Michael Granberry, 'Voting ends today in outdoor art campaign, involving the DMA and other elite museums', *Art Blog: Dallas News,* **May 7, 2014**

Voting runs through May 7 — today — for the final selections in outdoor art show being put together by the Dallas Museum of Art, the Whitney Museum of American Art in New York, the Art Institute of Chicago, the National Gallery of Art in Washington and the Los Angeles County Museum of Art.

It's billed as "the largest art show ever conceived — a free nationwide celebration of American masterworks," and it puts the DMA in very highbrow company.

The sixth partner in the endeavor is the Outdoor Advertising Association of America, which plans to unveil 50 recognized masterworks of American art on 50,000 platforms all over the country, from Sunset Boulevard to the outposts of Route 66 to Times Square.

The carefully chosen works will saturate static and digital billboards, cover subway platforms and line the backs and sides of buses. They will appear at airports, at train stations and bus shelters.

The five museums have each submitted 20 entries for a total of 100, which will then be whittled to 50 by *you* — in the nationwide vote that ends at the end of May 7.

You can vote at Art EverywhereUS.org, which will announce the winning 50 in June. The 50 will then pop up in 50,000 advertising venues on Aug. 4 and remain in place for four weeks.

DMA director Maxwell Anderson vows that the final 50 will "tell the story of America, express our creativity and reflect who we are — and this is our chance to make them a part of the American landscape, and everybody's life. We hope Art Everywhere will inspire all of us to learn more about America's artistic treasures, past and present, and discover many more of the great works in our nation's museums."

Artworks nominated by the five museums range from 1767 to 2008 and include paintings, photographs, works on paper, decorative objects and multimedia. They include John Singleton Copley's *Sarah Sherburne Langdon* (1767, DMA), Gilbert Stuart's *George Washington* (1821, National Gallery of Art), Grant Wood's *American Gothic* (1930, Art Institute of Chicago),

Edward Hopper's *Early Sunday Morning* (1930, the Whitney) and John Baldessari's *Wrong* (1966-68, LACMA).

Other artists included among the initial 100 are Romare Bearden, George Bellows, Mary Cassatt, Frederic Edwin Church, Thomas Cole, Imogen Cunningham, Stuart Davis, Willem de Kooning, Thomas Eakins, Philip Guston, Marsden Hartley, Childe Hassam, Winslow Homer, Jasper Johns, Jacob Lawrence, Roy Lichtenstein, Glenn Ligon, Kerry James Marshall, Georgia O'Keeffe, Catherine Opie, Rembrandt Peale, Jackson Pollock, James Rosenquist, Mark Rothko, Ed Ruscha, John Singer Sargent, Cindy Sherman, Clyfford Still, Andy Warhol, James Abbott McNeill Whistler and Frank Lloyd Wright.

The full list of nominated works is accessible at ArtEverywhereUS.org.

Months ago, the Washington, D.C.-based Outdoor Advertising Association of America approached Anderson about spearheading the campaign. So, in December, he put together a team consisting of museums "that have great American art collections from coast to coast." He met in February with heads of the other four and asked them to send 30 works of art "that I would then, with their consent, narrow to 20 each."

As coordinator, Anderson appears suited to the task.

"I grew up in the advertising world," he says. "My mom was at J. Walter Thompson. My uncle ran the Pepsi account and the Kodak account there. I've lived and breathed it my whole life. I can say with a degree of experience that this is the single biggest art-related public awareness campaign in history."

The 100 pieces "are all great works of art from a qualitative standpoint," he says. "They measure up among the prizes of each of our institutions in most instances. But in some instances, they are there also to strike a note — to make a point."

For instance, the DMA has in its collection a quilt "that we certainly wouldn't consider one of our great works," he says with a laugh, "but it's fascinating as a piece of Americana. What I tried to do is make sure there was some whimsy in the selections, besides those of iconic status."

The National Gallery of Art submitted a painting of — cats. "I teased them," Anderson says. "I said, 'This is like YouTube.' Everybody loves cats. Will it get a lot of votes? Absolutely, it's charming. And, yes, it also fits the narrative of American art."

He's "very happy with the works" chosen, because they "touch on every major phase of art history."

http://artsblog.dallasnews.com/2014/05/voting-ends-today-in-outdoor-art-campaign-involving-the-dma-and-other-elite-museums.html/