

museum
VIEWS

July 2018

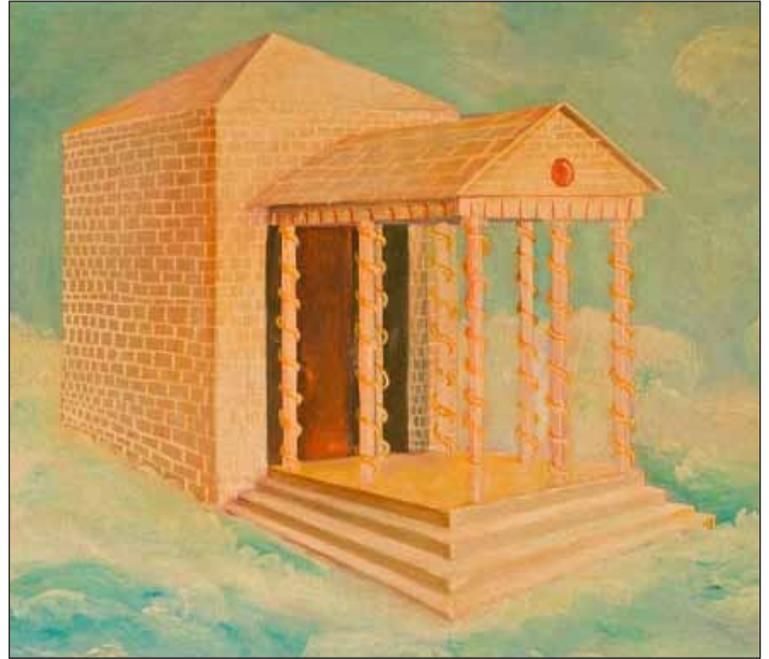
*A quarterly newsletter for
small and mid-sized art museums*



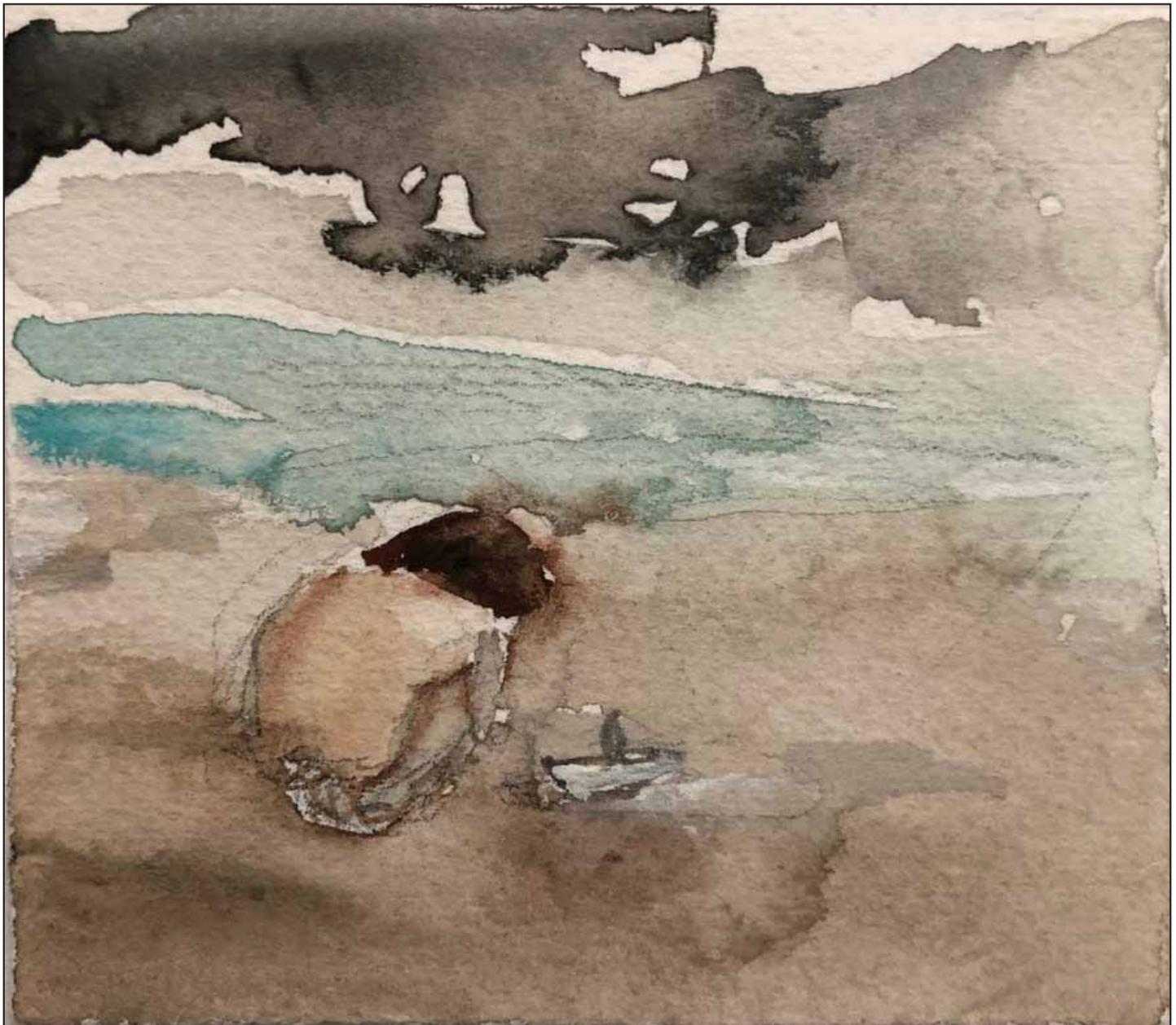
*Nagaraja, Tibet, 15th century,
Gilded bronze.
In "From the Lands of Asia,"
Kimbell Art Museum, TX*

*It's summer.
Places to go...
Things to see...
Back to the full story
in the fall.*

Right: Eduardo Carillo, *Cabin in the Sky*, 1966. Oil on board.
In "Eduardo Carillo," Crocker Art Museum, CA



Below: Claudia Alvarez, *Near the Sea*, 2018. Graphite and watercolor on paper.
In "Claudia Alvarez," Edward Hopper House Museum, NY



Georgia O'Keeffe At Center Stage

New York Times, Santa Fe, NM, March 6, 1986. “She was a key figure in ‘the American 20th century.... As much as anyone since Mary Cassatt, she raised the awareness of the American public to the fact that a woman could be the equal of any man in her chosen field.’” With these words, the *NY Times* obituary announced the death of 99-year-old Georgia O’Keeffe.

She was born on a wheat farm in Wisconsin in 1887, the second of seven children. She studied at the Art Institute of Chicago and the Art Students League in New York in the first decade of the 20th century. After experimenting with alternatives to realism, she found that abstraction was her chosen visual language. Her first attempts, in charcoal, found their way to the art dealer and renowned photographer Alfred Stieglitz, who first exhibited her work in 1916. He became her husband in 1920.

Some years later O’Keeffe visited northern New Mexico for the first time, beginning a new direction in her artwork—the stark lines of adobe architecture, the indigenous art, the desert landscape inspired the next 20 years of work. She moved to New Mexico permanently in 1949 after the death of her husband.

Having made New Mexico her home, O’Keeffe began to travel to all corners of the world, painting all the spectacular sites she came upon. Following that she focused on the clouds and the sky and the rivers, as Stieglitz did in his photographs. In 1972, because of failing eyesight, she finished the last work she was to do on her own. But she continued to work with the aid of a series of assistants. At the age of 90, she said, “I can see what I want to paint. The thing that makes you want to create is still there.”

This year, selections of O’Keeffe’s work will be seen across the country, from New York City to Bentonville, Arkansas to Philadelphia, Pennsylvania.

In New York, a little-known aspect of her career—a

nine-week immersion in the landscape of Hawaii (she was commissioned by the Hawaiian Pineapple Company to produce two paintings for advertising campaigns in 1939)—can be seen in the Mertz Library Art Gallery at the **New York Botanical Gardens** in the exhibition “Georgia O’Keeffe: Visions of Hawaii” (through Oct. 28). During the duration of the exhibition, the Enid Haupt Conservatory will display plantings that highlight Hawaii’s wild and cultivated flora and an open-sided, thatched-roof pavilion inspired by traditional Hawaiian architecture. Other features of this immersive exhibition: a poetry walk with a Maui-based poet laureate and native poets and chanters, a mobile video guide, sculpture installations, children’s programming, guitar and ukulele performers.

At the **Crystal Bridges Museum of Contemporary Art** in Bentonville, “The Beyond: Georgia O’Keeffe & Contemporary Art” is on view through Sept. 3 featuring O’Keeffe works dating from 1916 through 1976, as well as works by contemporary artists who have been inspired by her legacy. Co-curator Chad Alligood called O’Keeffe “the first female superstar of 20th-century American art, and because of that she will remain a touchstone for contemporary artists today, whatever the subject matter.”

“The Beyond: Georgia O’Keeffe & Contemporary Art” will travel to the **North Carolina Museum of Art** (Oct. 13-Jan. 20, 2019), and the **New Britain Museum of American Art** (Feb. 22, 2019- May 19, 2019).

In a wide-ranging survey entitled “Modern Times: American Art 1910-1950” at the **Philadelphia Museum of Art** (through Sept. 3), O’Keeffe works play a prominent role. Selections from the museum’s collection also include works by members of Stieglitz’s circle as well as other painting, sculpture, prints, drawings, photographs, costumes, and decorative arts. □



Georgia O’Keeffe, *Pineapple Bud*, 1939. Oil on canvas. In “Georgia O’Keeffe, Visions of Hawaii,” New York Botanical Gardens, NY

Getty Foundation Announces New Initiative Focused on Prints and Drawings Curatorship

LOS ANGELES – The Getty Foundation announced the launch of **The Paper Project: Prints and Drawings Curatorship in the 21st Century**, a new initiative to strengthen curatorial practice in the graphic arts field internationally. The inaugural grants were awarded to the **Ashmolean Museum of Art and Archaeology** at the University of Oxford; the **British Museum** in London; the **Courtauld Gallery** in London; the **Morgan Library & Museum** in New York; the **Museum Boijmans Van Beuningen** in Rotterdam; and the **Staatliche Kunstsammlungen Dresden**. Other American museums awarded include the **Harvard Art Museums (MA)** and the **Rhode Island School of Design Museum**.



“The Paper Project is a response to the need for more training and professional development opportunities to serve a rising generation of curators of prints and drawings,” says Deborah Marrow, director of the Getty Foundation. “Assisting curators at early points in their careers will help ensure that museum departments of prints and drawings continue to have strong leadership and independent voices well into the future. The museums involved in these inaugural projects are widely recognized for their excellent collections, influential scholarship, and commitment to training.”

While preparing this initiative, the Getty Foundation consulted broadly with curators internationally who voiced concerns over the steady erosion of the formal and informal training practices that have historically sustained the prints and drawings field. As a result, leading museums face a shortage of well-qualified specialists ready to move into more senior curatorial positions. Curators entering the field today must command a wide variety of skills, ranging from traditional approaches to the object, such as connoisseurship, to newer proficiencies such as audience engagement, both in the galleries and online. Yet the opportunities for curators to develop and hone these skills are limited.

To address these issues, The Paper Project grants will support traveling seminars for early and mid-career curators of drawings and prints; curatorial fellowships; professional workshops and symposia; collection-based research projects that present significant training opportunities for young professionals; and exhibitions and publishing projects led by emerging leaders in the field of prints and drawings.

“Museums are changing rapidly in the 21st century, as are the demands on curators,” says Heather MacDonald, senior program officer at the Getty Foundation. “The Paper Project supports training and professional development designed by and for prints and drawings specialists, with an aim of not only preserving the skills that have long been at the center of their discipline, but also responding to the present-day and emerging needs of museums.”

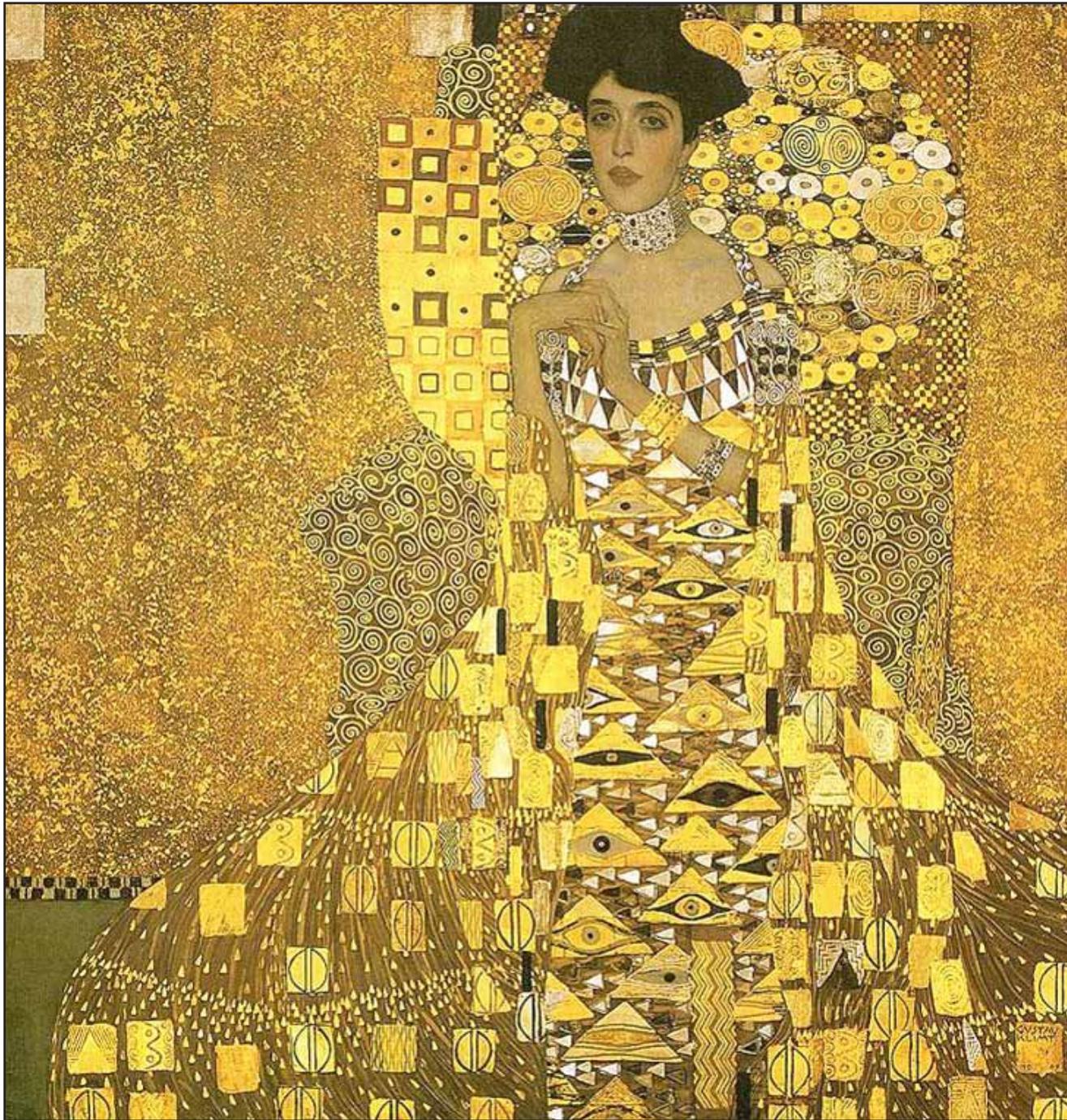
For more information about The Paper Project or to submit inquiries for support, please visit: <http://www.getty.edu/foundation/initiatives/current/paperproject/paperprojectindex.html>. □

Left: Tal Shochat, *Cherry Tree (Spring)* from triptych, 2017, C-Print.
Below: Michal Rovner, *Untitled 7 (Panorama)*, 2015. LCD screen, paper, video; Both in “Celebrating Israel’s 70th Anniversary: Michal Rovner and Tal Shochat,” Nevada Museum of Art, NV



Notes about Two Artists

Gustav Klimt, *Portrait of Adele Bloch-Bauer I*, 1907. Oil, silver, and gold on canvas, Neue Galerie, NYC



Gustav Klimt (1862–1918)

Austrian-born Gustav Klimt was an artist whose jeweled-toned and exquisitely patterned paintings came to define the Art Nouveau movement in Vienna. His sensual depiction of the female form in *Danae* (1907) as well as his mythical depiction of nature—*The Tree of Life* (1905)—have a distinct richness created through the use of gold leaf and alternating blocks of color.

Born in Baumgarten, Austria, Klimt studied at the Staatliche Kunstgewerbeschule as an architectural painter and opened his own studio soon after. He was a founding member of the Vienna Secession. A consummate draftsman, Klimt's

oeuvre included commissioned murals, interior décor, and easel painting. Later in life he produced explicitly erotic drawings—many of which were never seen or exhibited until after his death.

A fixture in his city's art scene, and a profound influence on the younger artist Egon Schiele, Klimt died of Spanish influenza at the age of 56 on February 6, 1918 in Vienna, Austria.

Continued on next page



Gustav Klimt portrait by Moritz Nähr

Notes about Two Artists *Continued*



Egon Schiele, *Town among Greenery (The Old City III)*, 1917. Oil on panel.
In "Gustav Klimt and Egon Schiele: 1918 Centenary," Neue Galerie, NYC

Egon Schiele (1890–1918)

Egon Schiele was a major Austrian Expressionist. Although his career was short, Schiele's prolific work paved the way for Modernism. He is best known for figurative works, self-portraits, and portraits that express a deeply personal and radical aesthetic.

Schiele began his artistic career at the Akademie der Bildenden Künste (Vienna Academy of Fine Art) in 1906, but he left the academy in 1909 to form Neukunstgruppe, the New Art Group, with fellow classmates who shared his contempt for the academy's curriculum. It was during this time that he became acquainted with Gustav Klimt, a future mentor and supporter;

Klimt helped Schiele participate in the Vienna Kunstschau of 1909, an international exhibition, that put him in contact with prominent dealers, critics, and patrons who would support his developing career.

During this time, Schiele's subjects become more expressive and exaggerated. Frequently outlined and then

filled in with ink or color, they were dynamic and tormented, often grotesque and erotic. In addition, his self-portraits and portraits became tinged with psychological and sexual subtext.

In 1911, Schiele had his first solo show at Galerie Miethke in Vienna, and later exhibited at Galerie Hans Goltz in Munich. He went on to set up a studio in Vienna in 1912. During this period, he exhibited both nationally and internationally. One of his most significant exhibitions occurred in 1914 at the Galerie Guido Arnot in Vienna.

After only a decade on the scene, Schiele succumbed to the Spanish flu, but not before the 1918 Viennese Secession, during which the display of over 50 works of art brought him much success and acclaim.

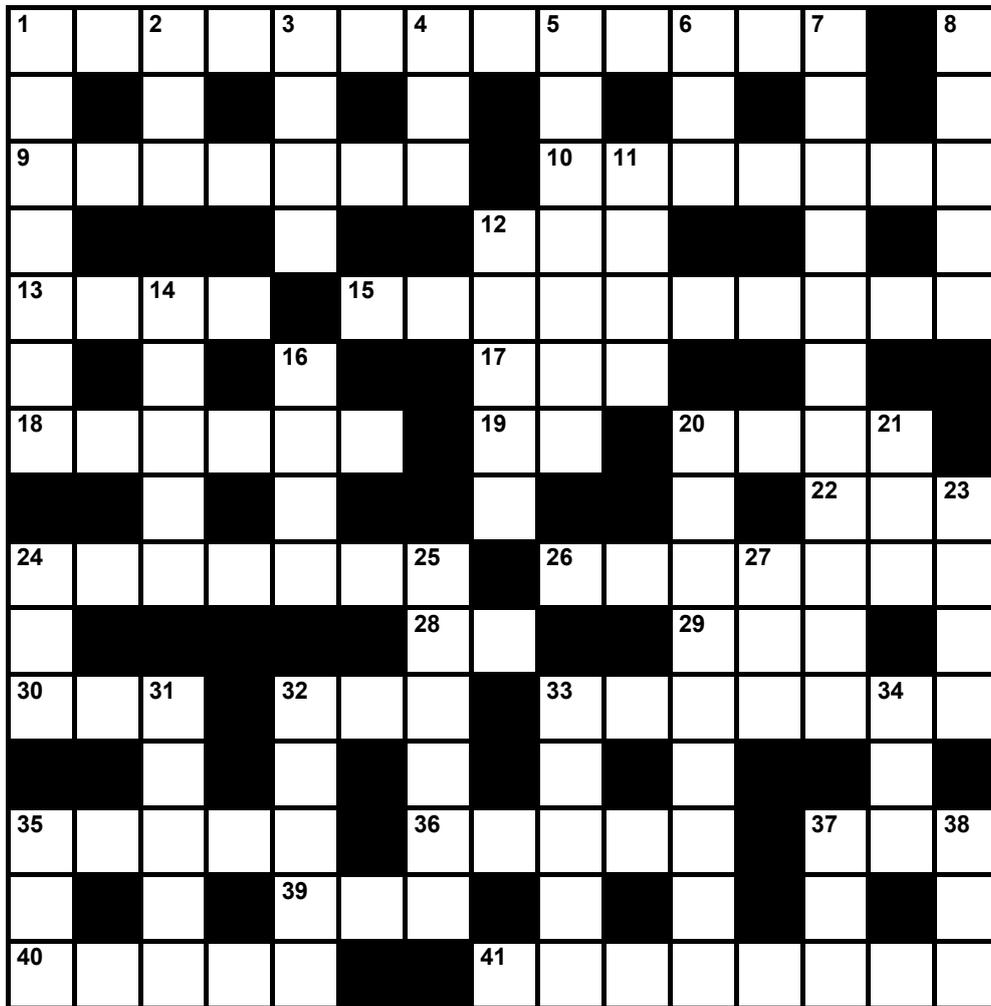
Schiele died at the age of 28 on October 31, 1918. □

[Both artists' biographies from: www.artnet.com]



Egon Schiele, Gelatin silver print by Anton Josef Trcka 1914

CROSSWORD by Myles Mellor (answers on last page)



Across

1. Leonardo painting, 2 words
9. Artist who specializes in metalpoint drawings: her work is displayed at the Arkansas Museum, Susan ____
10. She painted Michelle Obama's portrait for the Smithsonian, Amy ____
12. Jeanne d'Arc, e.g.
13. Oil painting by Ellen Thesleff
15. *Devonshire Hunting* and *New World*, for example
17. Horace's ____ *Poetica*
18. Developer of pointillism
19. Well-known poet's initials
20. Light blue color
22. Poet, Hughes
24. Artist of *Movie*, 1965 screenprint on paper, Rosalyn ____
26. Painter of *Seven Magic Mountains*, Ugo ____
28. Not down
29. Modern prefix
30. Ending for lion and count
32. Place to enjoy a pint
33. Wall sculpture from Alessandra Exposito
35. Painter of *Judith with the Head of the Holofernes*, Franscesco ____
36. Art collector, ____ Kantor
37. Landscaped London Gardens
39. Angeles or Gatos
40. Greek philosopher whose life and impact will be exhibited in the Getty
41. One of the two women founders of UK's Royal Academy, ____ Kauffman

Down

1. Lithograph from Hang Liu, 2000
2. ____ di-hah
3. *Paradise Lost* character
4. The sun in poetry
5. Leonardo and Michelangelo are among the recognized Old ____
6. Formerly known as
 7. Creative spark for future creation
 8. Models, often
11. Pianist, Dame Myra
12. Overwhelming number
14. Tudor or Medici
16. Rubens middle name
20. Modernist painter Beauford Delaney was born in this state
21. Spy thriller writer, Deighton
23. St. Peter's roof
24. Colorant
25. Painter of *A View of Het Steen in the Early Morning*
27. Bad grade
31. Fearsome Hindu god
32. *The Wedding at Cena* painter, Veronese
33. Andy Warhol's ____ *Beatrix*
34. Arctic sight
35. *Circe Offering the ____ to Ulysses*, by John Waterhouse
37. Ornamental Japanese carp
38. Allegheny Mts. state

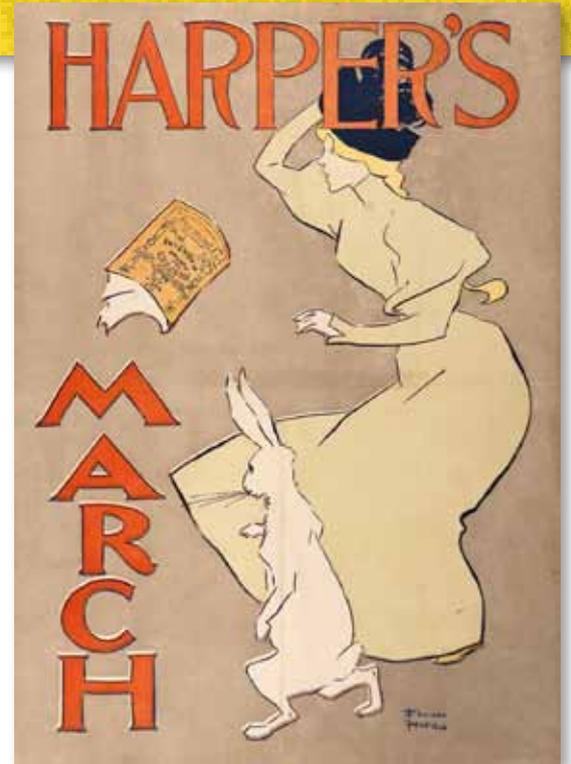


Left: Rembrandt van Rijn, *Self-Portrait in a Cap, Open-Mouthed* (also called *Self-Portrait with Beret, Wide-Eyed*), 1630. Etching in black ink on cream laid paper. In "Master Class," Loeb Art Center, NY



Right: Alberto Giacometti, *Nose (Le nez)*, 1947. Bronze, wire, rope, and steel. Solomon R. Guggenheim Museum, NY

WORDSEARCH by Myles Mellor



Edward Penfield, *Harper's March*, 1895. Color lithograph. In "American Art Posters of the 1890s," Palmer Museum of Art, PA

Below: Catherine Jansen, *Pony Boy*, 2011. Archival inkjet print. In "View Finders," Michener Art Museum, PA

- | | |
|-------------|--------------|
| Allen | Muniz |
| Banksy | Niarchos |
| Black | Okeefe |
| Bluhm | Ovitz |
| Brooklyn | Picasso |
| Cisneros | Pollock |
| Columns | Richter |
| Creative | Rosen |
| Dali | Ross |
| Dreams | Rothschild |
| Ebers | Ruscha |
| Eisenberg | Safra |
| Evans | Saville |
| Getty | Schultz |
| Guernica | Selfportrait |
| Gursky | Serra |
| Halle | Sherman |
| Hirst | Simon |
| Imagination | Themet |
| Kahlo | Toll |
| Kandinsky | Vangogh |
| Klein | Walton |
| Koons | Warhol |
| Kusama | Weiwei |
| Lauder | Zell |
| Matisse | |
| Monet | |



Right: Juventino Aranda, *We Shall Meet in the Place Where There is No Darkness (Jaguar)*, 2016. Bronze, black cotton velveteen, Mouliné stranded cotton, corrugated cardboard frame. In "Juventino Aranda," Frye Art Museum, WA

summer VIEWS

California

Berkeley Art Museum and Pacific Film Archive, University of California, Berkeley □ “Color, Form, Unicorn: Recent Acquisitions” (Aug. 19) Small selection of works acquired in the past several years highlights those that feature unusual approaches to color and form. □ “Alicia McCarthy and Ruby Neri / MATRIX 270” (Aug. 26) Two voices associated with the San Francisco Mission School movement: new work by Neri in figurative sculpture and McCarthy in abstract painting and drawing. □ “Master Traces, Transcultural Visions” (Sept. 16) How Buddhist power was visually expressed and transmitted throughout Asia from the 2nd through the 20th centuries. □ Through Sept. 2: “Way Bay 2” An exploration, second time around, of the creative energies that have emerged from the San Francisco Bay Area over two centuries: art, film, performance, poetry, and archival materials; “Joanne Leonard: Intimate Documentary” Intimate photographs that document private and public life in Oakland during the 1960s and 70s. Institute of Contemporary Art, Los Angeles □ “This Brush for Hire: Norm Laich & Many Other Artists” (Sept. 2) A display of works by artists who used the same assistant—Norman Laich, sign painter and fabricator, helped in the production and installation of a variety of iconic works.

Oakland Museum of California □ J.B. Blunk: *Nature, Art & Everyday Life*” (Sept. 9) Survey bringing together handcrafted furniture, ceramics, sculptures, and other objects much influenced by the natural world and inspired by Japanese philosophy.

Crocker Art Museum, Sacramento □ “Becoming A Woman in the Age of Enlightenment: French Art from the Horvitz Collection” (Aug. 19) The many paths and stages of women’s lives in the art of 18th-century France: Fragonard, Boucher, Watteau, Greuze, and others. □ “Testament of the Spirit: Paintings by Eduardo Carrillo” (Oct. 7) A look into the creative efforts and social importance of

Jean-Baptiste Oudry, *Seated Lady in a Garden*, n.d. Oil on canvas. In “Becoming a Woman in the Age of Enlightenment,” Crocker Art Museum, CA

Carrillo as artist, teacher, scholar, and social activist for Chicano art and culture in California.

Museum of Contemporary Art, San Diego □ Through Sept. 2: “Sadie Barnette: Dear 1968,...” Immersive reimaging of the family album: mounted pages of the artist’s father’s book on the Pink Panthers redacted with stickers and paint splashes, and wallpaper of official stamps topped by pictures of the author in Army uniform in Vietnam and Black Panther uniform fighting another war on racism; “Prospect 2018” Artworks to be considered for acquisition; “Mowry Baden: I Walk the Line” Construction that requires the viewers’ participation to experience the work.

Contemporary Jewish Museum, San Francisco □ “Contraption: Rediscovering California Jewish Artists” (July 29) Artists whose work refers to the machine: large-scale mechanical installations, ceramics, drawings, sculpture, and paintings.

Cantor Arts Center, Stanford University, Stanford □ “墨境 Ink Worlds: Contemporary Chinese Painting from the Collection of Akiko Amzaki and Jerry Yang” (Sept. 3) A look at the diversity of modern ink painting and calligraphy. □ “Through Diebenkorn’s Window: Transitions in Time” (Aug. 12) The hidden compositions that lie below the surface of Diebenkorn’s painting: the multiple layers uncovered through infrared reflectography as evidence of the artist’s progress in his art making from the mid-50s to the 60s.



Haggin Museum, Stockton □ “Full Sun: American Women Artists Illuminate the Haggin Museum” (Sept. 16) American Women Artists’ artwork inspired by the museum’s 19th-20th-century collection.

Colorado

Museum of Contemporary Art, Denver □ Through Aug. 26: “Kristen Hatgi Sink: Honey” Series of videos that feature honey dripping over delicate objects and human subjects; “Patrice Renee Washington: Charts, Parts, and Holders” Ceramic bas-reliefs; “Lisa Oppenheim: Spine” Repurposed early 20th-century photographs that focus on the conditions of immigrants and children who labored in American mills and factories and how their spines became distorted as a result.

District of Columbia

Kreeger Museum □ “Second Nature; Portuguese Contemporary Art from the EDP Foundation (July 13) On view for the first time in the 21st century: recent artistic production in Portugal, which examines the relationship between human culture and the environment.

National Museum of Women in the Arts □ “Heavy Metal—Women to Watch 2018” (Sept. 16) Fifth of a triennial series showcasing artists working in metal: sculpture, jewelry, and conceptual forms.

Smithsonian American Art Museum □ “Do Ho Suh: Almost Home” (Aug. 5) Architectural fabric installations that replicate several of the artist’s former homes around the world.

Florida

Vero Beach Museum of Art □ “Insight Astronomy Photographer of the Year Competition” (Sept. 18) Celestial spectacles shot by winning contestants. □ “Post-War Impressions: Printmaking in the United States After World



J.B. Blunk, *Inverness Home*, 2017. Photograph. In “J.B. Blunk: *Nature, Art & Everyday Life*,” Oakland Museum of California, CA



John Singer Sargent, *The Portal of S. Giorgio Maggiore, Venice*, c. 1903. Watercolor over pencil on paper. In "A Legacy of Giving," Georgia Museum of Art, GA

War II" (Sept. 23) Bearden, Johns, Warhol, and many others highlight the development of print techniques and the variety of styles after the war.

Georgia

Georgia Museum of Art, University of Georgia, Athens □ "Bloom Where You're Planted: The Collection of Deen Day Sanders" (July 20) Georgia-based collection of furniture, porcelain, paintings by Sully, Cropsey, Moran, Sargent, Homer, Cassatt, Hassam, and others. □ "A Legacy of Giving: C. Herman and Mary Virginia Terry" (Aug. 5) French and American paintings and works on paper: Homer, Sargent, Wyeth, Hassam, and more. □ "Central to Their Lives: Southern Women Artists in the Johnson Collection" (Sept. 23) Works by women artists working in and inspired by the American South, 1890s to 1960s when women's roles were being redefined.

Kentucky

Kentucky Museum of Art and Craft, Louisville □ "Spin: Turning Records into Art" (Aug. 5) Records and record covers, sculptures, and installations made using records as the basic medium.

Speed Art Museum, Louisville □ "Breaking the Mold: Investigating Gender at the Speed Art Museum" (Sept. 9) Exploring depictions of gender: how do we define the "ideal" body; gender roles in society; gender and race; perceived differences.

Massachusetts

Isabella Steward Gardner Museum, Boston □ "Life, Death & Revelry" (Sept. 3) The Farnese Sarcophagus: follow its journey from ancient Rome to 19th-century New England, and see it juxtaposed with new media artwork.

Museum of Fine Arts, Boston □ "Casanova's Europe: Art, Pleasure, and Power in the 18th Century" (Oct. 8) The visual riches of Casanova's world, displayed chronologically and geographically through his travels, his courtships and how they intersected with power, his theatricality and identity ("He went everywhere, knew everyone, and wrote it all down."), his love of fine dining, and his lively conversation. □ "Maia Lynch: In Between" (Sept. 16) Paintings, ceramics, and videos that express the artist's experience living between American and Japanese cultures. □ "Japanese Prints: The Psychedelic Seventies" (Aug. 12) Expressions from the prosperous 70s in Japan: brilliant color, strong design and vitality in silkscreen prints, etchings, and lithographs, as well as more traditional woodblock and stencil prints. □ Through Sept. 3: "Mark Rothko:

Reflection" Works from early surrealism through the years leading to his explorations of the expressive potential of color; "Seeking Stillness" Installations that focus on contemplation, meditation, and the mind-clearing effect of nature; "Joan Jonas: Ice Drawing" Performance and multi-channel installations. □ "Past is Present: Revival Jewelry" (Aug. 19) See some 4,000 years of jewelry history through objects that trace the revival movement from the 19th to the 20th centuries: archeological, Classical, Egyptian, and Renaissance examples. □ "10,000 Miles Along the Yangzi River" (Sept. 30) 53-foot long handscroll of life on the river accompanied by soundscapes.

Fuller Craft Museum, Brockton □ Through Sept. 16: "Playtime in the Making" Installation that speaks to the value of "play" in creativity includes furniture, textiles, laser/router works, hand-carvings, writing, animation, music, and documentary film; "FORTitude: The Art of Play" Visitors are invited to apply lessons learned in "Playtime in the Making." □ "2018 Biennial Members Exhibition" (Oct. 7) Ceramics, glassware, furniture, textiles, basketry, woodturning, jewelry and other craft-based media.

MIT List Visual Arts Center, Massachusetts Institute of Technology, Cambridge □ Through July 29: "Allison Katz: Diary w/o Dates" A suite of 12 paintings that construct a mythical present, warping the principles of time by representing the past and proposing the future simultaneously; "Carissa Rodriguez: The Maid" Video work that follows a selection of sculptures by Sherrie Levine through various residences, both public and private.



Giandomenico Tiepolo, *The Charlatan* (detail), 1756. In "Casanova's Europe," Museum of Fine Arts, Boston, MA

De Cordova Sculpture Park & Museum, Lincoln □ Through Sept. 30: “Lived Space: Humans and Architecture” An examination of how humans adapt and relate to their built environment; “Sculpting with Air: Ian McMahon and Jong Oh” Site-specific artworks in pillow-like forms (McMahon) and string, wire and Plexiglas structures (John Oh).

Provincetown Art Association and Museum □ “Abstract Climates: Helen Frankenthaler in Provincetown” (Sept. 2) Paintings created in Provincetown between 1950 and 1969 when the artist spent summers studying with Hans Hofmann: small-scale and large canvases that reference the sea and landscape of the town, photographs, letters, and memorabilia.

Michigan

University of Michigan Museum of Art, Ann Arbor □ Through Sept. 23: “See Through: Mirrors and Windows in Twentieth-Century Photography” Double framed images—once by the camera lens and again by the border of a mirror or window: Atget, Doisneau, Erwitte, Evans, and many more; “Marcel Dzama: A Jester’s Dance” Film that combines carnival with nightmarish surrealism. □ “Unrecorded: Reimagining Artist Identities in Africa” (Sept. 9) Selection of artworks that shows the changing attributes of African artists’ identities, and how those attributes have shaped perceptions of Africans in the diaspora. □ “New at UMMA: Illuminated Manuscript” (Aug. 17) Jeweled double-sided calendar leaf on parchment.

Missouri

Springfield Art Museum □ “Frolic of the Mind: The Illustrious Life of Rose O’Neill”



Hilma af Klint, *The Ten Largest, No. 7., Adulthood, Group IV, 1907.* Tempera on paper mounted on canvas. In “Hilma af Klint,” Guggenheim Museum, NY

(Aug. 5) Creator of the Kewpie doll, illustrator with *Puck* magazine, author, poet, fine artist—tracing her work in all mediums. □ “Watercolor USA 2018” (Aug. 26) National annual juried exhibition, open to artists from 50 states and U.S. territories.

Montana

Hockaday Museum of Art, Kalispell □ “National Park Paintings: Fitz Maurice” (Aug. 4) Raising awareness of America’s treasures.

Nevada

Nevada Museum of Art, Reno □ Through Sept. 2: “Manet to Maya Lin” Works drawn from the collection and select loans including paintings by van Gogh, Renoir, and Rothko, among others; “Hans Meyer-Kassel: Artist of Nevada” A romance with Nevada shown in paintings, drawings, and photographs. □ “Trevor Paglen: Orbital Reflector” (Sept. 30) Fourteen-foot diameter Mylar balloon: a model for a future artwork to be launched into orbit as an artistic gesture. □ “Celebrating Israel’s 70th Anniversary: Michal Rovner and Tal Shochat” (Oct. 14) Israeli artists present work grounded in the history of photography and art as related to the environment

New Jersey

Zimmerli Art Museum, Rutgers University, New Brunswick □ “Nevermore: Leonid Lamm, Selected Works” (Sept. 30) Retrospective of Soviet nonconformist artist. □ “Impressions: Prints of Mexico, 1930s-40s / *Impresiones: Estampas de México, 1930s-40s*” (Sept. 23) For the American market: the people, traditions, and history of Mexico. □ Through July 29: “Set in Stone: Lithography in Paris, 1815-1900” A survey of French lithography from its establishment in Paris through the 19th century; “It’s Just a Job: Bill Owens and Studs Terkel on Working in 1970s America” Photographs from Owens’s *Working* series accompanied by audio recordings of Terkel’s interviews and related publications by both men. “Stanley Twardowicz: Color Field Paintings, 1962-1990” (Sept. 5) The *Ovals*, paintings, inspired by



Zen philosophy, with a central dot surrounded by concentric bands of modulating color.

□ “Three American Painters: David Diao, Sam Gilliam, Sal Sirugo” (Oct. 14) Post-war artists, each used abstract expressionism, popular at the time, as a point of departure in distinct personal innovations: 3-dimensional paintings, expanses of color related to color-field painting, white writing and heavy impasto without the benefit of reference points.

New York

Center for Curatorial Studies, Bard College, Annandale-on-Hudson □ “Daniel Steegmann Mangrané: *A Transparent Leaf instead of The Mouth* (Oct. 14-17) 16 mm films, drawings, holographs, sculpture, and installations that echo some of Brazil’s most significant contemporary artists, and exchange spectatorship for full-body participation.

Bronx Museum of the Arts □ “Moses Ros: Landing / Aterrizaje” (Sept. 16) Site specific installation inspired by recent migrations to the U.S. and sculpture focusing on the Caribbean experience. □ “Iran: Women Only” (Sept. 23) Images by photojournalist Randy H. Goodman of contemporary women of Iran, with a look back at the people and places in Iran decades earlier, provide a visual comparison between then and now. □ “Diana Al-Hadid: Delirious Matter” (Oct. 14) Sculptural work, the centerpiece of which

Antonio Canova, *Modello for George Washington, 1818.* Plaster. In “Canova’s George Washington,” Frick Collection, NYC

Wayne Thiebaud, *Nine Jelly Apples*, 1964, watercolor and graphite. In "The First Survey of the Drawings of Wayne Thiebaud," Morgan Library & Museum, NY

shows the public and private spaces of Rome as transparent and solid respectively—after Giambattista Nolli's 1748 map.

Hofstra University Museum, Hempstead □ "Romare Bearden: Storyteller" (Aug. 17) Prints with themes that span the history, politics, and religion of the 20th-century African-American community.

Cooper Hewitt, Smithsonian Design Museum, New York City □ "Hear, See, Play: Designing with Sound" (Oct. 21) Interactive exploration of how designers use sounds to enhance the user experience and give objects personalities.

Frick Collection, New York City □ "Canova's George Washington" (Sept. 23) Preparatory plaster model, sketches, and related engravings and drawings for Canova's lost full-length statue of GW in ancient Roman garb; see also a portrait of Canova.

International Center of Photography, New York City □ Through Sept. 2: "RFK Funeral Train: The People's View" A coming together of images taken by thousands of people lining the train tracks from New York to Washington on June 8, 1968, and a professional's take, aboard the train, of those same sorrowful and bewildered bystanders, all combined in a multiscreen video; "Multiply, Identify, Her" Photographs videos, film, assemblage, collage, portraits by artists who explore representations of identity; "Elliott Erwitt: Pittsburgh 1950" The city, transformed from industrial to modern metropolis; "Henry Cartier-Bresson: The Decisive Moment" The publication—*The Decisive Moment*—described as a "Bible for photographers."

Jewish Museum, New York City □ "Chaim Soutine: Flesh" (Sept. 16) Fusing Old Master influences with modernism, virtuoso technique, expressive color, unexpected compositions of slaughtered animals—beef carcasses and hanging fowl.

Morgan Library & Museum, New York City □ "The Magic of Handwriting: The Pedro Corrêa do Lago Collection" (Sept. 16)



Samples of handwriting spanning nearly 900 years—of writers, artists, composers, political figures, performers, explorers, scientists, philosophers, rebels, and others: letters by Lucrecia Borgia, Vincent van Gogh, and Emily Dickinson; sketches by Michelangelo, Jean Cocteau, and Charlie Chaplin; and manuscripts by Giacomo Puccini, Jorge Luis Borges, and Marcel Proust. □ "Wayne Thiebaud, Draftsman" (Sept. 23) Works on paper, from quick sketches to pastels, watercolors, and charcoal drawings. □ "Thomas Gainsborough: Experiments in Drawing" (Aug. 19) Selection of works that show the artist's technical innovations, his mastery of materials, and his development of a new mode of drawing.

and Li Binyuan" Performance works that address the relationship between the body and the land in contemporary China. □ "Fernando Palma Rodriguez" (Sept. 10) Works that respond to issues such as human rights and environmental crises facing indigenous communities in Mexico.

New Museum, New York City □ Through Sept. 2: "John Akomfrah: Signs of Empire" Moving image works that reflect on the culture of the black diaspora around the world; "Thomas Bayrle: Playtime" Retrospective highlighting works and their commentary about the relationship between consumerism, technology, propaganda, and desire.

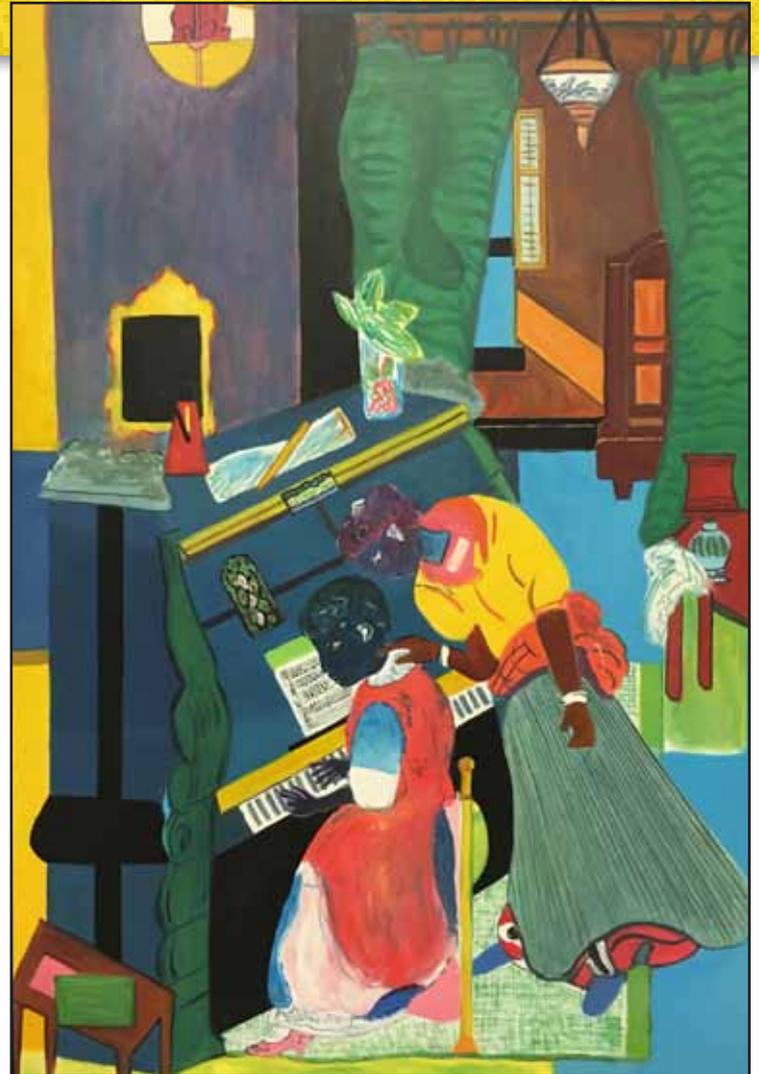
Museum of Modern Art, New York City □ "Bodys Isek Kingelez: City Dreams" Congolese artist whose models, produced from 1980s to 2015 with found magazines and product packaging, tell what the future might hold in the Congo. □ At **MoMA PS1**: Through Sept. 3: "Julia Phillips: Failure Detection" Newly commissioned works with existing sculptures; "Projects 108: Gauri Gili" Series of photographs made in India with members of an Adivasi community in Haharashtra; "Land: Zhang Huan



Bodys Isek Kingelez, *Ville Fantôme* (*City Dreams*), 1996. In "Bodys Isek Kingelez," Museum of Modern Art, NY

□ Through Aug. 19: ‘Hiwa K: Blind as the Mother Tongue’ Videos and sculpture address estrangement and exile; ‘Anna Boghiguan: The Loom of History’ Expressionist works that combine painting, drawing, writing, collage, and sculpture, and touch on economics, philosophy, literature, and myth; ‘Aaron Fowler: Bigger than Me’ Assemblage paintings from discarded objects and other unconventional materials. □ ‘Naufus Ramirez-Figueroa: The House at Kawinal’ (Sept 9) Performance for video together with sculptures inspired by the construction of the Chixoy Hydroelectric Dam in Guatemala (1980s).

New-York Historical Society, New York City □ ‘Walk This Way: Footwear from the Stuart Weitzman Collection of Historic Shoes’ (Oct. 8) The story of the shoe: collection, consumption, presentation, and production; trends in American history, from industrialization to the rise of consumer culture; women’s contributions as makers, designers, and entrepreneurs. □ ‘Rockwell, Roosevelt & the Four Freedoms’ (Sept. 2) How Rockwell’s 1943 paintings of the Four Freedoms—*Freedom of Speech*, *Freedom of Worship*, *Freedom from Fear*, and *Freedom from Want*—gave visual voice during WWII to President Roosevelt’s call to the defense of freedom worldwide; also other examples of painting and illustration by both Rockwell and his contemporaries, historical documents, photographs, videos, artifacts, and interactive digital displays. □ Through Sept. 30: ‘New York Through the Lens of George Kalinsky’ Photographer for performers and other notables doing their thing in Madison Square Garden: Pope John Paul II, Bill Bradley, Frank Sinatra, and many more; ‘Collecting the Women’s Marches’ Signs, sashes, hats, props document some 500 marches on January 21, 2017 challenges such issues as women’s



Romare Bearden, *Homage to Mary Lou (The Piano Lesson)*, 1984. Lithograph. In ‘Romare Bearden: Storyteller,’ Hofstra University Museum, NY

rights, racial equality, and the environment. □ ‘Celebrating Bill Cunningham’ (Sept. 9) Recent acquisition of objects, personal correspondence, ephemera, and photographs belonging to the great trend spotter and style authority.

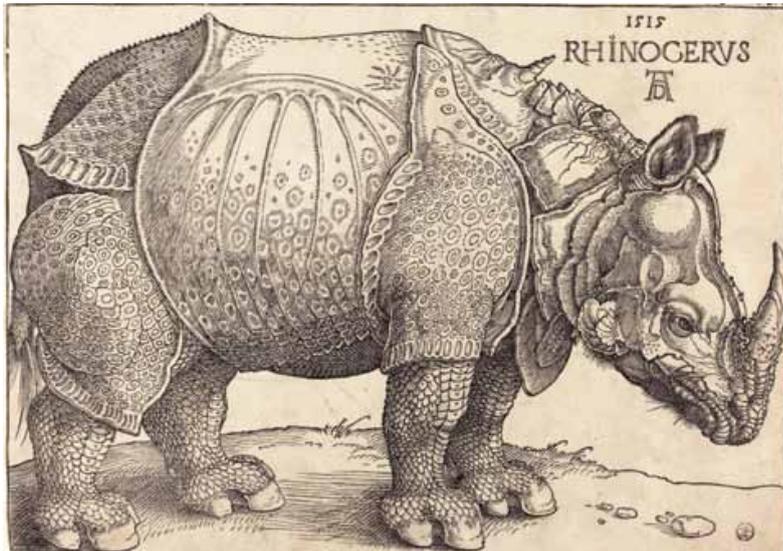
Queens Museum, New York City □ ‘Mel Chin: All Over the Place’ (Aug. 12) Multi-location exhibition (Queens Museum, Times Square, Broadway-Lafayette subway station) of politically charged multi-disciplinary work that poses solutions to ecological and socio-political crises.

Solomon R. Guggenheim Museum, New York City □ ‘Giacometti’ (Sept. 12) His entire career: sculptures, paintings, drawings, Photographs, and ephemera. □ ‘The Robert H.N. Ho Family Foundation Chinese Art Initiative’ (Oct. 21) Third and final commission and exhibition presents new work by Cao Fei, Duan Jianyu, Lin Yilin, Wong Ping, and Samson Young, each done in collaboration with the museum and its curators on individual site-specific projects.

Edward Hopper House Museum & Study Center, Nyack □ ‘Claudia Alvarez: Boy in a Room’ (Sept. 2) Childlike figures in the image of Hopper at different stages of his life.

Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie □ ‘Master Class: Northern European Art 1500-1700 from the Permanent Collection’ (Sept. 2) Dürer, Cranach, Joos van Cleve, Lucas van Leyden, Rembrandt, and Jan Lievens. □ ‘Younger Than Today: Photographs of Children (and sometimes their mothers) by Andy Warhol’ (Sept. 15) Polaroids and photographs related to childhood, siblings, and the maternal that shed new light on the legendary artist.

Chaim Soutine, *Dead Fowl*, 1926. Oil on canvas. In ‘Chaim Soutine: Flesh,’ Jewish Museum, NY



Albrecht Dürer, *Rhinoceros*. Wood engraving on paper. In "Printmaking," Gibbes Museum of Art, SC

Pennsylvania

Michener Art Museum, Doylestown □ "View Finders: Four Photographic Voices" (Aug. 26) Studies of surface and place, a journey into sacred Indian storytelling, explorations of nature and light, and portraits from across the globe.

Everhart Museum, Scranton □ Through Sept. 3: "Kathleen Elliott" Plant-inspired sculptures of flameworked glass; "New Frontiers" Juried exhibition coordinates with the 8th International Conference of Contemporary Cast Iron about post-industrial iron.

Palmer Museum of Art, Pennsylvania State University, University Park □ Through Aug. 19: "American Art Posters of the 1890s" Featuring works by Edward Penfield, illustrator and art director at Harper's; "Framing the City: Photographs from the Permanent Collection" Berenice Abbott, Cartier-Bresson, Erwit, Hine, Sheeler, Warhol, among others. □ "When the Water Rises: Recent Paintings by Julie Heffernan" (Sept. 2) Monumental canvases that explore imaginary scenarios in response to environmental disasters.

South Carolina

Gibbes Museum of Art, Charleston □ Through Sept. 16: "Radcliffe Bailey:

Pensive" Site specific installation, *Storm at Sea*, composed of piano keys, an African sculpture, and a glittery trans-Atlantic slave ship, a sculpture of W.E.B. Du Bois, and mixed media wall art made from a variety of materials; "Printmaking: Process to Product" The museum's collection, focusing on the processes used to create the works—plates, blocks, printmaking tools, and to illustrate, works by Dürer, Whistler, Rauschenberg, Johns, and Walker, among others.

Tennessee

Knoxville Museum of Art, "Scenic Impressions: Southern Interpretations from the Johnson Collection" (July 29) The influence of the Impressionist movement on art created in and about the American South.

Texas

Nasher Sculpture Center, Dallas □ Through Aug. 19: "A Tradition of Revolution" A cross-section of the collection: sculptural innovations of the last 150 years from the beginnings of Modernism to the experimentation of the present day; "Sterling Ruby: Sculpture" Ruby's multifaceted works: using painting, collage, photography and video, textiles, clothing, ceramics, sculpture, and installation, he addresses notions of beauty and value.

Kimbell Art Museum, Fort Worth □ "From the Lands of Asia: The Sam and Myrna Myers Collection" (Aug. 19) Objects from the Neolithic era to modern times: porcelain, ivory, precious stones; Buddhist art and textiles; costumes from Central Asia, Tibet, China, and Japan.

Moody Center for the Arts, Rice University, Houston □ "We Make Carpets" (Sept. 8) Site-specific installation by Dutch collective We Make Carpets of *Crepe Paper Carpet*. □ "Erika Blumenfeld: Encyclopedia of Trajectories" (Sept. 28) Installation at the BioScience Research Collaborative: drawings based on meteor events recorded by NASA.

Utah

Utah Museum of Fine Arts, Salt Lake City □ "Chiura Obata: An American Modern" (Aug. 19) Retrospective of this important Japanese American artist: watercolors, paintings, prints, and screens, including images produced during the artist's internment at the Topaz War Relocation Center near Delta, Utah.

Washington

Frye Art Museum, Seattle □ "Juventino Aranda: Pocket Full of Poesies" (Sept. 23) Sculptural and wall-hung works that communicate the essence of the (re)appropriated source material, which is related to the social, political, and economic struggles of Chicanos. □



Chiura Obata, *Grand Canyon*, May 15, 1940. Watercolor on silk. In "Chiura Obata," Utah Museum of Fine Arts, UT

Jean-Baptiste Camille Corot.
Le coup de vent (The Gust of Wind), ca. 1865-70.
 Oil on canvas. In "Towards Impressionism," Frye Art Museum, WA



"Towards Impressionism: Landscape Painting from Corot to Monet" (Aug. 5) The development of French landscape painting from the schools of Barbizon and Honfleur up to Impressionism.

Henry Art Gallery, University of Washington, Seattle □ "The Brink: Demian Diné Yazhi" (Sept. 9) A group of analog slide projectors cast images of the artist's home on the Diné Dikéyah (Navajo Nation) in Arizona and New Mexico. □ "Muse: Mickalene Thomas Photographs and tête-à-tête" (Sept. 30) Portraits and performed scenes that focus on the communal and social aspects of art-making.

CROSSWORD SOLUTION

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Wisconsin

Woodson Art Museum, Wausau □ "The World According to Federico Uribe" (Aug. 26) Creatures and installations from everyday objects. □ "Fowl Play: Decorative Duck Decoys" (Aug. 19) Life-sized sculptures, from simple bird shapes to sculptural works of art. □

museum VIEWS

Editor: Lila Sherman
Publisher: Museum Views, Ltd.
 2 Peter Cooper Road, New York, NY 10010
Phone: 212.677.3415 **FAX:** 212.533.5227
Email: lsher116@aol.com
On the web: www.museumviews.org

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