SUMMER 2020
June/July/August/September
High Museum of Art
A division of The Woodruff Arts Center
1280 Peachtree Street, N.E.
Atlanta, Georgia 30309
404-733-4575
Visit high.org for current museum hours.

Museum Shop
Museum members receive 10% off all regularly priced items in our Museum Shops.

Stay Connected
Visit our website at high.org
Like us on Facebook
Follow us on Twitter: @highmuseumofart
Visit our Instagram: instagram.com/highmuseumofart
Check out our blogs:
medium.com/high-museum-of-art
See our videos on:
youtube.com/highmuseum
vimeo.com/highmuseum

Volunteer
Volunteering at the High Museum is an experience that not only enriches the lives of our patrons but yours as well. Volunteers engage with patrons through educational programs, greeting visitors, and helping at special events, among other activities. Volunteers receive a monthly email with volunteer updates, invitations to exclusive volunteer-only events, and exposure to the leading art museum in the southeastern United States. To apply, visit high.org/volunteer.

*Exhibition dates are subject to change.

Contents

3 From the Director
4 Murmuration
6 Picture the Dream
10 Dawoud Bey: An American Project
14 Julie Mehretu
16 From the Collection
18 David C. Driskell
20 Major Grants Awarded
21 Wine Auction
22 Director’s Circle
24 Exhibition Series Sponsors
25 Staff Announcements

From the Director

W hat a remarkable moment this has been. On Tuesday, March 10, the Museum made the decision to cancel its most important fundraising event of the year—the Wine Auction—in response to the emerging COVID-19 outbreak. Two days later, on Thursday, March 12, we decided to cease public operations indefinitely. On Friday, March 13, our staff was informed that our offices would close, as well, and we would begin working remotely, effective immediately.

Our first off-campus task was to reaffirm our dedication to fiscal discipline. We made quick, difficult, and strategic decisions necessary to balance our FY20 budget, to protect the jobs of every staff member, and to best position the High for FY21. Since then, our entire focus has been our unwavering commitment to serving Atlanta during this challenging time. To that end, we’ve explored new ways of staying relevant and vitally connected. Indeed, the Museum’s staff has made a remarkable pivot to make what we have and what we do still accessible.

That’s meant a strong embrace of virtual engagement and an intentional emphasis on effectively communicating with our members and not-yet-members in a consistently compelling fashion. Incredibly diverse content has been created and migrated online via social media, our blog on Medium, and our website. That’s meant a strong embrace of virtual engagement and an intentional emphasis on effectively communicating with our members and not-yet-members in a consistently compelling fashion. Incredibly diverse content has been created and migrated online via social media, our blog on Medium, and our website.

What’s more, we’ve patiently awaited the right time to consider reopening. In fact, we steadfastly remained committed to not doing so until we could comfortably ensure safe accommodations for our staff and guests. We now believe that time is upon us.

Barring any unforeseen circumstances, we intend to reopen on July 7. To underscore our gratitude for your ongoing support, we’ll be providing exclusive access to members, health-care professionals, teachers, and other frontline individuals until July 17. For your ongoing support, we’ll be providing exclusive access to members, health-care professionals, teachers, and other frontline individuals until July 17. Your generosity has sustained us, and we’re excited to recognize you in this way.

Candidly, we’re thrilled to get back to being the place where all Atlanta can once again come together. Now more than ever, I look forward to seeing you at the Museum soon and often.

We hope we’ve continued to make a difference in your life and brought some joy and fun into this crazy moment. We also hope these efforts has given us new programmatic muscles that will evolve and adapt as we return to some version of normal.

On the cover: Newly Parranized (detail), 2012, mirror, reverse-glass painting, plaster on wood, High Museum of Art, Atlanta, purchase with funds from the Farideh and Al Azadi Foundation, 2019.174

Rand Suffolk
Nancy and Holcombe T. Green, Jr., Director

The High Museum of Art’s Department of Education is supported in part by a generous bequest from the estate of Nancy M. McDonald Storza. Support for educational programs is also provided by the George M. Brown Trust, Mary Brown Fund of Atlanta, Ed and Claude Fortson Charitable Trust, Gruzeta Foundation, Rockdale Foundation, and VSA.

The High Museum of Art is supported in part by the Georgia Council for the Arts through the appropriations of the Georgia General Assembly. OCA also receives support from its partner agency the National Endowment for the Arts. Major support is provided by the Mayor’s Office of Cultural Affairs.

Wine Auction
Murmuration
Picture the Dream
Dreams of Endowment for the Arts. Major support is provided by the Mayor’s Office of Cultural Affairs. The High Museum of Art is supported in part by the Georgia Council for the Arts through the appropriations of the Georgia General Assembly. OCA also receives support from its partner agency the National Endowment for the Arts. Major support is provided by the Mayor’s Office of Cultural Affairs.

We hope we’ve continued to make a difference in your life and brought some joy and fun into this crazy moment. We also hope these efforts has given us new programmatic muscles that will evolve and adapt as we return to some version of normal.

On the cover: Newly Parranized (detail), 2012, mirror, reverse-glass painting, plaster on wood, High Museum of Art, Atlanta, purchase with funds from the Farideh and Al Azadi Foundation, 2019.174

Rand Suffolk
Nancy and Holcombe T. Green, Jr., Director

The High Museum of Art’s Department of Education is supported in part by a generous bequest from the estate of Nancy M. McDonald Storza. Support for educational programs is also provided by the George M. Brown Trust, Mary Brown Fund of Atlanta, Ed and Claude Fortson Charitable Trust, Gruzeta Foundation, Rockdale Foundation, and VSA.

The High Museum of Art is supported in part by the Georgia Council for the Arts through the appropriations of the Georgia General Assembly. OCA also receives support from its partner agency the National Endowment for the Arts. Major support is provided by the Mayor’s Office of Cultural Affairs.

Wine Auction
Murmuration
Picture the Dream
Dreams of Endowment for the Arts. Major support is provided by the Mayor’s Office of Cultural Affairs. The High Museum of Art is supported in part by the Georgia Council for the Arts through the appropriations of the Georgia General Assembly. OCA also receives support from its partner agency the National Endowment for the Arts. Major support is provided by the Mayor’s Office of Cultural Affairs.

We hope we’ve continued to make a difference in your life and brought some joy and fun into this crazy moment. We also hope these efforts has given us new programmatic muscles that will evolve and adapt as we return to some version of normal.

On the cover: Newly Parranized (detail), 2012, mirror, reverse-glass painting, plaster on wood, High Museum of Art, Atlanta, purchase with funds from the Farideh and Al Azadi Foundation, 2019.174

Rand Suffolk
Nancy and Holcombe T. Green, Jr., Director

The High Museum of Art’s Department of Education is supported in part by a generous bequest from the estate of Nancy M. McDonald Storza. Support for educational programs is also provided by the George M. Brown Trust, Mary Brown Fund of Atlanta, Ed and Claude Fortson Charitable Trust, Gruzeta Foundation, Rockdale Foundation, and VSA.

The High Museum of Art is supported in part by the Georgia Council for the Arts through the appropriations of the Georgia General Assembly. OCA also receives support from its partner agency the National Endowment for the Arts. Major support is provided by the Mayor’s Office of Cultural Affairs.

Wine Auction
Murmuration
Picture the Dream
Dreams of Endowment for the Arts. Major support is provided by the Mayor’s Office of Cultural Affairs. The High Museum of Art is supported in part by the Georgia Council for the Arts through the appropriations of the Georgia General Assembly. OCA also receives support from its partner agency the National Endowment for the Arts. Major support is provided by the Mayor’s Office of Cultural Affairs.
Murmuration

On view: July 17–November 29, 2020

We invited Jing Liu and Florian Idenburg to discuss some of their thoughts about the creation of this sculptural pavilion, made to entice both birds and human visitors alike.

What were your points of inspiration and reasons for the design of Murmuration? We believe meaningful architecture can emerge out of the confluence of universal concepts and local specificities. How does a site evoke a conversation around some of the broader issues we might be facing in society today? When we look at the Piazza, the High Museum as a whole, and its context, we read the Piazza as a civic “square,” much like Renzo Piano had intended it. But looking at Atlanta as a whole, we realize that this notion of public space is one that is not necessarily typical for the city. Moving onward to Piedmont Park in the Museum’s vicinity, we learned the extent that nature is present in the city. Piedmont Park shows an environment in which people leisurely congregate. We learned about the concept of the “city in a forest” and by the High’s proximity to the city’s largest green space, Piedmont Park, SO – IL and forest “and the fact that Atlanta’s canopy covers almost half of the city. Unlike a hard, civic piazza, a tree-covered urban space allows for more biodiversity and a more abundant ecology. This insight evoked thoughts about birds and their presence in our cities. It opened up thoughts about migration, the location of Atlanta on multiple migratory paths, and so the idea of flocking and murmurations was born. Our installation Murmuration is an attempt to encourage a conversation around biodiversity, extinction, and cohabitation.

How has your profession and own practice been impacted by environmental change and its attendant concerns? The practice of architecture, in its most basic sense, is to offer shelter from the environment. The complexity lies in the fact that at this moment, the provision of shelter has a massive entropic impact on the environment it should mitigate. Currently, the profession is working through ways in which this can happen in a much more harmonious fashion. It is inevitable that we, as a species, greatly reconsider how we assign value to goods and sites on this planet. In our work, we take this instability and volatility as a source of inspiration as well.

We create installations and buildings that attempt to create a heightened awareness of site and space in the hope that this might foster increased care for the world we inhabit.

How do you think Atlanta typifies or is distinctive from other such urban settings? In addition to the remarks above regarding the canopy, based on limited exposure, we do believe that Atlanta could be a testing ground for a softer and more porous type of urbanity. We were excited to learn about the BeltLine and the healthy growth of soft mobility in the city. It could prompt a complete rethink about how to live an urban life.

What do you think are the leading challenges for architecture today and tomorrow? The events during the first half of 2020 highlight the importance of our public exteriors. It demands us to rethink “how will we come together?” COVID-19 and BLM add urgency to this question. Architects and designers will need to think about how to create environments that are safe and welcoming to all, at the moment that “all” is a complex term. How can space serve a multiplicity of audiences? This question, in combination with the urgency of addressing climate concerns, will give us much to chew on. We believe that these forces will allow us, beyond developing better-performing buildings, to develop a new aesthetic experience.
he year 2020 marks the anniversary of several key events from the civil rights movement. Sixty years ago, the Greensboro sit-ins launched from a segregated Woolworth’s lunch counter in North Carolina, Ruby Bridges integrated her New Orleans elementary school, and courageous college students sparked the Atlanta Student Movement. These events and more will be explored through the work of over forty illustrators in Picture the Dream: The Story of the Civil Rights Movement through Children’s Books.

The Story of the Civil Rights Movement through Children’s Books

On view:
August 15–November 8, 2020

GENEROUS SUPPORT IS ALSO PROVIDED BY
Curated by acclaimed author and publisher Andrea Davis Pinkney, this exhibition is the first of its kind to delve into the civil rights movement exclusively through one of the most compelling forms of visual expression, the picture book. The exhibition will comprise three major sections and a short documentary film. These components work together to portray the forces that sparked the civil rights movement, the key players and events that built the movement’s momentum, and the reemergence of activism in contemporary America. Featuring titles by beloved children’s book authors and artists as well as talented newcomers, *Picture the Dream* takes viewers by the hand to capture the power and continuing relevance of an era that shaped American history and continues to reverberate today.

**RELATED PERFORMANCES**

**FREEDOM SONGS WITH THE ALLIANCE THEATRE**

Music and singing played a critical role in inspiring, mobilizing, and giving voice to the civil rights movement. "The freedom songs are playing a strong and vital role in our struggle," said Martin Luther King Jr. during the Albany Movement. "They give the people new courage and a sense of unity. I think they keep alive a faith, a radiant hope, in the future, particularly in our most trying hours." Join us throughout *Picture the Dream* for the opportunity to create your own freedom song under the guidance of professional actors from the Alliance Theatre.

For details, please visit high.org/picture-the-dream.

**SIT-IN**

Written by Pearl Cleage. Inspired by the book *Sit-In: How Four Friends Stood Up by Sitting Down* by Andrea Davis Pinkney, illustrated by Brian Pinkney. Directed by Mark Valdez.

Written by Atlanta's best-selling author, playwright, and civil rights activist Pearl Cleage (*Blues for an Alabama Sky*, *In My Granny’s Garden*, *Tell Me My Dream*), this original play will follow three young children as they learn about the Greensboro sit-ins within the context of the civil rights movement and how the story resonates in their contemporary lives. The play will help students, parents, teachers, and families experience the civil rights movement through practical lessons, ethical challenges, and moral choices that remain relevant today. In conjunction with the *Picture the Dream* exhibition, the play will move audiences through context and setting, major forces that shaped the movement, and where we are headed today. Featuring a mixture of civil rights anthems and freedom songs composed specifically for the play, *Sit-in* will move audiences and ignite intergenerational conversations.

For schedule and tickets, please visit alliancetheatre.org/production/2020-21/sit.

Beginning in August, a wide variety of books from *Picture the Dream* will be available for purchase in the Museum Shop and at museumshop.high.org. Every purchase in the Shop helps support the Museum and its educational programs.

* A is for Activist
  Written and illustrated by Innosanto Nagara
  An ABC board book for the next generation of progressives.
  Member price: $10.76 | Not-yet-member price: $11.95

* Child of the Civil Rights Movement
  Written by Paula Young Shelton
  Illustrated by Raúl Colón
  A child’s perspective of an important chapter in America’s history.
  Member price: $7.19 | Not-yet-member price: $7.99

* Sit-In: How Four Friends Stood Up by Sitting Down
  Written by Andrea Davis Pinkney
  Illustrated by Brian Pinkney
  A celebration of the fiftieth anniversary of the Woolworth’s lunch counter sit-in.
  Member price: $17.09 | Not-yet-member price: $18.99

* Sulwe
  Written by Lupita Nyong’o
  Illustrated by Vashti Harrison
  A whimsical and heartwarming story to inspire children to see their own unique beauty.
  Member price: $16.19 | Not-yet-member price: $17.99
Since the beginning of his career, Dawoud Bey (American, born 1953) has used his camera to depict communities and histories that have largely remained underrepresented or even unseen. This full-scale retrospective highlights the artist’s commitment over the course of his four-decade career to portraying the black subject and African American history in a manner that is at once direct and poetic, immediate and symbolic. The exhibition includes his tender and perceptive early portraits of Harlem residents, large-scale color Polaroids, and a series of collaborative word and image portraits of high school students, among others.

On view: Fall 2020—Winter 2021

This exhibition is co-organized by the San Francisco Museum of Modern Art and the Whitney Museum of American Art, New York.
More recent projects have taken a historical turn:

*The Birmingham Project* (2012) commemorates the 1963 bombing of the 16th Street Baptist Church in Birmingham, Alabama, in a series of deeply affective portrait diptychs. Recently, Bey has turned to landscapes: *Night Coming Tenderly, Black* (2018) depicts, in deep shades of black and gray, the imagined experience of a fugitive slave moving along the Underground Railroad, marking a formal departure from the artist’s earlier work but considering the same existential questions about race, history, and the possibility of bearing witness through contemporary photography.

---

**Exhibition Catalogue**

With a powerful juxtaposition of portraiture and landscape photography, this book explores Dawoud Bey’s vivid evocations of race, history, time, and place. Available for purchase at the Museum Shop and at museumshop.high.org.

---

**Do you love photography?**

Support the High by becoming a Friend of the Photography Collection. Contact Member Services at 404-733-4575 or friends@high.org.
J ulie Mehretu is the artist’s first retrospective, bringing together paintings, drawings, and prints that illustrate the evolution of her work over the past twenty-five years. From early works inspired by cartography and influenced by the notion of cities as sociopolitical constructs to works built with complex layers of color, lines, brushstrokes, and superimposed architectural renderings, the exhibition will cover the arc of Mehretu’s career. It will also explore her consideration of scale and technique, as well as her handmade and mechanical processes, evident in her intimate, detailed drawings and meticulous prints. In addition, the exhibition will consider Mehretu’s relationship to the history of abstract painting by including recent works that foreground her characteristic gestural mark making. Mehretu became known to a broader audience after her inclusion in the groundbreaking 2001 exhibition Freestyle at the Studio Museum in Harlem. She has since become one of the most influential artists of her generation and received a MacArthur Foundation “Genius Grant” in 2005 and the U.S. State Department’s National Medal of Arts in 2015.

Exhibition Catalogue


On view: October 23, 2020–January 31, 2021
Monir Farmanfarmaian (Iranian, 1924—2019)

Untitled (Muqarnas), 2012
Mirror, reverse-glass painting, plaster on wood
High Museum of Art, Atlanta, purchase with funds from the Farideh & Al Azadi Foundation, 2019.174

Monir Shahroudy Farmanfarmaian (1924—2019) was one of Iran’s most celebrated and revered visual artists, known internationally for her geometric mirror sculptures that combined the mathematical order and beauty of ancient Persian architectural motifs with the forms and patterns of hard-edged, postwar abstraction. Her cut-mirror sculpture titled Untitled (Muqarnas), 2012, acquired with funds from the Farideh & Al Azadi Foundation, is part of a significant gift to the High Museum of Art focused on bringing work by Persian artists into the High’s collection.

Muqarnas unites fragments of mirror and colorful painted glass in a resplendent mosaic pattern united across two identically opposite, wing-like forms. The title refers to the honeycombed ceilings in Persian shrines and palaces while also recalling the wings of the Faravahar, an ancient Zoroastrian symbol tied to Persian cultural identity. Farmanfarmaian’s work is included in important public collections around the world including the Guggenheim Museum, New York; the Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston; Museum of Fine Arts, Houston; the High Museum of Art, Atlanta; the Museum of Modern Art, Tehran; Tate Modern, London; and the Victoria and Albert Museum, London. In December 2017, the Monir Museum opened in Tehran, the only museum dedicated to a single female artist in Iran.

Do you love Contemporary Art?
Support the High by becoming a Friend of the Modern and Contemporary Art Collection. Contact Member Services at 404-733-4575 or friends@high.org.

From the Collection

In observance of the centennial of the Nineteenth Amendment to the U.S. Constitution granting women the right to vote, this installation is drawn from the High Museum’s collection and features artworks made exclusively by women. Artists represented include some of the most influential voices of the past fifty years, such as Kiki Smith, Lorna Simpson, and Shirin Neshat; midcareer artists such as Won Ju Lim and Chantal Joffe; emerging artists such as Jamian Juliano-Villani and Ella Kruglyanskaya; and Atlanta-based artists Annette Cone-Skelton and Rocío Rodríguez. Whether exploring the multidimensionality of installation art, refashioning Minimalist forms and strategies, or challenging male-dominated social hierarchies, the selected works are inspired by or related to feminist concerns, which were advanced by the women’s movement of the 1960s and 1970s. Concerns that still persist today include voter suppression strategies that seek to disenfranchise people from participating in the democratic process.

Pioneers, Influencers, and Rising Voices:
Women in the Collection

Driskell's legacy lives on in his pioneering work as a scholar and as an artist whose work has inspired generations to celebrate the richness of African American culture and the African diaspora.

We recently lost a great friend, brilliant historian, and influential artist this week. David Driskell passed away on April 1, 2020, at the age of eighty-eight.

Driskell was born in Eatonton, Georgia, and kept roots here in the South even though he was based in Maryland, where he taught African American Art History at the University of Maryland, College Park. Driskell's career as an artist and scholar, noted for its focus on the influence of the African diaspora, spanned nearly seven decades.

In 2005, the High established the David C. Driskell Prize in honor of Driskell's achievements. Now boasting an alumnus of sixteen prominent artists and scholars, the Driskell Prize was the first national award to honor and celebrate contributions to the field of African American art and art history.

More than a dozen works by Driskell can be seen in the High's Modern and Contemporary Art Collection, including his portfolio of serigraphs titled The Doorway portfolio (2009). The portfolio, produced by Driskell in collaboration with writer Michael Alpert, celebrates the landscape of Maine as a "wellspring of inspiration."

The High Museum of Art's relationship with Driskell began in 1977 when the Museum presented Driskell's landmark exhibition, Two Centuries of Black American Art, the first traveling museum exhibition dedicated to works made exclusively by African American artists in the United States between 1750 and 1950. In 2000, the High Museum presented Driskell's concurrent exhibitions To Conserve a Legacy: American Art from Historically Black Colleges and Universities, and Narratives of African American Art and Identity: The David C. Driskell Collection, both of which examined African American art within the broad historical context of modern and contemporary art in the United States.

Driskell was known for using different mediums and styles in his studio practice. And his art addressed a variety of subjects and themes, from the injustice of apartheid South Africa and racial segregation in the United States, to American jazz, to the traditional genres of landscape, interior, and still life painting. In this way, Driskell created his own distinct style, one that never followed the conventions of any one artistic movement.

As art critic John Yau wrote of Driskell's work: “Driskell never tried to fit in or accommodate his work to prevailing, white, avant-garde styles: he never became a Pop artist, Minimalist, Conceptualist, Pattern and Decoration painter, or Neo-Expressionist. Nor did he ever harken back to some earlier style, as a way of avoiding the confusions of his own time. Rather, he absorbed aspects of various styles and, in the cauldron of his art practice, welded them to his personal and cultural history.”

Driskell might be remembered best by this quote from an interview with the Baltimore Sun:

“My interest is to bring in more young people to grow the field, with an emphasis on art but buttressed by other cultural components as well—literature, drama, music—so more people are looking at African-American art history.”

David Driskell will be greatly missed, but his legacy will live on to inspire future generations of artists and art historians.

For more images, visit our blog at medium.com/high-museum-of-art.
Major Grants Awarded to the High’s American Art Department

The High is pleased to announce the receipt of two major grants totaling $250,000 for collections care and framing awarded to the American Art department. “Securing funding for behind-the-scenes work can be a challenge for museums,” noted Stephanie Mayer Heydt, Margaret and Terry Stent Curator of American Art. “To find two donors to help us tackle important but less visible collection needs is extraordinary.”

A $150,000 grant from The Sara Giles Moore Foundation will fund a conservation survey for nearly four hundred objects in the American collection, including the conservation and treatment of high-priority objects. This recent grant builds on a long history of generous support from the Foundation, which included funding for a 2017 acquisition of Thomas Wilmer Dewing’s A Reading (ca. 1909) as well as framing, conservation, and support for other works in the American collection. This new conservation effort will address several works currently on view in the endowed gallery named in honor of the late Mrs. Sara Giles Moore and her husband, Mr. O. Ray Moore.

“These strategic collections care investments will really make American art shine,” said Heydt. “We are grateful for the visionary leadership of these two Atlanta-based foundations that will enable this important work.”

The importance of restoring historic paintings to appropriate period frames inspired another donor to give $100,000 toward this framing initiative. The grant will enable Heydt to coordinate with Gill & Lagodich Fine Period Frames to identify appropriate historical frames for several nineteenth-century paintings in the collection. Funding will also support the conservation of select original frames on view. These adjustments will allow for a more historically accurate and aesthetically appropriate presentation of the collection. This gift builds on a previous grant for frames from an anonymous donor in 2017. Objects reframed during these two initiatives will be on view this summer. This grant was made in honor of Mr. Carl Knobloch, an American art collector and advocate for wildlife conservation, and Mr. Gudmund Vigtel, longtime director of the Museum.

“We are grateful for the visionary leadership of these two Atlanta-based foundations that will enable this important work.”

High Museum Atlanta Wine Auction

The High Museum Atlanta Wine Auction team sends its heartfelt thank you to our members, vintners, and sponsors for their support throughout our inaugural, six-day virtual Wine Auction. Despite having to change the cherished physical event to a digital event in light of COVID-19, we are grateful to have raised $1,073 million to support our future educational programming. While this is only a fraction of the funds we anticipated raising during our in-person events, it far exceeds our modified goal of $800,000.

More than 140 active bidders stepped up to bid on 115 incredible lots of one-of-a-kind art, world-renowned wine, and once-in-a-lifetime trips—including the highest bid lot of a six-night luxury trip for three couples to Burgundy at Domaine de Cromey.

The High’s Art Access program will receive $44,080 directly from the online Paddle Raise. These funds allow the Museum to continue providing Georgia students with high-quality, dynamic learning experiences in line with state education standards.

During these uncertain times, we depend on your continued support to maintain our core mission of bringing the finest artistic achievements and cultural resources to all of Atlanta and our community. We hope you and your family are safe and healthy, and we look forward to welcoming you back to the Museum soon!

Presenting Sponsor

D E L T A

Grand Cru Sponsor
Merrill Lynch Westmoreland Group Private Wealth Management

Friday Uncorked Sponsor
JLL

Sovereign Sponsors
Alston & Bird
Arnall Golden Gregory LLP
Goldman Sachs
Inspire Foundation
Kilpatrick Townsend
Skanska

Museum-quality reproductions for your home!

Shop for archival-quality prints featuring favorite works from the High Museum’s collection.

Select an image and customize your choice with a variety of sizes, mounts, and frame options. All prints are available framed or unframed. These exclusive premium prints can be ordered today for home delivery.

For more information, visit customprints.high.org.
Director’s Circle

The Director’s Circle is a distinguished group of philanthropists who share a passion for the High Museum’s work to educate and inspire through the visual arts. Contributions from Director’s Circle members provide critical unrestricted support for world-class special exhibitions, scholarly and scientific research, publications, and symposia, as well as art acquisition and a variety of educational programs for learners of all ages.

As our fiscal year draws to a close, we want to take this opportunity to express our deepest and most sincere gratitude for our 2020 Director’s Circle members, listed below. Because of museum leads like you, the High has achieved an extraordinary place in the art world and in Atlanta—and we want to thank you for making this possible.

If you would like to enjoy insider access to the Museum’s renowned collections and exhibitions, special access to the Museum and its leadership, and extraordinary travel opportunities, please consider joining the Director’s Circle today. For more information, please contact Rachel Katz at rachel.katz@high.org.

The High Museum Director’s Circle is sponsored by Bank of America Private Bank.

Director’s Circle Cabinet ($25,000)

- The Chambers Foundation
- Sarah and Jim Kennedy
- Mrs. Nancy T. Montgomery
- Mr. Mark Prelinger
- Mr. and Mrs. F.T. Stent
- Mrs. Margareta J. Taylor

Director’s Circle Forum ($15,000)

- Mr. and Mrs. John McMullan
- Mr. and Mrs. J. Hicks Lanier
- Mr. Joel S. Knox and Ms. Joan Marmo
- Mr. and Mrs. Michael A. Klump
- Mr. and Mrs. Holcombe T. Green, Jr.
- Mr. and Mrs. John Brown
- Mrs. Stephanie Blomeyer
- Mr. and Mrs. Paul J. Blackney
- Mrs. Charles C. Barton

Director’s Circle Forum ($12,500)

- The Breman Foundation
- Mr. and Mrs. Ramon E. Tomé
- Mr. and Mrs. Stephen Sullivan
- Mr. and Mrs. Les Stumpf
- Mr. and Mrs. Paul N. Steinfeld
- Mr. Ferdinand C. Seefried
- Mr. and Mrs. Henry Schwob
- Mr. and Mrs. Sidney Rodbell
- Mr. and Mrs. Richard C. Parker
- Mr. and Mrs. Benjamin Hill
- Mr. and Mrs. James L. Henderson II
- Mrs. Margaretta J. Taylor
- Mr. and Mrs. F. T. Stent
- Mr. and Mrs. John F. Wieland
- Mrs. Harriet Warren
- Mr. and Mrs. Ronald D. Balser
- Mr. and Mrs. Ronald M. Brill
- Mr. and Mrs. Patrick Sullivan
- Mr. and Mrs. Jack K. Holland
- Mr. and Mrs. Christopher D. Hohlstein
- Mr. and Mrs. Michael Keough
- Ms. Carla Knobloch
- Mr. and Mrs. W. Daniel Ebersole
- Mr. and Mrs. W. R. Singletary II
- Ms. Mary Allen
- Mr. and Mrs. Mark K. Taylor
- Lisa Cannon Taylor and Chuck Taylor

Director’s Circle ($12,500)

- The Breman Foundation
- Mr. and Mrs. Michael A. Klump
- Mr. Pratap C. Mukharji
- George Campbell, Jr., PhD
- Mary Schmidt Campbell, PhD, and
- Mr. and Mrs. John Brown
- Mrs. Stephanie Blomeyer
- Mr. and Mrs. Paul J. Blackney
- Mrs. Charles C. Barton
- Mr. and Mrs. W. R. Singletary II
- Mr. and Mrs. Tim Schrager
- Mr. and Mrs. Martin Flanagan
- Mr. and Mrs. Joan Marmo
- Mr. and Mrs. Tim Saylor Gisler

Director’s Circle ($10,000)

- Mrs. Lucinda W. Bunnen
- Mr. and Mrs. Ronald M. Brill
- The Breman Foundation
- Ms. Carla Knobloch
- Mr. and Mrs. W. Daniel Ebersole
- Mr. and Mrs. Alvin A. Banks

Director’s Circle ($7,500)

- Sandra and Dan Baldwin
- Mr. and Mrs. John F. Wieland
- Ms. Carla Knobloch
- Mr. and Mrs. Richard C. Parker
- Mr. and Mrs. Benjamin Hill
- Mr. and Mrs. James L. Henderson II
- Mrs. Margaretta J. Taylor
- Mr. and Mrs. F. T. Stent
- Mr. and Mrs. John F. Wieland
- Mrs. Harriet Warren
- Mr. and Mrs. Ronald D. Balser
- Mr. and Mrs. Ronald M. Brill
- The Breman Foundation
- Ms. Carla Knobloch
- Mr. and Mrs. W. Daniel Ebersole
- Mr. and Mrs. Alvin A. Banks

Director’s Circle ($5,000)

- Mr. and Mrs. Jesse C. Crawford
- Mrs. Lucinda W. Bunnen
- Mr. and Mrs. Ronald M. Brill
- The Breman Foundation
- Mr. and Mrs. W. Daniel Ebersole
- Mr. and Mrs. Alvin A. Banks

Director’s Circle ($2,500)

- Mr. and Mrs. David Park
- Mr. and Mrs. Richard C. Parker
- Mr. and Mrs. Gordon W. Ramsey
- Mr. and Mrs. William C. Rawson
- Ms. J. Muriel Robinson
- Mr. and Mrs. Jack K. Holland
- Mr. and Mrs. Tim Saylor Gisler
- Mr. and Mrs. Martin Flanagan
- Mr. and Mrs. Joan Marmo

Director’s Circle ($1,000)

- Mr. and Mrs. Holcombe T. Green, Jr.
- Mr. and Mrs. John Brown
- Mrs. Stephanie Blomeyer
- Mr. and Mrs. Paul J. Blackney
- Mrs. Charles C. Barton
- Mr. and Mrs. W. R. Singletary II
- Mr. and Mrs. Tim Schrager
- Mr. and Mrs. Martin Flanagan
- Mr. and Mrs. Joan Marmo

Director’s Circle Private Bank

- Mr. and Mrs. Daniel P. Davis, Jr.
- Mr. and Mrs. Richard C. Parker
- Mr. and Mrs. Gordon W. Ramsey
- Mr. and Mrs. William C. Rawson
- Ms. J. Muriel Robinson
- Mr. and Mrs. Jack K. Holland
- Mr. and Mrs. Tim Saylor Gisler
- Mr. and Mrs. Martin Flanagan
- Mr. and Mrs. Joan Marmo

Director’s Circle Travel

The Director’s Circle traveled in March on their annual international trip. This year’s destination was Andalusia, featuring five cities where the group toured a variety of art museums, historical landmarks, religious sites, and private art collections.

Beginning in Málaga, the group visited several of the coastal city’s thirty-five museums, including Museo Picasso Málaga and Museo Carmen Thyssen.

On the way to Granada, the group saw the Menga Dolmen, a megalithic burial mound, as well as the city of Antequera. Once in Granada, the group toured the Alhambra and dined in the restaurant overlooking the Generalife Gardens.

The next stop was Córdoba, beginning in the city’s grandioso Mosque-Cathedral and ending with a private visit to Palacio de Viana, where the group experienced an intimate viewing of its gardens and art collection.

Sevilla was the final location, which included an outing to Jerez de la Frontera. The highlight was a private visit to the Real Alcázar of Sevilla. Seeing the gorgeous architecture and gardens without anyone else present was a special experience.

The last day of the trip was also exceptional: a behind-the-scenes tour of the Royal Andalusian School of Equestrian Art and its performance of “How the Andalusian Horses Dance”; sherry tasting and a private tour at Marqués del Real Tesoro; and dinner and an exuberant Flamenco show at Tablao Flamenco El Arenal.

If you are interested in exciting travel opportunities like this, we invite you to join the Director’s Circle! For more information, please contact Rachel Katz at rachel.katz@high.org.
Thank you to our Exhibition Series Sponsors

From the spellbinding Yayoi Kusama: Infinity Mirrors to the breathtaking European Masterworks from the Phillips Collection to the groundbreaking Virgil Abloh: “Figures of Speech,” the High is grateful to the following donors whose multiyear support made these, and nineteen other exhibitions, possible over the past two years.

Thanks to their vision and commitment to artistic excellence in Atlanta, these generous supporters enabled the High to present high-quality, impactful, and inspiring exhibitions to our city featuring a broad and diverse range of cultures, styles, and art forms. Their philanthropy made it possible for hundreds of thousands of visitors, including fifty thousand schoolchildren annually, to experience something new, awe inspiring, and thought provoking.

In return for their philanthropic support, Exhibition Series Sponsors receive prominent recognition and exclusive experiences to engage with the exhibitions in a profound way.

To learn more about becoming an Exhibition Series Sponsor, contact Mark Mills, Associate Director of Individual Giving, at 404-733-4379 or mark.mills@high.org.

### Staff Announcements

**CURATOR OF DECORATIVE ARTS AND DESIGN**

**MONICA OBNISKI**

Monica Obniski recently joined the High as the Curator of Decorative Arts and Design. She comes to us from the Milwaukee Art Museum, where she served as the Demmer Curator of 20th- and 21st-Century Design and oversaw the reinstallations of the museum’s modern and contemporary design galleries. Among her many projects there, she worked on Jaime Hayon: Technicolor, which originated at the High in 2017.

Monica also worked at the Metropolitan Museum of Art and served as Assistant Curator of American Decorative Arts at the Art Institute of Chicago. She received her MA from the Bard Graduate Center and her PhD from the University of Illinois at Chicago.

In addition to her curatorial duties, Monica will lead the High’s Piazza activations, a multiyear initiative of site-specific commissions designed to engage visitors of all ages in participatory art experiences.

**HEAD OF CREATIVE AGING AND LIFELONG LEARNING**

**LAUREL HUMBLE**

Laurel Humble has joined the High as the new Head of Creative Aging and Lifelong Learning. As Americans live longer and healthier lives, Laurel and her Education colleagues are poised to develop new opportunities for this growing audience to engage with the Museum. She comes to us from the Museum of Modern Art in New York, where she oversaw programming for New Yorkers ages sixty-five and over, including Meet Me at MoMA, a pioneering program for people with Alzheimer’s disease and their care partners. She received her BA from the University of Georgia and her MA from the Graduate Center, City University of New York.

**ASSOCIATE DIRECTOR OF INDIVIDUAL GIVING**

**MARK MILLS**

Mark Mills returns to the High as the new Associate Director of Individual Giving, working closely with our Director’s Circle and Circles annual donor programs. Mark previously served as the High’s Membership Manager in 2005–2006.

Mark joins the High with more than twenty years of museum fundraising experience, having previously worked at the Smithsonian Institution, The Phillips Collection, the Philadelphia Museum of Art, the Barnes Foundation, and the Franklin Institute Science Museum. He received his Master of Arts Management and his BA from American University in Washington, DC.
Like many of you, we’ve been watching, waiting, and listening to gain more clarity regarding the impacts of COVID-19 on our community. Based upon the Governor’s May 12 Executive Order, CDC guidance, American Camp Association guidelines, and conversations we’ve had with our peers, we feel confident we can deliver an amazing Summer Art Camp experience for your child while keeping the health and safety of our staff and campers a top priority.

Register today at high.org/camp.
Members receive 25% off Summer Art Camp!

We’re happy to announce we are moving forward with Summer Art Camp as planned starting June 8. In fact, we’ve made some special accommodations for our campers. As a measured step to reopening, only Summer Art Campers will have access to the Museum in the month of June. Let’s call it a Museum takeover. The Museum will continue to remain closed to the public until an anticipated opening on July 7.