**DON KIMES DonKimes.com**

Represented by Denise Bibro Fine Art, New York City

<http://www.denisebibrofineart.com/artist/view/1804>

dkimes@american.edu

**EXHIBITIONS:**

2014 **Jim Kempner Gallery**, New York City (Chelsea) /one person exhibition\*

*After the Flood*

2013 **Weil Gallery**, Texas A & M University, Corpus Christie, Texas /one person exhibition\*

*Don Kimes: Recent Work*

**Barry Gallery**, Arlington, VA Richard Dana, James Huckenpahler, Don Kimes

*Shac Meets the Death Star in the Digital World*

2012 **Fondo del Sol Gallery**, Washington, DC /one person exhibition\*

*Etruscan Memory*

**Marlboro Gallery**, Largo, MD

*Painting into Sculpture*

2011 **Denise Bibro Fine Art, Inc.**, New York City /one person exhibition\*

*Exquisite Interruption*

**Rueda Museum**, Madrid, Spain

*Recent Acquisitions*

**Burchfield-Penney Museum**, Buffalo, NY

*Recent Acquisitions*

**International Art and Artists, Hillyer Gallery**, Washington, DC

Spring Annual Exhibition – curated by Renee Stout

2010 **Fowler Kellogg Galleries**, Chautauqua, NY /one person exhibition\*

*Don Kimes Plus 5: Celebrating 25 Years with Don Kimes*

Inaugural exhibition in the newly constructed Fowler Kellogg Art Center, a 5,000 square foot gallery facility.

**ExMoenia Contemporaranea**, Todi, Italy /one person exhibition\*

*Interruptio*

Exhibition with concurrent publication of anthology “Interruptio”, essays by

contemporary American and Italian philosophers and authors on the subject of interruption as a catalyst for the creative enterprise.

**American University Museum at the Katzen Arts Center** /one person exhibition\*

*Pentimenti: New Works by Don Kimes*

**Prince Street Gallery**, NYC

*40 Years of Prince Street Gallery*

**Denise Bibro Fine Art, Inc.**, NYC *Continuum*

Exhibition included works by 50 artists, 17 of whom had an association with American University either as former faculty and visiting artists or as Italy MFA alumni.

2009 **DeLuce Gallery**, SW Missouri State University /one person exhibition\*

*Recent Works by Don Kimes*

**Abrams Recital Hall, American University**, Washington, DC (3 person collaboration)

*Painted Music*, collaborative performance with Jerzey Sapayevski and Bob Bennett

**Frederiecke Taylor Gallery**, NYC

*Color as Structure*

Works by Timothy Callaghan, Donald Kimes, Valerie Molnar and Richard Roth

Curated by Julie Langsam

**Strohl Art Center Galleries**, Chautauqua, NY

**Fondo Del Sol Museum and Art Center**, Washington, DC

**Martin Luther King Library**, Washington, DC

2008 **International Art & Artists, Hillyer Art Space**, Washington, DC /one person exhibition\*

*After the Flood: New Works by Don Kimes*

**Strohl Galleries,** Chautauqua, NY

**Kathryn Markel Gallery** NYC

2007 **Herritt Center Museum for the Arts**, Twin Falls, Idaho /one person exhibition\*

*Thirty Years of Painting: Don Kimes 1976 – 2006*

Exhibition of works spanning 3 decades ranging from representational paintings to digitally based works. Catalogue with essays by Gerrard Haggerty (*ArtNews* critic), Hearne Pardee (*Art News* critic), and Barbara Rose (independent critic/historian). Catalogue with essays by Gerrard Haggerty, Hearne Pardee and Barbara Rose; Idaho /one person exhibition\*

**Galleria Extra Moenia, Todi, Italy** *Projetto Inmensa*

mixed media and ceramic pieces.

**Carola van den Houghten** **Modern**East 79th Street, NYC. Carolla van den Houghton, a New York City art dealer, presented an event celebrating my work including an exhibition, lecture, musicians, etc. , January, 2007.

**Bizziri Ceramica**, Citta di Castello, Italy

**New York Studio School Galleries**, invitational, NYC

**Chautauqua Center for the Visual Arts**, Chautauqua NY

2006 **Lohin Geduld Gallery**, NYC *Landscaping*

**Chautauqua Center for the Visual Arts**, Chautauqua, NY /one person exhibition\*

*Thirty Years of Painting: Don Kimes 1976 – 2006*

**Katzen Museum of Art**, Washington, DC *From the Studio*

**Chautauqua Center for the Visual Arts**, Chautauqua, NY *Benefit Exhibition*

2005 **NY Studio School Galleries**, NYC

*The Continuous Line: 40 Years of the New York Studio School*

**Logan Galleries**, Chautauqua, NY

(Judy Glantzman, Betsey Garand, Stanley Lewis, Jeff Spaulding, Glenn Goldberg, Mark Zimmetbaum, Don Kimes & others).

**Sala di Tres Archi**, Corciano, Italy *American Artists in Umbria*

2004 **Elizabeth Roberts Gallery**, Wash., DC*Tempo, Memoria* /one person exhibition\*

**Sala di Tres Archi, Corciano Italy** *Mostre de’Autunno*

**Montpelier Center for the Arts**, Laurel, Maryland

*Digital Range: Painting, Video, Computer, and in Between*

**Logan Galleries**, Chautauqua, NY

Betsey Garand, Tomas vu Daniel, Stanley Lewis, Glenn Goldberg, Jennifer Nuss, Elena Sisto, Judy Glantzman, Don Kimes

**Biennale Internazionale dell’Arte Contemporanea di Firenze,** Forte di Basso,

Florence, Italy

**(Florence International Biennial Exhibition of Contemporary Art)**

Invited participant in exhibition of works by artists from more than 60 countries.

Jurors included Dore Ashton, Barbara Rose, Stefano Francolin (Art Historian, Opificio delle Pietre Dure, Florence), David S. Rubin (Curator, Contemporary Art Center of

New Orleans),Veronika Birke (Vice Director Graphische Sammlung Albertina,

Vienna) John Spike (Cathedral Museum, Malta). 400 page hardback catalogue.

**Constitution Hall,** **Washington, DC**

***“Five Washington Artists”*** (presented in conjunction with Washington Opera Company premier of Beethoven’s *Fidelio*). Included 12 of Kimes works, ranging in size from 20” x 25” up to 8’ x 12’.

**NY Studio School Alumni Exhibition** curated by Bill Jensen, NYC

**American Artists in Umbria: Sala di Archi,** Corciano, Italy

2002 ***The September 11 Project*** directed by Vivienne Benesch. Five performances at Bratton Theater at the Chautauqua Institution, Chautauqua, New York.

**Logan Galleries, Chautauqua Institution**, Chautauqua, NY /one person exhibition\*

*Don Kimes: Works From Pompeii*

***Artists Respond: Responses to 9/11.* Logan Galleries, Chautauqua, New York.** Several pieces included in an exhibition at Logan Galleries of the Chautauqua Institution in July and August. (Other participants included Carole Robb, Lee Tribe, Gerard Haggerty, Stuart Diamond, Judy Glantzman.

**Sala Palazina, Corciano, Italy** American artists working in Umbria.

**Logan Galleries, Chautauqua Institution**

**NY Studio School Galleries, New York City,** *The Elements: Earth, Wind, Air, Fire*

2001 **Stephen Gang Gallery, New York City (Chelsea)** /one person exhibition\*

*Steel, Clay and Paint*

**Dartmouth College, Jaffe-Strauss Galleries** *Works on Steel* /one person exhibition\*

**Biennale Internazionale dell’Arte Contemporanea di Firenze, Forte di Basso, Florence** (Florence International Biennial Exhibition of Contemporary Art, Florence, Italy) **Awarded Medici Medal.** 400 page Hardback catalogue.

**New York Studio School Galleries, NYC** *Iconic Images of Doors and Windows*

**Logan Galleries, Chautauqua Institution**, Chautauqua, New York

**Center for the Visual Arts,** Chautauqua, New York

**William Calfee Foundation Performance** including Kimes’ 8' x 20' piece “Sequences”

American University.

**Arts 901**, Washington, DC *Check This Out*

**Sala di Archi**, Corciano, Italy

**Logan Galleries, Chautauqua Institution**, Chautauqua, New York

2000 **Kennedy Museum of Art, Ohio University**, Athens, Ohio

Painters Who Make Prints

Works by Timothy App, Power Boothe, Karl Connelly, Don Kimes, Jae Ko, and Martha

Macks (catalogue essay by Barbara Rose).

**EJ Vaughn Associates Gallery,** Broome Street (Soho), New York City

Long Term Commitment, Curated by Barbara Rose. Works by Gregory Amenoff, Jake Berthot, Rackstraw Downes, Fred Eversley, Sam Gilliam, Glenn Goldberg, Mary Hambleton, Charles Hewitt, Don Kimes, Katherine Porter, Gary Stephan and others.

**New York Studio School** The Landscape Image

**Logan Galleries**, Chautauqua, New York *Works From Italy* /one person exhibition\*

**Center for the Visual Arts** Chautauqua, New York

**Goya Girl Press**, Baltimore, Maryland Painters Who Make Prints

Works by Timothy App, Power Boothe, Karl Connelly, Don Kimes, Jae Ko, and Martha

Macks (catalogue essay by Barbara Rose).

**Goya Girl Press**, Baltimore, Maryland Prints at Goya Girl

1999 **Montpelier Center for the Arts**, Maryland Metal Paintings /one person exhibition\*

**Kennedy Museum of Art, Ohio University**, Athens, Ohio

Chance and Necessity

Works by Timothy App, Paula Crawford, Steven Cushner, Sam Gilliam, Tom Green, Don Kimes, Jae Ko, W.C. Richardson, Robin Rose, Jo Smail, and William Willis.

**Baltimore Museum of Art**, Baltimore, MarylandContemporary Print Fair

**Claudia Carr Gallery,** New York City Whole Fragments /one person exhibition\*

**Goya Girl Press**, Baltimore Prints From Goya Girl

**International Visions Gallery**, Washington, D.C.Artists for Amnesty:

Works by W. Christenberry, Sam Gilliam, Carol Goldberg, Bill Dunlap, Don Kimes

**McClean Project for the Arts**, Arlington, Virginia Chance and Necessity

Works by Timothy App, Pula Crawford, Steven Cushner, Sam Gilliam, Tom Green, Don Kimes, Jae Ko, W.C. Richardson, Robin Rose, Jo Smail, and William Willis.

**University of Maryland**, College Park, Maryland Painters Who Make Prints

Works by Timothy App, Power Boothe, Karl Connelly, Don Kimes, Jae Ko, and Martha

Macks (catalogue essay by Barbara Rose).

**McClean Project for the Arts**, Arlington, VirginiaThe Artist Heraldry Show

**Boyden Gallery**, St. Mary’s College, Maryland

1998 **Maryland Arts Place,** Baltimore, Maryland Paintings: Chance and Necessity

Works by Timothy App, Paula Crawford, Steven Cushner, Sam Gilliam, Tom Green, Don Kimes, Jae Ko, W.C. Richardson, Robin Rose, Jo Smail, and William Willis

**Sala di tres Archi, Agosto Corcianese,** Corciano, Italy

**Center for the Visual Arts,** Chautauqua, New York

1997 **Harper Center Galleries**, South Carolina /one person exhibition\*

**Kouros Gallery**, New York City Kouroi & Korai Brochure essays: Gerrard Haggerty and Barbara Rose

**Center for the Visual Arts**, Chautauqua, New York

1996 **Amerika Haus**, Munich, Germany Camerata Series /one person exhibition\*

**Galleria Rocca Paolina**, Perugia, Italy**.** /one person exhibition\*

Catalogue essay by Barbara Rose

**Watkins Gallery**, Washington, D.C. /one person exhibition\*

**Prince Street Gallery**, New York City

**NY Studio School Galleries**, New York City,Homage to Goya

**Anton Gallery**, Washington, D.C.

1995 **Galleria Isa**, Montecastello di Vibio, Italy Steel, Clay, Wood /one person exhibition\*

**Piazza Broletto**, Perugia, Italy

**Living Art**, Milan, Italy

**Galleria Isa** Montecatello di Vibio, Italy

**New York Studio School Galleries**, New York City

**Corcoran Biennial Auction Exhibition**, Corcoran Gallery of Art, Washington, D.C.

1994 **Corcoran/Washington Project for the Arts/Rockville Arts Place**, Washington, D.C.

(ArtSites 6 exhibition curated by Terrie Sultan)

**Logan Galleries**, Chautauqua Institution, New York

**Keuka College Galleries**, New York State

**Cedar Crest College**, Pennsylvania

**Corcoran Biennial Auction Exhibition**, Washington, D.C.

1993 **Casa de Cultura**, Villahermosa, Mexico Formas, Naturales /one person exhibition\*

Instituto de Cultura and the Instituto Nacional de Bellas Artes, Mexico.

**Cy Katzen Gallery**, Washington, D.C. /one person exhibition\*

Recent Paintings and Constructions

**The Madison Museum**, Wyoming Paintings and Collage /one person exhibition\*

Sponsored by the U.S. Department of the Interior.

**Concept Gallery**, Pittsburgh

**Prince Street Gallery**, New York City

**Logan Galleries**, Chautauqua, New York

1992 **The National Academy of Sciences**, Washington, D.C./one person exhibition\*

Form, Nature, Abstraction

Catalogue essay by Gerrard Haggerty

**Prince Street Gallery**, New York City Recent Work /one person exhibition\*

**Michael Rockefeller Gallery**, Fredonia, New York /one person exhibition\*

**Hutchins Gallery**, Long Island, New York

**Detroit Design Center**, Detroit Michigan

**Washington Project for the Arts**, Washington, D.C.

**Prince Street Gallery**, New York City

**Michael Rockefeller Gallery**, Fredonia, New York

1991 **Patrick Stevens Key Gallery**, Detroit, Michigan /one person exhibition\*

Don Kimes: 1985 – 1990

**Patrick Stevens Gallery**, Detroit, Michigan

**Prince Street Gallery**, New York City

**New York Studio School Galleries**, New York City

**Michael Rockefeller Gallery**, Fredonia, New York

1990 **Gaumann Cicchino Gallery, Ft. Lauderdale /**\*two person exhibition\*

Peter Agostini and Don Kimes

**Chautauqua Art Galleries, Chautauqua, NY** /one person exhibition\*

Don Kimes, 1980 – 1990

**Prince Street Gallery**, New York City/one person exhibition\*

**Gaumann Cicchino Gallery**, Boca Raton, Florida

**Prince Street Gallery**, New York City

**Inner Gallery**, New Britain Connecticut

**Watkins Gallery**, Washington, D.C.

**Addison Ripley Gallery**, Washington, D.C.

1989 **Watkins Gallery**, Washington, D.C. /one person exhibition\*

**Gaumann Cicchino Gallery**, Boca Raton, Florida

**Rockville Arts Place**, Rockville, Maryland

**Prince Street Gallery**, New York City

1988 **Michael Rockefeller Gallery**, Fredonia, New York /one person exhibition\*

**Prince Street Gallery**, New York CityPaintings and Collage /one person exhibition\*

**Ten Worlds Gallery**, New York City

1987 **Inner Gallery**, New Britain Connecticut/one person exhibition\*

Don Kimes: Collage Constructions

**Robert Forrest Gallery**, Milwaukee

**Ammo Artists Space**, New York City

**Prince Street Gallery**, New York City

1986 **Prince Street Gallery**, New York City Popolopen Metaphor /one person exhibition\*

**Baltimore Museum of Art**

**National Academy of Design**, New York City, 161st Annual Exhibition

**Prince Street Gallery**, New York City

1985 **Washington Square Galleries, New York University,** New York City

**NY Studio School Galleries**, New York City

*20th Anniversary Retrospective Exhibition*

works by Agostini, Bell, Berthot, Bosman, Cajori, Campbell, Finkelstein, Forge, Resika,

Guston, Katz, Kimes, Matter, Resnick, Rifka, Thiebaud, Tworkov, Tucker & others.

**Prince Street Gallery**, New York City

1984 **Prince Street Gallery**, New York City/one person exhibition\*

Paintings From Popolopen Creek

**Westminster College Gallery**, Pennsylvania /one person exhibition\*

**Arsenal Gallery**, New York City,Critic’s Choice (curated by Lawrence Alloway)

**Lucky Strike**, New York City, Subject to Painting

**Prince Street Gallery**, New York City

**Studio School Galleries,** New York, NY Kimes, Nichols, Shemesh

1983 **Brooklyn Museum,** Brooklyn, NY Paperworks

1982 **Prince Street Gallery**, New York City /one person exhibition\*

1981 **Hudson Highlands Museum**, Cornwall, New York

**Weatherspoon Gallery**, North Carolina Art on Paper Included works by Bishop, Glackens, Kerkam, Pearlstein, Thiebaud and many others

**Prince Street Gallery**, New York City

1980 **Prince Street Gallery**, New York City/one person exhibition\*

Don Kimes: Works on Paper

**Prince Street Gallery**, New York City A Decade of Artists

1979 **Prince Street Gallery**, New York City /one person exhibition\*

**Parsons School of Design**, New York City

**World Trade Center Towers**, New York City, U.S. Customhouse Exhibition

1978 **National Art Association,** New York City, *Black and White on Paper*

1977 **American Council for the Arts**, *Drawings*

1976 **UP Gallery**, Pittsburgh

**Curtis Herbert Gallery**, Pittsburgh

**SELECTED COLLECTIONS:**

**Artery Collection**, Washington, D.C.

**Museum of the Accademia di Belle Arti Pietro Vannucci**, Perugia, Italy

**American University Katzen Museum Collection**, Washington, DC

**Burchfield Penney Museum**, Buffalo, NY

**University of Chicago**, Chicago, Illinois

**Chautauqua Institution**, Chautauqua, New York

**Citibank, N.A.**, New York City

**Connecticut State University**, New Britain, Connecticut

**Robert Forrest Gallery**, Milwaukee & Palm Beach

**I.B.M.**, New York City

**International School of Art**, Montecastello di Vibio, Italy

**Universidad Juarez Autonoma**, Mexico

**Katzen Center Museum**, Washington, DC

**Lane & Edson**, Washington, D.C.

**Katie Lincoln Collection**, Santa Fe

**Madison Museum**, Wyoming

**Martin Luther King Library**, Washington, D.C.

**M.I.T.**, Boston

**New York Studio School**, New York City

**Regione Dell'Umbria**, Perugia, Italy

**Rockefeller University**, New York City

**Rueda Museum**, Madrid, Spain

**Carolla van den Houghten Modern**, New York City

**Washington College of Law**, Washington, D.C.

**Watkins Collection**, Washington, D.C.

**Washington University**, St. Louis

**Westminster College**, Pennsylvania

**Adam Whitney Gallery**, Omaha, Nebraska

and others, as well as private collections including

**Livingston Biddle**, Washington, D.C. (Founding Chair, NEA)

**Gunter Blobel**, New York City (Nobel Prize winning scientist)

**Gary Brost**, Buffalo, NY (collector)

**Gaumann/Clark**, Florida (collectors)

**Hank and Carol Goldberg** Washington DC (collectors)

**Cyrus and Myrtle Katzen**, Washington DC (collectors)

**Patricia McBride**, New York City, (Internationally renowned Ballerina)

**Barbara Rose**, Madrid (art critic/historian)

**Adriano Bigi**, Milan (collector)

and others

**CURATORIAL AND/OR ORGANIZATION OF EXHIBITIONS (partial listing):**

1999 - **The 43rd, 44th, 45th, 46th, 47th, 48th , 49th, 50th , 51st, 52nd, 53rd, 54th, 55th,  Chautauqua**

current **National Exhibition of American Art**: brought nationally recognized figures to select each of these exhibitions including

Kim Levin, (President Honoraire of the International Association of Art Critics, author of *Beyond Modernism: Essays on Art from the ‘70s and ‘80s* (Harper Collins), and Editor of *Beyond Walls and Wars: Art, Politics, and Multiculturalism* (Midmarch

Press), Fellow for the Annenberg/Getty Arts Journalism Program

Jim Kempner, (Founder, Jim Kempner Fine Art, NYC)

Kim Foster, (Director, Founder, Kim foster Gallery, NYC – Chelsea)

Denise Bibro (Director, Founder Denise bibro Fine Art, NYC – Chelsea)

Rachel Vancelete (Director, Barbara Gladstone Gallery, NYY – Chelsea)

Louis Grachos (Director, Site Santa Fe, New Mexico; Albright Knox Museum, Buffalo)

Robert Storr (Curator of Contemporary Art, Museum of Modern Art, NYC, organizer of American Pavilion for the 2007 Venice Biennale)

Stephen Westfall (Painter, critic *Art In America*)

Donald Kuspit (critic/author)

Michael Gitlitz (Associate Director, Marlborough Gallery, NYC)

Barbara Rose (critic/art historian/author)

Julian Zugazagoitia (Director, Museo del Barrio, NYC)

Barbara Luderowski and Michael Olinyk (Director/Chief Curator, Mattress Factory Museum of Art, Pittsburgh)

2006 - **Coordinator, Rotunda Gallery, Katzen Center for the Arts**

2012 Organized several dozen exhibitions since 2006, a sampling of which includes:

4-5 annual exhibitions of works by AU MFA students annually

Annual undergraduate painting, studio and graphic design exhibitions

Katzen Corridor exhibition of works by AU full-time and adjunct faculty (recruitment support)

Various curated exhibitions and installations such as*Interrupted Life*, an exhibition of works

addressing the issue of incarcerated mothers in the US and their children; *Studio Art Centers*

*International,* *Florence Faculty Exhibition*, an exhibition of works by faculty from the Florence,

Italy based Studio Art Centers International Program; and other curated exhibitons

2012 **Abstraction in America: The 1970’s and 1980’s, in association with the Albright-Knox Museum**, Buffalo, NY and **Strohl Art Center**, Chautauqua, NY

Curated exhibition of works by seminal artists in conjunction with the Albright Knox Gallery in Buffalo. Artists included:

Mel Bochner Charles Clough Richard Diebenkorn

Nancy Graves Keith Haring Bryan Hunt

Robert Mangold Beverley Pepper Peter Plagens

David Reed Susan Rothenberg Richard Serra

Donald Sultan Andrew Topolski Mia Westerlund

2011 **Bilateral Trace: Four Emerging Artists From Iran, Bellowe Gallery**, Chautauqua, NY

In conjunction with Chautauqua's week six theme on Iran, *Iran: “Cradle of Culture –*

*Middle East as Powder Keg”* curated exhibition of works by four young artists from Iran – all

women under the age of 30. Participating artist Hedieh Javanshir Ilchi (AU MFA graduate, May 2011) also be gave a lecture on her work and the exhibition. Others included in the exhibition were Roshanak Tehrani, Sepideh Salehi and Leila Pourkhani. Also on the lecture platform this week were Azae Nafisi (author *Reading Lolita in Tehran*) and Robin Wright (Ed. *'The Iran Primer'*).

**Abstraction in America: The 1940’s to the 1960’s, in association with the Albright-Knox Museum**, Buffalo, NY and **Strohl Art Center**, Chautauqua, NY

Curated exhibition of works by seminal 20th Century artists in conjunction with the Albright Knox Gallery in Buffalo. Artists included:

Milton Avery Louise Bourgeois Dorothy Dehner

Sam Francis Adolph Gottlieb Philip Guston

Hans Hofmann Paul Jenkins Alfred Jensen

Jasper Johns Franz Kline Lee Krasner

Beatrice Mandelman Ary Stillman Mark Tobey

Cy Twombly

**The Contemporary Printmaker, Fowler-Kellogg Art Center**, Chautauqua, NY

Included works by Alex Katz, Polly Apfelbaum, Charlie Hewitt, and former AU faculty members Katja Oxman and Tom Raneses

2010 **Photographs by Steve McCurry**, Chautauqua, NY

McCurry is probably most well known for his famous photograph “Afghan Woman”

2009 **Cuba Connections, Belowe Gallery, Strohl Art Center, Chautauqua Institution**

Works by five Cuban artists in association with the Racela Educational foundation in Kansas City, Missouri. Prints produced by Taller Exp de Grafica, Havana (Taller was established with the help of Che Guevarra).

**Last Stand: National Geographic Photographs by Annie Griffiths Belt**, Gallo Family

Galleries, Chautauqua Institution. Photos of locations of disappearing wilderness areas of the United States by this nationally renowned National Geographic photographer.

**Director’s Choice: Tribal Art – Aboriginal Art from the Franks Tribe Collection**

Gallo Family Gallery, Chautauqua, NY

Aboriginal masks and sculpture from places ranging from Papua, New Guinea, Congo and

Ivory Coast to Easter Isle, Mexico and Peru; from Japan, Australia and Nepal to the Mound

Builders of Kentucky

**Chautauqua School of Art: Celebrating 100 Years, Logan Galleries, Chautauqua, NY**

Vintage Photographs from the Chautauqua Institution Archives

**12 x 12 x 100** One Hundred Works by Chautauqua School of Art Alumni celebrating the

Centennial of the school, Gallo Family Gallery, Chautauqua, NY

**Welded Steel by Lee Tribe, Melvin Johnson Sculpture Garden, Chautauqua Institution**

Five large scale sculptures by British sculptor Lee Tribe

**Site specific installation by Roberley Bell**

**Melvin Johnson Sculpture Garden, Chautauqua Institution**

Large scale, site specific installation by this nationally recognized sculptor

**Curator, Rotunda Gallery, Katzen Arts Center**

Two fall exhibitions of works by AU MFA students (on sabbatical spring semester)

2007**Truth, Beauty (and Other Dirty Words)**

Sculpture by Ron Desmett and Kathleen Mulcahy, Chautauqua Center for the Visual Arts Galleries, Chautauqua Institution, in conjunction with Pittsburgh Glass. Catalogue for the

exhibition included essays by Sarah Nichols, Chief Curator, Carnegie Museum of Art.

**Works on paper by 6 artists from Katherine Markel and Lohin Geduld Galleries** in Chelsea New York City. Chautauqua Center for the Visual Arts Galleries, Chautauqua

Institution.

**The View from Here**, retrospective exhibition of the work of Gloria Plevin.

Logan Galleries, Chautauqua, NY

**Six Over Seventy**

In a culture obsessed with youth, this exhibition presents works by 6 artists over the age of seventy

2006 **The Black and White Show**

Multi media group exhibition

Chautauqua Center for the Visual Arts Galleries, Chautauqua Institution

**Photos of New Orleans Jazz Musicians: 1940-Present**

Worked with Rene Grayre, Director Robert Steele Gallery in Chelsea, to present this exhibition at Logan Galleries, Chautauqua, NY

**American Artists in Umbria:** Works by Margaret Grimes, Judy Glantzman, Judy Harvest, Betsey Garand, Barbara Schwartz, Louise Hamlin and others.Sala di Tres Archi, Corciano

**Polarities: Perception, Play and Loveable Monsters**

Works by Jeremy Long (AU Italy MFA Alumnus), Lindsay Rogers (AU MFA Alumnus), and Luis Silva Chautauqua Center for the Visual Arts Galleries, Chautauqua Institution

**The Portrait in Contemporary Art**

Chautauqua Center for the Visual Arts Galleries, Chautauqua Institution

**Rita Argen Auerbach: Celebrating 25 Years of Painting**

Logan Galleries, Chautauqua, NY

**Selected Exhibitions curated and/or organized the following exhibitions 2005 and earlier (partial listing):**

**Fire and Clay: Contemporary Chinese Ceramics**

Logan Galleries, Chautauqua Institution

**Stanley Lewis** Logan Galleries, Chautauqua Institution

**The Art of Craft In America**, Chautauqua Center for the Visual Arts (exhibition included major works by nationally recognized artists in ceramics, metal, wood, glass)

**Tom Raneses: Paintings and Prints**, Logan Galleries, Chautauqua Institution

**Spirituality and the Palm**, works by Italian artist Rossella Vasta, Chautauqua Center for the Visual Arts

**The Nature of Space - Contemporary American Landscape**

Chautauqua Center for the Visual Arts. Margaret Grimes, Ying Li, Clayton Merrell,

Christopher Semergeiff

**Jeff Greenham** Logan Galleries, Chautauqua Institution

**Under Pressure: Prints From Two Palms Press**, Chautauqua Center for the Visual Arts,

Chautauqua, NY (Mel Bochner, Chuck Close, Tara Donavan, Caroll Dunham, Sol Lewitt, David

Row, Jessica Stockholder, Terry Winters, Pedro Barbeito)

**Paolo Lataioli, Saving Center Cities from the Car**  City planning exhibition including

Architectural drawings, plans, notes and models by Italian architect Paolo Lataioli for projects in

various Italian cities as well as Washington, DC. Logan Galleries, Chautauqua Institution.

**Long Term Commitment,** EJ Vaughn Associates, New York City, (Gregory Amenoff, Mary

Hambleton, Robert Storr, Bill Jensen, Katherine Porter, Charles Hewitt, Rosemarie Castoro,

Rackstraw Downes, Sam Gilliam, Barbara Schwartz, Elena Sisto, Glenn Goldberg, Gary

Stephan, Jake Berthot, Judy Glantzman)

**Edgardo Abbozzo** Watkins Gallery, Washington, DC

**Catherine Murphy and Vija Celmins** Watkins Gallery, Washington, DC

**Andrew Forge, Drawings and Paintings**, NY Studio School Galleries

**William Tucker, Oversize Drawings**, NY Studio School Galleries

**Sculpture by George Spaventa**, NY Studio School Galleries

**Sculpture by Sidney Geist**, NY Studio School Galleries

**Gretna Campbell, Louis Finkelstein, Nel Blaine**, NY Studio School Galleries

**Forced Proximity** Group exhibition (with catalogue) of paintings, drawings, sculpture and

digitally based media by Washington area artists.

Watkins Gallery, Washington, DC

**Eight In Dialogue** Group exhibition (with catalogue) of paintings, drawings, sculpture and

digitally based media by 8 emerging Washington area artists.

Watkins Gallery, Washington, DC

**In Praise of Space**

Co-curated exhibition with Robert Godfrey and wrote catalogue essay. Included works by

19th and 20th Century American painters Thomas Cole, Jasper Francis Cropsey, John

Frederick Kensett, William Sydney Mount, Gretna Campbell, Louis Finkelstein, Rackstraw Downes, Jane Wilson, Jane Freilicher, Paul Georges, Neil Welliver and others.

Corcoran Gallery of American Art, Washington, DC

**George McNeil: The 1980’s**

Watkins Gallery, Washington, DC

**Form, Space, Structure:** Works by William Tucker, Garth Evans, John Walker and others

NY Studio School Galleries

**On Color: Harriet Schorr**

Prince Street Gallery, NYC

**Photography Invitational**

Logan Galleries, Chautauqua, NY

**The Landscape Revisited: From Maine to Key West**

Works by Martha Alpert, Robert Henry, Stanley Lewis, David Lund, Raoul Middleman, Paul

Resika, Kim Uchiyama, Gina Werfel, Sally Amster, Stephen Brown, Gretna Campbell.

Gaumann Cicchino Gallery, Ft. Lauderdale

NY Studio School Galleries, NYC

Watkins Gallery, Washington, DC

**Washington Area MFA Programs, in association with the College Art Association of America Annual Meeting** Organized exhibition of works by MFA students from American University, Maryland Institute College of Art, Virginia Commonwealth University, Howard University, Catholic University, George Washington University and Towson State University

**More than 100 student exhibitions and installations** at undergraduate through graduate levels in institutional and alternative spaces as well as the Chautauqua School of Art,

American University, The New York Studio School and the American University visual arts programs in Italy over the past 25 years. Various locations in New York City, Washington, DC, Corciano and Rome, Italy, as well as other locations

**Numerous Scholarship Benefit Exhibitions** Logan Galleries, Chautauqua Institution; NY Studio School Galleries (NYC), American University and others

**SELECTED LECTURES, SYMPOSIA AND COLLOQUIA:**

2012 ***Don Kimes: 1970's to 2012*** The Chautauqua Institution, Chautauqua NY.

***The Presence of Absence*** Connecticut State University, Danbury, Connecticut. (April 2012)

***Humor and Art*** American University, Washington, DC

Organized colloquium series which included Jim Kempner (Jim Kempner Fine Art, NYC), and artists Charlie Hewitt and Matt Kenyon

2011 ***Chance Meets Necessity: The Work of Carol Goldberg***, Montclair State University,

New Jersey

Invited by critic Donald Kuspit to participate on a panel about Goldberg.

Panelists included:

Glenn Harper (Editor, Sculpture Magazine, Director International Sculpture Center)

Don Kimes (Artist, Professor of Studio Art, American University)

Donald Kuspit (Distinguished University Professor emeritus of Art History and

Philosophy, SUNY Stonybrook, senior critic New York Academy of Art)

Lenore Miller, Director Luther W. Brady Art Gallery, George Washington University

***Interruptio***, Pallazzo Maidoff, Florence, Italy

Book Presentation, in association with the publication of the Book “Interruptio” including essays by artists (including myself), psychiatrists, scientists and poets on

the concept of interruption as a catalyst for creative activity.

***Art and Soul***, Hall of Philosophy Lecture Platform, Chautauqua Institution, Chautauqua, NY

Speaker in week long symposium on the arts.

***Interruption, Transformation and the Creative Act*** has subsequently been presented on numerous NPR radio stations nationally. It is included in the Chautauqua Institution “Great Lectures Library”

Participants in the week long symposium including:

Vivienne Benesch (Faculty, Julliard)

Jean Pierre Bonnefoux (former dance with the Paris Ballet, Director North Carolina Ballet Company)

Timothy Muffett (Conductor)

Don Kimes (Artist represented by Denise Bibro Fine Art, NYC)

Rocco Landesman (Director, National Endowment for the Arts)

Jay Lesinger (Opera Director)

More than 1,000 in the audience for each talk.

***Life After Your Art Degree***, Carnegie Mellon University

On line talk and discussion with Carnegie Mellon University art students.

***My Teacher’s and Their Teachers: Hofmann, Krasner and de Kooning to 2011***,

Chautauqua Institution

***Abstraction in America: 1940’s to 1960’s***, Gave a series of 7 talks at Chautauqua Institution on the emergence of abstraction and the shift of the center of the art world

from Paris to New York.

***World Onstage: How Creative Property is Carved Out*** Chautauqua Theater Company

Speaker about the idea of intellectual property was the topic of discussion. This event

focused on playwright Molly Smith Metzler’s “Carve,” performed in the New Play Workshop Festival.

***Visiting Critic***, New York Studio School MFA program, NYC

***Visiting Critic***, Connecticut State University MFA program, Danbury, CT

2010 ***Interruptio***, Extra Moenia, Todi, Italy

Book Presentation, in association with the publication of the Book “Interruptio” I including essays by artists (including myself), psychiatrists, scientists and poets on the concept of interruption as a catalyst for creative activity.

***Visiting Artist Lecture series*** American University, Washington, DC

Organized fall lecture series with Robert Storr (Dean, Yale School of Art), Judy Glantzman (faculty, Rhode Island School of Design), Susanna Coffey (faculty Art Institute of Chicago) and others.

2009 ***Art in the Public Realm***, Carnegie Mellon University, Pittsburgh

Open discussion with Dr. Elaine King, Professor of Contemporary Art and Critical Theory, Carnegie Mellon University.

2008 ***Landscape, Really?*** Logan Galleries, Chautauqua Institution

Clayton Merrell, Associate Professor of Art, Carnegie Mellon University

Margaret Grimes, Professor of Art, Connecticut State University

Chris Semergeiff, Associate Professor of Art, SUNY Stonybrook

Ying Li, Professor of Art, Haverford College

2007 ***The State of Arts Education in the US****,* Syracuse University Lubin House, New York, NY

Participants included:

Brent Assink Executive Director, San Francisco Symphony

Eric Gibson Leisure & Arts Features Editor, *The Wall Street Journal,* former executive editor of *ARTnews*

Don Kimes Professor of Art, American University, Artistic Director in the Visual Arts, Chautauqua Institution

Brian Kulick Artistic Director, Classic Stage Company

Marlena Malas Voice Chair, Chautauqua Music School, faculty member Manhattan

School of Music, Julliard, Curtis Institute, and joins the Washington

Opera with Placido Domingo in the training of young artists

Ethan McSweeney Co-artistic director of the Chautauqua Theater Company. 2001 Tony nomination, 2001 Outer Critics Circle and Drama Desk awards

for Best Revival (*The Best Man*)

Mario Mercado Arts Editor of *Travel + Leisure* magazine, former Director of Programs of the Kurt Weill Foundation for Music in New York

James Oestreich - classical music editor *The New York Times*, author of *The New York Times Essential Library of Classical Music*

Carlin Romano Critic-at-Large, *Chronicle of Higher Education*, literary critic *Philadelphia Inquirer.*

2006 **The Drawings of Peter De Francia** NY Studio School Galleries, NYC

Don Kimes, discussant

Carole Robb, discussant

David Cohen (Editor ArtCritical.com/curator)

2005***The Visual Arts: Where Are We Now?*** Chautauqua Institution

Don Kimes, Professor of Art, American University

Stephen Westfall, Artist/Critic *Art in America*

Saul Ostrow, Dean Cleveland Institute of Art

Elaine King, Author/Curator and Professor of Critical Theory, Carnegie Mellon

University

Clayton Merrell, Visual Arts Faculty, Carnegie Mellon University

2003***The Visual Arts: Images as the Human Signature*** Chautauqua Institution

Organized lecture component of week visual arts colloquium presented at Chautauqua Institution including lectures by:

Thomas West, Founder, Digital Publishers, Ltd.

Peter Stern Chairman/President, Storm King Art Center, NY (internationally regarded outdoor sculpture park)

David Finn photographer and book publisher

Toshiko Takaezu Internationally renowned ceramicist

Don Kimes Professor of Art, American University; Artistic Director in the Visual

Arts Chautauqua Institution

Attendance for the week: approximately 17,000

2002 ***Art in Action: Artistic Expression and Social Responsibility***  Bratton Theater, Chautauqua Institution:

Carl Kurlander screenwriter for *"St. Elmo's Fire",* TV writer/producer

Jay Lesinger Artistic director Chautauqua Opera; has presented "Tosca,"

"Macbeth", "The Merry Widow" and many others from New York to

California, and has directed operas seen across the country and in

Europe

Mary Whitaker Musician and member of orchestra for Tony Award-winning musical

*"Thoroughly Modern Millie*", Member of The American Composers

Orchestra, STX Ensemble, among others

Scott McVay President, Chautauqua Institution, Founder Dodge Foundation,

Advisory Board Storm King Art Center, NY

Don Kimes Artist and Artistic Director, The Chautauqua School of Art, Professor

of Art American University

2001***A Critical Dialogue: Dance and Painting***Liz Lerman Dance Project

Smith Wilkes Amphitheater, Chautauqua Institution Presentation, including Kimes’ 96” x 240” mixed media on steel piece “Fragment”, in conjunction with Liz Lerman Dance Project of NYC.

2000***Modernism & Post-Modernism: Russian Art at the End of the Millennium*** Fondo del Sol Museum of Art, Washington, D.C.

Museum Director Marc Zuver, artists Vitaly Komar (of Komar & Melamid) and Don Kimes

1999 ***Painting Outside Painting: Is There a Cutting Edge?*** In conjunction with the Corcoran Biennial.

Panel discussion with:

Robert Storr MOMA Curator Contemporary Painting and Drawing

Terrie Sultan curator, Corcoran Biennial

Barbara Rose author/critic

John Torreano Artist, Professor of Art, NYU

Leslie Wayne Biennial participating Artist

Don Kimes Artist, Professor of Art, American University

1998***What Happened to the Washington School?*** American University

Panel discussion with:

Artists Sam Gilliam, Yuriko Yamaguchi and Don Kimes

critic/author Barbara Rose

curators Alice Denney (founder Washington Museum of Modern Art) and Willem de Looper (curator, Phillips Collection)

1997***The Sculpture of Beverly Pepper*** Academy of Fine Arts, Perugia, Italy

Artists Beverly Pepper, Rossella Vasta and Don Kimes, critic/author Barbara Rose, Academia di Bellas Artes Pietro Vannucci Director Edgardo Abbozzo

1996***Pluralism - Who Gets Seen? What Gets Said? What Gets Heard?***

In conjunction with the College Art Association Annual Meeting.

Michael Brenson (*NY Times* critic)

Kinshasha Conwill (Director, Studio Museum of Harlem)

Robert Storr (Museum of Modern Art Curator)

Glenn Ligon (artist)

Inverna Lockpez (Director Intar Museum of Latin American Art)

1995 ***Art in the Age of Information*** American University

Artists Dennis Ashbaugh, Al Held, Nik Williams

critics Barbara Rose and Peter Plagens

1994***De Kooning: Generational Perspectives*** (in conjunction with National Gallery of Art de Kooning exhibition) –

Louis Finkelstein (artist/critic)

Irving Sandler (critic/author)

Barbara Rose (critic/author),

Don Kimes (artist)

Mark Stevens (art critic, *Newsweek*)

1988***The University and the Arts*** Connecticut State University

Robert Storr contributing editor *Art in America*, Dean, New York Studio School

Evelyn Smith Connecticut commission on the Arts

Martin Bresnick composer, Yale University faculty

Don Kimes artist

1983 ***Matisse***(In conjunction with Museum of Modern Art, NYC Matisse Retrospective)

Sculptor William Tucker

author/critic Dore Ashton

curator John Elderfield

artist Mercedes Matter

**VISITING ARTIST/LECTURER/CRITIC POSITIONS 1986 – 2010 (partial listing):**

Academia di Belle Art Pietro Vannucci (Italy) Riga Academy of Art (Latvia)

America House (Munich, Germany) Pieve International School (Italy)

Universidad Juarez Autonoma (Mexico) International School of Art in Umbria

The American University of Rome University of Perugia (est. 1306)

Boston University Cooper Union

Carnegie Mellon University Eastern Carolina University

Dartmouth College Skidmore College

Art Institute of Chicago Vassar College

Harvard University Parsons School of Design

George Washington University SUNY Stonybrook

University of California, Davis Cleveland Institute of Art

Valparaiso State University Pennsylvania College of Art

Haverford College The New York Studio School

West Virginia University Alfred University

Bard College Wellesley College

Eastern Carolina University Washington Studio School

Georgetown University George Mason University

Pennsylvania State University Connecticut State University

Syracuse University Eastern Carolina University

Tyler School of Art and others

**REVIEWS, CATALOGUES , ARTICLES, MEDIA & OTHER PUBLICATIONS**

**Included in:**

***Who’s Who in America***

***Who’s Who in the East***

***Who’s Who in American Art***

***Who’s Who in Education***

2012 ***American Abstraction: The 1970’s and 1980’s***

**Catalogue. In association with the Albright Knox Museum**

Essay on original works by seminal 20th artists, including Mel Bochner, Richard Diebenkorn,

Nancy Graves, Keith Haring, Bryan Hunt, Robert Mangold, Beverley Pepper, Peter Plagens,

David Reed, Susan Rothenberg, Richard Serra, Donald Sultan, Mia Westerlund and others.

This is the second exhibition in a three year series called "Albright-Knox at Chautauqua", organized by VACI Artistic Director Don Kimes in conjunction with the Albright-Knox museum in Buffalo, NY. The focus of the series of annual exhibitions is the evolution of abstraction from the 1940's to the present. All works are courtesy of the Albright-Knox Art Gallery. A catalogue for each of the exhibitions is being produced.

***The Madness of Art***

Worked with Chelsea Gallery dealer Jim Kempner, art school managing director Lois Jubeck, artists Charlie Hewitt, Stephen Westfall and others to produce this 20 minute episode of "The Madness of Art" which is distributed nationally – http://vimeo.com/47684859 - <http://themadnessofart.com/>

WQED Pittsburgh Interviewed on this NPR Station

TSV (The Studio Visit) Interviewed about my work for this professional blog

***Studio Break: Conversations with Artists*** “Don Kimes” (May 29, 2012). "Episode 34"

<http://itunes.apple.com/us/podcast/studio-break/id496929276>

***Don Kimes at Fondo del Sol***

<http://denisebibrofineart.com/news/view/2099>

[The Chautauquan Daily | Tag Archive | Don Kimes](http://chqdaily.com/tag/don-kimes/) chqdaily.com/tag/don-kimes/ several articles

***Don Kimes on Abstraction***  Center for the Study of Art, Architecture, History and Nature – C-SAAHN, Buffalo, NY: seven part series of talks delivered by Don Kimes

<http://archive.org/details/DonKimesDirectorVisualArtsAtChautuaquaInstitutionvaci>

*Don Kimes Speaks at a Symposium for Carol Brown Goldberg* at Montclair State University.

vimeo.com/35531686

Jan 23, 2012 - 16 min

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| [Don Kimes - Interruption, Transformation and the Creative Art ...](http://www.youtube.com/watch?v=gSAI3_T1pM4) | |
|  | www.youtube.com/watch?v=gSAI3\_T1pM4  May 15, 2012 - 58 min - Uploaded by ciwebvideos  Don Kimes - Interruption, Transformation and the Creative Art. ciwebvideos. |

2011 ***American Abstraction: 1940’s to 1960’s***

**Catalogue. In association with the Albright Knox Museum**

Essay on the drawings, prints and paintings by seminal 20th Century artists, including Milton Avery, Louise Bourgeois, Dorothy Dehner, Sam Francis, Adolph Gottlieb, Philip Guston, Hans Hofmann, Paul Jenkins, Alfred Jensen, Jasper Johns, Franz Kline, Lee Krasner, Beatrice Mandelman, Mark Tobey, and Cy Twombly. This exhibition initiates a three year series, "Albright Knox at Chautauqua", organized by VACI Artistic Director Don Kimes in conjunction with Albright-Knox. The focus of the series of annual exhibitions is the evolution of abstraction from the 1940's to the present. All works are courtesy of the Albright-Knox Art Gallery, Buffalo, NY. A catalogue for each of the exhibitions was produced.

***Chautauqua: An American Narrative*** , Nationally Broadcast Special

Interviewed in this one hour PBS documentary on the historic Chautauqua Institution, narrated by historian David McCullough.

Those interviewed include U.S. Supreme Court Justice Sandra Day O'Connor, the Rev. Otis Moss III, and pianist Alexander Gavrylyuk, as well as Chautauqua's artistic directors.

<http://www.pbs.org/wned/chautauqua-american-narrative/>

***Interruption, Transformation and the Creative Act*** hLecture delivered to audience of over 1,100 at Chautauqua Institution has subsequently been presented on numerous NPR radio stations nationally. It is included in the Chautauqua Institution “Great Lectures Library”

<http://www.thegreatlecturelibrary.com/index.php?select=searchlectures&data=Interruption%2C+Transformation+and+the+Creative+Act&submit.x=77&submit.y=9>

as well as on FORA TV:

<http://fora.tv/2011/07/18/Kimes_Interruption_Transformation_and_the_Creative_Art>

***NEA Chairman Rocco Landesman Demonsrates How Art Works***, Chautauquan Daily

Interviewed and quoted in this article on National Endowment for the Arts Chair Rocco

Landesman

***Kimes: Getting Lost a Catalyst for Creative Possibility***, Chautauquan Daily

Article on Don Kimes – page 8

<http://www.docstoc.com/docs/99159901/TheChautauquanDaily_072011>

***A Modest Showing of Cross-Cultural Engagement***, Chautauquan Daily, Anthony Bannon, review of exhibition I curated “Bilateral Trace: Four Emerging Artists from Iran” (including 2011 AU MFA graduate Hedieh Ilchi) <http://chqdaily.com2011/08/03/in-strohl-a-modest-showing-of-crosscultural-engagement/>

***Iranian Born Artist to Lecture on her Culturally Hybridized Work***, Chautauquan Daily, Elora Tocci,

review of “Bilateral Trace: Four Emerging Artists from Iran” lecture by 2011 AU MFA graduate Hedieh Ilchi) <http://chqdaily.com2011/08/02/iranian-born-artist-to-lecture-on-he-culturally-hybridized-work/>

***New York Arts Beat***, review of Don Kimes exhibition at Denise Bibro Fine Art, NYC

<http://www.nyartbeat.com/event/2011/7D13>

***WKSG*** (NPR Radio, Cambridge, MA), broadcast of my lecture ***Interruption, Transformation and the Creative Act***

***‘Art and Soul’ one and same for VACI’s Kimes Possibility***, Morehart, Emma, Chautauquan

Daily

Article about Kimes’ public lecture on this topic

[http://chqdaily.com2011/07/17/’art-and-soul-one-and-the-same-for-vaci’s-kimes/](http://chqdaily.com2011/07/17/'art-and-soul-one-and-the-same-for-vaci's-kimes/)

***Kimes: Getting Lost a Catalyst for Creative Possibility***, Emily Pepper, Chautauquan Daily

Interview about my public lecture on this topic

http:www.//chqdaily.com/2011/07/19/2130

***Editors Pick, Artcritical.com*** David Cohen

**WQED**, NPR station in Pittsburgh – Interviewed about the visual arts at Chautauqua

***Albright-Knox Partnership Brings Giants of Scholarly Field*** Anthony Bannon, review in the Chautauquan Daily

<http://chqdaily.com/2011/07/02/albright-knox-partnership-brings-giants-of-scholarly-field/>

2010 **WAMU** (NPR Radio, American University, Washington, DC)– Interview feature about Pentimenti: After the Flood

<http://annemarchand.blogspot.com/2010/03/washington-studio-school-in-dupont.html>

Painterly Visions

<http://www.washingtonpost.com/gog/profile/don-kimes,1162058.html>

Don Kimes lectures at Washington Studio School

<http://outside.in/kalorama-heights-washington-dc/washington-studio-school>

Don Kimes

<http://www.tribunact.com/news/2010-03-17/Agenda>

Tribuna Connecticut: Don Kimes

<http://www.artcat.com/exhibits/10642>

ArtCat NY

Chautauqua: A continuum of Creativity at Denise Bibro Fine Art

<http://www.ciweb.org/vaci/>

Don Kimes + 5

<http://www.artsdc.com/>

Pentimenti: After the Flood

<http://www.weta.org/local/calendar>

<http://www.weta.org/local/calendar/event/258847>

Pentimenti: After the Flood

<http://www.denisebibrofineart.com/exhibition/workview/1811/11956>

Don Kimes

<http://dcmetroarts.com/around_the_town.cfm>

Art Connoisseur

School of Art building Marks 100th Anniversary

Chautauquan Daily

<http://www.theartnewspaper.com/articles/Robert-Storr-Most-theory-has-little-bearing-on-art/19605>

The Art Newspaper: Robert Storr essay response

<http://www.audiscover.org/media/news/20100319_Works_by_Kung_Fu_Panda_Designer_at-_AU_Museum.cfm>

(American University Media Relations)

2009 Nicholas Carone: A Life Lived

Interviewed in film on the life of first generation New York School Artist Nicholas Carone. A close friend of artists ranging from Jackson Pollock, Willem de Kooning and Philip Guston to Giorgio Morandi and Antonion Severini, Carone (now 93 years old) was my teacher.

<http://news.art.cfa.cmu.edu/?p=438>

Carnegie-Mellon University School of Art News

Don Kimes

<http://www.valpo.edu/news/news.php?releaseId=3925>

Valparaiso University News

Internationally Recognized Painter to Discuss Art

<http://www.haverford.edu/calendar/details/70052>

Don Kimes

<http://www.frederieketaylorgallery.com/2009Sept.html>

Color as Structure

History Through a Camera Lens, Regina Garcia Cano

Chautauquan Daily, July 4 & 5, 2009

halleymiller.com/images/portfolio/pages/chau/b6\_070409.pdf

**WQED**, NPR station in Pittsburgh – The visual arts at Chautauqua

**WNED**, NPR station in Buffalo, NY – The visual arts at Chautauqua

**Chautauquan Daily** – various articles on exhibitions, lectures and events

2008 <http://www.artincontext.org/exhibition/exhibition_additional.aspx?id=6533>

<http://www.artincontext.org/exhibition/exhibition_additional.aspx?id=6534>

Art In Context – After the Flood: New Works by Don Kimes Reprint of Barbara Rose Article on Don

Kimes

**WQED**, NPR station in Pittsburgh – The visual arts at Chautauqua

**WNED**, NPR station in Buffalo, NY – The visual arts at Chautauqua

**Chautauquan Daily** – various articles on exhibitions, lectures and events

<http://www.artsandartists.org/hillyer/exhibitions_past2008.html>

Hillyer Art Space Past Exhibitions: Don Kimes

2008 **Where Magazine**, review and color reproduction of my work

**Washington Post**, Entertainment, The Scene

**Washingtonian Magazine**, Still a Scene: Dupont, Penn Quarter, and Beyond, April, 2008

**Jamestown Post Journal** – The visual arts at Chautauqua

**WQED**, NPR station in Pittsburgh – The visual arts at Chautauqua

**WNED**, NPR station in Buffalo, NY – The visual arts at Chautauqua

**Chautauquan Daily** – various articles on exhibitions, lectures and events

**On line citations: *[Polish-Global-Village : Polish News from Washington & the World](http://aolsearch.aol.com/aol/redir?src=websearch&requestId=ce38ae59a091ac03&clickedItemRank=8&userQuery=Don+Kimes&clickedItemURN=http%3A%2F%2Fgroups.yahoo.com%2Fgroup%2Fpolish-global-village%2F&title=Polish-Global-Village+%3A+Polish+news+from+Washington+%26amp%3B+the+world&moduleId=matchingsites.jsp.M&clickedItemPageRanking=8&clickedItemPage=3&clickedItemDescription=WebResults" \t "_blank)****[.](http://aolsearch.aol.com/aol/redir?src=websearch&requestId=ce38ae59a091ac03&clickedItemRank=8&userQuery=Don+Kimes&clickedItemURN=http%3A%2F%2Fgroups.yahoo.com%2Fgroup%2Fpolish-global-village%2F&title=Polish-Global-Village+%3A+Polish+news+from+Washington+%26amp%3B+the+world&moduleId=matchingsites.jsp.M&clickedItemPageRanking=8&clickedItemPage=3&clickedItemDescription=WebResults" \t "_blank)*

"Painted Music" with painting performance by artist **Don Kimes** "Aesop Suite" timeless fables

as narrated by Bob Bennett, and Jerzy Sapieyevski, composer/pianist

**Urbancode Magazine, Don Kimes Artist Talk**

**Urbancodemagazine.blogspot/2008/03**

**Authentic Art Visions**

**Authentic Art.blogspot/2008/03**

**ArtsDC.com**

**Artsdc.com/galleries.html – 67**

**Outside In, Woodley Park**

**Outside.in/Woodley\_Park\_Washington\_DC?page=2**

**ArtCade Forum**

**Artcadeforum.com/?=246**

**DC Metro Arts From Art Connoisseurs**

**Dcmetroarts.com/around\_the\_town.cfm**

**DCist: Arts Agenda**

**Dcist.com/2008/03/06/arts\_agenda\_39.php**

**Adventures of Hoogrrl!**

**www.hoogrrl.com/2008/03/arty-stuff-this-week**

**On the Edge: A Guide to Washington’s Art Galleries**

**Washingtonian.com/articles/artsfun/7062**

**Sound of Art: Pasinted Music**

**Musichappend.com/Events**

**Galleries Magazine**

**Artlineplus.com/gallerymagazine/current/dupont**

2007 Film, ***Marc Zimetbaum: Journey of an American Artist*** Interviewed for this documentary. Others included in the documentary were contemporary painter Cynthia Mailman (New York painter recently included in Katzen Museum exhibition on Feminist Originators), Mercedes Matter and Vita Peterson (both close associates of Jackson Pollock) and painter Sal Siriga.

**On line citations:**

**ArtScan** Carnegie Mellon University (9/07)

**Artizine** Yale University Press on line journal

**Artifice Blogspot** American University*The Collection of Cyrus and Myrtle Katzen*

**Artifice Blogspot** American University *Fear and Loathing in DC*

**Artifice Blogspot** American University *Extinction of Printmaking?*

2006/07 ***Crits Magazine***

Don Kimes, Alex Katz and James McGarrell were the three featured artists presented in this issue (the work of Alex Katz can be found in nearly every contemporary art museum in the world. McGarrell is included in most major museum collections in the US and he has been a 2 time participant in the Venice Biennale as well as the Whitney Biennial and many others). Publication of my essay “On the Nature of Space”, along with reproduction of 6 of my paintings. The other reproductions and feature articles were by David Cohen/Alex Katz (Cohen is the editor of *ArtCritical.com*) and James McGarrell.

***Don Kimes: 1976 – 2006***, catalogue for retrospective exhibition at Herritt Museum of Arts and

Sciences, Idaho. Catalogue essays by Barbara Rose, Hearne Pardee and Gerrard Haggerty

***Jamestown Post Journal***, Feature Article on Don Kimes and the Arts at Chautauqua

***When Stars and Stripes Met Hammer and Sickle: the Chautauqua Conferences on Soviet Relations, 1985-1989*** p 101 Ross Mackenzie University of South Carolina Press, 29208 c 2006

***Twin Falls Register***, Article on Don Kimes

***Chautauquan Daily***, nine articles on exhibitions at the CCVA Galleries and the Chautauqua School of Art programs

**WQED**, NPR station in Pittsburgh, radio interview on the visual arts

**WNED**, NPR station in Buffalo, NY, radio interview on the visual arts

2005 ***Jamestown Post Journal*** “The Critical Eye”, feature article and review of exhibitions Kimes

organized for the Chautauqua Center for the Visual Arts in 2005, by Robert Plyler.

***Second Sight***, “Process: A Survey of Digital Artists at Montpelier”, April 15, 2004.

***Great Lecture Library*** “Painting, Fishing and Other Signs of Life”, on line media, Chautauqua Institution lecture platform series.

***Knoxletter News*** “Don Kimes - Up Against the Wall”, Knox.edu/x8897.xml

**WNED Buffalo, WQED Pittsburgh, WJTN Jamestown, NY**: Interviewed by these 3 radio

stations about the visual arts programs at Chautauqua Institution.

2004 ***Corriere della Sera***, Perugia, Italy. **“Mostre Aperto”**. Article on exhibition in Corciano.

***Colveyco***, “Don Kimes Exhibits at Elizabeth Roberts”, article on Kimes’ recent work. Colveyco.com.newsletters/5/4-04

During 2004 reviews of the 2003 Florence International Biennial appeared in more than 100 publications in Italy, including among others:

***Il Corriere di Firenze***

***Il Giornale della Toscana***

***Il Gazetta di Parma***

***La Nazione (Firenze)***

***La Repubblica (Firenze)***

***Il Corriere dell’ Umbria***

2003 ***Corriere dell’Umbria***, Umbria, Italy **“Prosegue con successo il gemelaggio artistico con l’American University”.**

Article on American University program in Corciano, Italy.

***Area Blu****,* Capocavallo, Corciano, Ellera, Girasole, Mantignana, Poggio, S. Mariano &Tigli, Italy

***Gemillaggio nel nome dell’arte*.** Article on American University program in Corciano, Italy.

***Corriere dell’Umbria***, Umbria, Italy **“Corciano l’Americana**. Article on American University Art in Italy program.

2002 ***ABC***, Madrid, Kimes’ essay on 9/11 was reproduced in full in an article by Barbara Rose.

***New York Magazine for the Arts* *,* “Umbria Mystica” and the New Renaissance of Living**

**Art in Italy”**,Lori Nozick. Feature article on the influence of Umbria in Contemporary Art

included a discussion of Kimes’ contributions and also included reproduction of works by Don Kimes, Magdalena Abakanowicz and Robert Morris). A copy of article: <http://www.nyartsmagazine.com/72/umbria.htm>

***New York Magazine for the Arts*, “American Artists in Italy: The 2001 Biennale Internazionale dell’ Arte Contemporanea, Florence, Italy.”** Rachel Vancellette (Director Yvonne Lambert Gallery, NYC)

During 2002 reviews of the 2001 Florence International Biennial appeared in more than 100 publications in Italy, including among others:

***Il Corriere di Firenze***

***Il Giornale della Toscana***

***Il Gazetta di Parma***

***La Nazione (Firenze)***

***La Repubblica (Firenze)***

***Il Corriere dell’ Umbria***

***Il Corriere dell’ Umbria*, “Quell’ 11 settembre – artisti stati uniti tornati dopo un anno nel borgo”** Article in the Umbria newspaper about the return of this American program in Italy and the effect of September 11 on students and faculty as Americans.

Media (newspaper article)

***The Washington Times*,** “Barbara Rose Blossoms in the World of Art”, quoted in feature article on Rose.

***Arte In*, Appunti Dalla “Zona di Guerra: L’Arte Dopo Ground Zero”** (Notes from the War Zone: Art after Ground Zero), Barbara RoseItaly

This is a hard copy publication in the premiere Italian publication on contemporary art. The article can be found at <http://www.sussidiario.it/geografia/nazioni/america_nord/stati_uniti/groundzero/>

2001 ***Il Corriere dell’Umbria***

Article on the Florence International Biennale included discussion and photo of Kimes’ work.

***National Geographic Television Presentation:*** Interviewed for National Geographic special on urban, non-mainstream art forms (graffiti, early jazz, etc.)

***Biennale Internazionale Dell’Arte Contemporanea, Citta di Firenze 2001***

750 page hardcover publication on the exhibition included full page color as well as additional information.

***Giornali Valencia*: *A Letter*** A response to 9/11 translated into Spanish and printed in Valencia Newspaper, Valencia, Spain

***The Chautauquan,***Chautauqua, New York

Discussion of exhibitions organized by Kimes in Logan Galleries at Chautauqua Institution.

***Winter Chautauquan:*** *A Letter From Abroad - From a Father to A Son* Chautauqua, New York

***RAI 2* Television Broadcast,**on the National Italian Television network special on the town of Corciano.

***UmbriaTV* Television Broadcast,**on the Umbrian Television network. Spoke about being an

American Painter in Corciano.

***La Nacione***, Umbria, Italy Article in on Kimes’ studio art program in Corciano, Italy.

***The Chautauquan,***Chautauqua, New York

Discussion of exhibitions organized by Kimes in Logan Galleries at Chautauqua Institution.

1. ***RAI 2* Television Broadcast,**on the National Italian Television network special on the town of Corciano.Spoke about the American University program in Italy.

***UmbriaTV* Television Broadcast,**on the Umbrian Television network. Spoke about the American

University program in Corciano.

***La Nacione***, Umbria, Italy Article in on the 2000 fall program in Corciano, Italy.

***The Chautauquan,***Chautauqua, New York

Discussion of exhibitions organized by Kimes in Logan Galleries at Chautauqua Institution.

***Washington Times*** *Paolo Lattaioli*

Full page article on this exhibition, which Kimes organized, presenting works by Italian architect Paolo Lattaioli. The exhibition focused on works related to improving and saving center cities from the automobile. The exhibition was presented in Watkins Gallery and at the Chautauqua Institution.

1999 ***The Washington Post****,* “Another Shade of Summer”Review of exhibition by Sara Wildberger.

***ArtNow Gallery Guide***, New York edition, full page reproduction in April, 1999 issue.

***Chance and Necessity***, catalogue essays by *ArtNews* critic Rob Edelman and Power Boothe.

*App, Gilliam and Kimes deal with the dynamic of the rectangle, establishing their paintings’ internal architecture, and what tension can be generated on the inside and outside of the support. . .For abstract painting to survive as a creative vehicle into its second century, it must continue to grow and evolve. The artists included in this exhibition convince us with their work that such a continuity is still possible...*

*Rob Edelman*

*(Critic, Art News)*

***The Washington Post****,* “It All Adds Up: From Twenty Strong Works, One Strong Show”

Review by Ferdinand Protzman:

*“Each person - particularly Robin Rose, Bill Willis, Ann Rentschler and Don Kimes – creates some kind of system to control and contain the developments on the canvas. The fascination*

*of abstraction lies in seeing how the artists resolve these issues that develop between control*

*and freedom, figure and ground, paint and painter. When it works, as it does in ‘Chance +*

*Necessity’, it is as powerful and moving as art gets.”*

*Ferdinand Protzman*

*(Washington Post)*

***Painters Who Make Prints****,* catalogue with essay by Barbara Rose (author of *American Art Since 1900*) for traveling exhibition curated by Martha Macks.

1998 ***Washington Post****, Arts Section*, April 21 "A Splash for the Graduates”.

***The Derrick****,* Oil City, Pennsylvania, article on Kimes’ Center for the Arts Exhibition.

***Il Corriere dell’Umbria****,* Perugia, Italy Article in on the 1998 summer program in Corciano*.*

***The Chautauquan****,* Chautauqua, New York***.*** Discussion of exhibitions organized by Kimes in Logan Galleries at Chautauqua Institution.

***The Chautauquan****,* Chautauqua, New York***.*** Discussion of exhibition in CVA Galleries.

1997 ***Don Kimes: Paintings***, Kreeger Museum, Washington, D.C.

Produced in connection with Kimes lecture on his work at the Kreeger Museum and an

exhibition at Kouros Gallery in New York. Included comments by Barbara Rose and *Art News*

critic Gerard Haggerty.

1996 **WETA Television Broadcast *Around Town****,* Washington, D.C.

April 18 & April 20 broadcasts. Discussion of Don Kimes exhibition at Watkins Gallery, with

images of several paintings from Italy. Commentator William Dunlap said:

*Don Kimes, who is head of the Art Department at American University, has an exhibition of*

*Works that he made last year when he was in Italy. . .Kimes is one of the most interesting*

*artists in America. He has his fingers in so many pies. He runs the Chautauqua art program in*

*the summer, up in upstate New York. . .he started a whole new program for American*

*University in Italy this summer, and he makes and shows these paintings all over the*

*world...They need to be seen.*

*William Dunlap*

*(Critic, WQED)*

**WETA Television Broadcast *Around Town***, Washington, D.C.

Image of American University Italy program poster and announcement of the program in the "best bets" component of the broadcast. March 28 & March 30 Broadcasts.

*Drawing: space, form & expression*

by Wayne Enstice, Melody Peters; Prentice Hall, 1996 cited on page 276 and in preface xiii

***Il Corriere dell’Umbria,*** Perugia Italy**.** Review of Don Kimes exhibition ***.***

***Forced Proximity***, Washington, D.C.

Catalogue essay author for group exhibition at Foundry Gallery, Washington, D.C.

***Tempo del Parea,***Perugia. Italy

Color catalogue for Don Kimes solo exhibition at Rocca Paolina in Italy.

***Ken Oda's Newsletter of Art,*** Washington, D.C. "Don Kimes Time Walls Series Travels".

***Time Walls - Camerata Series,***Washington, D.C.; Perugia, Italy; Munich, Germany; New York

Catalogue for solo exhibition at Watkins Gallery, including essay on Kimes by art critic and former *Art In America, Art News and Journal of Art* contributing editor Barbara Rose:

*No matter how radical or experimental his materials and techniques, his paintings remain*

*'paintings' that emphasize the pictorial concerns of painterly surface and coherent structure as*

*much as they demand to be experienced as poetic and emotional statements related to human*

*experiences. . .This transformation of the materials into the immaterial has always been the*

*goal of ambitious painting. Perhaps it is even more so today because we live in a purely*

*materialist and literal one-dimensional culture that would deny meaning and content to art other*

*than the basest and most obvious forms of propaganda or decoration. In the context of the*

*goal that painting sets for itself today, an artist like Don Kimes exhibits an exemplary tenacity*

*and courage in confronting the limitations as well as the potential of the pictorial.*

Barbara Rose

1995 ***Acciaio, Argilla, e Legno,*** Montecastello di Vibio, Italy

Brochure for Don Kimes solo exhibition at the International School of Art in Umbria, Italy.

***The Chautauquan***, Chautauqua, New York, Spring, 1995 issue

"Kimes Looks at Ten Summers with the School of Art"

***The Chautauquan***, Chautauqua, New York, Summer, 1995 "Kimes Talks About a Year in

Umbria"

1994 ***Eight In Dialogue,*** Washington, D.C.

Catalogue essay author for exhibition at the Vermont Studio Center and Watkins Gallery.

1993 ***Formas, Naturaleza, Abstracion,*** Villahermosa, Mexico

Catalogue for Don Kimes solo exhibition at Casa de Cultura Exhibition Center, Villahermosa,

Mexico. Essay by Gerard Haggerty.

***The Chautauquan***, Chautauqua, New York, summer, 1993. "On Understanding Art", author.

***The Collage Aesthetic - Six Contemporary Artists***

Catalogue for traveling exhibition including reproduction of Kimes work and essay by Gary

Jurysta. Exhibition traveled throughout 1993.

**Washington Project for the Arts,** Washington, D.C.

"Caroll Sockwell", invited author of exhibition catalogue essay on the work of Caroll Sockwell***.***

1. ***The Washington Post*** "Moving Heaven and Earth Images" Review of Kimes solo exhibition at the National Academy of Sciences.

*The viewer is drawn to Kimes’ huge canvases by their color and bold shapes, laid on in semi-*

*transparent layers that give them an intriguing depth. . .Kimes, head of American University’s*

*art department, makes it all perfectly clear in the exhibit brochure: ‘Do I have rules? Yes. But*

*I have to see past them. Usually I end up sacrificing the idea for the painting. I’ve got to*

*recognize daylight when it happens.’*

Hank Burchard

(Critic, Washington Post)

**WETA Television Broadcast *Around Town*,** Washington, D.C.

Discussion of Don Kimes exhibition at The National Academy of Sciences, with images of

several of Kimes paintings from Italy. Commentator William Dunlap said:

*Some of the finest art that is being done in America is being done on university campuses, to*

*wit Don Kimes current exhibition at the National Academy of Sciences. He's head of the*

*Department of Art at American University. . .This is a powerful exhibition that ought to be*

*seen…*

*William Dunlap*

*(Critic, WQED)*

***Form, Nature, Abstraction,*** Washington, D.C.Color brochure for solo exhibition of Kimes work

at the National Academy of Sciences. Included an essay on Kimes by *ArtNews* critic Gerrard

Haggerty.

***Sunstorm Magazine of the Arts,*** New York City "The Subliminal and the Sublime", article on

Kimes work by Gerard Haggerty.

***The Chautauquan,*** Chautauqua, New York"Basso Profundo", review of Kimes solo exhibition

at CAA Galleries, by Anthony Bannon, curator Burchfield Center for the Arts, Buffalo, NY.

1991 ***College Art Association of America News,*** national distribution

"MFA Regional Student Exhibition", author of article on works by students from American,

George Washington, Virginia Commonwealth, Maryland Institute, Howard, Univ. of Maryland

and Catholic University graduate studio art programs.

***Westmoreland National Exhibition,*** Westmoreland, Pennsylvania

“Distinguished juror” and subject of catalogue essay.

1991 ***Latrobe Journal, "***The Westmoreland National", Pennsylvania.

***Open Season on the Arts*** Catalogue included full page reproduction of Kimes’ work, pub.

CAA Galleries, Chautauqua, NY.

1990 ***Antiques & Collectibles*** issue 146, New York City

"Recent Paintings and Collage", review of Kimes exhibition included reproduction.

***Chautauquan Daily,*** Chautauqua, New York

"On Freedom of Expression and the NEA", invited author of editorial.

***Chautauquan Daily,*** Chautauqua, New York. "Three New Shows", by Juliet Bourne.

***Chautauquan Daily,*** Chautauqua, New York. "School Oriented Toward Contemporary Art", by

Jason Phillips.

***ArtNow Gallery Guide***, national edition. Back cover of March 1990 issue.

***Chautauquan Daily,*** Chautauqua, New York

"Kimes Exhibition Honors the Land and the Mind", by Anthony Bannon.

1989 ***American Scene,*** American University, Washington, D.C.

"Don Kimes at Watkins", by Karen D. Way.

***Sunstorm Magazine of the Arts,*** New York City, "The Collage Paintings of Don Kimes", Victor

Forbes.

***Chautauquan*** Daily, Chautauqua, New York

"Kimes Speaks About Thoreau, Cezanne, Proust", by Juliet Bourne.

1. ***Chautauquan*** Daily, Chautauqua, New York

"Cross-media Artists", review by Anthony Bannon.

***1988 Chautauqua Institution Annual Report***Color cover reproduction of Kimes work.

***Chautauquan Daily*** Chautauqua, New York "School of Art Ranks High Nationally", Juliet

Bourne.

***New York Art Review***

Ed. Les Krantz, forward by Mary Boone. Included reproduction and essay on Kimes.

***The Chadakoin Review*** "An Interview with Peter Agostini", by Don Kimes and Bruce Gagnier.

***The Chadakoin Review***

"Portfolio", reproductions of thirty works by Don Kimes, Charles Cajori, Barbara Grossman and

Deborah Rosenthal.

***Sunstorm Magazine of the*** Arts, New York City.

"Don Kimes - The Artist as Philosopher", feature article by Cynthia Kramen, included color

reproduction.

***Artspeak, New York*.**

"Choosing a Distinctive Voice", review of Prince Street Gallery solo exhibition of Kimes work by

Miles Unger.

1988 ***Jamestown Post Journal,*** Jamestown, New York

"The Critical Eye", review of Kimes CAA exhibition by Robert Plyler.

***Chautauquan Daily,*** Chautauqua, New York."The Conservatory Model", article on Don

Kimes role in developing the Chautauqua School of Art, by Jason Phillips.

1987 ***Soviet Life Magazine***, Moscow, USSR***.*** Reproduction of photographs by Kimes.

***PBS Television Broadcast on the Cultural Exchange to the Soviet Union,*** Buffalo, NY.

1986 ***Downtown Manhattan,*** New York City. Included reproduction of Kimes work.

***Popolopen Metaphor***

Catalogue for solo exhibition at Prince Street Gallery, NYC. Included essays by  *ArtNews* critic

Hearne Pardee “Popolopen 1980 - 1985" and John Arthur Shanks “Popolopen Metaphor”

*There is a radical and adventuresome spirit in the pursuit of a natural ideal - in the faith that*

*naturewill abundantly confirm the highest intuitions of art. Don Kimes paintings are charged*

*with this* *speculative energy.*

*Hearne Pardee*

***Prospect Press,*** Brooklyn

“Finding the Catskills Under the Brooklyn Bridge”, review by Stephanie Rauschenbusch.

***Artspeak, New York***

"The Quality of Uniqueness", review by Leonard Horowitz.

***Buffalo News,*** Buffalo, New York

"Artists Choose Artists", review by Anthony Bannon.

***Chautauquan Daily,*** Chautauqua, New York

"Don Kimes and Gina Werfel", review by Janet Steen.

1985 ***Sunstorm Magazine of the Arts,*** New York City

"Don Kimes Paintings at Popolopen", feature article by John Arthur Shanks.

1984 ***Critic's Choice,*** New York City

Reproduction of Kimes work and catalogue essay by *NY Times* art critic Lawrence Alloway, for

exhibition at Arsenal Gallery, NYC.

*Kimes achieves an iconography of long term turbulence, not immediate agitation, which gives*

*us a sense of the earth’s age, rather than recent disarray.*

*Lawrence Alloway*

*(Critic,* ***NY Times****)*

***Art World*** New York City***.*** Reproduction of Kimes work.

1982 ***Artspeak New York.*** "Two Views of Landscape", review of Kimes exhibition by William Pellicone.

1980 ***Artspeak New York.*** "From Vertical Landscape to Stone", article by Palmer Poroner on the work of Wayne Thiebaud, Gretna Campbell and Don Kimes.

1979 ***Phoenix Newspaper.*** "Don Kimes Landscapes", anonymous review.

**HONORS AND AWARDS:**

Current **Artistic Director, VACI (Visual Arts at Chautauqua Institution)** Chautauqua, NY

Primary leadership in all aspects of the visual arts programs of the Chautauqua Institution (7 museum quality galleries, the Chautauqua School of Art, Johnson Sculpture Garden, visual arts lecture platform). For comparative purposes other Artistic Directors at Chautauqua in Theater, Dance and Music have included Michael Kahn (Theater, Director Folger Shakespeare Company), Ethan McSweeney (Theater, Tony award nominee and recipient of Outer Critics Circle and Drama Desk awards), Jean Pierre Baneful (Dance - former principal with the American Ballet and student of Balanchine), and Timothy Muffet (Director, Principal Conductor, Baton Rouge Symphony).

2011- **Oishei Foundation/Albright Knox Museum**

2013 Developed $60,000 grant proposal on behalf of Chautauqua Institution to curate and present three

exhibitions of works that I select from the Albright Knox works on paper collection over a period of

three years, including production of the shows and three exhibition catalogues with essays by recognized figures in the field. Exhibitions will be presented in the Gallo Family Galleries of the Strohl Art Center, Chautauqua Institution. Grant has been awarded for 2011, 2012, 2013

2011 **Interruptio: Collaborative Exhibition at Galleria Extra Moenia in Todi, Italy**

International Faculty Travel Award

2010 **American University International Faculty Travel Grant** to present exhibition in Todi, Italy and to

explore association with Pieve International School in Corciano, Italy and to visit our program at Studio Art Centers International in Florence, Italy

2009 **Artist In Residence, Studio Art Centers International, Florence, Italy**

Recipient of six week artist residency at SACI including studio and apartment, in order to produce work. Works produced during the residency were exhibited at the American University Museum at the Katzen Arts Center in 2010

2008 **Missouri Arts Council**, Grant to use experimental digital facilities at SW Missouri State University

2007 **International Arts & Artists** (IA&A), Hilyer Art Space

Invited by the Artists Advisory Board of this exhibition space to present solo exhibition.

2006 **Bizziri Ceramics, Citta di Castello, Italy**

Invited by Bizziri Ceramics, a major ceramic production facility in Citta di Castello, Italy,

to produce prototype edition of my work in clay utilizing digital imaging processes, clay and paint. Provided with materials, facilities and assistants.

***Projetto Inmensa,* Galleria XMoena, Todi, Italy**

Invited participant in premier exhibition in an international traveling exhibition of ceramic pieces created by painters. The exhibition will travel to Rome and the US. (XMoena is one of the most respected galleries in Italy, representing artists including Beverly Pepper, Al Held, Piero Dorazio, Bruno Ceccobelli and others.

***Carola van den Houghten*** East 80th Street, NYC. Corolla van den Houghton, a New York City art dealer, presented an event celebrating my work including an exhibition, lecture, musical

performance and guest speakers. Numerous critics, collectors and gallery dealers attended.

2005 **Appointed Artistic Director of VACI (Visual Arts at Chautauqua Institution),** Chautauqua, NY

Appointed Artistic Director in the Visual Arts at the Chautauqua Institution (since 1986 I had been Director of the Chautauqua School of Art). This appointment expanded my leadership responsibilities to include not only the School of Art, but also all other visual arts programs at Chautauqua including oversight of exhibitions, 7 new galleries in two art centers, and all other visual arts programs.

2004 **American University Award for Outstanding Contributions to Academic Development**

The award letter recognized my *enthusiasm for art and teaching that has stimulated and expanded our studio art programs... through your ability to see our programs with an eye to fresh possibilities... through your expertise, energy and affability, students feel themselves to be part of a dynamic and challenging program... your contributions have become hallmarks of our nationally recognized visual arts program*.

2003 **Medici Medal, Biennale Internazionale Dell’Arte Contemporanea, Citta di Firenze**

**(Florence International Biennial Exhibition of Contemporary Art)** Florence, Italy.

Invited participant in exhibition of works by artists from more than 60 countries.

Jurors included Dore Ashton (Author, *The New York School*), Stefano Francolin (Art Historian,

Opificio delle Pietre Dure, Florence), David S. Rubin (Curator, Contemporary Art Center of New

Orleans), Barbara Rose (independent art critic/historian), Veronika Birke (Vice Director

Graphische Sammlung Albertina, Vienna), John Spike (Cathedral Museum, Malta), David

Hockney. 400 page hardcover catalogue included full page color reproduction of Kimes’ work

“Kauai Quest”.

2002 **Kauai, Hawaii, 18 States in the US, as well as Madrid, Umbria, Rome, Naples and Sicily**. Sabbatical support award to write and paint in Kauai for several months, followed by a 6 week John Steinbeck style trip through 18 of the United States as well as a period of time in Spain and Italy – Spring, 2002.

2001 **National Endowment for the Arts: Finalist for position of Chair of the NEA**

Solicited by White House to apply for the position. Interviewed with Office of White House

Personnel, including head of White House Personnel (withdrew after second interview due to

what I felt were ideological conflicts).

**Awarded Medici Medal, Biennale Internazionale Dell’Arte Contemporanea, Citta di Firenze**

**(Florence International Biennial Exhibition of Contemporary Art)** Florence, Italy.

Invited participant in exhibition of works by artists from 53 countries. Jurors included Monica

Bohm-Duchen (Tate Gallery, London), Michael Bond (Art Gallery of New South Wales, Sydney), Argelia Cano (Universidad Nacionale Autonoma de Mexico), Vlasta Cihavko (Czech Republic, ***Atelier Magazine***), Ricardo Cristobal (***Orgon Experimental Review***, Spain), Leonel Jaramillo (Director 4th Medellin Bienale, Columbia), Stefano Francolini (Director of Fine Art & History Programs for the City of Siena), Klas Groh (Reiss Museum, Manheim, Germany), Vladimir Malekovic (Director Zagreb Museum of Art, Croatia), Minina Navarro (Argentina, Casco Historico de San Telmo), David Rubin (Curator Contemporary Arts Center of New Orleans), Eleda Salazar (Venezuela, founder Central Cultural Commission), Young Jay Lee (Director Munhwatlbo Gallery, Seoul), John Spike (Cathedral Museum, Malta).

**“Outstanding Contributions to Academic Development University Award Nominee”**

2000/01 AY College of Arts & Sciences nominee.

**Honorary Artists Committee, Chelsea Art Museum,** NYC.

**Commune di Corciano**, Corciano Italy. Provided with a studio for 3 ½ months by Cultural Council.

2000 **Goya Girl Press,** Baltimore, Maryland

Invited to be guest artist producing a print with this professional press. Provided with materials,

assistants and professional printers. Prints on view at www.goyagirl.com/pdk.htm

**Commune di Corciano**, Corciano Italy. Painting acquired by the cultural commission of Corciano.

**Comune di Corciano**, Corciano Italy. Provided with a studio for two months by Commune di

Corciano

1999 **Monte Malbe, Italy**

Support from the Academia di Belle Arte (Perugia). Provided with studio for 3 months.

**Goya Girl Press,** Baltimore, Maryland

Guest artist producing a print by this press (materials, assistants).

1998 **Corciano, Italy** Artist in residence.

Support from the Commune di Corciano for residency for 3 weeks, featured artist in annual festival.

**American University College of Arts & Sciences** nominee, “Outstanding Scholar/Teacher”.

**Goya Girl Press,** Baltimore, Maryland

Invited to be guest artist producing a print by this press (materials, assistants)

1. **Perugia, Italy** Artist in residence. Support from the Commune di Perugia for *Artists at the Manicomium*: residency. Studio residency for 6 weeks . Other residents included Cecily Brown and Randal Stoltzfus.

1988/97 **Center of Excellence Designation and the Program for Institutional Excellence Awards,**

**Department of Art, American University:**

Efforts to improve the quality of the programs in the department of art resulted in continuing designation of the studio art program as one of 11 “Centers of Excellence” and later “Program for Institutional Excellence”, resulting in more than $300,000 to support the department’s visiting artist programs over nine years.

**Vinarelli,** Invited artist participant in this annual art celebration in Deruta, Italy.

1996 **Munich, Germany, CAS Mellon Fund**

Travel award for solo exhibition in Munich.

1. **Perugia, Italy, Piazza Broletto**

7' x 7' steel, cement and wood piece entitled “City” acquired by the region of Umbria for installation in the building complex designed by Italian architect Aldo Rossi in the piazza near the train station in Perugia, Italy.

1995-94 **Camerata di Todi, Italy** Artist residency.

Mellon foundation grant awarded (university wide competition). This support enabled me to spend

a year living and working in Italy. Located in Camerata, Umbria between Rome and Florence near

the towns of Spoleto, Assisi, Siena, Arezzo, Orvieto and Perugia.

1. **Washington College of Law, Commission for Installation in New Facilities.** Competitively awarded commission to produce 8' x 12' piece for new Washington College of Law facilities.

1. **Yellowstone National Park, Artist in Residence**

One of 5 painters selected in national competition to receive studio space, supplies, travel and accommodations in order to work as artist in residence at Yellowstone. Sponsored by the U.S. Department of the Interior.

**Villahermosa Conferencia de Literatura y Artes**. Invited participant in this conference in Mexico.

This included support from the ***Instituto Nacional de Bellas Artes, Mexico*** and the ***Mexican***

***Ministry of*** ***Culture*** to present a 3 month solo exhibition and to work in southern Mexico.

**Outstanding Research, Scholarship and Professional Contributions University Award**

**Nominee.**

1992/93 American University College of Arts and Sciences nominee.

**Nominated for Louis Comfort Tiffany Grant**

1992 **D.C. Commission on the Arts: Nominated for *Excellence in Service to the Arts Award***

1988- **Connecticut State University, Artist In Residence**

1987 Selected in national competition to receive award (9 month stipend and studio space).

1987 **Distinguished Alumnus.** Named distinguished alumnus by Westminster College, Pennsylvania.

1. **Performance with Martha Graham Principal Dancer Kevin Keenan.** Keenan choreographed a piece in response to Kimes’ 8' x 20' painting *Sequences.* The painting was included in a performance before an audience of 5,000 people.

**Soviet Union Cultural/Political Exchange**

Supported by Eisenhower Foundation, Chautauqua Inst., U.S.I.A. U.S. visual arts representative

in exchange to Moscow, Latvia and what was then Leningrad. This was the first exchange to

include currently active figures from both governments since Nikita Khrushchev had been Premier.

Delegates included Strobe Talbot, Grover Washington, Jr., Karen Akers, Ben Wattenberg, Vladimir

Pozner, Susan Eisenhower and others.

1. **Edna St. Vincent Millay Colony,** visual fellow. Awarded one month residency including studio

space, housing, meals, etc. to work at the former residence of Edna St. Vincent Millay (two artists,

two writers and a composer were in residence).

**ACADEMIC BACKGROUND/EXPERIENCE:**

1988-current **AMERICAN UNIVERSITY, Washington, D.C. & Italy,Professor of Art, Department Chair 11 years**  (1990-2001),  **Director of Studio Art Program for 17 years** (1988-2004 and 2012-present) MFA, MA, BFA and BA programs in studio art, graphic design, art history. Responsible for recruitment (during my tenure as chair applications to the MFA program tripled and we developed the 2nd highest application to admission ratio, and the highest matriculation ratio in the university), developing faculty, visiting artists programs, implementing new programs/curriculum development, all budget, strategic planning and day to day matters related to the programs in Washington (1990-2001), Umbria and Rome (1995-2006), and Florence (2007-current).

**Full Professor** 1997-current, **Associate Professor** 1988-1997 Teach thesis seminars,

painting, drawing, mixed media, General Education Studio and related areas at

undergraduate through graduate levels. Composite evaluation ratings based on student and peer review of teaching, scholarship and service have consistently been at or among

the highest in the department throughout Kimes’ tenure at American.

**Lead Art Department Liaison, Arts Center Development Campaign** 1990-2001.

For more than 10 years served as lead department representative in fundraising campaign

which led to construction of the 130,000 square foot Katzen Center for the Arts. As

Department Chair initiated Watkins Gallery acquisitions program through the creation of the

Centennial Art Collection Committee in 1990. This group became the initial base for

fundraising efforts which expanded over the next decade of Kimes’ chairmanship.

Brought Cyrus Katzen (Kimes’ gallery dealer and collector in early 1990’s), Mary Amory, Joanna Crisp-Ellert and many others to the campaign, which started the ball rolling on an eventual Katzen gift of 10 million dollars plus an art collection valued at approximately 5 million dollars to the University (Katzen’s gift was the largest individual gift in the history of the university), as well as significant naming gifts from Amory, Crisp-Ellert and others.

Lead department liaison in design of Arts facilities working with faculty, architects and administration over period of 14 years to realize the Katzen Arts Center.

**Recipient of the University Award for Outstanding Contributions to Academic**

**Development in 2003.** This award was granted *in recognition of contributions to the growth and national recognition of the university’s visual arts programs* and was made by nomination of the Dean of the College and review by faculty peer panel as well as the office of the Provost.

**Faculty Honor Award, Graduate Student Council of American University**

Nominated by graduate students and selected in university wide competition in 1992. The

award was given *in recognition of teaching and growth in the quality of, and national*

*respect for the Department of Art's M.F.A. program.*

**American University School for the Arts**

**Initiated plans to move the Fine/Performing Arts Center to Massachusetts Avenue**

In 1993 wrote proposal to University President to move site for the arts facilities from the

Watkins/Kreeger buildings planned location at the rear of the campus (where plans and a

groundbreaking had already occurred under the presidencies of Joe Duffey and Milton Greenburg) to the current flagship Massachusetts Avenue location. Also developed proposal in 1993 and submitted similar proposal again several years later for integrating the fine and performing arts departments under one roof as a School for the Arts within the College of Arts & Sciences.

1988-current **Restructured and Directed Visiting Artists Programs at AU Department of Art**

Initiated semester long "faculty in residence" program (usually two artist/faculty per semester, each teaching 2 days per month). Continued "Center of Excellence" and received “Program for Institutional Excellence” awards from the university to support totaling approximately $300,000 over six years for the studio art program. The success of this program was the leading reason the MFA program in the visual arts became one of the most competitive graduate programs in the university. In 2004 faculty began to share responsibility for the visiting artists program with individual faculty taking turns organizing given semesters. A partial listing of artists I have been responsible for bringing to American University includes:

Judy Pfaff Nathan Oliveira Wayne Thiebaud

Sam Gilliam Tom Nozkowski Robert Storr

Vija Celmins Stephen Westfall Gregory Amenoff

Katherine Porter Harvey Quaytman Joan Snyder

Frances Barth Dorthea Rockburne Jake Berthot

Bill Jensen Catherine Murphy Susanna Coffey

Pat Steir John Walker Mary Hambleton

Raoul Middleman Carole Robb George McNeil

Jane Wilson Elena Sisto Judy Glantzman

Marjorie Portnow Haneline Rogebourg Margo Margolis

Andrew Forge Rackstraw Downes Ron Gorchov Gabriel Laderman Glenn Goldberg Gary Stephan Rosemarie Beck George McNeil David Humphrey

Sharon Louden and others

**Established Visiting Critics, Curators and Symposia/Colloquia Programs (beginning 1988)**

A partial listing of individuals I brought to American University for short term visits includes:

Robert Storr (curator, Museum of Modern Art, contributing editor *Art In America* – he later

became commissioner of the 2007Venice Biennale and Dean of the Yale

University School of Art – brought Storr to AU 5 times)

David Sylvester (*Artforum* critic, author, Venice Bienale curator for Francis Bacon pavilion)

Peter Plagens (critic *Village Voice* and others)

Michael Brenson (critic, *NY Times*)

Mark Stevens (Senior art critic *Newsweek*)

Terrie Sultan (Curator, Corcoran Biennial; Curator Contemporary Art Corcoran Museum)

Kinshasha Conwill (Director, Studio Museum of Harlem)

Stephen Westfall (painter/critic *Art in America* and others)

Claudia Carr (Director, Claudia Carr Gallery, Soho)

Hilton Kramer (critic, *NY Times*, editor in chief, *New Criterion*)

Irving Sandler (internationally recognized author and critic)

Donald Kuspit (internationally recognized author and critic)

Louis Finkelstein (painter/critic)

Alice Denney (Founder of the Washington Project for the Arts)

Barbara Rose (Author *American Art since 1900* and 19 other books, critic *Art In America*

and others)

Willem de Looper (painter, curator Phillips Collection)

Lee Fleming (critic, *Washington Post*)

Stephen Gang (Director, Stephen Gang Gallery, Chelsea)

Gerrard Haggerty (critic, *Art News, Art In America, Cover* and others)

Inverna Lockpez (Director Intar Latin American Art Gallery, NYC)

Ro Lohin (Director, Lohin Geduld Gallery, Chelsea)

Hearne Pardee (critic, *ArtNews* and others)

Sylvia Williams (Director, Smithsonian Museum’s National Museum of African Art)

As well as developing one day visiting artists program artists including:

Al Held Glenn Ligon Eva Lundsager

Leslie Wayne John Toreanno Yuriko Yamacuchi

Graham Nickson Margo Margolis Dennis Ashbaugh

Leland Bell Natalie Charkow Denzil Hurley

Judith Shea William Willis and many others

2007-current **AU Consortium Representative, SACI, Florence, Italy**

Established membership of American University in Studio Art Centers International consortium and continue to serve as AU liaison to the consortium in Florenceand oversee consortium membership including recruitment, coordination between AU Abroad SACI on the program. Enabled our inclusion in a consortium with:

Dartmouth College Pepperdine University

Rice University Skidmore College

Columbia University University of North Carolina at Chapel Hill

Cleveland Institute of Art Columbus College of Art and Design

Corcoran School of Art Maryland Institute of Art

Kansas City Art Institute American University

The decision to move our program to SACI in Florence, Italy enabled us to add substantially to curriculum in the Italy program, including additional resources/new course offerings in photography, printmaking, sculpture, Italian language, graphic design/computer graphics, and art history, and a substantial library as well as maintaining our strength in painting which had been the hallmark of our Corciano program.

Currently developing future possibilities related to the SACI facilities in Florence and long term planning related to the doubling of SACI’s space in Florence (2010). Exploring possible future development of a short term MFA cooperative program with SACI or Pieve International School in Umbria, and related program, support, curricular, visiting artist and other logistics.

In terms of technological training SACI enabled our Italy program students, for the first time, to have access to a fully supported computer lab for our undergraduate students in studio as well as expanded art history offerings. SACI also offers upgraded printmaking facilities in Italy, a ceramics lab that exceeded our previous American University facilities and enabled our students to take Digital Photography courses with an emphasis on art related concerns.

1996-2006 **Founder/Director, American University MFA, Post Baccalaureate and undergraduate Art in Italy programs in Umbria and Rome** Founder/Director undergraduate and MFA

programs in Corciano and Rome Italy (1995-2006).

Italy program students studied in a thousand year old Umbrian hill town in the fall and in Rome during the spring semesters.

In 2000 established the only 2 year MFA program in Continental Europe. In addition to studio, critical theory, art/architectural history, and language classes, other components of

the program included accompanying students on extended trips to Venice, Rome, Naples, Pompeii, Sicily, Florence, Siena, Bologna, Sansepolcro, Arezzo, Montepulciano, Assisi, Urbino, Perugia, Puglia, San Gimignano, Todi, Assisi, and many others. In addition to AU faculty, some of the faculty and visiting faculty I brought to the Italy program include:

Beverly Pepper John Walker Barbara Rose

Gregory Amenoff Cecily Brown Bruno Ceccobelli

Rex Weil Elaine King Glenn Goldberg

Margaret Grimes Nicholas Carone Judy Harvest

Allan Feltus Fred Eversley Carole Robb Barbara Bernstein Rosemarie Castoro Judy Glantzman Susanna Coffey Don Perlis Al Held and many others

(program was cancelled in 2005 - last class of students graduated in 2006)

2006 - current **Established new undergraduate art program in Florence, Italy in 2006**

**Continue to serve as Department liason to this program**

Undertook discussions with Studio Art Centers, International (SACI), Medici International School in Florence and others to move this program from Corciano, Italy to either Florence (SACI) or Tuscania (Medici) in 2006. Each location included newly renovated classrooms, studios, updated Computer labs and other resources. Traveled to Italy several times for discussions with David Davidson, Dean, SACI. Traveled to NYC offices of SACI and initiated discussions regarding the consortium with Jim Miller, Senior Executive, Institute of International Education, US SACI representative.

Achieved membership in the SACI Consortium, our undergraduates have been able to study at SACI since that time and I continue to serve as department liaison for this program.

1986 – Current **THE CHAUTAUQUA INSTITUTION, Chautauqua, NY**

**Artistic Director, School of Art, 1986-2005; Artistic Director VACI, 2005-current**

Established Advisory Council to the Artistic Director which includes:

Denise Bibro (Director, Denise Bibro Fine Art, NYC)

Michael Gitlitz (Director, Marlboro Gallery, NYC)

Judy Glantzman (Painter represented by Betty Cunningham Gallery, NYC)

Louis Grachos (Director, Albright Knox Museum of Art)

Donald Kuspit (Critic, Art News, Art In America, Artforum and others)

Barbara Rose (Critic, Author of 20 books on modern and contemporary art)

Robert Storr (Dean, Yale School of Art, Curator, 2007 Venice Bienale)

Stephen Westfall (Painter/Critic, *Art In America*)

This is the senior artistic leadership position in the visual arts for VACI (Visual Arts at Chautauqua institution) encompassing the Chautauqua School of Art, Strohl Art Center Galleries, Fowler-Kellogg Galleries and the Chautauqua Institution’s visual arts lecture platform.

Lead visual arts spokesperson in visual arts campaign that raised $7,500,000.00 dollars for the visual arts programs during 2006-2010. Oversaw design and construction of two new exhibitions facilities encompassing 7 galleries, and complete renovation of the 100 year old Chautauqua School of Art.

Responsible for 8 – 11 exhibitions per year, lecture series, visiting artists, faculty and student recruitment, and developing studio programs in painting, drawing, sculpture, printmaking, and ceramics.

Develop and direct visual arts programs in all phases. Lead spokesperson in annual efforts to raise funds for scholarships (approximately 80% of Chautauqua students now receive full or partial scholarship funding). Have obtained externally funded scholarships for 9 American University undergraduates and 21 American University MFA students to study at Chautauqua between 2005 and 2010).

Developed a national/international reputation for the School of Art program for undergraduate through graduate level students (40 full time, 600 part time students each summer; gallery staff of 10 with approximately 30,000 visitors annually) in what had been a regional arts and crafts center. Developed national reputation for the exhibitions programs at Chautauqua, including the Chautauqua National Exhibition of American Art.

A partial listing of faculty Kimes brought to Chautauqua since 1986 includes:

Judy Pfaff John Froenmayer William Tucker

John Walker Stanley Kunitz Stephen Westfall

Jane Dickson Barbara Rose Katherine Porter

Roberley Bell Elaine King Pamela Lins

Elena Sisto Howard Buchwald Ying Li

Val Cushing Glenn Goldberg Judy Glantzman

Carole Robb Lee Tribe Gary Trudeau

Allan Hacklin Hearne Pardee Pat Lipsky Sutton

Gerrard Haggerty Mia Westerland Roosen Gabriel Laderman

Phoebe Helman Raoul Middleman Barbara Bernstein

Charles Cajori Charles Hagen Laura Newman Tom Butter Pamela Lawton James McGarrell

Michael Byron Marsha Pels Jake Berthot

Charles Spurrier Larry Brown Sidney Geist Gary Stephan Audrey Ushenko Carolyn Henne

Ken Buhler Mary Hambleton Val Cushing Stuart Diamond Sidney Tillim Margo Margolis Marsha Pels Graham Nickson Julie Langsam

Gary Stephan Donald Kuspit Bonnie Collura

Terry Adkins Sana Mussanna and others

As well as gallery directors

Jim Kempner (Owner, Jim Kempner Gallery, NYC)

Denise Bibro (Director, Denise Bibro Fine Art, NYC)

Kim Foster (Director, Kim Foster Gallery, NYC)

Rachel Vancelette (Director, Barbara Gladstone Gallery, NYC)

Michael Gitlitz (Director, Marlborough Gallery, NYC)

Barbara Luderowski (Director, Mattress Factory Museum, Pittsburgh)

Luis Grachos (Director, Albright Knox Museum, Buffalo)

Kathryn Markel (Director, Katherine Markel Gallery, NYC)

Ro Lohin (Director, Lohin Geduld Gallery, NYC)

Denise Bibro (Director, Denise Bibro Fine Art, NYC)

and current and former AU faculty:

Deborah Kahn Zoe Charleton Tim Doud Luis Silva Ron Haynie Mark Oxman

William Willis Jeff Spaulding Tom Raneses

Susan Yanero Stanley Lewis Steve Cushner

Isabel Manalo and others

and gave AU MFA alumni their first post MFA (non-AU) teaching positions:

Jeremy Long Colleen Kelsey Jeneen Piccurrio

Martin Mazorra Jeffrey Colbert, Glenn Cebulash

Albert Weaver Christopher Fletcher Cinthia Gaasch

Dan Hernandez Amber Scoon Seann Kojima

Dorothy Frey Jay Noble Heidi Leitzke

Katherine Knight Dan Hernandez Nathan Brujis

Jeneen Piccurrio Ani Hoover Rachel Sitkin

Alison Hall Jillian Bonahoom Tom Bunnell

**Organized the following Visual Arts lecture programs at the Chautauqua Institution**:

2012 Audrey Ushenko, painter, faculty Indiana University

Isabel Manalo, painter, faculty, American University

Roberley Bell, installation artist, faculty, Rochester Institute of Technology

Peter Beaseker, ceramist, faculty, Syracuse Univerity

Stephen Westfall, painter/critic, faculty Rutger University

Sana Musasama, sculptor, faculty Hunter College

Jim Kempner (gallery owner)/Charlie Hewitt (sculptor/printmaker)

Olive Ayhens, painter

Stanley Lewis, painter, faculty, NY Studio School

Gerard Haggerty, critic, faculty Brooklyn College, CUNY

Judy Glantzman, painter, faculty Rhode Island School of Design

Elaine King, critic, art historian, faculty Carnegie Mellon University

Matthew Rich, painter, faculty Northeastern University

2011 Jim Kempner, Founder, Jim Kempner Fine Art, NYC (AU alumnus)

Audrey Ushenko, Artist represented by Denise Bibro Fine Art, NYC, Professor Indiana University

Ying Li, Artist represented by Lohin Geduld, NYC, Professor Haverford College

Denise Bibro, Director, Denise Bibro Fine art, NYC

Charlie Hewitt, Artist, co-producer “The Madness of Art”

Sam van Aken, sculptor, Associate Professor of Art, Syracuse University

Frank Martin, Ceramist, Professor Univ. of Tennessee

Leonard Koscianski, Painter represented by Alan Frumkin Gallery, NYC

Elaine King, Art Historian, Professor of Art History and Critical Theory, Carnegie Mellon University

Errol Willett, Ceramist, Chair, Dept. of Art, Syracuse University/

Charles Spurrier, Painter/sculptor

Julie Langsam, Painter represented by Frederieke Taylor Gallery, NYC, Professor, Rutgers University

Hedieh Ilchi, Independent Iranian artist, 2011 AU MFA alumnus

Terry Adkins, Sculptor, Professor University of Pennsylvania

Stanley Lewis, Painter represented by Lohin Geduld Galery, NYC, Professor of Fine Arts Emeritus, American University Faculty, NY Studio School

2010 Kim Foster, Director Kim Foster Gallery, NYC (Chelsea)

Ying Li, Profesor of Art, Haverford College, Lohin Geduld Gallery, NYC

Tom Butter, Head of Sculpture, Parsons School of Design

Tom Raneses, Master Printmaker, AU Alumnus

Don Kimes, Professor of Art, American University, Denise Bibro Gallery, NYC

Stanley Lewis, Lohin Geduld Gallery, NYC

Carolyn Henne, Sculpture faculty and Dean of Students, Virginia Commonwealth University

Margaret Grimes, Professor of Art Connecticut State University, Blue Mountain Gallery, YC

Larry Brown, Professor of Art Cooper Union, Sears Payton gallery, NYC

Charles Spurrier, Visiting Faculty Dartmouth College, Ronald Feldman, NYC

Audrey Ushenko, Professor of Art, Indiana University, Denise Bibro Gallery, NYC

Bonnie Collura, Associate Professor, Penn State University

Elaine King, Professor of Art History and Critical Theory, Carnegie Mellon University

2009 Denise Bibro, Director Denise Bibro Fine Art, Inc., NYC (Chelsea)

Roberley Bell: Sculpture Faculty, Rochester Institute of Technology; public collections including Museum of Modern Art (NYC), National Museum of Women’s Art (Washington, DC),

David Cohen, Editor artcritical.com, moderator of the Review Panel, National Academy Museum

**Glenn Goldberg, Faculty, Cooper Union; Charles Cowles Gallery (NYC)**

**Barbara Grossman, Painting Faculty, Yale University School of Art**; Bowery Gallery

**Alec Karros, Ceramist, Professor of Art, University of the Arts**; Freehand (Los Angeles)

Julie Langsam, Assistant Professor of Art, Rutgers University, Frederieke Taylor Gallery, NYC

Lise Lemeland, Painting Faculty, Alfred University School of Art; Bucheon Gallery, San Francisco

**Jeremy Long, Asssitant Professor of Art, Ithaca College; Linda Warren Gallery in Chicago**

**(MFA American University)**

**Frank Martin, Ceramics Faculty, University of Tenn.; Young Americans Museum of American Craft.**

Don Perlis, Former Faculty FIT, Pratt, Skowhegan; Denise Bibro Fine Art

Carole Robb, Faculty, The New York Studio School; Robert Steele Gallery, NYC

Craig Tayler, Studio faculty, Pratt Institute/Critic, Rhode Island School of Design

Jossette Urso, Faculty member Cooper Union, NYC; Young and Rubicam Gallery, NYC;

Sam van Aken, Sculpture Faculty, Syracuse University; Ronald Feldman Fine Arts, NYC

Marc Zimetbaum, Sculptor, Founding student, NY Studio School

**Ken Burns, Documentary film maker (“Unforgivable Blackness: The Rise and Fall of Jack**

**Johnson”; Jazz; The Civil War; Not For Ourselves Alone: The Story of Elizabeth Cady**

**Stanton and Susan B. Anthony; Frank Lloyd Wright; Thomas Hart Benton, a portrait of the regionalist artist; In the Marketplace (a trilogy entitled Seeing, Searching, Being), which explore the question of search and individual identity through the work and teachings of philosopher and painter William Segal, and many others).**

Gary M. Radke, Dean’s Professor of the Humanities, Syracuse University; Fellow of the American

Academy in Rome

2008 Rachel Vancelette, Director Barbara Gladstone Gallery, NYC (Chelsea)

Don Southard, Faculty Art Institute of Chicago

Lee Tribe, Faculty NY studio School, Represented by Robert Steele Gallery, NYC

Elena Sisto, Faculty, School of Visual Arts

Rachel Vancelette, Director, Barbara Gladstone Gallery, NYC

Luis Silva, Associate Professor, American University

Frank Martin, Associate Professor, University of Tennessee

Garry Trudeau, syndicated cartoonist

Clayton Merrell, Associate Professor, Carnegie Mellon University

Deborah Kahn, Associate Pofesor, American University, Bowery Gallery, NYC

Jeremy Long, Assistant Professor of Art, Ithaca College, Linda Warren Gallery, Chicago

Roberley Bell, Professor, Rochester Institute of Technology, installations nationally

Robert Tillman, Adjunct faculty, American University

Don Kimes, Professor, American University, Claudia Carr, NYC

2007 Barbara Luderowski, Founding Director, and Michael Oljynk, Chief Curator

Mattress Factory Museum (Pittsburgh)

Lee Tribe, sculptor represented by Robert Steele Gallery, NYC

Kevin Wixted, Lohin Geduld Gallery, Chelsea, NYC; Chair of Painting, Alfred University

Richard Hriko, printmaker, Professor of Art/former Associate Dean, Tyler School of Art,

Temple University

Kathryn Markell, Director Kathryn Markel Gallery, NYC

Henrietta Donner, painter, faculty Haskell Indian National University

Lise Lemeland, Painter, Associate Professor of Art, Alfred University

Ron Desmett & Kathleen Mulcahy, Sculptors represented by ?

Robert Smith, Digital Sculptor, Professor NY Institute of Technology

Margaret Grimes, Professor of Art, Chair of Grad. Painting, W. Connecticut State University

Clintel Steed, Painter, represented by Mark Borghi Fine Art, NYC

Alec Karros, ceramist, Professor of Ceramics, University for the Arts

Stanley Lewis, painter represented by Salander O’Reilly, NYC

Julia Galloway, ceramist, Professor/Chair of Ceramics, Rochester Institute of Technology

Roberly Bell, sculptor, Professor of Art, Rochester Institute of Technology

2006 Louis Grachos, Director, Albright Knox Museum of Art; former Director Site Santa Fe

Jane Dickson, Artist represented by Marlborough Gallery, NYC/London

James McGarrell, previously represented in Whitney Biennial, Documenta and

Venice Biennale

Margot Margolis, Artist represented by Brooke Alexander, Chair of Painting, Tyler School of Art, Temple University

Carole Robb, Artist represented by Robert Steele Gallery, NYC

Judy Glantzman, painter represented by Betty Cunningham Gallery, NYC

Barbara Bernstein, Installation artist, faculty Yale University (visiting faculty AU Italy)

Laura Einstein, curator, Yale University

Zoe Charleton, Artist, faculty, American Univ., works included in Studio Museum of Harlem

Alberto Rey, Painter, faculty SUNY, Fredonia, current exhibit at El Museo del Barrio, NYC

Glenn Goldberg, Painter, faculty Cooper Union, represented by Charles Cowles Gallery, NYAlec Karros, Ceramist, faculty University for the Arts

Barbara Grossman, Artist, works included in Corcoran and others

Boris Minkovskij, Russian sculptor, Represented by Carola van den Houghten Modern, NY

Tom Butter, Sculptor, works included in Metropolitan Museum of Art

Elaine King, Professor of Art and Critical Theory, Carnegie Mellon University

2005 Stephen Westfall, Critic, *Art In America*, represented by Lennon Weinberg Gallery, NYC

Carole Robb, Artist represented by Robert Steele Gallery, NYC

Laura Newman, Painter, faculty Vassar College, represented by Leslie Heller Gallery, NYC

Betsey Garand, Printmaker, faculty Amherst College

Jeff Spaulding, Sculptor, represented by G Fine Art, Wash., DC

Gary Hulton, Photographer/architect/installation artist, Morocco

Luis Silva, Artist, faculty, American University, represented by G Fine Art, Washington, DC

Tim Doud, Painter, faculty, American University

Alberto Rey, Painter, faculty SUNY, Fredonia, current exhibit at El Museo del Barrio, NYC

Carol Goldberg, Painter, faculty, AU, represented by Osuna Fine Art, Washington, DC

Glenn Goldberg, Painter, faculty Cooper Union, represented by Charles Cowles Gallery, NYC

Brenda Garand, Sculptor, faculty, Dartmouth College

Margaret Grimes, Painter, faculty, Western CT State University, Fishbach, NYC

Alec Karros, Ceramist, faculty University for the Arts

Judy Glantzman, painter represented by Betty Cunningham Gallery, NYC

Barbara Bernstein, Installation artist, faculty Yale University (visiting faculty AU Italy program)

Laura Einstein, curator, Yale University

and more than 300 hundred other artists, critics, gallery directors, museum curators and art historians since my appointment to American University in1988

1979 - 1989 **THE NEW YORK STUDIO SCHOOL, New York City.**

**Program Director** (1980 - 1985), **Assistant to the Dean** (1978 - 1980)

**Summer Session Director** (1979, 1980, 1982, 1983, 1984)

**Faculty Chair (**elected by faculty(1981 - 1983)

**Board of Governors Representative** (1979-1983)

**Studio Faculty Member** (1979 - 1989)

Worked with Deans, the Board of Governors and the Board of Trustees to organize and

Oversee all aspects of the program at the Studio School, faculty and curriculum develop-

ment, visiting artists and visiting lecturers programs, long and short range planning,

recruitment, exhibitions programs, budget processes, fundraising, etc. Maintained stability,

quality and camaraderie in the program during a highly transitional period of time (5 Deans

and 6 Executive Directors in a 6 year period) in the history of the school.

Taught painting and drawing to beginning through advanced level students.

Organized visiting artists, visiting critics/historians programs (two evenings per week for 7

years). A partial listing of participants includes:

**Artists:**

Christo & Jeane Claude Vito Acconci Elizabeth Murray

Nam Jun Paik Alice Neel Brice Marden

Alice Neel Brice Marden Christo and Jeanne-Claude

Francesco Clemente Robert Beauchamp Aristomides Kaldis

William Tucker Paul Georges Mary Frank

Lois Dodd Philip Pearlstein Isamu Noguchi

Ross Blechner Lee Krasner John Cage

Pat Passloff Mark di Suvero Robert de Niro

Jane Freilicher Louise Fishman Leon Golub

William Bailey Janet Fish Milton Resnick

Grace Hartigan Red Grooms Isaac Witkin

Ilya Bolotowski Joyce Kozloff Louise Bourgeios

Al Loving Joan Thorne Ray Parker

Altoon Sultan Anne Arnold John Chamberlain

David Reed Susan Rothenberg Lionel Abel

Louis Finkelstein Kenneth Snelson James Brooks

Yvonne Jacquette Benny Andrews Susanna Coffey Irving Petlin Natalie Charkow Charles Cajori

Ronald Bladen Selina Trieff Caroile Robb

Elaine de Kooning Joan Mitchell Julian Schnabel

Christo& Jeanne-Claude Lennart Anderson Sandro Chia

**Critics, curators and authors:**

John Perreault (critic, *Art In America, Art News, Artforum, Village Voice* and others)

John Elderfield (Chief Curator, Museum of Modern Art)

Lionel Abel (critic, essayist, novelist)

Leo Steinberg (Historian)

Gert Schiff (Historian, particularly German Art)

Harold Rosenberg (*NY Times Critic*, originator of the term Abstract Expressionism)

Robert Rosenblum (Historian, frequent contributor to *Art News, Artforum*, and others)

Theodore Reff (Historian, particularly European Modernism)

Clement Greenberg (critic, author: wrote for all major art publications, *NY Times Critic*)

Stanley Kunitz (became U.S. Poet Laureate)

Sir Lawrence Gowing (curator, historian, author)

Meyer Shapiro (author, historian, author)

Lawrence Alloway (*NY Times Critic*, leading critic in establishing premacy of Pop Art)

Natalie Edgar (artist, author, archivist of the American Abstract Expressionist Movement)

Philip Pavia (Founder, 8th Street Club, close associate of Pollock, deKooning, Kline, etc.)

Morton Feldman (avante garde composer)

Nicholas Calas (Poet, critic, *Artforum, Art International, Arts, NY Times*)

Janet Abramowicz (author, former assistant to Morandi)

Annette Michelson (founding editor, *October* magazine)

Dore Ashton (critic, curator, author *The New York School*)

Kenneth Koch(Poet, contemporary of Frank O’Hara and John Ashbery)

John Ashberry (Poet, *NY Times Critic*)

Michael Brenson (*NY Times Critic*)

Jack Flam (Historian, author *Matisse on Art* and numerous others)

Arthur Danto (Philosopher, author, critic for *The Nation*)

and many others

**EDUCATION:**

1972 **Universidad Ibero Americana,** Mexico City, Art & Art History.

1971-195 **Westminster College,** Pennsylvania, BA, Studio Art and Art Education major.

1975 **Corcoran Gallery of American Art,** Washington, D.C., 1975. Internship.

1975-77 **University of Pittsburgh,** Pittsburgh, Pennsylvania, 1975-77. Graduate Studies in Painting, Printmaking, Art History, Philosophy, Art Education.

1977-1979 **New York Studio School,**New York City, Painting, Drawing, Sculpture.

1978-1980 **City University of New York, Brooklyn College,** M.F.A.

Studied with: Peter Agostini Wayne Thiebaud Philip Pearlstein Lennart Anderson

Sidney Geist Leland Bell Esteban Vicente Elaine de Kooning

George McNeil Nicholas Carone Mercedes Matter Gretna Campbell

Alice Neel Lois Dodd Dore Ashton Philip Guston & others

**EXCERPTS FROM PREVIOUS LETTERS OF SUPPORT:**

*I consider him to be one of the top four or five people in this field in the country. . .One of the most amazing things about him is his ability to maintain an active life as an artist while forming and building successful art programs. I watched him take Chautauqua from a very ordinary art program to a highly visible summer school for the arts, and shape American University in the space of a few years into one of the top graduate programs in the country. He has a vision for what will attract and sustain students as well as what will nurture faculty. He is able to bring the best teachers and critics to his programs. He is unafraid to take risks and make big moves…Professor Kimes has the reputation of working exceptionally well with a faculty and maintaining the respect and support of those who work with him, even while he is making changes. He strikes me as the sort of person who deals with issues in a relaxed and open manner, is not flustered by conflict and genuinely listens and supports the needs of students and faculty alike.*

Esme’ Thompson, Chair, Studio Art

Dartmouth College

*Kimes is a distinguished teacher. . . I have been aware of his teaching at the New York Studio*

*School, at Chautauqua Institution and at the American University. In the case of all these institutions, Kimes has made a distinct and powerful contribution, doing much to further their*

*reputations in the field. If the program at American University is now looked upon as one of the*

*most serious, demanding and lively art departments – which it is – Kimes is in a large part*

*responsible. His role in developing the program is fully recognized by other institutions... The*

*combination of active professional painter, distinguished teacher and talented and wise*

*academic administrator is extremely rare. Any faculty would look on such as a great asset.*

Andrew Forge, Dean

Yale University School of Art

*As former chairman of the National Endowment for the Arts, as in many ways its developer and founder, I have known a variety of artists of excellence both in the United States and abroad during these past thirty years. Don Kimes holds a special place in my thoughts and regard. We have discussed often the values of the arts to our nation. We have shared together visions for a brighter future for cultural progress. Unfailingly I have found his views so well articulated and deeply thoughtful. They have helped me in my work as an advocate for the best the arts can provide. I have admired greatly his skills as a painter and I have had the opportunity to witness his skill in teaching others, as well as his ability to bring together a meeting of minds with a shared sense of purpose and resolve. . .At one time in my life . . .I sought a faculty talented both as teachers and artists. I am convinced Don has that rare combination in the highest degree. It will be of substantial benefit to the University — especially when one considers that he is also a gifted spokesperson for the arts in education, and more broadly in the whole of our society.*

Livingston Biddle, Founding Chair

National Endowment for the Arts

*Mr. Kimes is one of the most experienced and skillful Visual Arts Program Directors in this country. He is an innovative and imaginative planner. . .The panels that he has organized and upon which he has participated, and the visiting artists that he has brought to American University are notable for their inclusiveness.*

John Moore, Chair of Visual Arts

University of Pennsylvania

*In my view, he ranks as one of the most able teachers and administrators that I know in my long experience as an artist and educator. He is also an artist whose work I hold in very high regard... Don Kimes must be one of the most able leaders and innovative administrators around, judging from my own experience in having worked with many department chairs and deans/ His skills are known to me first had in the remarkable program in art that he has established at Chautauqua. . .An artist and thinker of his stature, possessed of such energy and drive in teaching and organization is a rare find!*

David Lund

Professor of Art, Columbia University

*. . . he is a gifted painter who willingly engages the larger issues that center on the questions we*

*hold for our existence. I know that this opinion is shared by many other painters who also are*

*exacting in their expectations and judgment. . .I have heard very positive things about the*

*intensity and dedication he brings to this courses from his fellow faculty members and*

*colleagues. . .In his person he seems to have unlimited energy. It is apparent that this energy has not only benefited his painting, exhibition record and teaching, but is also evident in the time*

*devoted to the oversight of the successful programs he has directed. The Chautauqua Institution*

*School of Art is a case in point. Over time he has made this into one of the best summer*

*programs in the country. It rivals Yale’s Norfolk program and also what occurs at the*

*Skowhegan School of Painting and Sculpture in Maine. . .you are fortunate to have him. As a*

*result of his association with notable artists and the respect they have for him he has brought a*

*renewed vitality to an excellent department.*

Ben Frank Moss

Chair, Department of Studio Art

Dartmouth College

*He is at once intensely exuberant, outgoing , and ambitious, and yet at times, self-effacing in a*

*way that allows his students to more fully discover and express themselves. His frankness,*

*accessibility, and broad sense of humor catalyzed the terrific camaraderie among graduate*

*students when I was at American University. Don also continually brings a wealth of resources,*

*visiting artists, and challenging ideas to the student community . . .He fosters an unusual level of*

*communication between students and visiting artists and provides invaluable resources and*

*connections for them to draw upon. . .he continually seeks to create new learning opportunities*

*that will benefit students at all levels of experience. Given his extensive accomplishments, it is*

*remarkable that Don remains so accessible, affable, and unpretentious, and so obviously*

*committed to his own artistic growth as well as that of his students.*

Andrea Packard

Former student

Director, List Gallery, Swarthmore Col.

*He converted an inconsequential summer art program at Chautauqua into a serious summer studio experience where students have contact with a range and caliber of professional artists rarely available to them in any single college. Their learning is intensive and highly personalized which makes administration of the program no easy task. Prof. Kimes has managed to create a comfortable working environment where students and faculty can both be highly productive and interactive in the most appropriate and fruitful manner possible. He is an articulate spokesman for the arts in that community. . .Prof. Kimes is undoubtedly, in my estimation, worthy of comparison to the best professionals in our field. He is remarkably diverse in his abilities as teacher and administrator, is likewise exemplary in his development as and artist and his development of opportunities for student artists. His professional relationships reflect long experience among some of the most notable critics and teachers of our generation. His enormous investment of time and energy in his professional activities is truly meritorious. . .*

Susana Viola Jacobson

Painting faculty

University of Pennsylvania

*A generation younger than Johns, Rauschenberg and Stella, Kimes followed their lead in finding fresh inspiration for painting in printmaking techniques. In Kimes case, however, this meant using automatic procedures to “provoke” form as opposed to imposing static compositions related to graphic imagery. The result is a tension between chance and control, accident and discipline that give his new works, whether large or small, an inherent drama. Kimes determination to remain faithful to the ambitious notions of content to which Abstract Expressionism (which was never really abstract or expressionistic) aspired is both rare and courageous for an artist of his generation . . . in the context of the goal that painting sets for itself today, an artist like Don Kimes exhibits an exemplary tenacity and courage in confronting the limitations as well as the potential of the pictorial.*

Barbara Rose, Senior and/or contributing editor *Art News, Art in America, Artforum, Partisan Review* and others. Author *American Art Since 1900*

*I have watched him work in an adjacent studio day and night. . .Living and working in close proximity . . . has offered me the opportunity to know Don Kimes as a colleague and as a director. He is a generous teacher, sincerely inquisitive and open. His teaching is a balance of flexibility and structure. Most importantly, his students’ passions are sparked by his own. Don is a fair and even handed person to work for. He is playful. He is skilled at keeping perspective in the varied complications that can arise out of a group of artists working together. He has a vision for what works and I greatly respect his drive in insisting on quality as an artist and an educator.*

Judy Glantzman

Artist (Represented by Betty Cunningham Gallery, NYC)

Faculty AICAD New York program

*In 1994 Don Kimes, who had developed the Chautauqua School of Art in the late 1980’s,*

*and was himself a former Program Director at the Studio School, took a sabbatical from*

*American University, and with his family, came to live in Rose’s house for a year. He fell   
 in love with the Umbrian landscape, and together with Rose, conceived of creating a new*

*program in Italy ... A unique relationship has developed between the artists, the*

*community, and his school as Corciano has increasingly become a nexus for artists in the*

*region… Not only are the students living with art history in a way that is impossible in*

*America, as well as working every day in their studios, they also become ambassadors*

*representing the importance of communication, public activity, and the responsibility of what this life choice entails. The program serves as more than an art school, but*

*also as a locus which connects students to artists, to the world of art, and to a context for*

*their art. They return to the United States with altered perceptions about what can be*

*achieved with expanded boundaries. They have worked with important contemporary*

*artists, but have also stood before Caravaggio and Piero Della Francesca with a genuine*

*awareness of the context of the art…Don Kimes, the director of the school, feels that*

*especially “In the age of information, making art requires a greater leap of faith than it did*

*for Piero or Giotto. There isn’t any immortality, but we want it anyway, and Italy is a great*

*place to think about space, immortality, and the passage of time. You cannot pick up a*

*stone that hasn’t already been touched by a dozen human hands.”*