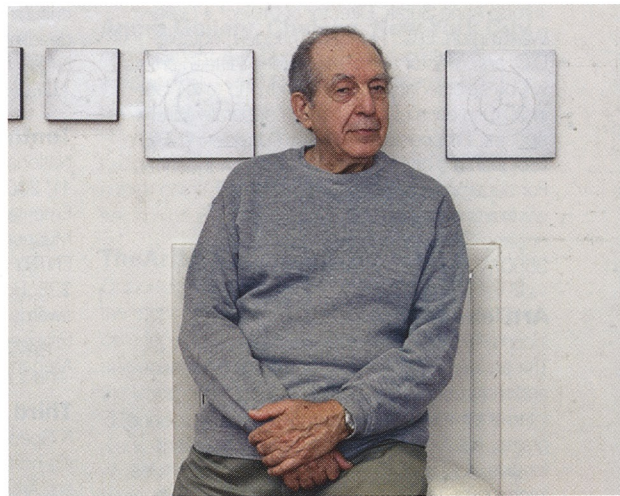


THOMAS CHIMES 1921-2009

Thomas Chimes, an artist who spent much of his career paying homage to the early 20th-century literary avant-garde, died on Apr. 21 at age 88 in Philadelphia, his lifelong home. He was born to Greek immigrant parents, briefly attended the Pennsylvania Academy of the Fine Arts in 1936, then moved to New York in 1941 to attend the Art Students League, where in 1948 he completed his studies (interrupted by a stint in the Army Air Forces, 1943-46). Chimes returned to Philadelphia for good in 1953.

Chimes's career unfolded in five distinct phases. He began with colorful, Hartley-esque abstract landscape paintings, often featuring a stylized crucifixion, and in the 1960s moved on to create metal reliefs with erotically suggestive hardware and painted insets. Somewhat fetishistic in content and appearance, they were deeply influenced by the Philadelphia Museum of Art's important collection of works by Duchamp. Increasingly preoccupied in the 1970s with Antonin Artaud, James Joyce and Alfred Jarry, the latter a particular obsession, Chimes created a series of 48 portraits of them and other writers, artists and luminaries of the late 19th and early 20th centuries. Executed in oil on panel, largely in brown tonalities, with finely crafted frames of various widths and types of wood that were part of each piece (and something of an homage to the Philadelphian Thomas Eakins), they became his best-known work. During the 1980s, Chimes treated related subjects in predominantly white paintings, in which the image materializes as if through a haze. Finally, from around 1990 until his death, he made carved, sanded and painted panels—often no more than a few inches high and wide—with arcane imagery derived from Jarry's writings, along with constellations, minuscule texts, Greek letters and allusions to the Golden Section. A mystical streak runs through all his work.

Dapper, charming and dauntingly well read, Chimes had a devoted following, though he is not widely known outside Philadelphia. A retrospective of some 100 works, curated by Michael Taylor, was mounted in 2007 at the PMA [see *A.i.A.*, Dec. '07]. Chimes's last show at Philadelphia's Locks Gallery, where he showed for many years, took place in 2008. —Faye Hirsch



▷ category are Thomas Joshua Cooper, Osamu James Nakagawa, Suzanne Opton, Anna Shteynshleyger, Cheryl St. Onge, Brian Ulrich and Byron Wolfe. Heidi Kumao and Federico Solmi received video and audio grants, and Lynn Hershman Leeson won a film fellowship.

AWARDS & GRANTS

Pipilotti Rist is the 2009 recipient of the biennial **Joan Miró Prize**. The \$92,200 award is given by the Barcelona-based Joan Miró Foundation.

New York Times art critic **Holland Cotter** has won the \$10,000 **Pulitzer Prize** for distinguished criticism. Known for covering offbeat and out-of-the-way shows, Cotter was recognized for "his wide-ranging reviews of art,

from Manhattan to China, marked by acute observation, luminous writing and dramatic storytelling."

Swiss architect **Peter Zumthor** was recently presented with the \$100,000 **Pritzker Prize**, given by the Hyatt Foundation. Among his projects, most of which are in his native Switzerland, is the 1997 Kunsthau Bregenz in Austria.

The Tate in London recently announced the

shortlist for the 2009 **Turner Prize**, to be presented on Dec. 7. The artists are **Enrico David, Roger Hiorns, Lucy Skaer** and **Richard Wright**. The approximately \$60,000 prize is given to a British artist under age 50. Work by the four artists will be on view at Tate Britain, Oct. 7, 2009-Jan. 16, 2010.

Christopher Wool is the winner of the 2009 **Wolfgang Hahn Prize**, presented by the Museum Ludwig in Cologne. The award includes the purchase of work and a solo show. Wool's exhibition, including 30 large-scale paintings, prints and a 160-part photographic series, is on view at the museum through July 12.

The American Academy in Rome has announced the winners of its **Rome Prize** for 2009-10. Each is provided with a stipend, a studio, and room and board for a period of six months to two years. The visual arts recipients are **Terry Adkins, Abigail Child, Nancy Davenport** and **Stephen Westfall** [an *A.i.A.* contributing editor].

The 2009 **Alpert Awards in the Arts**, given by the Herb Alpert Foundation and the California Institute of the Arts, have been presented to artists in five fields. Each receives \$75,000. Winners include **Paul Chan** (film/video) and **Paul Pfeiffer** (visual arts).

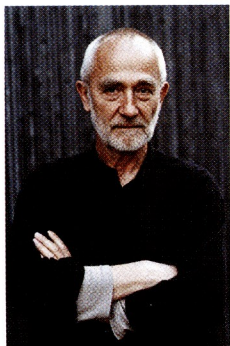
Robyn O'Neil is the winner of the \$50,000 **Hunting Art Prize**, given to a Texas artist by the Houston-based oil services company.

Lori Ellison, Terence Haggerty, Dan Schmidt and **Barbara Takenaga** are the

recipients of the inaugural **Wauson Fellowships**, worth \$5,000 each. Given by the San Francisco-based FOR-SITE Foundation, the awards are named for Kim Wauson, a New York- and San Francisco-based independent curator and critic, who died last year, age 54.

The **Judith Rothschild Foundation** has announced 17 grants, totaling over \$100,000, which will support the work of deceased, under-recognized American artists. The grants range from \$4,000 to \$10,000 and can be used for exhibition or publication support, acquisitions, conservation or documentation. The artists selected this year are **Ernest Briggs, Dan Christensen, Emilio Cruz, Aaron Douglas, Sam Glankoff, Michael Goldberg, Simon Gouverneur, Douglas Huebler, Greer Lankton, Ree Morton, Philip Pavia, Florence Miller Pierce, Esphyr Slobodkina, George Sugarman** and **James W. Washington, Jr.** Also receiving funding is a group show at the Jersey City Museum, "Industrial Strength: Precisionism and New Jersey," which includes works by **Elsie Driggs, Werner Drewes** and **Reva Helfond**. This round marks the end of the grant-making program. The foundation is evaluating future activities and will continue to give advice and assistance to artists' estates and living artists preparing their estates.

The **Rockefeller Foundation** has presented \$2.7 million in the second round of its **New York City Cultural Innovation**



Peter Zumthor.