of images to shape perception.

PLUNKETT: *Did Tina Brown contact you directly?*

MOULY: Yes. Long-time Art Editor Lee Lorenz wanted to retire and focus solely on the selection of the magazine's cartoons. Everyone assumed that she would give the job to an established art director, but she was interested in the kind of art that I had published. I was shocked when I was approached, as I had never really been involved in mainstream media. I wasn't sure that I wanted to work for someone else, let alone a large corporation. But then I asked myself, "Why am I being asked?" It was not for lack of other contenders, and I understood what Tina was trying to do. I really had to figure things out from

FAR LEFT: Cover of RAW by Art Spiegelman, © 1985. FAR RIGHT: Cover of MAUS, © 1996 Art Spiegelman. ABOVE: Punk in Central Park by Edward Sorel ©1992 Edward Sorel and The New Yorker.

scratch. I looked at the old covers and magazines, and wrote a proposal outlining my vision. Within it, I drew upon the magazine's history, which had, in its beginnings, featured artists as equal collaborators with the writers. What was needed was to go back to that idea.

PLUNKETT: *How would you define The New Yorker today?*

MOULY: *The New Yorker* is a general interest magazine, which just doesn't exist anymore. It is not a corporate copy of itself each week, as any topic is fair game. You cannot predict what will be running each week because what appears is about what one writer got interested in, whether that is trout fishing in the Adirondacks or the war in Iraq. Or, it might include a featured comic strip by R. Crumb and Aline Kominsky. It depends upon what the trusted contributors want to bring forward. That kind of approach, where the magazine becomes a forum from a variety of individual viewpoints, always felt congenial to me. I knew that I could really enter into the process and contribute something meaningful.

PLUNKETT: *What aspect of your work do you find most rewarding?*

MOULY: I think it is such a privilege to do what I do. *The New Yorker's* audience loves to be challenged, in fact, they are eager for it. We get very thoughtful, and sometimes emotional, feedback to the most demanding of images, and that is immensely rewarding. The ripple effect of powerful covers also inspires artists to create more. In the sea of visual stimuli all around us, you can actually spot the art of the individual who has taken pen or paint to paper or canvas. The pen here is definitely mightier than the sword or the video camera.

ABOUT FRANÇOISE MOULY

Françoise Mouly joined *The New Yorker* as art editor in April 1993. From 1987 to 1995, she edited, designed and packaged books for Pantheon and Penguin Books.

In 1977, Ms. Mouly co-founded Raw Books & Graphics, and for 15 years published artists' monographs and the annual *Streets of Soho and Tribeca Map & Guide*. She has also served as the publisher, designer, and co-editor of the pioneering, avant-garde comics anthology RAW, along with her husband, cartoonist Art Spiegelman. This ground-breaking publication first released *Maus*, Mr. Spiegelman's Pulitzer Prize-winning comic book on the Holocaust.

In the recent past, Ms. Mouly has launched a RAW Junior division, which publishes *Little Lit*, books of comics for kids by well-known authors, children's book artists and cartoonists, which have been *New York Times* bestsellers. Her book, *Covering The New Yorker: Cutting-Edge Covers from a Literary Institution*, published in 2000 by Abbeville Press, is a compilation of over 300 timeless covers.



For over 150 years, BerkshireBank and its employees have sponsored the Berkshire community through education, human services and the arts. BerkshireBank is proud to continue this tradition by supporting *The Art of The New Yorker: Eighty Years in the Vanguard*.

Additional support has been provided by John & Chara Haas, Thomas & Carol McCann, Jean J. & Georgeanne Rousseau, Stone House Properties, LLC, Robert & Mary Carswell, and Country Curtains.

STEPHANIE HABOUSH PLUNKETT is associate director of exhibitions and programs, and curator of illustration art.

UPCOMING EXHIBITIONS

spotlight



National Geographic: The Art of Exploration

NOVEMBER 12, 2005 THROUGH MAY 31, 2006

For more than a century, *National Geographic's* illustrators have taken readers on journeys of the imagination to far-flung destinations as seen through the artist's eye. Renowned artists N.C. Wyeth, Andrew Wyeth, Charles Knight, Jean-Lion Huens, Tom Lovell, Robert McCall, Pierre Mion, Thornton Oakley, James Gurney and many others will be represented in this exhibition of magnificent original artworks that have graced the pages of *The National Geographic* magazine for over 100 years.

Tasha Tudor's Spirit of the Holidays

NOVEMBER 25, 2005 THROUGH FEBRUARY 5, 2006



One of the most prolific and revered illustrators of our time, Tasha Tudor has written, illustrated, and been the subject of more than 90 books during an outstanding career that has spanned nearly three-quarters of a century. This delightful exhibition will illuminate the season with original art and ephemera for greeting cards which Tudor created for special holiday celebrations - from Christmas and Hanukkah to Valentine's Day and Easter.

20th Annual Berkshire County High School Art Show

FEBRUARY 4 THROUGH MARCH 5, 2006

Original works by talented Berkshire County high-school-art students in an inspiring exhibition that celebrates young artists.

Dinotopia: The Fantastical Art of James Gurney

FEBRUARY 18 THROUGH MAY 20, 2006

James Gurney, the author/illustrator of the award-winning *Dinotopia* books, a fantastical world in which dinosaurs and humans live side-by-side, is the subject of this stunning exhibition. His luminous paintings, beautifully crafted drawings, and scale models will be on view, bringing together the worlds of science and the imagination in an exhibition that will marvel both children and adults.

Frederic Remington and the American Civil War

JUNE 10 THROUGH OCTOBER 29, 2006

At the dawn of the American Century, Frederic Remington, an artist best known for his illustrations in the periodicals of the day, defined national values through his romanticized depictions of cowboys on the American frontier. He created powerful images that conveyed a sense of strong individualism and identity that was embraced by President Theodore Roosevelt and millions of other admirers who encountered his art in the press. In this landmark exhibition, guest curator and art historian Alexander Nemerov, Ph.D., of Yale University, will examine the impact of Civil War photography on Remington's work.



This exhibition made possible by **BERKSHIRE BANK**

TOP LEFT: *Teaming Life of a Pond* by Ned M. Seidler. © 1976 National Geographic Society. *Appreciative Audience*, © Tasha Tudor, 1971. All rights reserved. *The Old Stage Coach of the Plains*, Frederic Remington, 1901. Amon Carter Museum, Fort Worth, Texas.

brush strokes

Fan mail from Norman Rockwell to Arther Getz, March 30, 1971

Dear Mr. Getz:

I just want to say that The New Yorker is one of my favorite magazines, and the many covers you have made for it have my sincere admiration. May you continue your success.

Sincerely yours,

Norman Rockwell



NEW YORK, NEW YORK

The exhibition *The Art of The New Yorker: Eighty Years in the Vanguard* was celebrated with a festive opening night dance party held on Saturday, June 18, at the Norman Rockwell Museum. The evening began in true New York fashion with a walk up the red carpet to the Museum. Opening remarks were given by

The *New Yorker* art editor and guest curator for the exhibition, Françoise Mouly, followed by a reception catered by private chef Kate Baldwin, live jazz music with The Jeff Stevens Band, and a dinner held on the Museum's terrace.

The Art of The New Yorker: Eighty Years in the Vanguard features over 150 original works of art created for the covers of the

venerable *New Yorker*, from the magazine's launch in 1925 to today. A number of the magazine's cover artists attended the opening night party, including: Harry Bliss, Barry Blitt, Raúl Colón, Peter de Sève, Marc Rosenthal, Art Spiegelman, and the families of *The New Yorker* artists, the late Arthur Getz, and the late Peter Arno. The exhibition will be on view through October 31, 2005.

1. Museum Director Laurie Norton Moffatt and Kathy and Dan Cain.
2. *New Yorker* artist Barry Blitt and son.
3. FROM LEFT: *New Yorker* artist Art Spiegelman, Norman Rockwell Museum's Associate Director of Communications Kimberly Rawson, *New Yorker* Art Editor Françoise Mouly, and *New Yorker* Artist Marc Rosenthal celebrate at the *New Yorker* exhibition opening. Photo by Milagio Creative Inc.
4. The Galitanos having a good time in the galleries
5. FROM LEFT: Museum Curator Stephanie

Travel to Italy with Norman Rockwell Scholars



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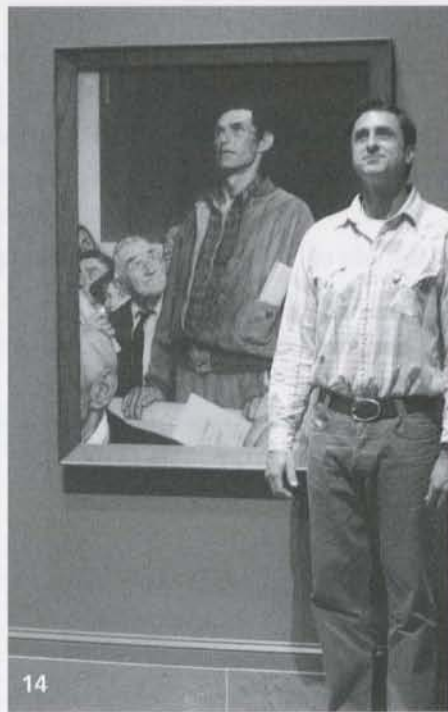
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Windblown: Contemporary American Weathervanes, a juried exhibition inspired by Norman Rockwell's own enjoyment of weathervanes in their many varieties, opened July 16 on the Norman Rockwell Museum's beautiful 36-acre-site overlooking the Housatonic River. Creative designs by artists and craftspeople working in diverse media are featured.



- Haboush Plunkett, *New Yorker* art director Françoise Mouly and her assistant Lisa Kim.
- 6. Party goes celebrating on the terrace
- 7. *New Yorker* artist Harry Bliss shaking hands with *New Yorker* artist Raul Colón.
- 8. FROM LEFT: Director Laurie Norton Moffatt and Cindy and Lee Williams.
- 9. Françoise signing a copy of her book.
- 10. Young woman captivated by a painting of a *New Yorker* cover.
- 11. Dancing with *New Yorker* style.
- 12. *New Yorker* artist Peter de Sève and daughter Paulina.
- 13. The boys in the band.

14. You never know who you'll run into at an opening at the Norman Rockwell Museum!

TOP TO BOTTOM: Ellen Murtagh with *Cockeral*; John Garrett Thew, *Coppered Ducks*; Patricia Blair Ryan, *Spring is in the Air*.

Travel to Italy with Norman Rockwell Scholars

Would you like to follow in Norman Rockwell's footsteps and see the places he toured, guided by lectures and tours informed by the Museum's archives and his paintings? Norman Rockwell loved to travel, circling the globe in his lifetime, and found it a source of inspiration and respite. The Norman Rockwell Museum is planning a trip to retrace his steps, returning to the artist's favorite haunts, and is seeking the participation of 20 Museum members who love Rockwell's work.

The Museum is planning a travel program to Rome, Italy, in late April 2006, led by Director Laurie Norton Moffatt. La Bella Roma is the home of Peter Rockwell, Norman's son and a prominent sculptor in his own right. Peter will tour us to the Spanish Steps, the Piazza Navona, the Trevi Fountain, the Pantheon, the Hotel Hassler and other landmarks his father loved, giving us his artist's eye of the immortal city. We will be treated to a special tour of Peter's sculpture studio and to cocktails with Peter and his wife, Cinny, on their rooftop veranda overlooking Rome's seven hills. A Papal Audience with Pope Benedict XVI, and an architectural tour of St. Peter's Basilica and the Sistine Chapel, plus optional side trips to Pompeii and Florence, will immerse you in the ancient and Renaissance arts.

We will then journey by high-speed ferry to the isle of Sicily to explore its heritage as a Greek colony, a Roman province, an Arab emirate and a Norman kingdom (not



Norman's kingdom!). With Palermo as a base, we will explore 30 centuries, at the Greek temple in Segresta, a Roman amphitheater in Agrigento, Norman Arab castles in Erice, and the Aragonese cathedral in Cefalu.

Are you interested in joining us? We are currently developing the itinerary, price, and other details about the trip. For more information, or to indicate your possible interest, please call or e-mail Mary Ellen Hern, associate director for external relations, at 413.298.4100, ext. 233, or at mehern@nrm.org.

Norman Rockwell in Palermo, Italy. Photo by Molly Rockwell 1967.

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