



AFA WEBSITE REDESIGN PROPOSAL

ELENA WOZNICK
ewoznick@sva.edu



WEBPAGES

WELCOME



The American Federation of Arts is a nonprofit organization dedicated to enriching the public's experience and understanding of the visual arts.



EXHIBITIONS

MORE



INDIGENOUS BEAUTY:
MASTERWORKS OF AMERICAN
INDIAN ART FROM THE DIKER
COLLECTION



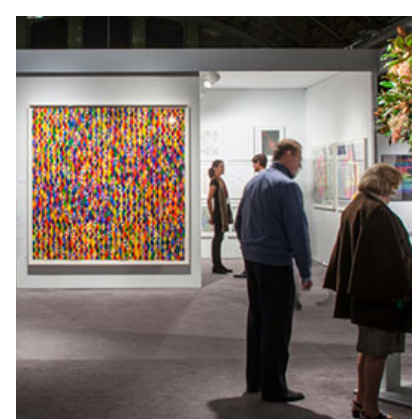
MATISSE AS PRINTMAKER:
WORKS FROM THE PIERRE AND
TANA MATISSE FOUNDATION



WHEN GOLD BLOSSOMS:
INDIAN JEWELRY FROM
THE SUSAN L. BENINGSON
COLLECTION

EVENTS

MORE



AFA Logo is now link to the home page of the website.

Organized the navigation bar to show clear differences between each section of the navigation.

Slide show at top of page will take up more space, so it is the first thing a user will see when reaching the home page.

Slide show controlled with circular buttons and is on autoplay and become red when on the current photo.

Brief description of the AFA mission on the homepage.

A call-to-action to Become a Member is placed below the introduction to inform the user of membership opportunities.

Most recent exhibitions listed after introduction.

Upcoming events listed after exhibitions.

On hover, the "more" turns red to link to the section web page.

The screenshot shows the homepage layout with several key sections: a navigation bar with links for ABOUT, EXHIBITIONS, EVENTS, MEMBERSHIP, PRESS, PUBLICATIONS, and DONATE; a large 'WELCOME' banner; a slide show of a dinner event; a mission statement; a 'BECOME A MEMBER' call-to-action; an 'EXHIBITIONS' section with three featured items; and an 'EVENTS' section with three featured items. A search icon is located in the top right corner.


LINK TO LIVE WEAVE PAGE


<http://liveweave.com/Ybvzv9>

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ABOUT EXHIBITIONS EVENTS MEMBERSHIP PRESS PUBLICATIONS DONATE


EXHIBITIONS | ON TOUR UPCOMING **PAST HIGHLIGHTS** AVAILABLE TO MUSEUMS




**INDIGENOUS BEAUTY:
MASTERWORKS OF AMERICAN
INDIAN ART FROM THE DIKER
COLLECTION**




RICHARD BELL: UZ VS. THEM




**PASTURES GREEN & DARK
SATANIC MILLS: THE BRITISH
PASSION FOR LANDSCAPE**




**MATISSE AS PRINTMAKER:
WORKS FROM THE PIERRE AND
TANA MATISSE FOUNDATION**



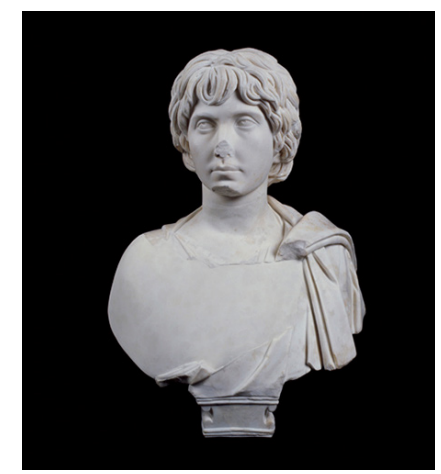
**WHEN GOLD BLOSSOMS:
INDIAN JEWELRY FROM
THE SUSAN L. BENINGSON
COLLECTION**




**TURNER TO CÉZANNE:
MASTERPIECES FROM
THE DAVIES COLLECTION,
NATIONAL MUSEUM WALES**



**SYMBOLS OF POWER:
NAPOLI FON AND THE ART OF**




ROMAN ART FROM THE LOUVRE



**COLOR AS FIELD: AMERICAN
PAINTING, 1950-1975**

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Exhibition categories shown at the top of the page. The one in red is the one selected and shows exhibitions below it.

All exhibitions in the category are shown on the page as an endless scroll.

On hover, title is red to show it is a link and will go to the full exhibition page.

AMERICAN FEDERATION OF ARTS

ABOUT EXHIBITIONS EVENTS MEMBERSHIP PRESS PUBLICATIONS DONATE

EXHIBITIONS | ON TOUR UPCOMING **PAST HIGHLIGHTS** AVAILABLE TO MUSEUMS

INDIGENOUS BEAUTY: MASTERWORKS OF AMERICAN INDIAN ART FROM THE DIKER COLLECTION

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ROMAN ART FROM THE LOUVRE

SYMBOLS OF POWER: NAPOLEON AND THE ART OF...


COLOR AS FIELD: AMERICAN PAINTING 1950-1975


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LINK TO LIVE WEAVE PAGE


<http://liveweave.com/YpSfmB>






[ABOUT](#) [EXHIBITIONS](#) [EVENTS](#) [MEMBERSHIP](#) [PRESS](#) [PUBLICATIONS](#) [DONATE](#)

INDIGENOUS BEAUTY: MASTERWORKS OF AMERICAN INDIAN ART FROM THE DIKER COLLECTION





Drawn from the celebrated Native American art collection of Charles and Valerie Diker, *Indigenous Beauty: Masterworks of American Indian Art from the Diker Collection* showcases approximately 120 masterworks, including fine examples of basketry, pottery, sculpture, ivories, kachina dolls, regalia, and pictographic arts from tribes across the North American continent. The exhibition provides rare access to many exquisite works from one of the most comprehensive and diverse collections of Native American art in private hands.

Curated by David Penney, former Curator of Native American Art at the Detroit Institute of Arts, the selection emphasizes the interrelated themes of diversity, beauty, and knowledge, providing a bridge between Native realities inherent in the objects and the present-day values that inform connoisseurship and collecting practices. The objects are organized into groupings that share aspects of function, form, and narrative while being rooted in specific historical trends and events. Object groupings include sculpture of the Northwest Coast; ancient ivories from the Bering Straits region; Yupik and Aleut masks from the Western Arctic; kachina dolls of the Southwest pueblos; Southwest pottery; sculptural objects from the Eastern Woodlands; Eastern regalia; Plains regalia; pictographic arts of the Plains; and Western baskets. The exhibition's structure foregrounds the social and historical contexts of these objects to shed light on communal values deeply embedded in cultural practice—the role of clothing in conveying religious significance, for example—in tandem with the artists' individual experiences of a particular time and place.

Selections from the Dikers' esteemed holdings have been presented at the Metropolitan Museum of Art (1998–2000) and the Smithsonian National Museum of the American Indian (2004–6), but this is the first traveling exhibition from the collection and features several recent acquisitions that have never before been seen by the public.

CREDIT

Indigenous Beauty: Masterworks of American Indian Art from the Diker Collection is organized by the American Federation of Arts.

This exhibition was made possible by the generosity of an anonymous donor, the JFM Foundation, and Mrs. Donald M. Cox.

VENUES

Seattle Art Museum, Seattle, WA:
February 12 – May 17, 2015

Amon Carter Museum of Art, Fort Worth, TX: July 5 – September 13, 2015

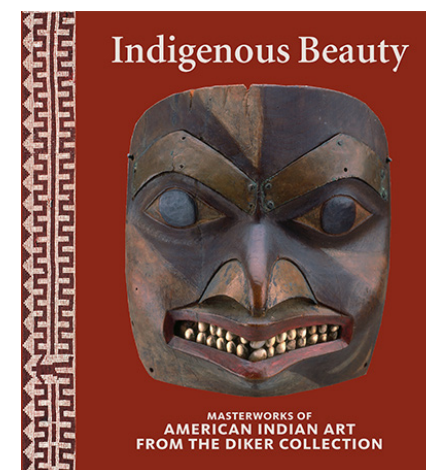
Michael C. Carlos Museum, Emory University, Atlanta, GA: October 10, 2015 – January 3, 2016

Toledo Museum of Art, Toledo, OH:
February 12 – May 8, 2016

CURATOR

David Penney is the Associate Director of Museum Scholarship at the National Museum of the American Indian, Washington, D.C., and former Curator of Native American Art at the Detroit Institute of Arts.

PUBLICATION




This fully illustrated catalogue presents new research on the objects in the exhibition, includes an essay by the guest curator, David Penney, and contributions from leading authors in the field, including Janet Catherine Berlo, Bruce Bernstein, Barbara Brotherton, Joe D. Horse Capture, and Susan Secakuku.

PURCHASE

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All news and reviews of the exhibition will be found in the "Press" section instead of in the exhibition detail.


Exhibition Title appears at top of the detail page large so it is easier to read.

Slideshow of images that runs automatically on the page.

Exhibition information is organized into two columns by information that is most important to the viewer


Links to museum website to find more info on ticketing for specific show.

Links to the publication's purchasing page


Q

ABOUT
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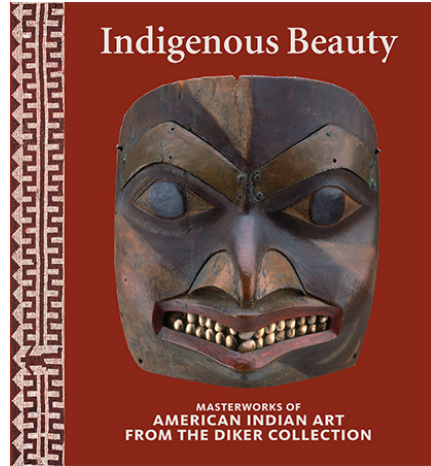
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LINK TO LIVE WEAVE PAGE

<http://liveweave.com/p1eNUa>



THE “SECRET SAUCE” IDEA

AN ARCHIVE OF ALL AFA

Gathering all the exhibitions and artwork shown throughout the years at AFA in one place would be an amazing feat for AFA. The archive would be searchable by genre, time period, art movement, medium, and artist. This archive would probably be hosted on a separate website dedicated just to preserving the work. Viewers would have limited access, but if they become a member then they would be able to search as much as they like and learn more about the art AFA has had on exhibition.

The screenshot shows the American Federation of Arts website. At the top is the logo and a navigation menu with links for ABOUT, EXHIBITIONS, EVENTS, MEMBERSHIP, PRESS, PUBLICATIONS, and DONATE. A search bar at the top right contains the word 'contemporary'. Below the search bar is a 'FILTER BY' sidebar with categories: Artists, Dates (expanded to show decades from 1870s to 2010s), Mediums, Movements, and Venues. Below the filters is a list of result categories: All Results, Visit, Exhibitions, Events, Membership, Learn, Press, and Publications. The main content area displays a grid of search results, each with an image and a title: 'RICHARD BELL: UZ VS. THEM', 'ARTIST TOUR OF THE ORIGINAL WHITNEY STUDIOS', 'ROMAN ART FROM THE LOUVRE', 'CURATOR-LED TOUR OF "KERRY JAMES MARSHALL: MASTRY"', 'TURNER TO CÉZANNE: MASTERPIECES FROM THE DAVIES COLLECTION, NATIONAL MUSEUM WALES', and 'COLOR AS FIELD: AMERICAN PAINTING, 1950-1975'. The footer contains contact information, copyright notice, and social media icons.

A search bar is placed at the top of the page to easily type keywords to look up.

This "Filter By" space gives the user more specific options to search for the exact item in the archive.

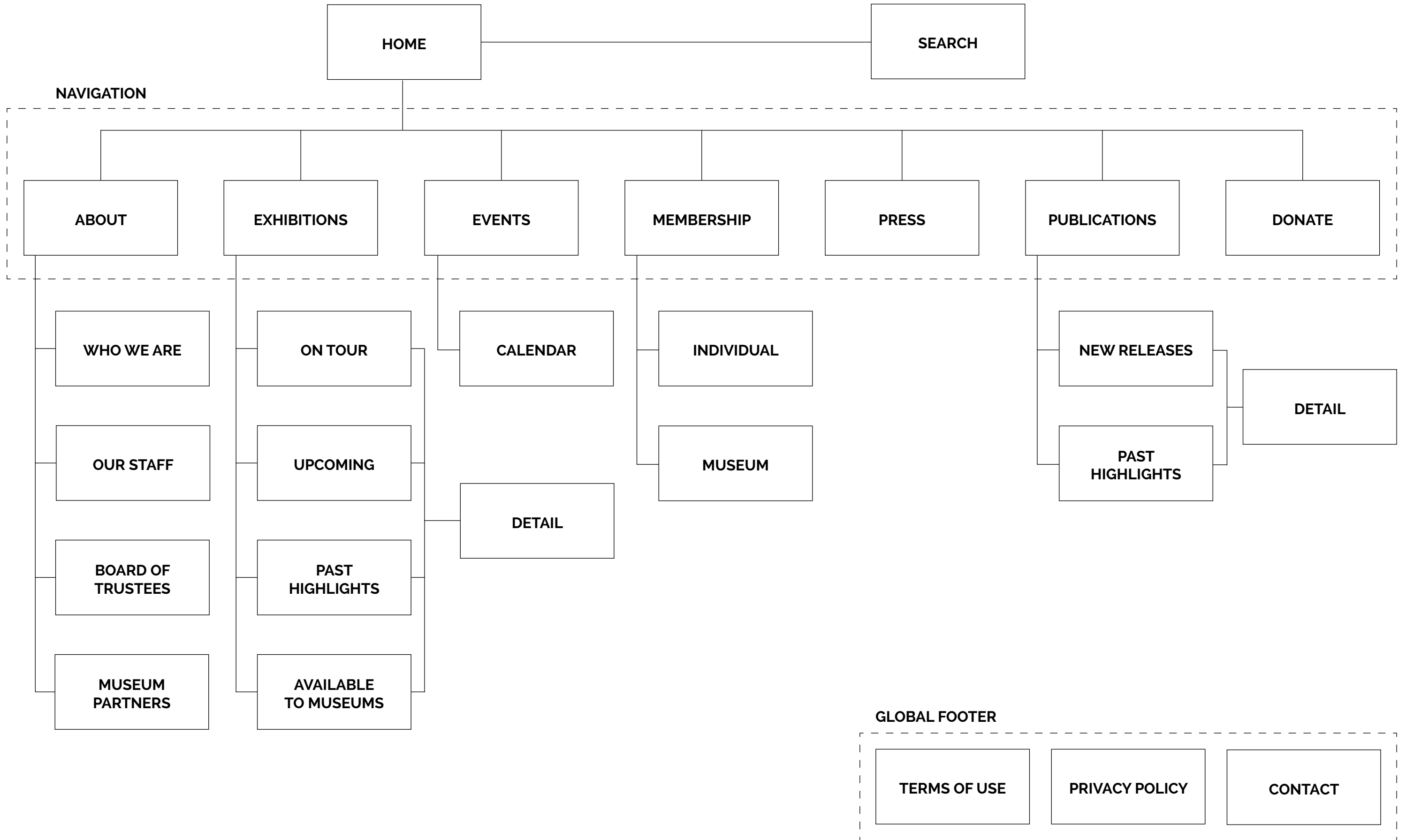
The first section of the "filter by" allows you to search artwork by 5 categories.

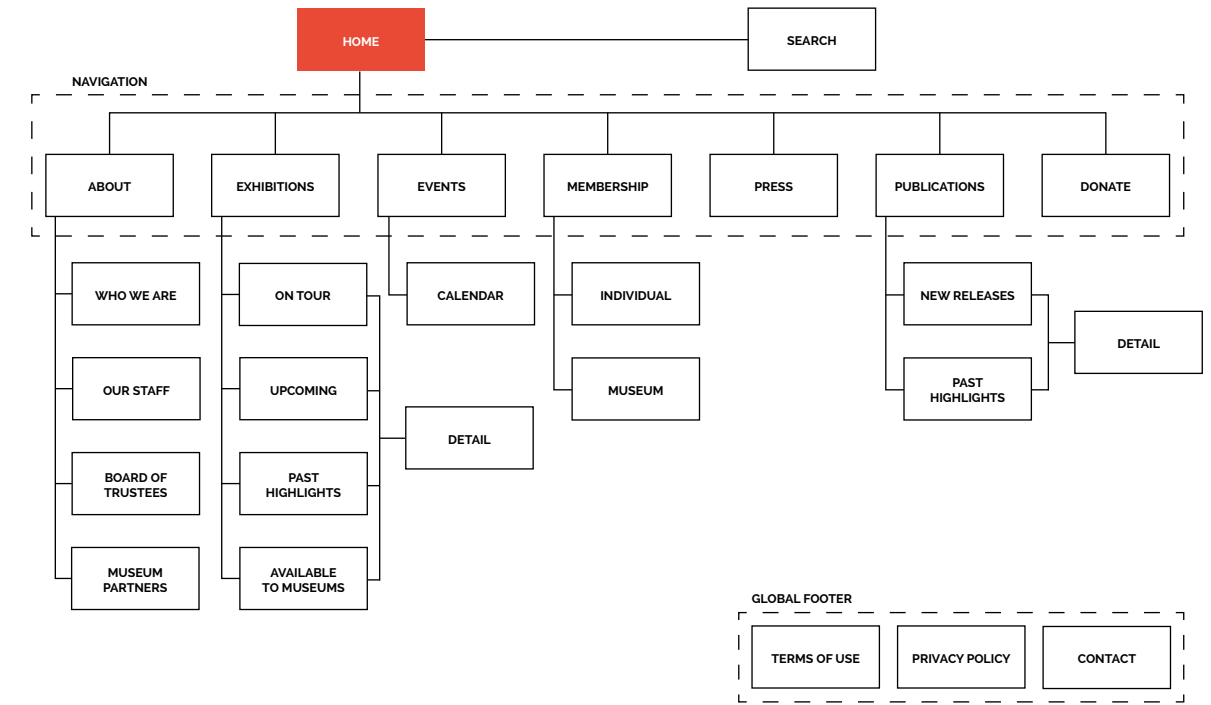
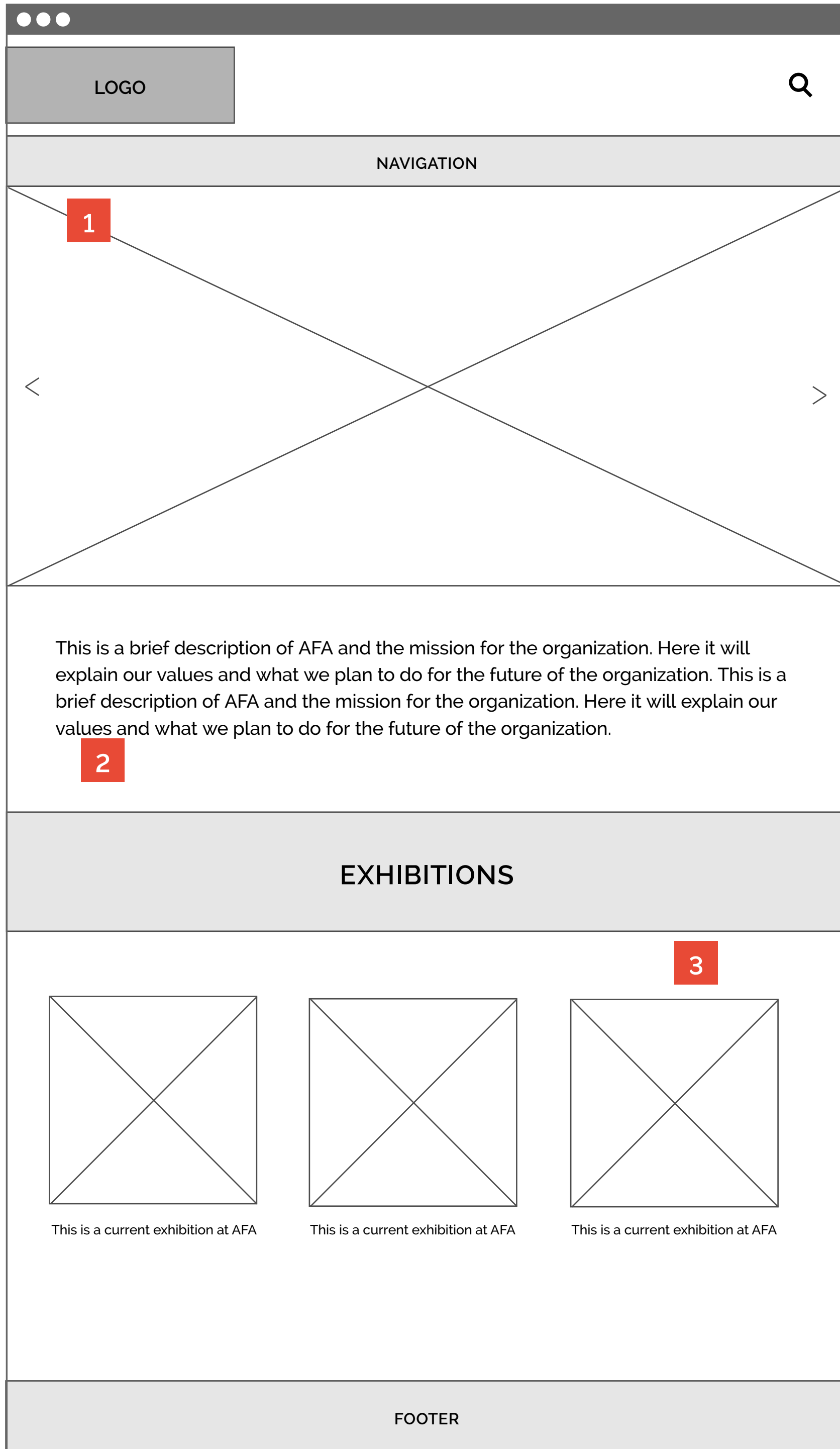
The second section of the "filter by" allows you to narrow down the category of the item they are looking for.

The search results appear as a cascading grid much like the exhibition page results do.



SITEMAP + WIREFRAMES

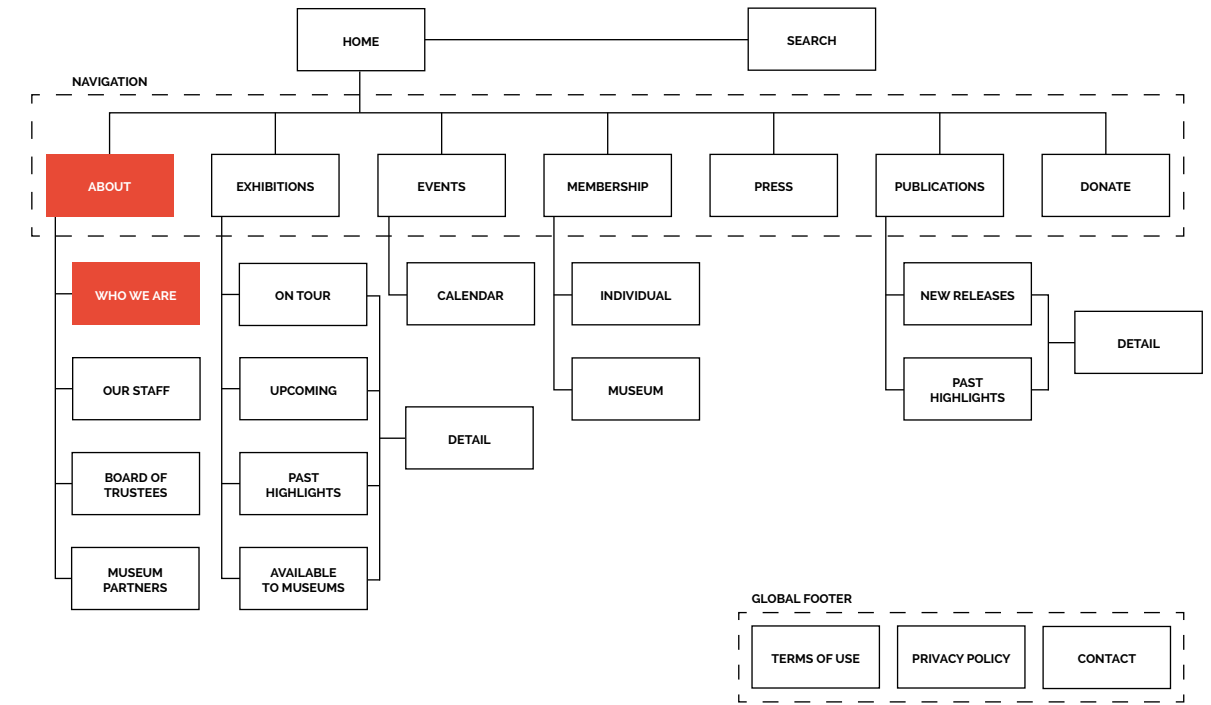
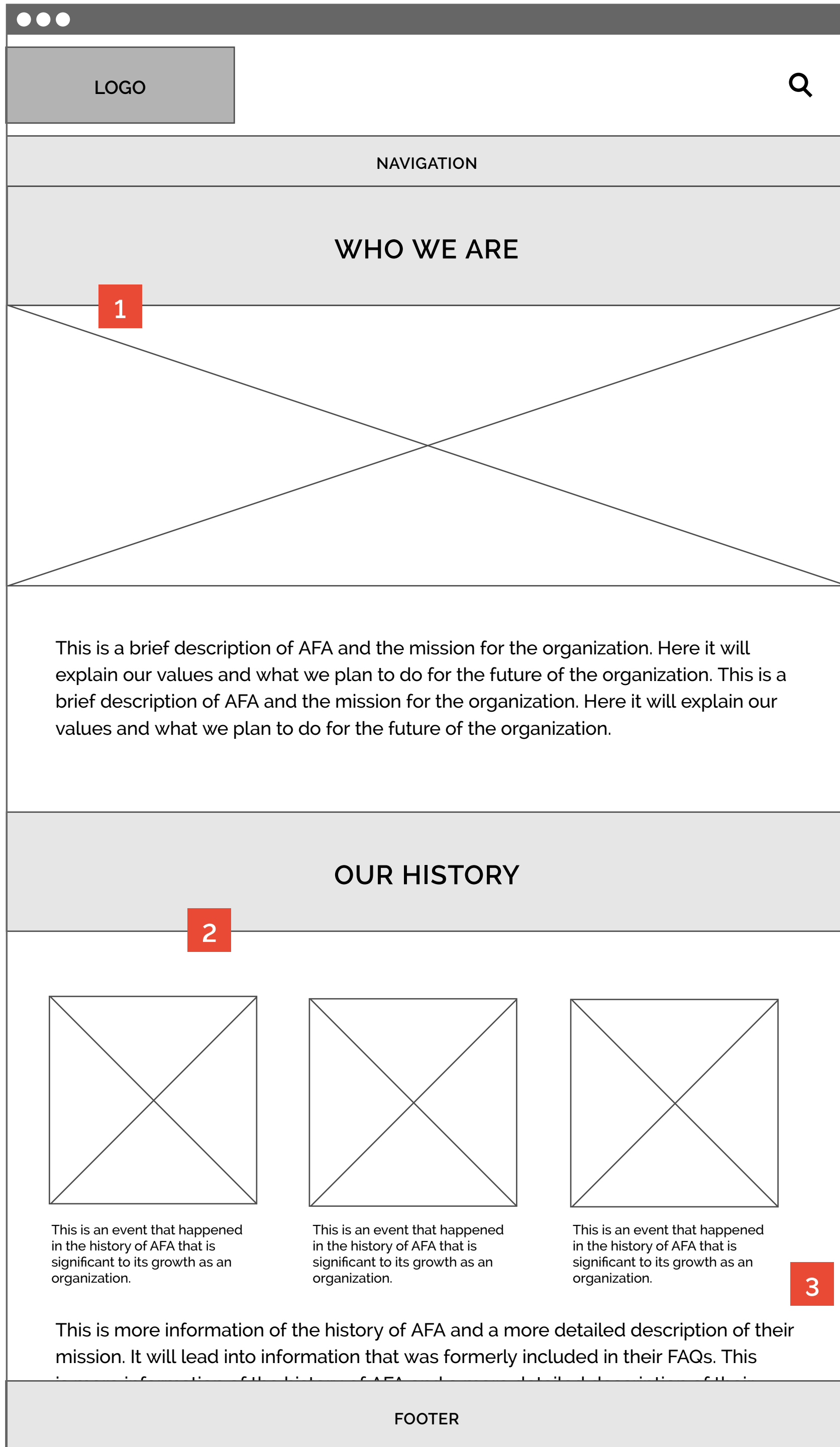




1 Keeping the slideshow at the top of the home page, but making sure it is the main call-for action. It will show both exhibitions and events that AFA are currently having.

2 Moving the About AFA brief description up and underneath the slideshow will help viewers get a better understanding of the AFA right at the home page.

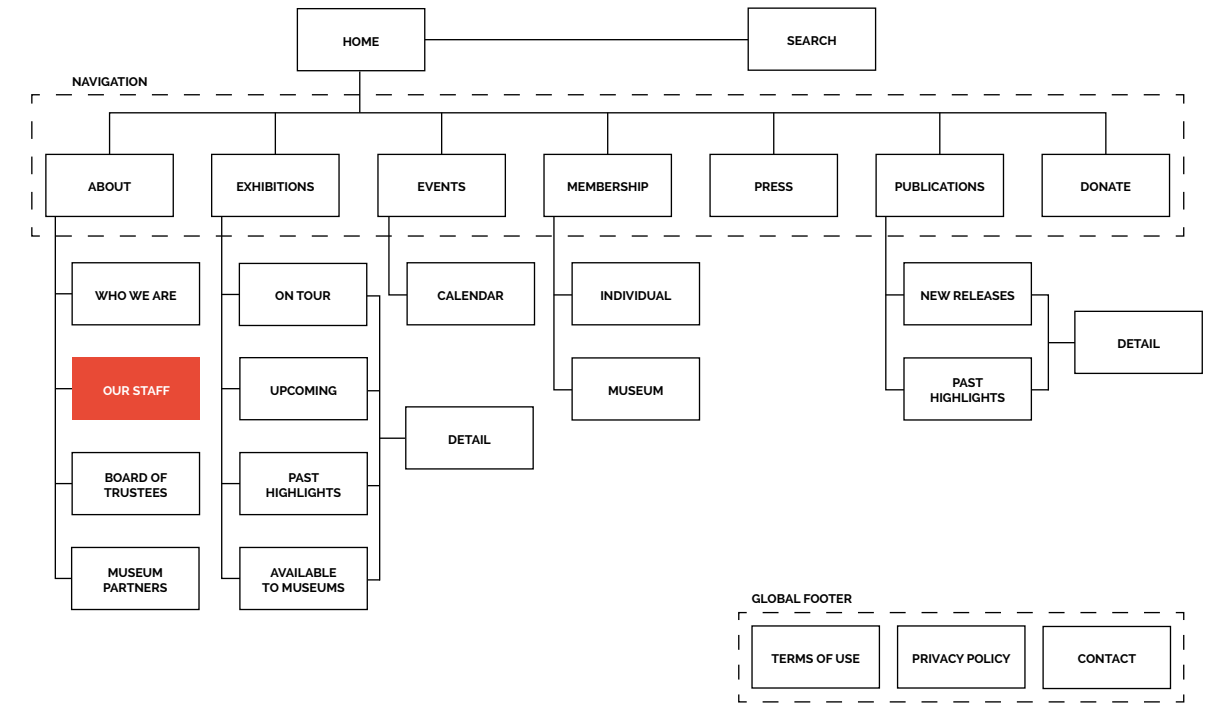
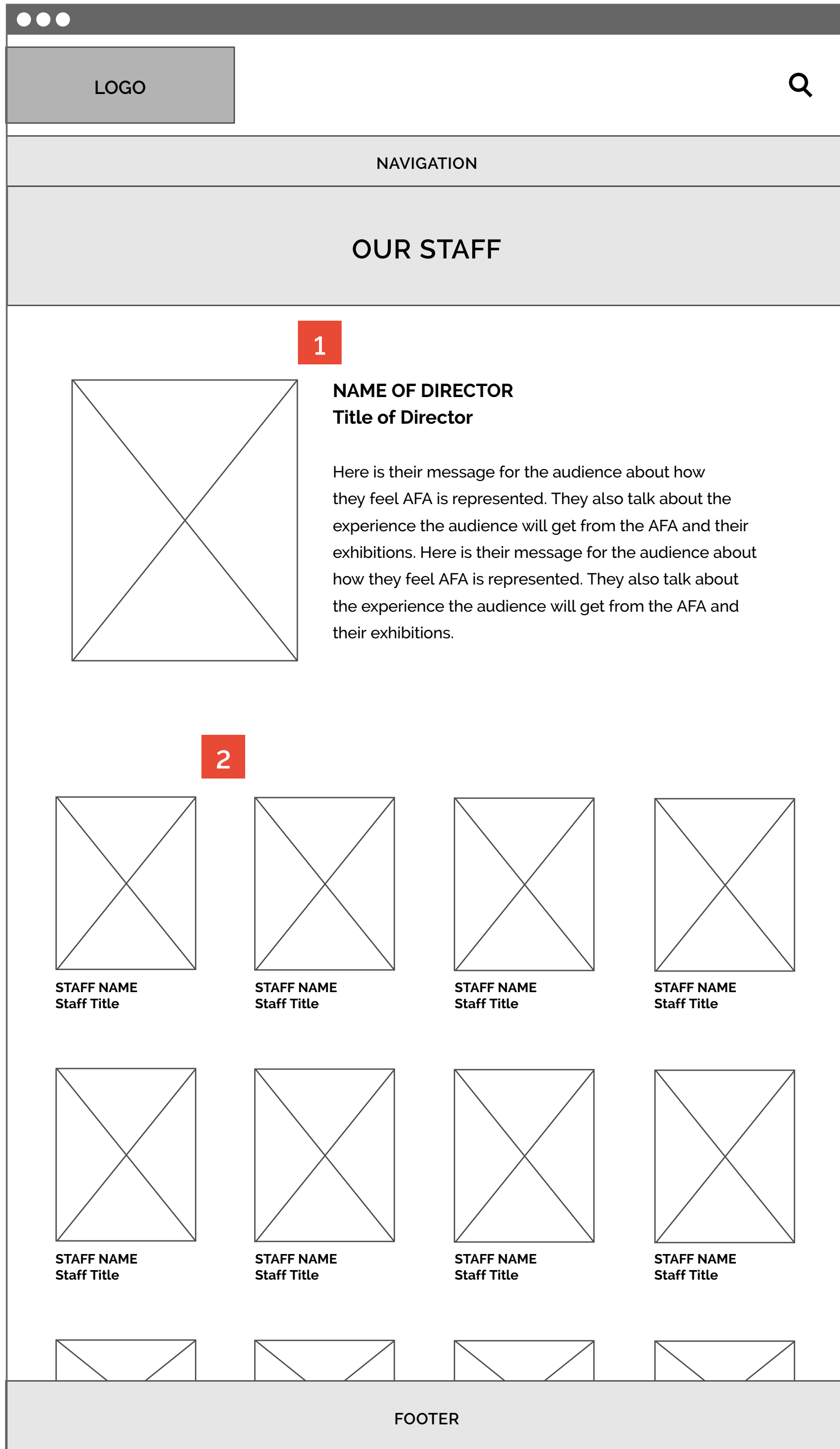
3 a list of the top 3 most current exhibitons going on with AFA will appear below the about section, so viewers can immediately read more about current exhibitions.



1 At the top of the About page, there will be an image of the AFA team working on planning exhibitions or at events, and a continuation of the mission statement that was shown on the home page.

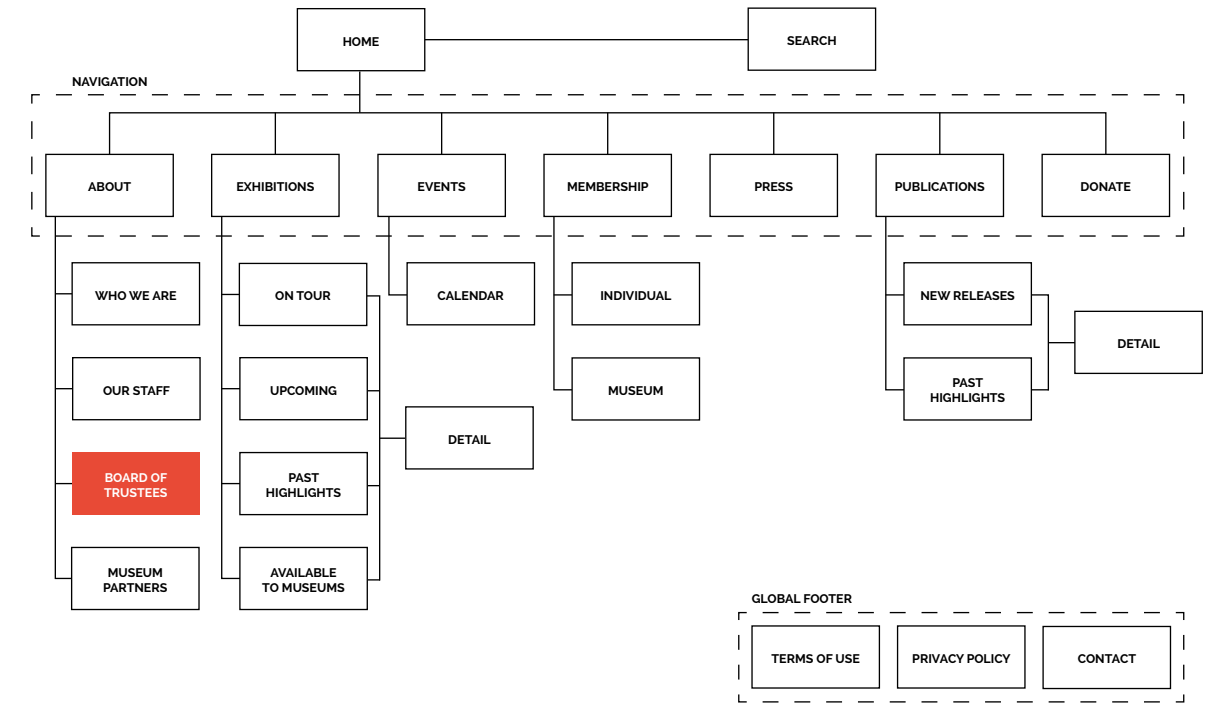
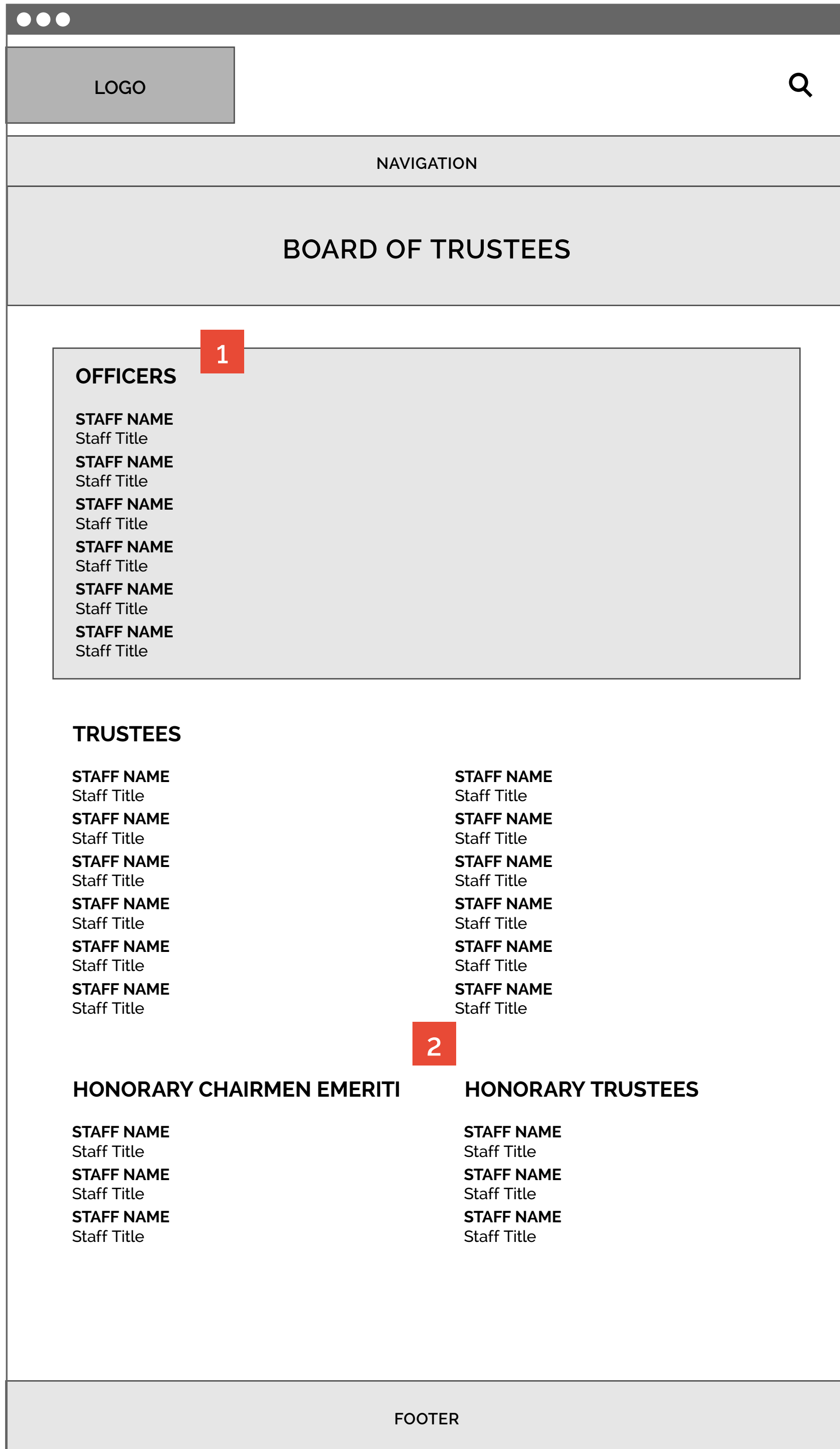
2 The sections of the About Page were combined to have the history of AFA right after the introduction of the organization. It highlights the main points in the AFA timeline that made this organization the way it is today.

3 An explanation continues below the timeline images, and takes the information from the former FAQs page into this section.



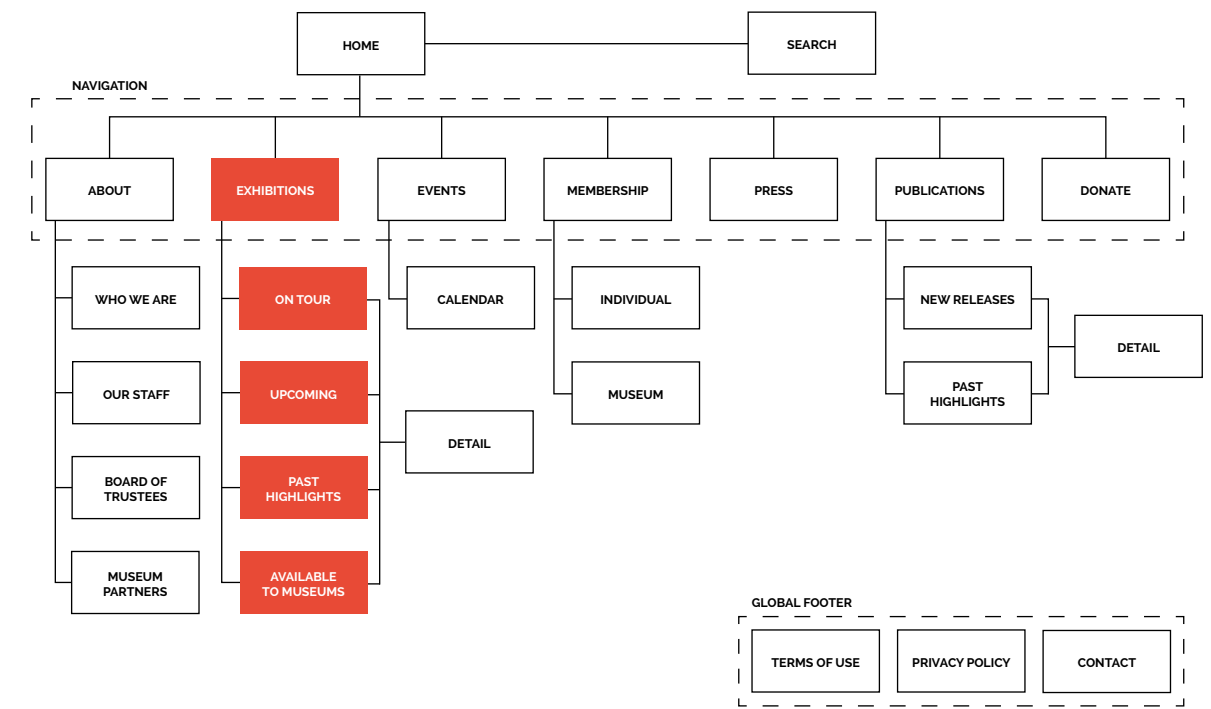
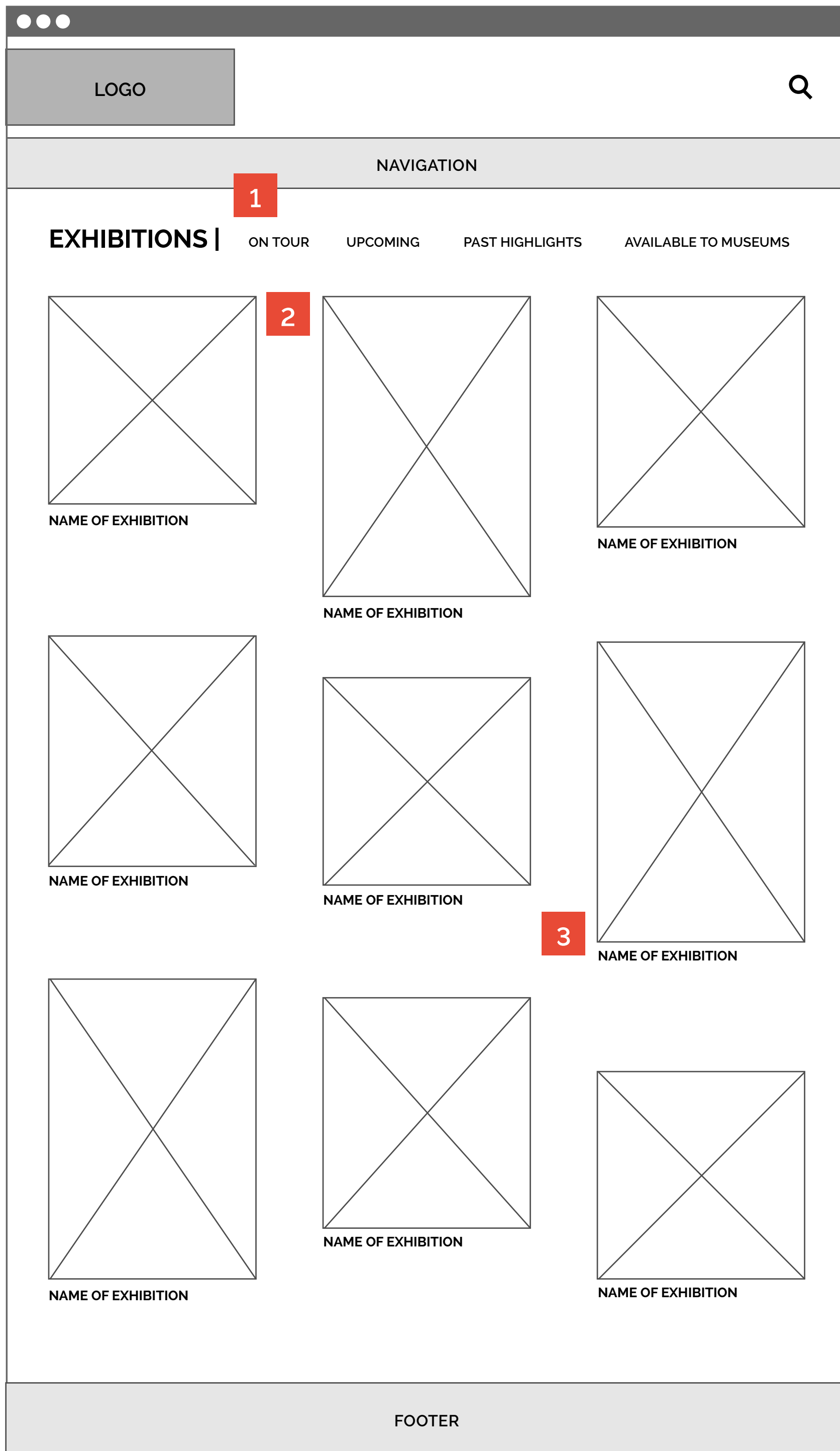
1 The message from the director and her image are placed at the top of the page, instead of on a separate page on the website.

2 The AFA staff will also have images for each person along with their name and title. They will be in rows underneath the director.



1 The Board of Trustees will be organized by title so the page is easier to read. The officers will be at the top as the main call-for-action, so it will be placed within a box.

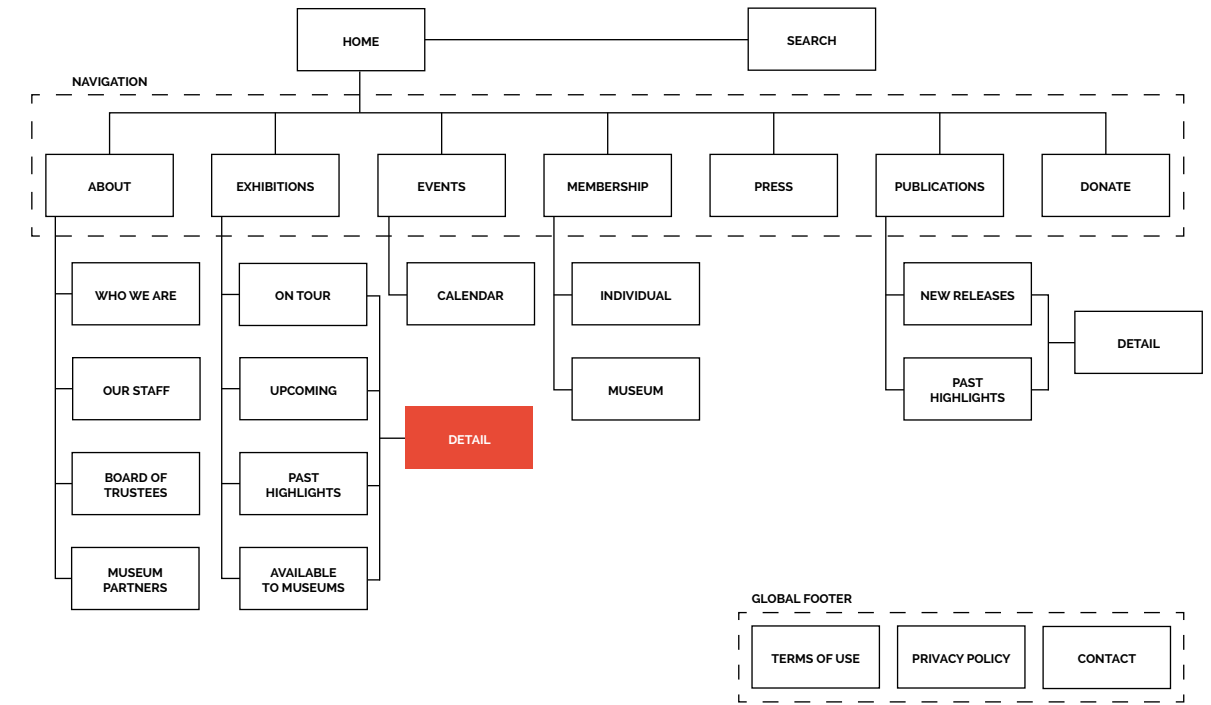
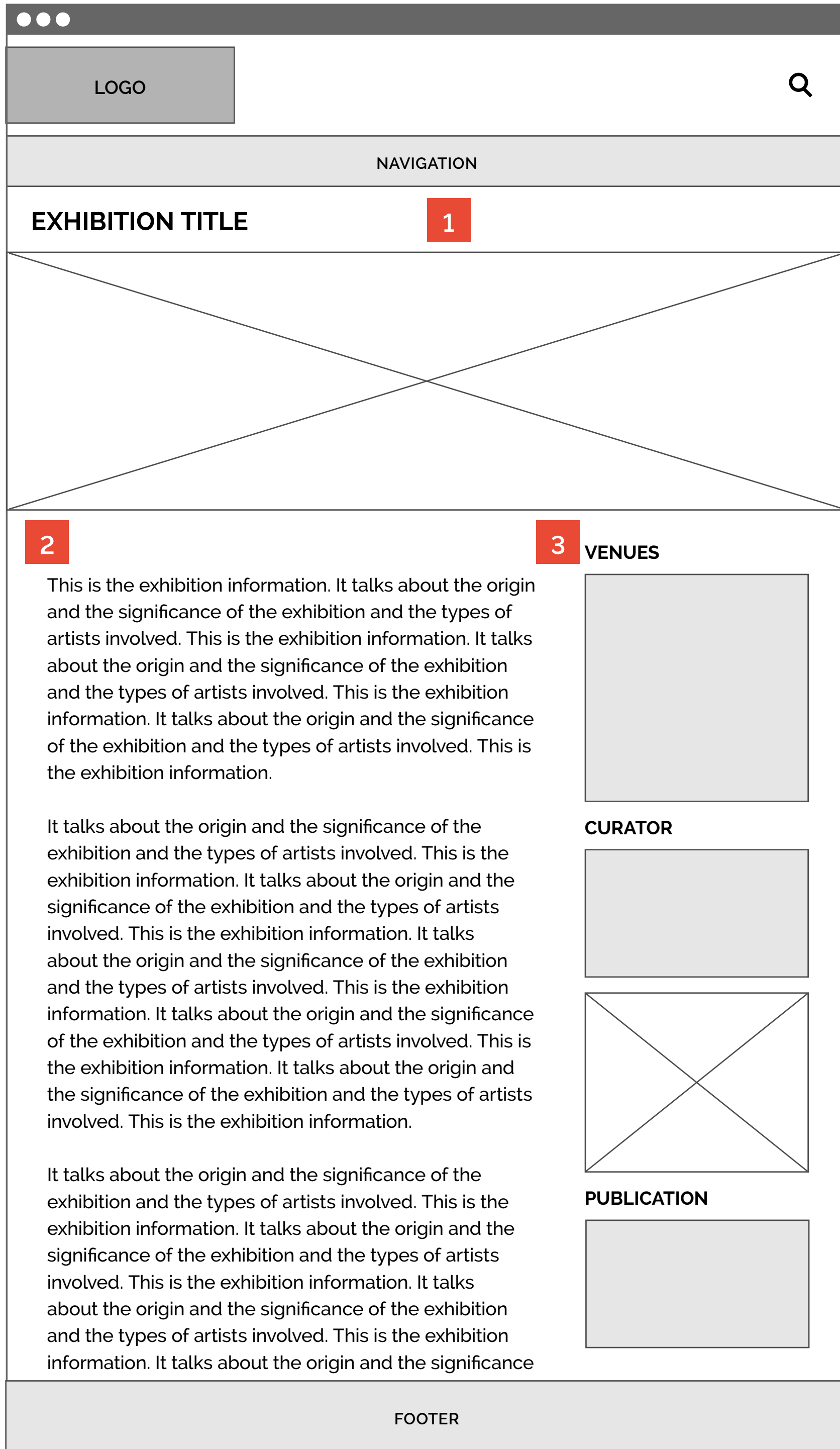
2 The rest of the Board will fall underneath the Officers in their own sections by title.



1 On the Exhibitions page, the categories are listed alongside each other, and when selected show the exhibitions in that group.

2 The exhibitions are shown in a cascading grid view by most recent. The images vary in size depending on what type of image is shown for that exhibition.

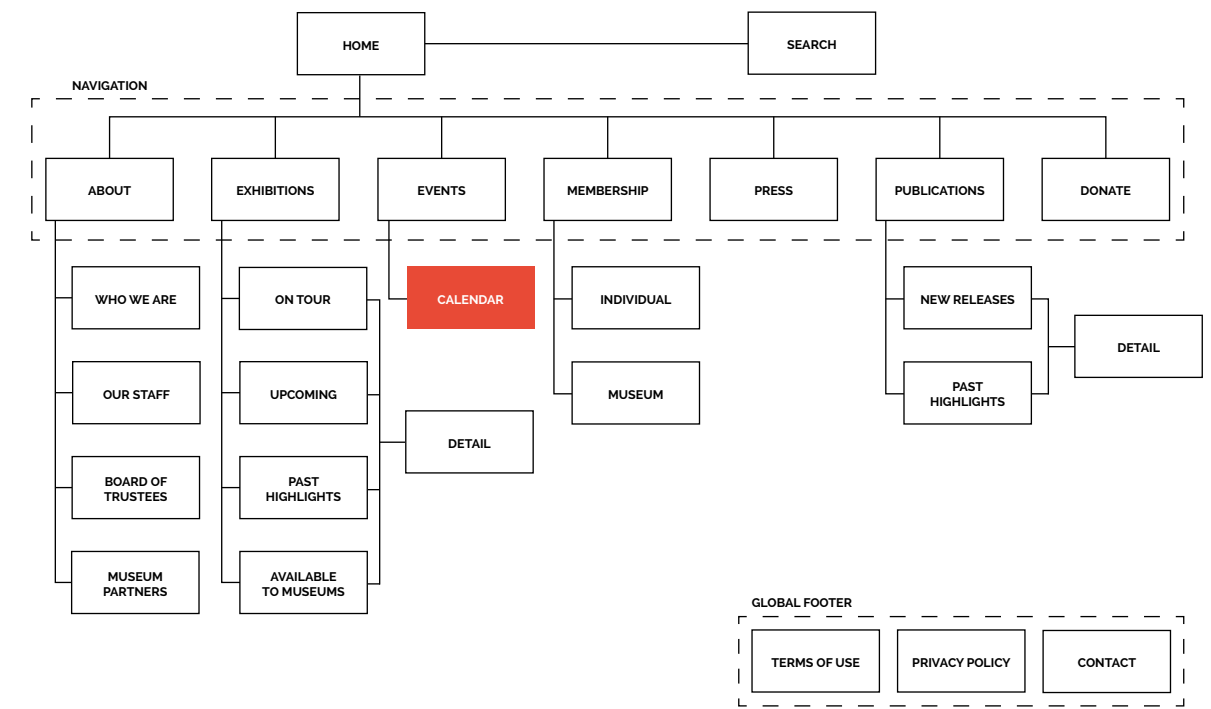
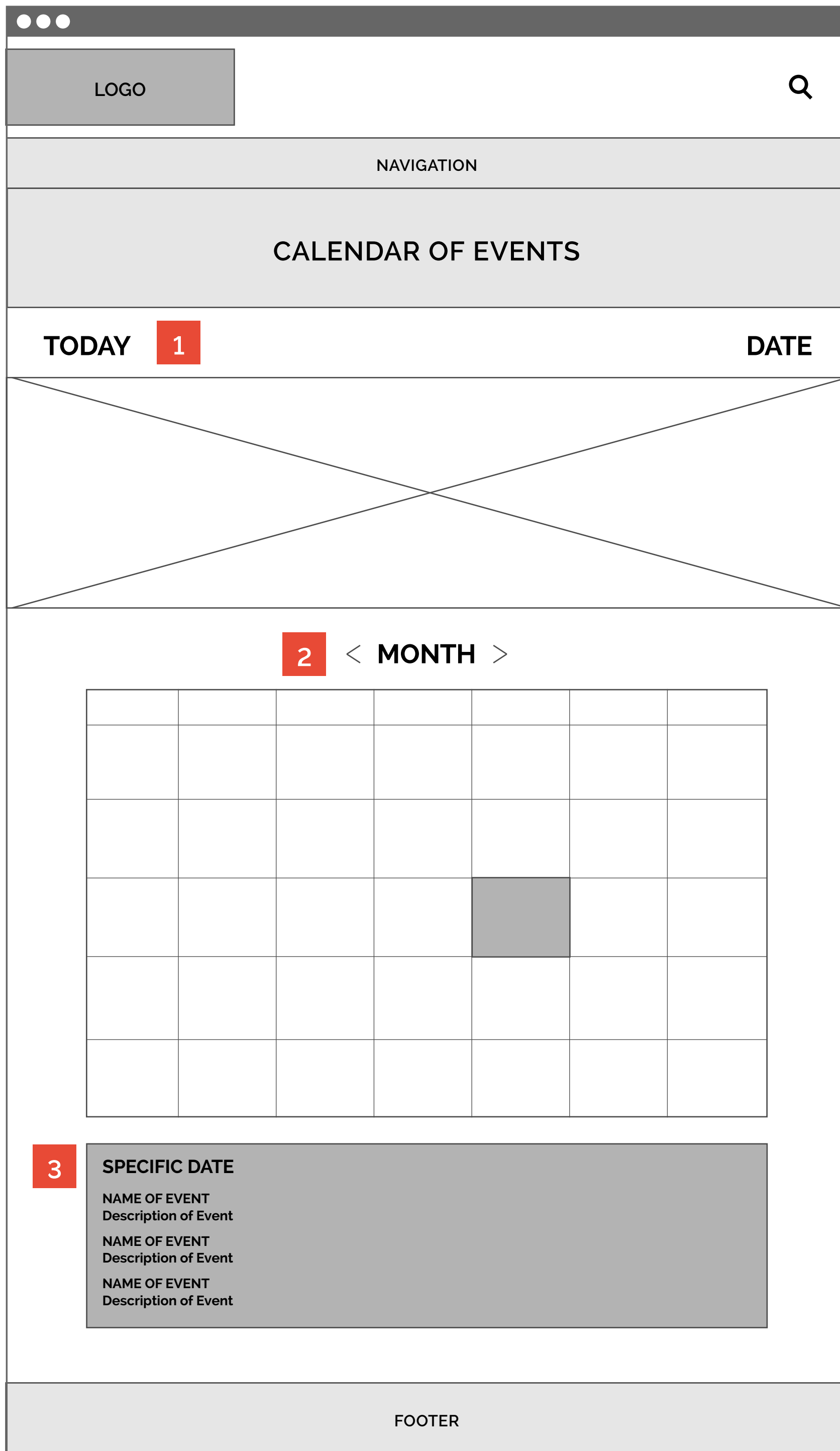
3 Each exhibition is represented by an image and the name of the exhibition.



1 On the Exhibitions Detail page, the title is shown first with a slideshow of images of the work in the exhibition.

2 The information is split into two columns. The left column has all the information about the significant and reasoning behind the exhibition.

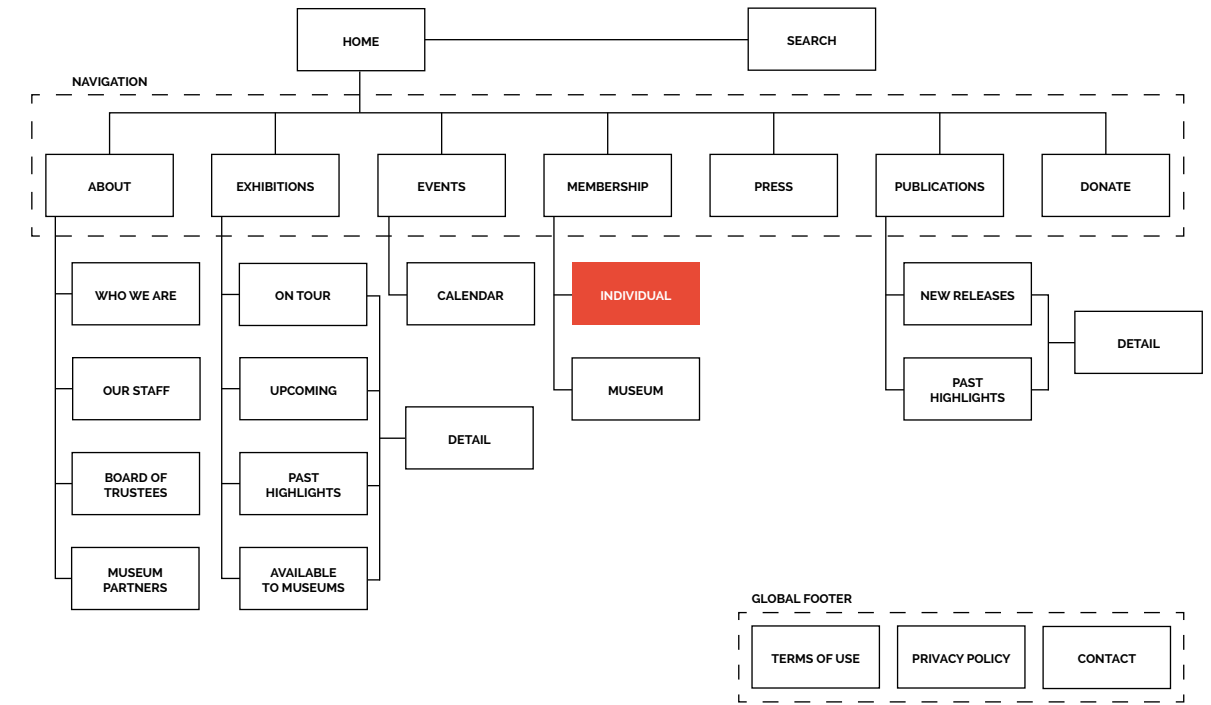
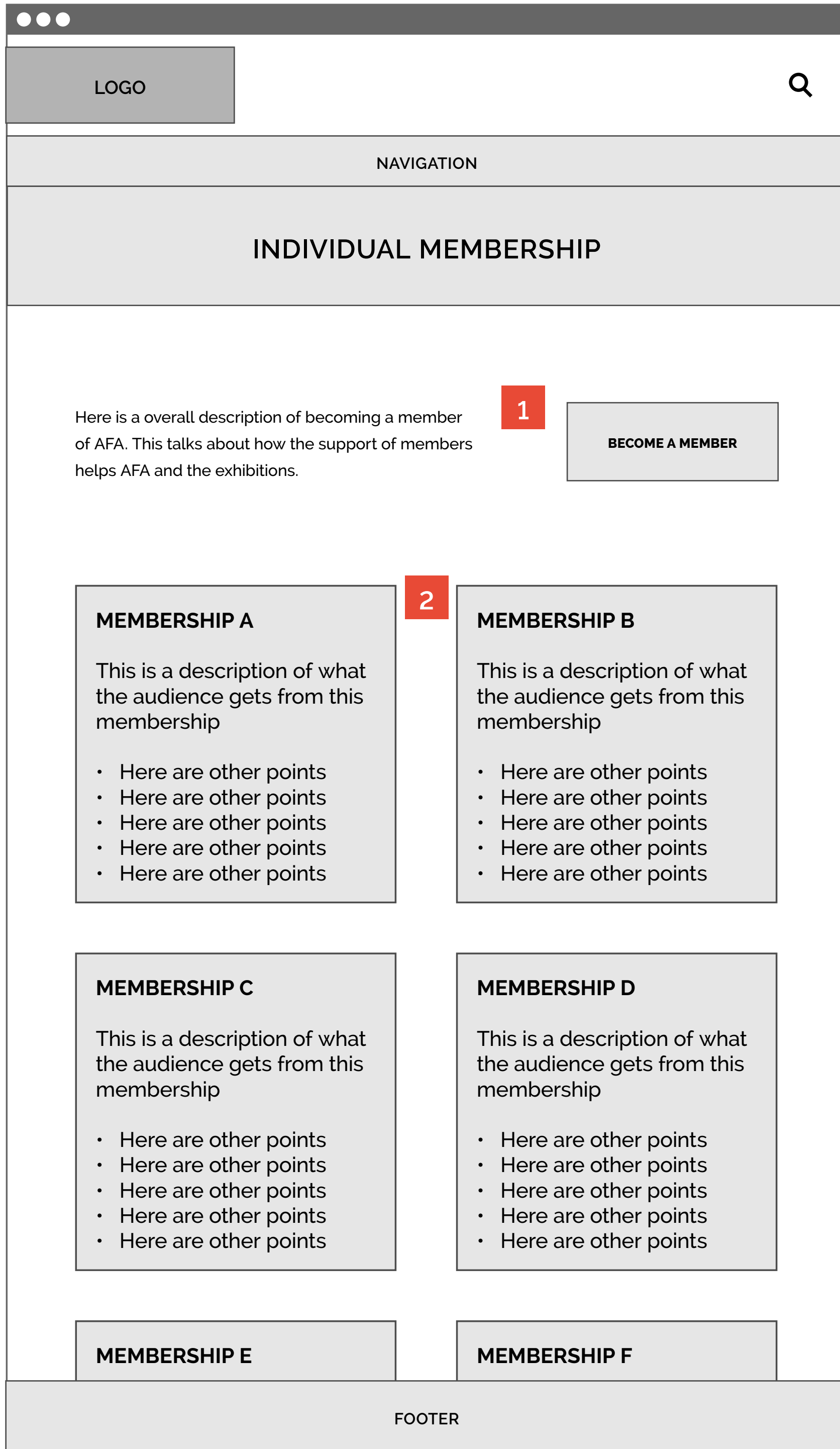
3 The right column has information on the location of the exhibition, the curator, and the publication for the exhibition.



1 At the top of the page, there is an image of what is happening that day for AFA. It shows the most relevant and popular event or exhibition.

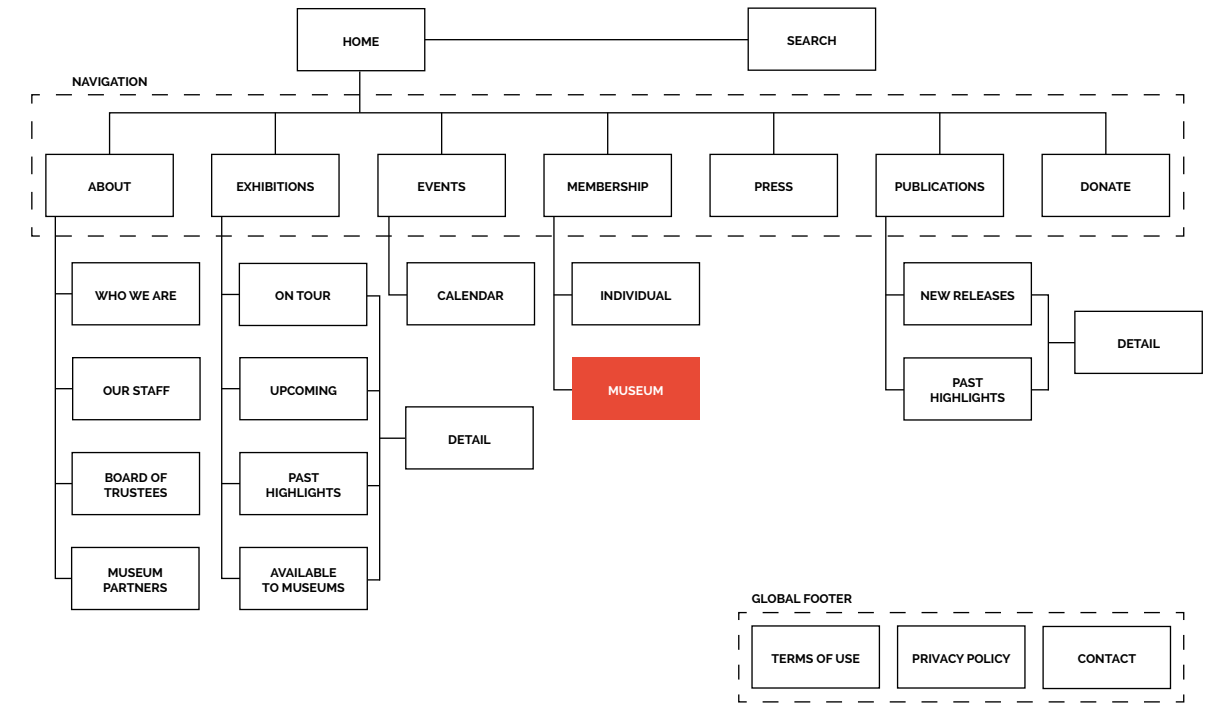
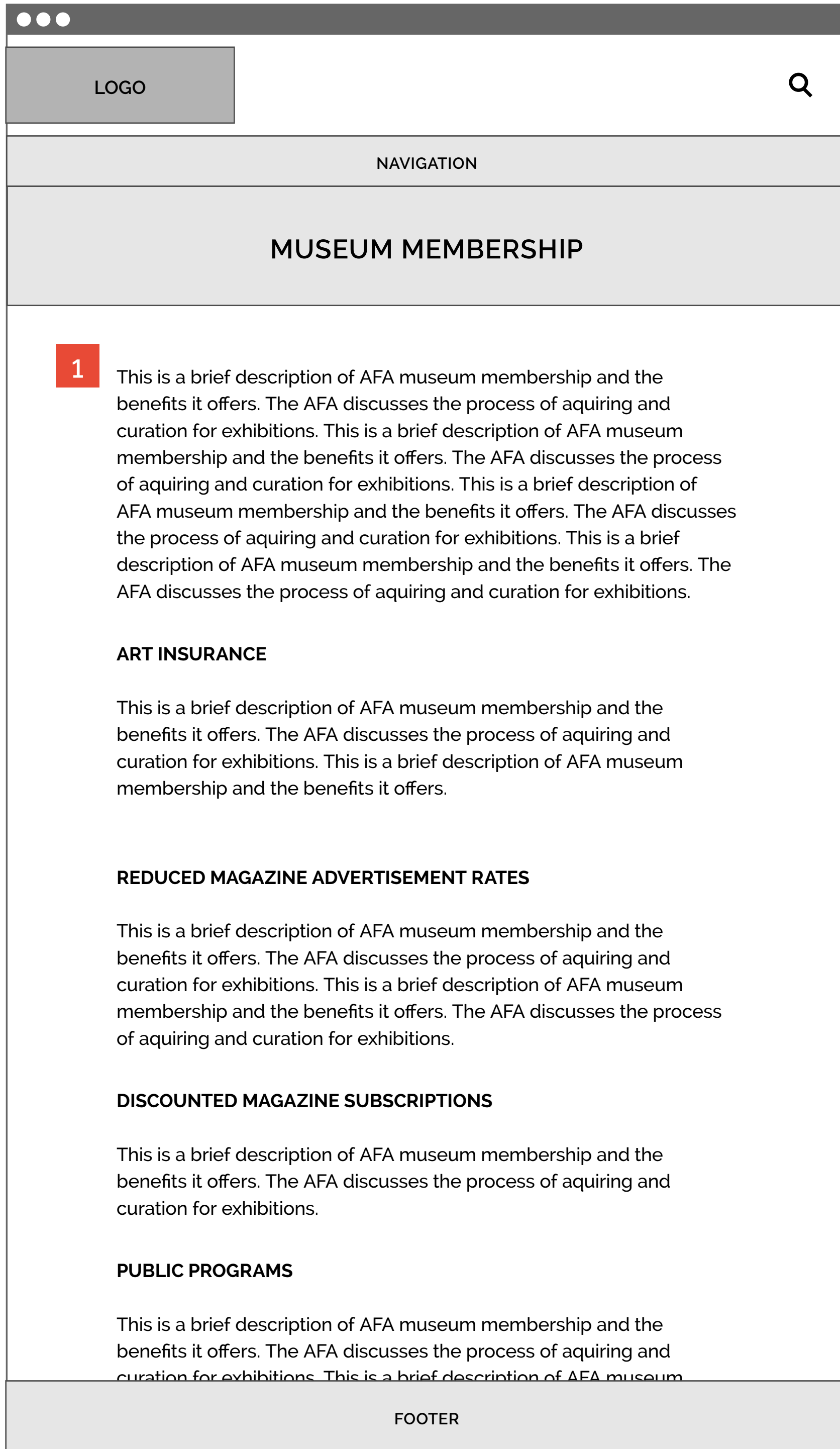
2 Underneath the image, a monthly calendar allows the user to select dates to see what is going on later in the year or even what has already happened.

3 Once a date is selected, information on the events going on that day are shown below the calendar.

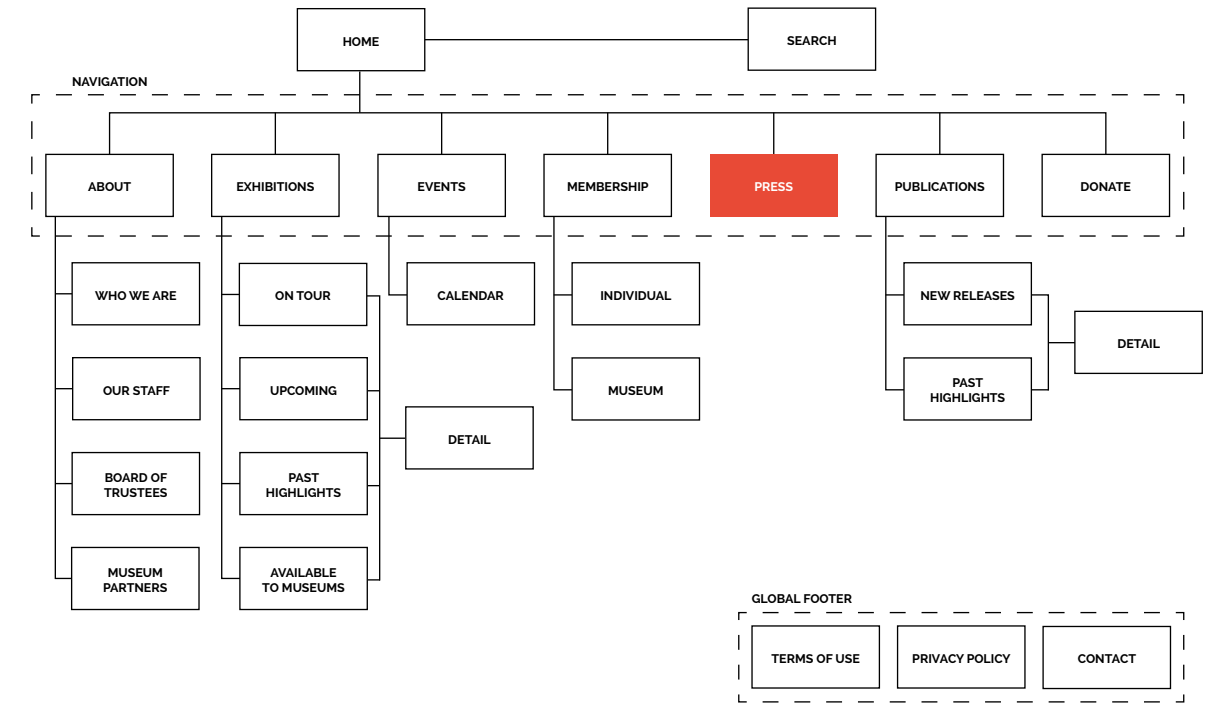
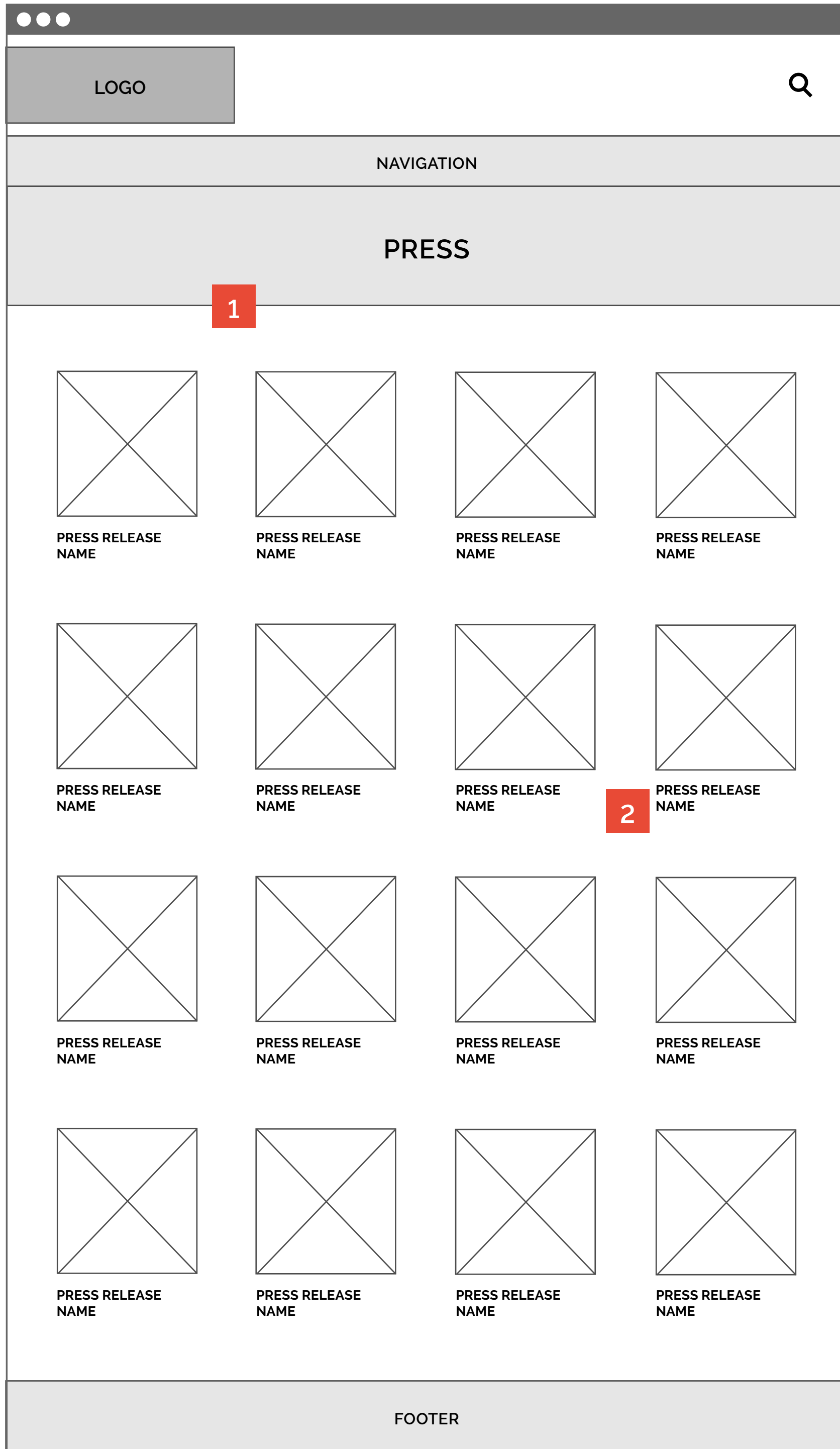


1 A brief description of what it means to become a member is at the top of the page. Next it is a call-to-action that leads you to make your selection of membership type.

2 Listed underneath the call-to-action are more in depth descriptions of each membership type, with price points and the types of benefits the user will get out of it.

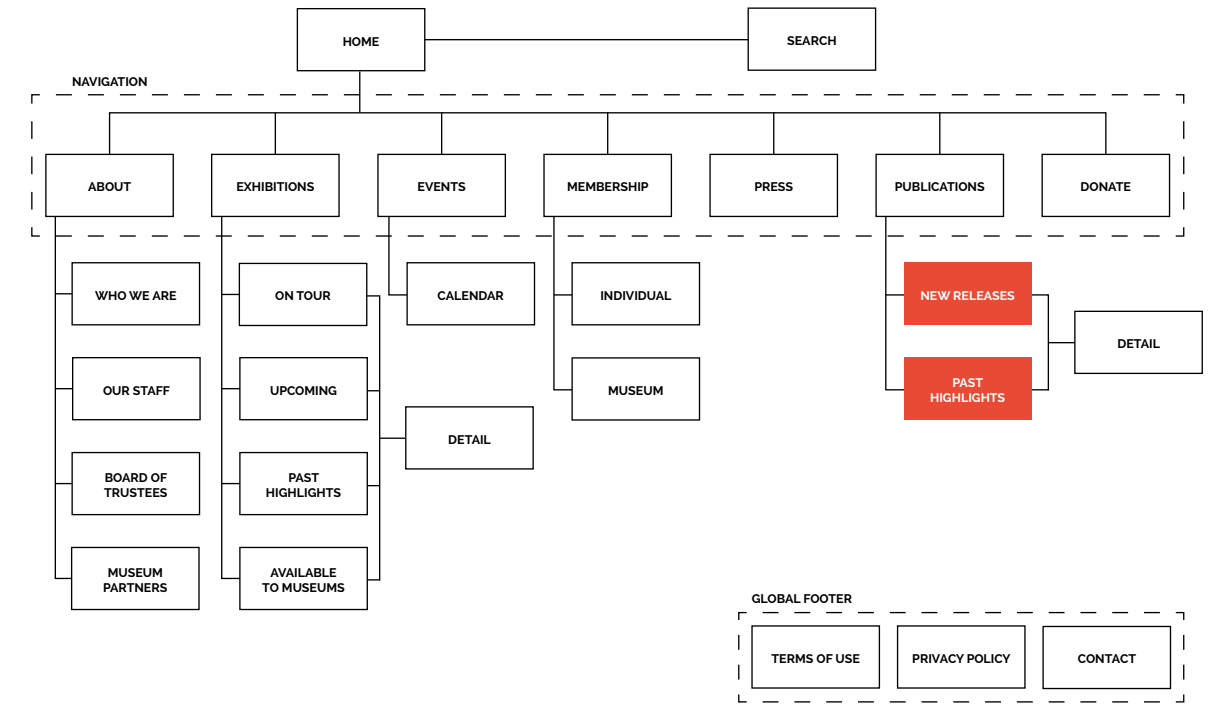
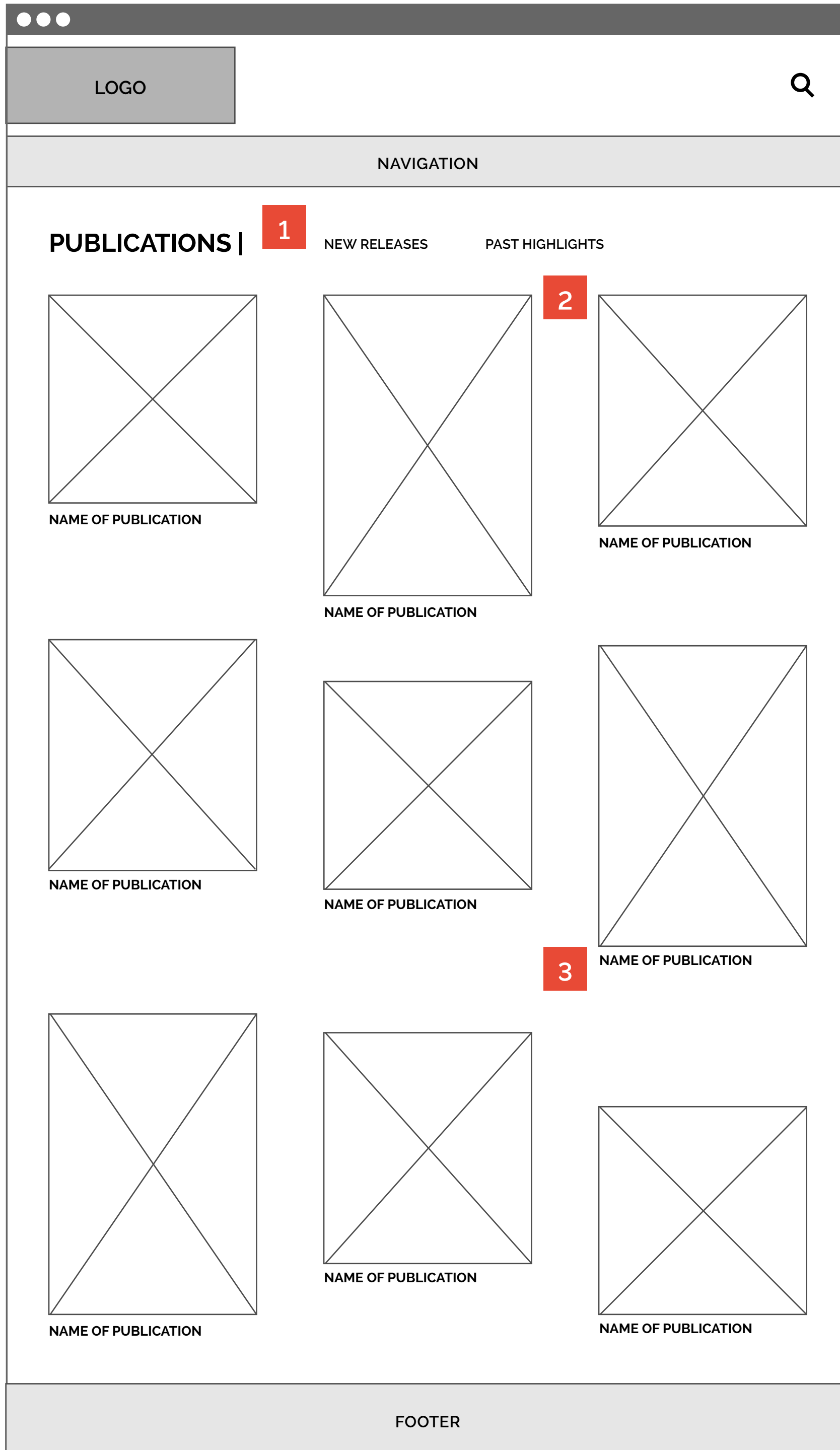


1 On the Museum Membership page, there is one column of information that clearly describes what it means to be a museum member.



1 The press page is set up as a grid with the most recent items at the top of the page.

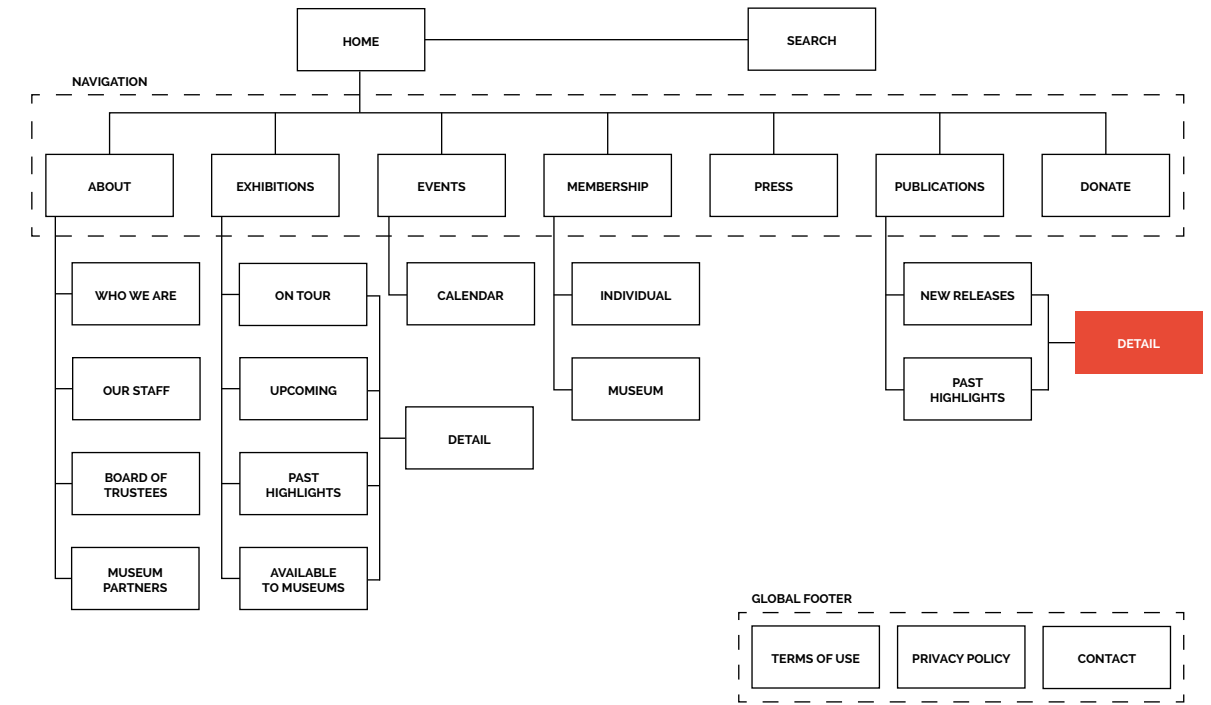
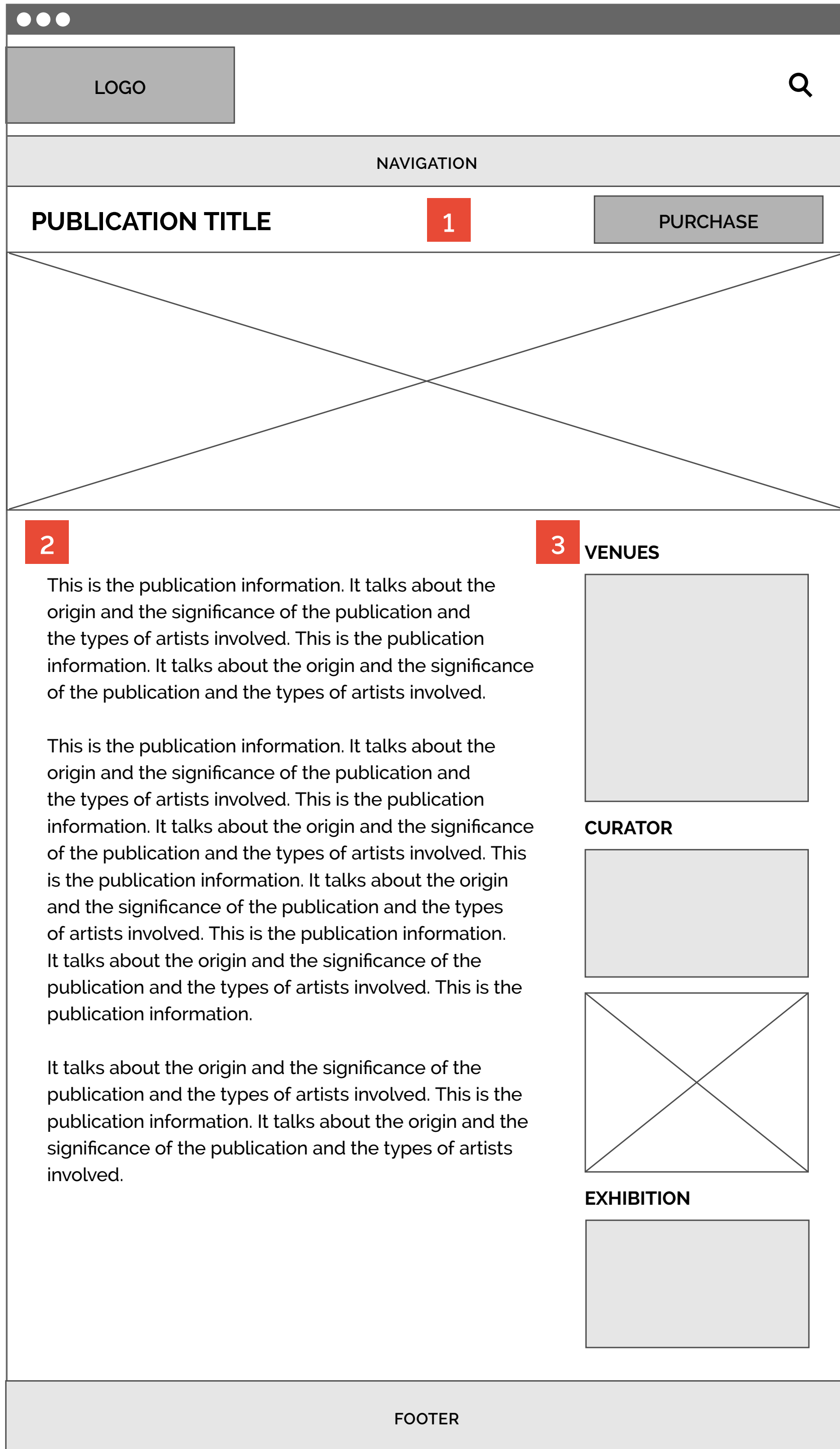
2 Each press piece has an image, along with the name of the press release.



1 On the Publications page, the categories are listed alongside each other, and when selected show the publications in that group.

2 The publications are shown in a cascading grid view by most recent. The images vary in size depending on what type of image is shown for that publication.

3 Each publication is represented by an image and the name of the publication.



- 1 On the Publication Detail page, the title is shown first with a slideshow of images of the work in the exhibition.
- 2 The information is split into two columns. The left column has all the information about the significant and reasoning behind the publication.
- 3 The right column has information on the location of the exhibition, the curator, and the exhibition for the publication.

LOGO

NAVIGATION

DONATE

1 DONATION AMOUNT

ENTRY FIELD

DONATION FREQUENCY

ENTRY FIELD

PRIVACY

ENTRY FIELD

HOW DID YOU HEAR ABOUT US?

ENTRY FIELD

DEDICATE YOUR GIFT

ENTRY FIELD

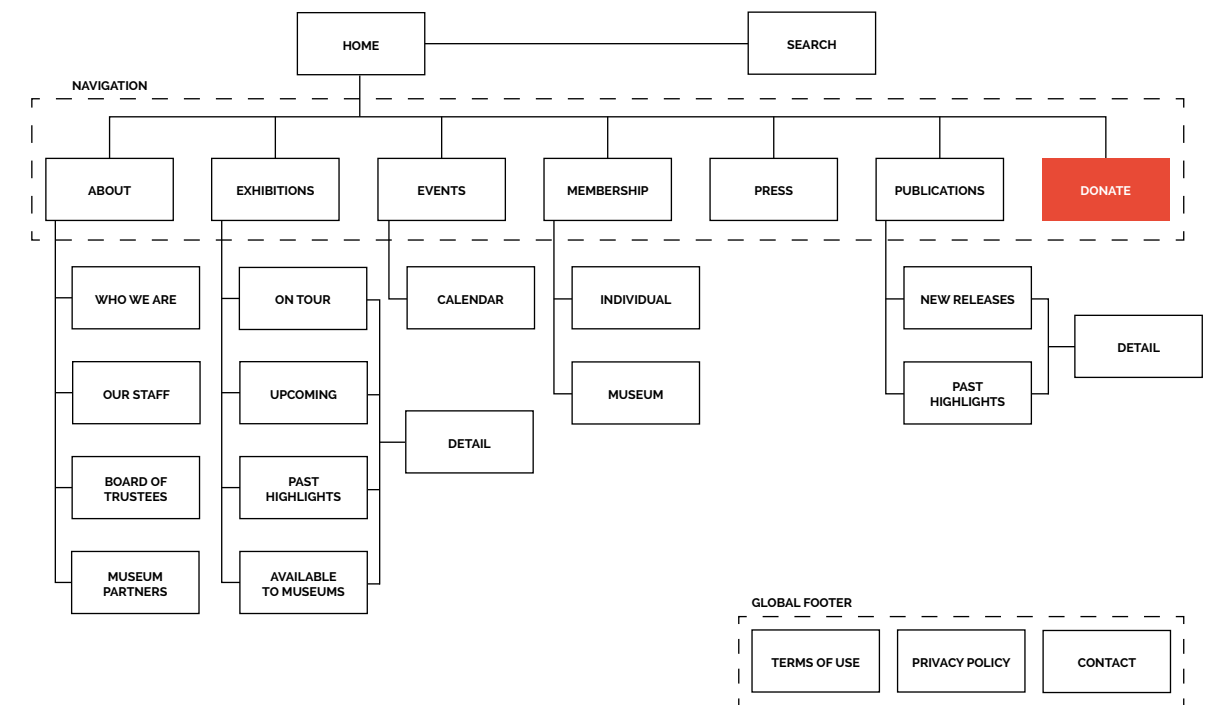
DESIGNATE YOUR DONATION TO A SPECIFIC PROGRAM OR FUND

ENTRY FIELD

2

DONATE

FOOTER



1 The Donate page has a form that lets the user donate their desired amount of money and gives option on how to present it.

2 Once they are done filling out their information, the user clicks on the donate call-to-action to finish their payment method in a secure webpage.



CONTENT STRATEGY

DEFINE THE AUDIENCE

MUSEUM PROFESSIONALS

curators, exhibition directors, art historians.

YOUNG PROFESSIONALS

interested in more than just viewing the artwork

EDUCATORS

from all parts of the country who may not have the opportunity to show their students first-hand all types of artwork from around the world.

DEFINE THE GOALS

INCREASE

awareness among museum-goers that digs deeper than visiting exhibitions, and make AFA feel current even after 107 years.

DEVELOP

a more personal relationship with the museums in collaboration.

EXPAND

the growth of profile with museums professionals.

MEASURING THE GOALS

INCREASE IN INTERACTION with AFA in a digital and physical environment.

INCREASE OF EXHIBITION GENRES that interest not only museum-goers, but museums who would host exhibitions.

INCREASE OF MEMBERSHIPS WITH AFA after developing benefits that encourage visitors to want more from the exhibition experience.

CONTENT THAT NEEDS TO BE PRODUCED

STRONGER SOCIAL MEDIA PRESENCE that directly leads the audience to website. Visitors should be encouraged to follow AFA on social media outlets to stay up to date on exhibitions in their area as well as events that AFA has to offer them. Making events interactive for audience to create native social posts and share their experiences allows for the AFA to grow based on interest of the audience.

A VISUAL LANGUAGE on the website that invites the audience to explore the website. With the addition of more photos and videos from exhibitions and events, viewers will be more interested with interacting with the AFA.

PUBLISHING SCHEDULE

SOCIAL POSTS ON ALL PLATFORMS (Facebook, Twitter, Instagram) once daily promoting exhibitions, special events, and encourage interaction among the digital audience. Occasionally making offers to exhibitions and events that show visitors the opportunities they could have if they become a member.

CREATE AN SYSTEM that would always reflects the AFA brand. The ads needs to be a part of a cohesive identity so that no matter what format the audience sees it, they will be able to recognize AFA.

ALWAYS UPDATING the website when there is new content. Making checks and small changes at least once a month shows the viewers that AFA cares about getting the most current information to them.

SITE PROMOTION

SOCIAL MEDIA (Facebook, Twitter, Instagram) will have links within social posts that will lead the audience to explore full exhibition pages and find information on visiting the exhibitions.

MEMBERSHIP BENEFITS will be pushed to have special offers via email blasts that lead them to members-only parts of the website.

GOOGLE ADVERTISEMENTS and banners that spark interest to the audience.



START YOUR DAY WITH THE AFA!

Tour of "Dubuffet Drawings, 1935 - 1962"



OCTOBER 25, 2016
9:30 AM - 10:30 AM

The Morgan Library & Museum
225 Madison Avenue, New York, NY

Please join us for a private tour of Dubuffet Drawings, 1935 - 1962 at **The Morgan Library & Museum**. The tour will be guided by *Isabelle Dervaux*, The Morgan's Acquavella Curator of Modern and Contemporary Drawings.

A leading French artist of the twentieth century, Jean Dubuffet (1901 - 1985) eschewed traditional notions of beauty in art in favor of what he perceived as more authentic forms of expression, inspired by graffiti, children's drawings, and the creations of psychiatric patients. Drawing played a major role in his development as he explored on paper new subjects and techniques and experimented with non-traditional tools and modes of application.

This exhibition is the first museum retrospective of Dubuffet's drawings. It includes about one hundred works from his most innovative years—between 1935 and 1962—borrowed from private and public collections in France and the United States. Dubuffet applied his radical approach to subjects ranging from views of Paris and its metro to nudes, portraits of writers, majestic beards, and scenes from the Sahara desert. His art has been influential on later generations of artists up to today. The tour has been generously underwritten by Clare McKeon, AFA President.

For questions, please email events@afaweb.org or contact us at 212.988.7700 x 209.



GALA & CULTURAL LEADERSHIP AWARDS 2016

TUESDAY, NOVEMBER 1, 2016
6:30 pm Cocktails | 8:00 pm Dinner

METROPOLITAN CLUB
1 E 60th St, New York, NY 10022

HONORING



ALICE L. WALTON

Chairman & Founder,
Crystal Bridges Museum Of
American Art

Introduced By:
THOMAS P. CAMPBELL
Director, The Metropolitan
Museum Of Art



WANGECHI MUTU

Artist

Introduced By:
DEBORAH WILLIS
PHD, Professor & Curator,
New York University, Tisch

PURCHASE TICKETS

For further information contact Amanda Haber at
ahaber@afaweb.org or 212.988.7700 x 209.

The American Federation of Arts is the leader in traveling exhibitions internationally. A nonprofit organization founded in 1909, the AFA is dedicated to enriching the public's experience and understanding of the visual arts through organizing and touring art exhibitions for presentation in museums around the world, publishing exhibition catalogues featuring important scholarly research, and developing educational programs.

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THANK YOU!