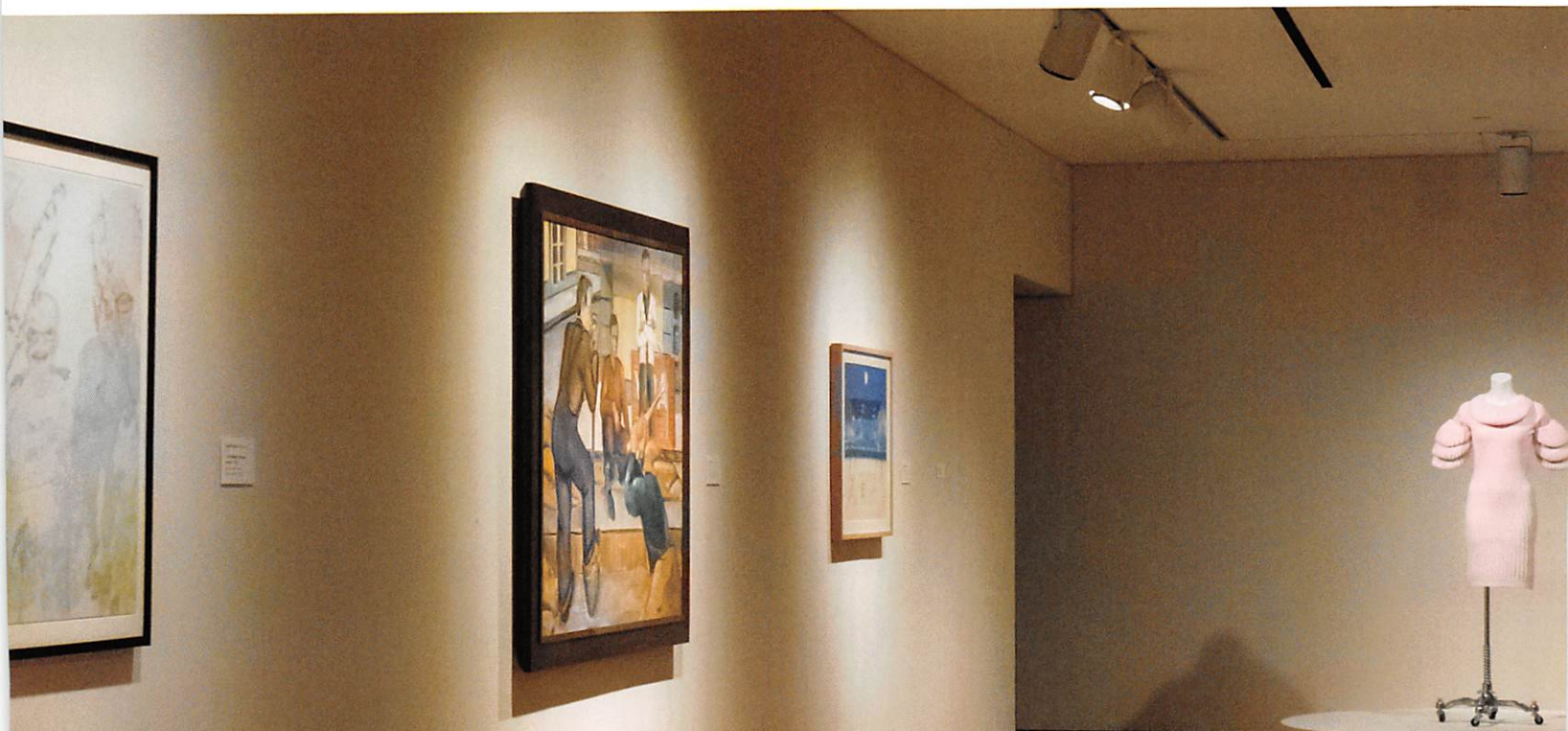




REDISCOVERING PHILIP C. CURTIS

This fall, Phoenix Art Museum will restore The Ullman Center for the Art of Philip C. Curtis to its original location on the first floor of the Museum's North Wing. Originally created in 2001, just one year after the artist's passing, The Ullman Center was designed to feature the works of Curtis while honoring his pivotal role in establishing Phoenix Art Museum.



e THIS JUST IN: A SPOTLIGHT
ON NEW ACQUISITIONS

ONGOING
ORME LEWIS GALLERY

THIS JUST IN

Ever wonder which artworks are the newest additions to the Phoenix Art Museum collection? Next time you visit, be sure to explore the Orme Lewis Gallery on the second floor of the Museum's Katz Wing for Modern Art, where the installation *This Just In: A Spotlight on New Acquisitions* showcases a selection of works recently accepted into the institution's holdings of more than 20,000 objects.

Current featured works include a sketch by Joe Eula of the late fashion designer Geoffrey Beene, purchased with funds provided by Arizona Costume Institute; a painting entitled *WPA* by Miné Okubo, which represents the first work in the American art collection by a Japanese-American woman; and Shen Shichong's classical ink painting *Misty Landscape*, which was a gift from the Papp Family Foundation. These works and others have rarely or never before been exhibited in our galleries until now.

As the Museum continues to acquire works of American and Western American, Asian, Latin American, modern, and contemporary art and fashion design over time, current artworks featured in *This Just In* will rotate out to provide the community with a chance to experience a fresh selection of paintings, prints, sculptures, and more, with a particular focus on those that demonstrate the Museum's continued efforts to diversify the collection and address gaps where more visibility for underrepresented artists is needed. In this way, *This Just In* foreshadows the future of the Phoenix Art Museum collection, illuminating new curatorial initiatives that strive to evolve, strengthen, and continue to fulfill the Museum's efforts to be a place where all people are welcomed and can truly see themselves reflected in our collection. ▶

This Just In: A Spotlight on New Acquisitions is organized by Phoenix Art Museum. It is made possible through the generosity of the Museum's Circles of Support and Museum Members.

IMAGE CREDIT: Installation view, *This Just In: A Spotlight on New Acquisitions*, 2021. Phoenix Art Museum. Courtesy of Phoenix Art Museum.



PHILIP C. CURTIS AND THE LANDSCAPES OF ARIZONA

REOPENING OCTOBER 23, 2021
THE ULLMAN CENTER

Made possible through the generosity of The Virginia M. Ullman Foundation and The Philip C. Curtis Charitable Trust, the reinvigorated gallery will feature paintings by the beloved Arizona artist in conversation with other works from the Museum's American art collection. As a result, visitors will enjoy the opportunity to learn more about paintings by Philip C. Curtis in an art-historical context.

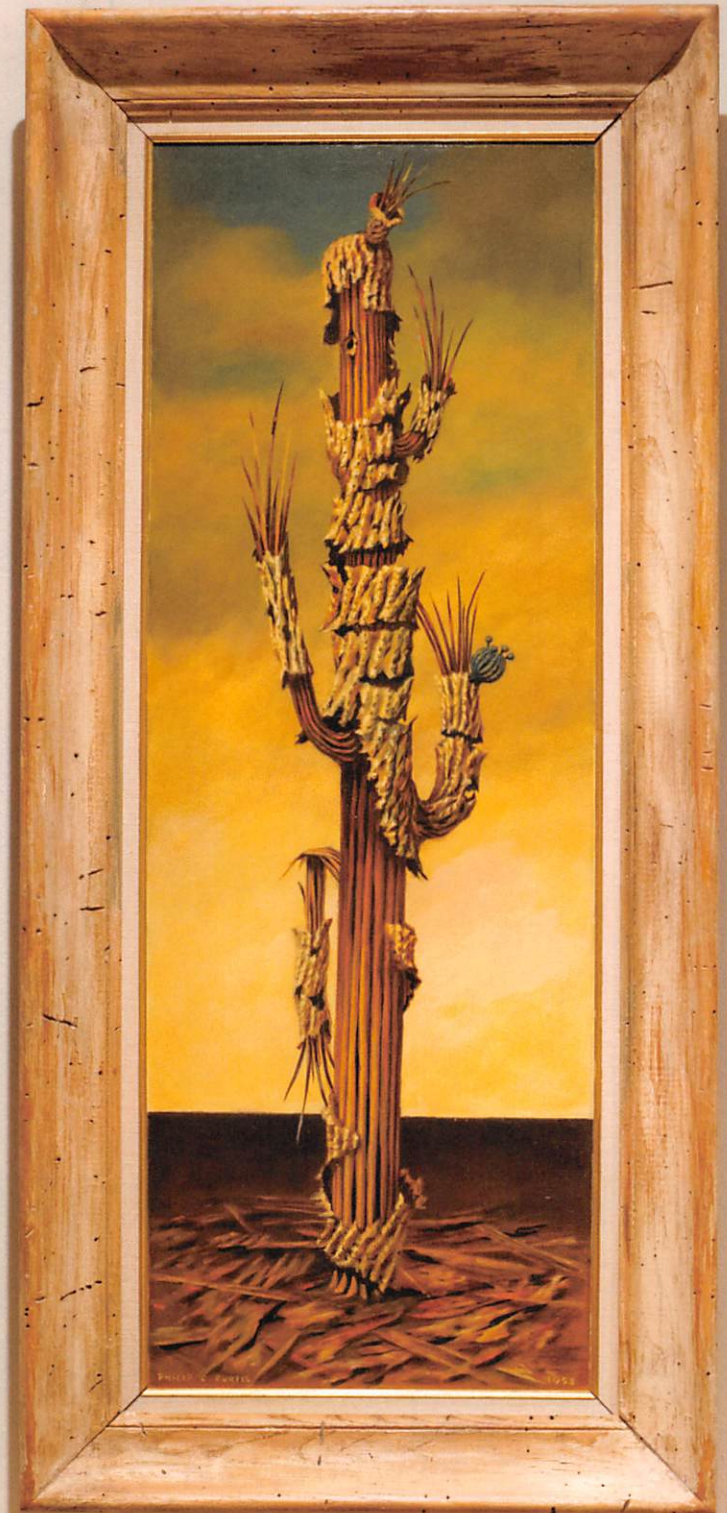
"This restoration of The Ullman Center is an exciting way for Phoenix Art Museum to continue honoring the work of Philip C. Curtis," said Mark Koenig, the Museum's Interim Sybil Harrington Director and CEO. "This gallery space and its featured exhibitions now and into the future will provide a unique opportunity for members of our community to discover more about one of our region's most celebrated artists who played a crucial role in the Museum's history."

Born in 1907 in Jackson, Michigan, Curtis began painting as a child after suffering a serious accident when he fell through the icy surface of a frozen lake. During his lengthy recovery period, he took comfort in sitting at his easel. Curtis eventually went on to study art at Albion College and, afterward, studied law at the University of Michigan before returning to art as a graduate student at Yale University.

In 1937, the artist was appointed by President Roosevelt to establish the Phoenix Federal Art Center, the early forerunner of Phoenix Art Museum, as part of the Works Progress Administration's Federal Art Project. In 1939, however, Curtis left Arizona to establish the Des Moines Art Center in Iowa. Following his service with the Office of Strategic Services in Washington, D.C., part of the war effort in World War II, he returned to Arizona in 1947 and began to work full-time as an artist. Once Phoenix Art Museum opened in 1959, he maintained a close relationship with the Museum he had helped to establish until his death in 2000. Today, the Museum retains more than 100 works by Curtis in its collection, including many donated by the artist himself. His paintings of "gentle surrealism" focus on themes of loneliness, isolation, and magical realism.

Beginning October 23, Museum visitors will have the opportunity to experience *Philip C. Curtis and the Landscapes of Arizona*, the first exhibition in the newly restored Ullman Center. The artist's interpretations of western landscapes will be displayed alongside those by artists such as Lew Davis and Ed Mell. In this context, the fantastical elements of Curtis's work are amplified, in contrast to the realism of other featured paintings. The exhibition asks viewers to consider and contemplate how differently artists of the same region may interpret and portray similar scenes and vistas.

"While it will be wonderful to see Philip Curtis' beloved works in a familiar space, it will also be exciting to see them in conversation with other works from the collection," said Betsy Fahlman, PhD, the Museum's adjunct curator of American art. "Through these exhibitions, our community will gain a deeper understanding and learn about the richer context of the Museum's Curtis collection." ■



Philip C. Curtis and the Landscapes of Arizona is organized by Phoenix Art Museum. It is made possible through the generosity of the Henry Luce Foundation, The Virginia M. Ullman Foundation, and The Philip C. Curtis Charitable Trust, with additional support from the Museum's Circles of Support and Museum Members.

IMAGE CREDITS: (LEFT) Philip C. Curtis, *Tin Barn*, 1954. Tempera on panel. Gift of Edward Jacobson Revocable Trust. (ABOVE) Philip C. Curtis, *Dying Saguaro*, 1958. Oil on panel. Bequest of Iris S. Darlington.



LANDSCAPES OF EXTRACTION:
THE ART OF MINING
IN THE AMERICAN WEST

NOVEMBER 7, 2021 – MARCH 6, 2022
STEELE GALLERY

GUNNERS

A NEW EXHIBITION AT PHOENIX ART MUSEUM EXPLORES THE ART, ARTISTRY, AND IMPACT OF MINING ON THE AMERICAN WEST

The modern history of the American West is inextricably linked to the discovery of what lies beneath the region's rocky cliffs and rugged canyons, with the mining industry forever transforming the West's hardscrabble landscapes and complex cultures and yielding descriptive monikers like "the Silver State," "the Golden State," and more. Here in Arizona, the importance of mining to the state's identity is memorialized in the 5-Cs mnemonic: citrus, cotton, climate, cattle, and, perhaps most of all, copper.