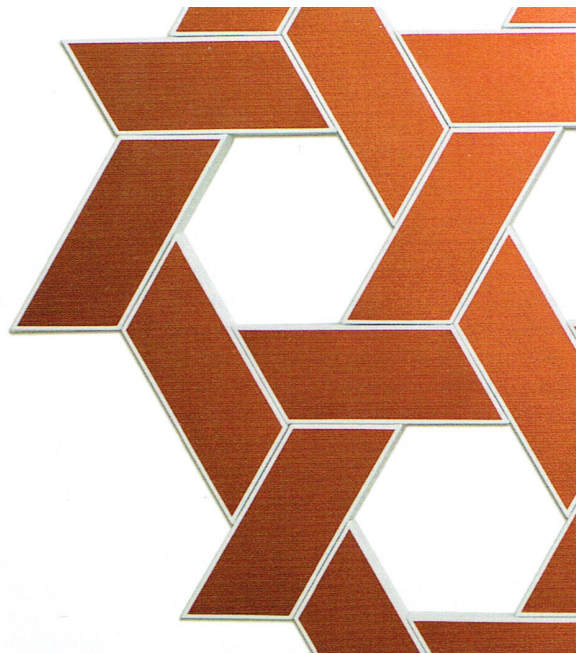
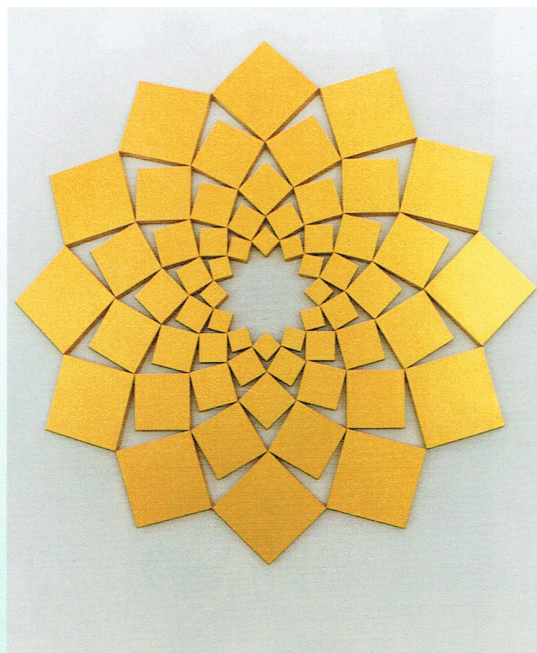




Left: "Suida V: Iridescent Gold" (1998), acrylic on 60 canvases, 305 cm by 305 cm (120 x 120"); right: "Petra I: Copper" (Detail) (2011), acrylic on 30 canvases, 172 cm by 185 cm (68 x 73").

Found in Translation: *The Art of Steven Naifeh* includes 26 large-scale works of modern art that reflect the artist's personal preferences and attitudes about geometric abstraction, developed over the span of 40 years. His childhood in the Middle East educated his eye to the rigorous forms of Arab and Islamic art. Naifeh's work represents universal harmony and attains this geometric symmetry with intellectual discipline, rigorous skill and authentic joy in the process of communication. Naifeh studied contemporary art with Sam Hunter, former curator of the Museum of Modern Art and the Jewish Museum, and Islamic art with Oleg Grabar and Cary Welch. He is co-author of the biography *Van Gogh: The Life*, one of the "best books" of 2011. This is the first retrospective museum exhibition of Naifeh's paintings and sculpture. **Columbia [South Carolina] Museum of Art**, through September 1.

Current July

Resplendent Dress From Southeastern Europe: *A History in Layers* presents 57 beautiful 19th- to 20th-century women's clothing ensembles from Macedonia, Croatia, Albania, Montenegro and neighboring countries—all formerly parts of the Ottoman Empire—and more than 100 additional individual items such as vests, aprons and jewelry. These colorful and intensively worked garments were often adorned with embroidery, lace, metal threads, coins, sequins, beads and—most important—fringe, which has been a marker of virginity in women's dress for more than 20,000 years. By 1900, a southeast European village woman's clothing and its historically accreted layers could be read at a glance, informing the viewer of her marital status, religion, wealth, textile skills and more—all part of her suitability as a bride. Fowler Museum at UCLA, **Los Angeles**, through July 14.

New Blue and White. From East Asia through the Persian and Arab lands and finally to Europe and the Americas, blue and white porcelain was a cultural marker of certain times and places, and is now one of the most recognized types of ceramic production worldwide. Today's artists refer to those markers and continue the story, creating works that speak to contemporary ideas and issues, and working not only in ceramics but in glass, fiber and furniture. Museum of Fine Arts, **Boston**, through July 14.

Darling Hair: *Frivolity and Trophies* uses the hairdo and hair undone to explore intimacy, social signaling and self-definition. Hair is socially significant in almost every culture, whether hidden or displayed, often linked with intimacy, decency and sexuality, sometimes symbolizing masculine strength, sometimes femininity. Highly constructed, shaved off, colored, covered with ashes or clay, hair can have ceremonial functions and can express individuality or group adherence. The exhibition begins with rivalry among blond, dark or red hair and among straight, curly and frizzy, drawing on a wide range of classical paintings, sculptures and photographs; it continues through the notion of hair as a human

raw material, and closes with hair as a symbol of loss, of the passing of time, and of illness and death. Musée du Quai Branly, **Paris**, through July 14.

A Chaque Stencil Une Revolution is titled after a quotation from Yasser Arafat, referring to the power of carbon paper as a duplication technology that was central to the abilities of political groups of earlier generations to disseminate information and opinions. Moroccan-born artist Latifa Echakhch pays homage to the uprisings of the 60's and 70's, but her work also rings with melancholy as it links abstract art with politics. Hammer Gallery, UCLA, **Los Angeles**, through July 18.

Birth of a Museum is the first large-scale presentation of the collection of the Louvre Abu Dhabi, in the context of Jean Nouvel's architectural vision. The exhibition unveils a selection of 130 works, most never before seen, and is based on artistic and esthetic themes that reveal the principles of the museum: universality, dialogue among artistic expressions of major civilizations and emphasis on the multidisciplinary nature of artistic creation. Mirroring the future museum, *Birth of a Museum* proposes a new and unique reflection on the history of art. The suggested dialogue between the Bactrian Princess, a Cypriot idol-statuettes and Yves Klein's figural expression is a demonstration of key issues of human representation. Manarat al Saadiyat, **Abu Dhabi, UAE**, through July 20.

The Shortest Distance Between Two Points by Rayyane Tabet. Sfeir-Semler Gallery, **Beirut**, through July 20.

Cairo to Constantinople: *Early Photographs of the Middle East*. In 1862, the Prince of Wales (later King Edward VII) was sent on a four-month educational tour of the Middle East, accompanied by the British photographer Francis Bedford. This exhibition documents his journey through the work of Bedford, the first photographer to travel on a royal tour. It explores the cultural and political significance Victorian Britain attached to the region, which was then as complex and contested as it remains today. The tour took the Prince to Egypt, Palestine and the Holy Land, Syria, Lebanon, Turkey and Greece. He met rulers, politicians and other notable figures, and traveled in part on horseback, camping in tents. On the royal party's return to England, Francis Bedford's work was displayed in what was described as "the most important photographic exhibition that has hitherto been placed before the public." Queen's Gallery, Palace of Holyroodhouse, **Edinburgh**, through July 21; Queen's Gallery, Buckingham Palace, **London**, October 2014.

The Philippines: *Archipelago of Exchange*. The Philippines archipelago includes more than 7000 islands extending over nearly 7000 kilometers; its geographical and historical situation has resulted in extensive and varied