

# *museum* **VIEWS**

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

*New Year  
2020*

Kwame Brathwaite, Sikolo Brathwaite  
wearing a headpiece designed by  
Carolee Prince, African Jazz-Art  
Society & Studios, Harlem, c. 1968.  
In "Kwame Brathwaite: Black Is Beautiful,"  
Museum of the African Diaspora, CA

# Art World People Talk About MoMA's Makeover

[Reprinted from *The Art Newspaper*, October 2019]

**A**rt world figures share their views of the \$450m makeover at the Museum of Modern Art (NY), especially the reinstallation of its permanent collection.

**Sheena Wagstaff**, chairman of the department of Modern and Contemporary Art, Metropolitan Museum of Art

MoMA has a beautiful new spirit of generosity, both spatial and intellectual. To shift orthodoxy means introducing credible doubt into received doctrine. I applaud the MoMA curators for acquiring work beyond this hemisphere and presenting a more inclusive presentation of art that is open-ended, more responsive to a changing world, which can only enhance their keepership of the citadel of Modernism. Mixing both original and inherited cultural lexicons, MoMA's potential is as a critical thought-leader and champion of a different kind of credo.

**Donna De Salvo**, former deputy director and senior curator, Whitney Museum of American Art

MoMA has cracked open all of its vaults to make its first pass at an expanded history that does justice to all that those vaults contain. This is not just another building project. The newly conceived collection galleries flow seamlessly, and the museum has made explicit its commitment to changing a third of the hang every six months. What the museum gets right here is an architectural construct that supports what it claims will now be an ongoing open-ended investigation of Modernism and Modernisms as well the art of our own time.

**Randy Kennedy**, director of special projects, Hauser & Wirth  
The new Museum of Modern Art is so big and bountiful it's impossible to go full bore on the changes in a few words. So, I'll go specific and be the Lorax of the library. I speak for the vitrines! The museum's library is the world's greatest repository for the books, ephemera, and unclassifiable

artefacts produced by the artists of Modernism and beyond. To see these archives finally knit deeply into the permanent galleries is wonderful—an overdue win for both visitors and art history.

**Nancy Spector**, artistic director and chief curator, Guggenheim Museum

The new MoMA impresses on many levels: the newly enlarged galleries seem to have inspired a curatorial engagement with space that allows the artworks on view to truly breathe. The transcultural (and, in some cases, transhistorical) installations are most meaningful when demonstrable connections among artists exist. And it is thrilling for us at the Guggenheim to see that Hilma af Klint has now entered the legions of great artists championed by this canon-setting museum. I am looking forward to experiencing the new metabolism of their collection installations and to learning from the curatorial risks they will no doubt continue to take.

**Christian Viveros-Faune**, writer and curator

No doubt my opinion is an outlier, but MoMA's recent unveiling suggests to me a museum split in two. There's the museum's corporate brand, as revealed by its bigger-is-better architecture and its more than passing resemblance to Manhattan's Hudson Yards project (both sites have Diller Scofidio + Renfro as architects). Then there's the institution's mission to act as stewards of anti-formalist diversity. I'm not convinced you can do both without the seams showing.

**Dominique Lévy**, dealer at Lévy Gorvy

I think the building is very inviting and, contrary to its previous iteration, it really has a feeling of being engaged in the conversation. As for the hanging, I love the way

European art is integrated for the first time in such an interesting way. I'm proud to see that so many of the artists that the gallery supports are presented in such a prominent way, such as Gego, Carol Rama, Senga Nengudi, and François Morellet, to list a few. I find the dialogue between the works very refreshing, very unexpected, and extremely intelligent.

Although it is the work of many curators, it is surprisingly cohesive. □



Clifford Ross,  
*Hurricane LXIII*, 2009,  
Archival pigment print.  
In "Clifford Ross: Waves,"  
Boca Raton Museum of Art, FL

# What's New Inside?



Keep in mind that what's new is more than just MoMA's house—the building itself: An ongoing program of frequent reinstallations (every six months) will feature a wide range of artworks in new combinations on Collection Floors 4, 5, and 2.

Arranged in a loosely chronological order, each gallery on each floor explores an individual topic. A gallery may be devoted to an artist, a specific medium or discipline, a particular place in a moment in time, or a shared creative idea.

The works on Floor 5 are from the 1880s-1940s; on Floor 4, from the 1940s-1970s; and on Floor 2, from the 1970s- the present. □

Zilia Sánchez, *Topología erótica (Erotic Topology)*, 1960-71. Acrylic on stretched canvas. In "Zilia Sanchez: Say Isla," El Museo del Barrio, NY



Jonas Lie, *The Black Teapot*, 1911. Oil on canvas. In "A Legacy of Firsts," Everson Museum of Art, NY

## Quote of the Quarter:

**"...the nothings that threaten everything..."**

"The €11.1 M spent on the canvas of the mysterious king of graffiti [Banksy] marks the birth of a collection inspired more by social networks than by art history....

If Faust sold his soul in exchange for wisdom, the art world, more prosaically, sold both its soul and its wisdom for profit....

[Banksy and KAWS (Brian Donnelly) are] the nothings that threaten everything."

—Francesco Bonami, curator and consultant to the Phillips auction house. □

# YOU CAN'T MAKE THIS UP!

## Banksy By Anny Shaw

A British artist is claiming ownership of a Banksy sculpture he removed from the street in 2004 but was later “liberated” from his garden and is now up for sale at Sotheby’s with a £1million price tag.

Andy Link, who also goes by the name AK47 and is the leader of an art group called Art Kieda, “kidnapped” *The Drinker* from its plinth in Soho, central London, almost 15 years ago, thrusting both artists onto the front of tabloid papers. The 12-foot mixed media sculpture, which at that time was valued at £25,000, is a riff on Rodin’s *The Thinker*—instead of a figure hunched deep in philosophical thought, Banksy depicts a man seemingly collapsed in a drunken slump, with a traffic cone on his head.

Around a year after he took the work, Link says he registered his “find” with police and contacted Banksy, asking for a ransom of around £5,000—or an original canvas—“to cover costs.”

Link says: “I thought I was the owner, nobody else put in a claim for it.”

Link says the sculpture was then “stolen” from his garden in 2007. But Banksy’s former dealer Steve Lazarides, from whom the current owner acquired the sculpture in 2014, according to Sotheby’s catalogue, says Link’s claims to ownership are unfounded. “It’s like crying that the bigger boys have stolen his ball,” he says.

In his forthcoming book, *Banksy Captured*, Lazarides describes how Banksy was “livid” about Link’s ransom. “Tell him I’ll give him enough money for petrol and matches and he can fucking burn it for all I care,” was Banksy’s response, according to Lazarides.

The demand, “the kind you see in the movies with letters cut out of magazines and newspapers,” was sent to Lazarides together with an ear cut from the sculpture. “Around then I was getting a huge amount of weird mail for Banksy, and would regularly throw it all in the bin,” Lazarides says, so he ignored it. Many months later, “associates” of

Lazarides informed him that they had located *The Drinker* “in a back yard in the east end of London”.



According to Lazarides, one man “had been filling his boots with a young lady and had spotted it out of the bedroom window.” While Link was away, a team of people “liberated” the piece, leaving the traffic cone, which Link still has.

Lazarides says a deal was then struck between him, Banksy, and “the London crew” over ownership, and Lazarides agreed to store the work.

Around eight years later, during which time Lazarides was told “the piece had been traded and was actually now the property of a different team of northerners,” he received a call from the new owners who wanted to collect the work. After the storage costs were settled, Lazarides released the sculpture. “That was the last time I came into contact with this statue,” he says.

Link says the Sotheby’s sale is the first he has heard of the work’s whereabouts in 12 years. The sale catalogue describes the sculpture as having been “mysteriously retrieved from Art Kieda’s lock-up in an anonymous heist.”

In a statement, Sotheby’s says it is “satisfied that the seller has a legal right to put the piece up for auction” and has consulted both the Metropolitan Police

and the Art Loss Register “as part of our pre-sale due diligence.” The Met says it “does not have an active criminal investigation into this matter.”

The work is being sold with a certificate of authenticity, which Banksy’s handling service Pest Control issued in 2008.

Whether the sculpture’s backstory will boost its price in London tomorrow remains to be seen.

Sotheby’s bills the work as “among one of Banksy’s most ambitious sculptural endeavors to date,” a viewpoint not shared by all.

Lazarides describes *The Drinker* as “a fucking monstrosity, and the worst sculpture he ever made.” Could Banksy be of the same opinion? “I think this might actually be one thing we agree on,” Lazarides says. □



Above: Banksy: *The Drinker*, 2004. Mixed media.

Right: Banksy: *Devolved Parliament*, 2009. Oil on canvas.

[From  
The Art Newspaper,  
Dec. 2019]

Thomas Sully, *Isabel Alexander*, 1828. Oil on panel.  
In "Showing Off," Rockwell Museum, NY

## Steinberg Stars on LI

A gift to the **Parrish Art Museum** (NY) of 64 works from the Saul Steinberg Foundation was announced by the Foundation this fall. Steinberg was famous for giving graphic definition to the postwar age through the works exhibited nationally and internationally in museums and galleries, and six decades of covers and drawings published in the *New Yorker* magazine. The acquisition spans 45 years (1945-1990) and features the artist's signature drawings in watercolor, pen and ink, pencil, crayon, and other media—plus rarely shown work: wooden assemblages, wallpaper, and fabric.

A Parrish collection artist who lived and worked in Springs, East Hampton, for nearly a half-century, Steinberg is featured in the exhibition *Saul Steinberg: Modernist Without Portfolio*, part of the current overarching exhibition *What We See, How We See*, a series of seven special exhibitions currently on view.

The range of objects and styles in "Modernist Without Portfolio" illuminates Steinberg's unique perception of the world revealed in quirky abstract portraits, offbeat scenes of quotidian life, animated architectural drawings, and whimsical depictions of birds, cats, and other real and imagined creatures. References to life on the East End of Long Island are clear in landscapes of beaches and farms, and in specific structures like *Amagansett Post Office*, 1981.

year's theme is "Advancing Women." The work of women will be featured, as well as the programming and exhibitions. In addition, the museum pledges to only pursue collection acquisitions by women artists for the entire year.

Although women make up more than 50 percent of the U.S. population, they are under-represented and under-supported by galleries, collectors, scholars, and museums, as are people of color. According to a 2019 study by the Library of Science, just 13 percent of the artists with work on view in major institutions are women.

The theme chosen by the Rockwell for 2020 is in "active response to the under-representation of women artists throughout American institutions," said Kirsty Harper Buchanan, curator of collections and exhibitions. "Deeply entrenched cultural biases have prevented a fair and open art market and restricted equal access to resources."

"This celebration of suffrage will also be pointedly inclusive of works by women of color, since this milestone is a critical reminder that the original extension of voting rights only applied to white women," said Brian Lee Whisenhunt, executive director of the Rockwell Museum. He continued, "Our mis-

sion is to provoke curiosity, engagement, and reflection about art and the American experience. However, the multi-faceted and diverse nature of that experience is often left out of the discussion. With this theme, we are recommitting our organization and its community of members and supporters to better reflect that diversity."

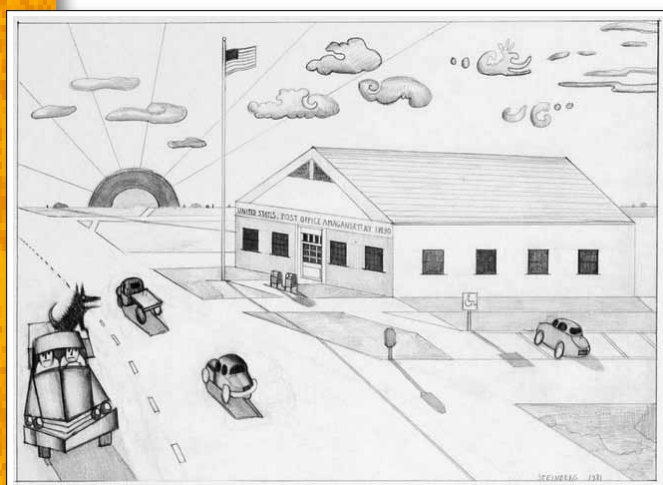


## Lapidary Art Re-appears in Chicagoland

The **Lizzadro Museum of Lapidary Art** (IL) has a new and improved space in Oak Brook (IL), 17 miles southwest of Chicago. Following the museum's move from its Elmhurst location in May 2019, visitors can rediscover the marvels of hand-carved stone, minerals, and gemstones, including a five-foot jade pagoda from the 1933 Chicago World's Fair.

## Morgan Receives Binding Gift

The **Morgan Library and Museum** (NY) reports the acquisition of an "unparalleled collection" of 18th-century French manuscripts and bindings, bequeathed last year by Mrs. Jayne Wrightsman. The gift builds on J.P. Morgan's original holdings and complements other important collections of French illustrated books and literary classics. Bookbinding played an important role in the decorative arts and the cultural life of the era, when books bound in gilt-tooled dentelle morocco were works of art.



Saul Steinberg, *Amagansett Post Office*, 1981. Illustration.  
In "What We See, How We See," Parrish Art Museum, N.Y.

## Suffrage Celebration

Women were granted the right to vote 100 years ago this year. A centennial worth celebrating! So says the **Rockwell Museum** in Corning (NY), where the



Elaine de Kooning, *Bullfight*, 1959. In "Sparkling Amazons," Katonah Museum of Art, NY

## New Face in Seattle

The **Seattle Art Museum** announced the opening on February 8 of the Seattle Asian Art Museum in Volunteer Park following a 24-month renovation and expansion. The 1933 Art Deco building was the original home of the Seattle Art Museum, and has not been changed since it was built. The building reopens as a modern museum within an historic icon. It has been restored and at the same time modernized with expanded exhibition and education space, and a new connection to the surrounding park.

Improvements include a new glass-enclosed park lobby and new portals opening onto the park lobby; a new gallery, education studio, conservation center, and community meeting room; restored pathways in the park near the museum; three restored fountains, interior and exterior; a cleaned original sandstone façade, metalwork, and re-glazed glass.

Funding in the amount of \$56 million came through a mixture of public and private sources—the City of Seattle (owner of the building), the State of Washington, King County, and private support.

## Tang Museum Receives Gift of \$\$

The **Frances Young Tang Teaching Museum and Art Gallery** at Skidmore College (NY) has received two gifts total-

ing \$1 million, one from the Ellsworth Kelly Foundation to support the museum's collection endowment, and another, a challenge grant, from photographer, curator, and collector Jack Shear to support the museum's publications program.

## Frescoes Uncovered in San Francisco

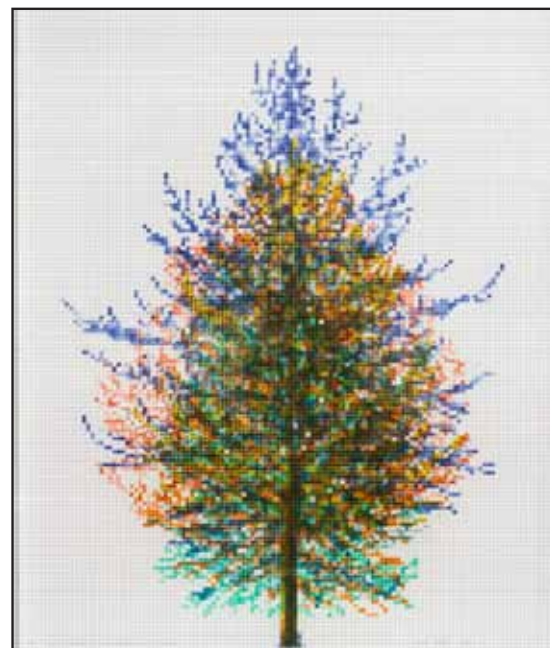
The **San Francisco Art Institute** (CA) was awarded a \$94,000 Save America's Treasures grant to restore and conserve two New Deal-era frescoes on the walls of one of its buildings. Whitewashed and forgotten, they were rediscovered in late 2013 by the then VP of operations and facilities who noticed ghostly outlines of figures and buildings. Research in the archives identified six of the lost frescoes, one of them a delicate painting by Frederick Olmstead, Jr., titled *Marble Workers* (1935).

*Marble Workers* and a second fresco known as *Los Fresco #6* until further identified, are the subjects of the mural restoration and access plan made possible in part by the Save America's Treasures grant, funded by the National Park Service, Institute of Museum and Library Services, National Endowment for the Arts, and National Endowment for the Humanities.

## Museum Pieces in the Kitchen

Recipient of The Rosenfield Collection of contemporary functional pottery, the **Everson Museum** (NY) has seized the opportunity to satisfy the desires of the donor who wanted the works to fulfill their purpose. Consequently, the collection will be used and displayed in the new museum

*Continued on next page*



Charles Gaines, *Numbers and Trees Tiergarten Series 3: Tree #6, September, 2018*. Color aquatint and spitbite aquatint with printed acrylic box. In "Process and Pattern," Anderson Collection, CA

café, which is planned to open in the summer of 2020. There the collection will be used by museum visitors, staff, and special guests.

“Every piece in the Rosenfield Collection is museum worthy. It is fitting that Louise wants the pieces to be used, honoring the spirit in which they were made,” said Curator of Ceramics Garth Johnson.

## *The Ying and Yang of Trustees*

Even the vaunted opening of the new Museum of Modern Art (NY) was disturbed by a noisy protest over trustees—this time over links to Puerto Rican debt crisis and private prisons. This has been a public scuffle over philanthropic support of New York museums for some time, but it broke new ground at the inaugural of the extraordinary (and expensive) new iteration of MoMA.

Before and during the private viewing party, hundreds of protestors crowded 53rd Street in front of the museum calling for the resignation of two trustees of an investment managers firm that has profited while Puerto Rico still struggles to recover from the natural disaster of 2018. This protest was another in a continuing saga of museums whose trustees’ financial connections come into question.

## *Sackler Name Expunged in “Rebranding”*

In an action following a myriad of protests over the Sackler family’s ties to the drug OxyContin and the opioid addiction crisis that took place at Sackler-funded museums in New York, Washington DC, London, and Paris, the Smithsonian’s Freer Gallery of Art and Arthur M. Sackler Gallery in Washington have declared that the two museums would henceforth be known as the National Museum of Asian Art, emphasizing the focus of their collections. Entrance signs and legal status remain unchanged. And, since the two museums

share a board of trustees, a budget, and a strategic plan—they complement one another—the goal is to serve as one national museum.

Officials at the Freer/Sackler deny that the rebranding was related to the opioid disaster; leaders of the protest are convinced that their actions have put pressure on the institutions in question, and they, in turn, have reacted.



Maira Kalman, *What Pete Ate From A-Z (Really!)*. Illustration. In “The Pursuit of Everything,” Eric Carle Museum of Picture Book Art, MA

## *Seven Exhibitions Show How Artists Envision the World*

The Parrish Art Museum (NY) is presenting “What We See, How We See,” a series of seven special exhibitions that, by showing a variety of media, styles, and approaches to image making over a span of more than 150 years from the 19th century to today, bring light to the many ways artists perceive the world, interpret it, and engage their viewers.

Individual thematic galleries feature contrasting approaches. Two other gal-

leries bring to light bodies of work by single artists—Saul Steinberg, famous for his tragi-comic graphic images of the post-war era; and Tom Slaughter, who expressed his visions of everyday life and objects through graphic shapes in bold color or stark black and white.

“Each gallery presents a focused element of the important dialogue about how information and emotion is conveyed through art,” noted museum Director Terrie Sultan. “What we see—and how we see and process visual information—is an important topic right now....”

In the opening galleries: the many abstract ways in which artists convey their thoughts and emotions. For example, “The Artist’s Hand: Circles, Squares, and Squiggles” sheds light on the concept of mark-making—the colors, textures, and gestures artists rely on; expressive brushwork from broad, physical movements; controlled geometry in a more rigid structure; monumentally scaled geometry and lyrical motion; color at its most basic level à la Josef Albers’s silkscreen color plates.

“American Views: Artists at Home and Abroad” describes how landscape images shape our views of nature and the world—in the late 19th century, William Merritt Chase literally shifted collectors’ preference from European painters and scenes to American landscapes. “Contemporary Portraits’ Split Reference” considers how and why a sitter has been depicted, based on the artist’s interaction with him/her and the viewer’s perception. “The Eye and the Camera” shows photo realists’ reliance on ready-made images as a point of departure and in the service of abstract narratives. □

Henry Chalfant, *Dondi*, 1980, 2013. Kodak Professional Endura Metallic Paper. In “Henry Chalfant,” Bronx Museum of the Arts, NY



## California

**Institute of Contemporary Art**, Los Angeles □ Through Jan. 26: “No Wrong Holes: Thirty Years of Nayland Blake” Survey of work inspired by feminist and queer liberations movements: minimalist and conceptual works in an array of materials such as leather, medical equipment, and food; “Sadie Barnette: The New Eagle Creek Saloon” A reimagined Eagle Creek Saloon, the first black-owned gay bar in San Francisco, re-created with text, decoration, photographs, and found objects.

**Pacific Asia Museum**, University of Southern California, Pasadena □ “Dreams of a Sleeping World” (Apr. 26) Solo showing of an immersive mural rendered in black ink on the interior of a an 800-square-foot dome of white nylon, as well as paintings of the surrounding landscape, all by Oscar Oiwa.

**Museum of the African Diaspora**, San Francisco □ Through March 1: “Don’t Shoot: An Opus of the Opulence of Blackness” An exploration, through photography, of the ways in which Blackness is classified, observed, absorbed, or honored through rituals and spiritual practices; black visitors are invited to contribute to a Community Wall by posting one 4 x 6 photograph they consider special; “Black Is Beautiful: The Photography of Kwame Brathwaite” Images of black women and men with natural hair and clothes who reclaimed their African roots; photographs that, in their time, challenged mainstream beauty standards that excluded women of color; “Baye Fall: Roots in Spirituality, Fashion and Resistance, Photography by Laylah Amatullah Barryn” A series of images of members of the Baye Fall, a reverential sub-group of Senegal’s Suri Muslim community, illustrating the groups’ unique aesthetic that includes ‘locked’ hair, patchwork garments, symphonic chanting, artisanal leather talismans and prayer beads, and the incorporation of physical labor as a form of worship; “Chanell Stone: Natura Negra, Black Nature” Work that highlights a longstanding connection to the land, specifically in urban African Americans; “Rashaad Newsome” Video works inspired by the origins and continued dynamism of *Vogue*, a dance phenomenon that emerged from Harlem’s queer ballroom scene.

**Sonoma Valley Museum of Art**, Sonoma □ Through April 5: “Valentin Popov: Modern Mixmaster” Retrospective: portraits that mix pop and realism; “Judy O’Shea: Permutations” Installation takes viewers from mutating-color cars to a waiting room of baroque costume elements and backlit tapestries.

**Anderson Collection**, Stanford University □ “Process and Pattern” (Feb. 17) Artworks that,

produce life; collages of Victorian scientific instruments, plants, and insects create a surreal landscape resulting in a nostalgic and timeless science fiction.

## Connecticut

**Yale Center for British Art**, Yale University, New Haven □ “Contemporary Designer Bookbindings from the Collection of Neale and Margaret Albert” (March 29) Featuring the work of imaginative George Kirkpatrick and other noted designer bookbinders working today, many especially commissioned by Albert, an active supporter of this art.

## District of Columbia

**National Museum of Women in the Arts** □ “DMV Color” (March 4) Selection of works by women of African American, Asian American, and Latina heritage with ties to the District of Columbia, Maryland, and Virginia, called the DMV: books, graphic novels, photobooks, and zines cover family life, legacies of enslavement, dislocation tied to immigration, changes resulting from urban development and more. □ “Delita Martin: Calling Down the Spirits” (April 19) Large-scale prints of black women and men underneath layers of drawing, sewing, collage, and paint.

**Smithsonian American Art Museum** □ “Picturing the American Buffalo: George Catlin and Modern Native American Artists” (April 12) A presentation of two perspectives, that of Catlin,



Above: George Catlin, *Buffalo Bull, Grazing on the Prairie*, 1832–1833.

Right: Julian Martinez, *Buffalo Hunter*, ca. 1920–1925.

Both paintings in “Picturing the American Buffalo,” Smithsonian American Art Museum, DC

through process, subject, or medium, signal the presence of the artist and engage the viewer in exploration, decoding, and discovery.

## Colorado

**Museum of Contemporary Art**, Denver □ Through April 5: “Francesca Woodman: Portrait of a Reputation” Details in vintage prints, notes, letters, postcards, and other ephemera, all detail Woodman’s formative years as an artist from 1975–79; “Teresa Hubbard / Alexander Birchler: Flora” The undiscovered, until now, story of artist Flora Mayo, Alberto Giacometti’s lover in Paris during 1920s; her work was destroyed when she left Paris in the 30s; “Stacey Steers: Edge of Alchemy” Animated film depicts Mary Pickford and Janet Gaynor as fairy alchemists working in a lab to

the first artist of European descent to go west, and that of modern Native artists. □ “Sculpture Down to Scale: Models for Public Art at Federal Buildings, 1974–1985” (March 28) Maquettes that offer a concrete vision of the artists’ ideas serve as windows into the creative process.

## Florida

**Boca Raton Museum of Art** □ “Clifford Ross: Waves” (March 1) Survey showing monumental photographed images of the power of nature, documented in hurricane



A presentation of two perspectives, that of Catlin,

wave images, a series of photographs that explore the power added to movement by obstruction, "Hurricane Scrolls," and a series of abstractions exploring the purity of color; more power is documented in large-scale prints on wood and a computer-generated video, "Digital Waves," displayed on a LED wall.

## Georgia

**Georgia Museum of Art, University of Georgia, Athens** □ "Material Georgia 1733-1900: Two Decades of Scholarship" (March 15) Examples of furniture, textiles, pottery, and metal work, together with new and old research, show the way for future research in Georgia-related decorative arts. □ Through March 8: "Rachel Whiteread" Cast-stone sculptures that reiterate the artist's interest in the use of negative space in her work; "Master, Pupil, Follower; 16th- to 18th-Century Italian Works on Paper" Drawings and prints representing specific artistic styles and Italian regional schools. □ "The Monsters Are Due on Broad Street: Patrick Dean" (March 29) Retrospective of cartoonist Dean who populates his scenes with Athens characters. □ "Kevin Cole: Soul Ties" (April 19) Three-dimensional wooden and metal constructions.

**Morris Museum of Art, Augusta** □ "Vietnam Transformed: The Art of Richard J. Olsen" (Feb. 16) Selection of paintings from this veteran/artist/professor's "Wall Series," some 200 paintings filled with allegory and symbolism.

## Kentucky

**KMAC Museum, Louisville** □ "Picasso: From Antibes to Louisville" (Mar. 22) Ceramics and works on paper created by Picasso between 1931 and 1956, loaned from the Musée Picasso in Antibes, France.

**Speed Art Museum, Louisville** □ "Tales from the Turf: The Kentucky Horse, 1825-1950" (March 1) Works of art that reveal Kentucky's long-lived relationship with the horse: paintings, sculpture, photographs, drawings, prints, and manuscripts tell the

story—the many ways that images of the horse represented the state's identity, history, mythology, and agricultural economy. □ "Loose Nuts: Bert Hurley's West End Story" (Apr. 19) A hand-written novella replete with self-taught artist Hurley's full-page pen-and-ink, crayon, watercolor, and ink wash drawings throughout.

## Massachusetts

**Eric Carle Museum of Picture Book Art, Amherst** □ "The Pursuit of Everything: Maira Kalman's Books for Children" (April 5) Panorama of a picture-book career: books, paintings, illustrations.

**Museum of Fine Arts, Boston** □ "Mural: Jackson Pollock/Katharina Grosse" (Feb. 23) The pairing of Pollock's *Mural* (1943), his largest and pivotal work, with the newly commissioned large-scale installation of spray-painted swaths of color by German painter Grosse demonstrates how these two artists have each transformed painting through their innovative approaches to color on a massive scale. □ "Hyman Bloom: Matters of Life and Death" (Feb. 23) Paintings and drawings that chart the artist's career and his abiding attention to the human body, drawing on his Jewish faith, his interest in Eastern religions, and his belief in regeneration. □ "Collecting Stories: A Mid-Century Experiment" (March 8) Works that were originally acquired as part of the Provisional Collection, which started in 1941 as a trial initiative to acquire contemporary American art, a holding repository for works by living artists whose work was not necessarily the Abstract Expressionism that prevailed at the time. □ "Boston Made: Arts and Crafts Jewelry and Metalwork" (March 29) The "Boston look": bold color, combinations of gemstones and enamels, foliate motifs, and designs inspired by historical styles.

**MIT List Visual Art Center, Massachusetts Institute of Technology, Cambridge** □ Through April 20: "Christine Sun Kim: Off the Charts" A series of new drawings breaking down in pie-chart form, by relative importance, the various factors involved in a number of personal decisions ("Why I Do Not Read Lips," "Why I Work with Sign Language Interpreters"); "Colored People Time" A group exhibition explores how the history of slavery and colonialism in America shaped the foundations of our country but also exists in the present and impacts our future. □ "List Projects 20: Becca Albee" (Feb. 9) Images that utilize re-photographing, cropping, and overlay to create new narratives of found photos, film negatives, and other source materials.

*Saint Nicholas of Mozhaisk with Scenes, 19th century. In "The Lore of Saint Nicholas," Museum of Russian Icons, Clinton, MA*



*Emile Hoppe, Hubert Stowitts in Inca Dance (detail), 1920. Photograph. In "Emil Hoppe: Photographs from the Ballets Russes," Museum of Russian Icons, MA*

## Museum of Russian Icons, Clinton

Through March 8: "Emil Hoppe: Photographs from the Ballets Russes" An homage to the genius of two men: Sergei Diaghilev who founded the *Ballets Russes*, and Emil Otto Hoppé, who, between 1911 and 1921, photographed the stars and other celebrities; "Nuts About Nutcrackers" Nutcrackers on loan from the Leavenworth Nutcracker Museum (WA)—their evolution in history from simple stones into works of art. □ "From the Vault: The Lore of Saint Nicholas" (March 15) Beginning in the 4th century with oral histories, to the first written mention of him in the 6th century, to the present, this wonderworker, gift-giver, protector became the most popular saint in Russia and the world.

**Smith College Museum of Art, Northampton** □ "Black Refractions: Highlights from The Studio Museum in Harlem" (April 12) A century of artworks by artists of African descent, including Faith Ringgold and Kehinde Wiley.

## Michigan

**University of Michigan Museum of Art, Ann Arbor** □ "Mari Katayama" (Jan. 26) In a series of works combining photography, sculpture, and textile, a disabled artist explores her own body and her understanding of self vis-à-vis society's categorizations. □ "Take Your Pick: Collecting Found Photographs" (Feb. 23) Selections from a huge private collection of amateur photographs gathered from flea markets around the world; shown here are visitors' choices of which ones should be

*Continued on next page*



included in the permanent collection. □  
“Abstraction, Color, and Politics: The 1960s and 1970s” (Feb. 9) Works that demonstrate the changes in how artists worked in a politically shifting landscape, transforming the practice of abstraction.

## Missouri

**National World War I Museum & Memorial**, Kansas City □ “Etched in Memory” (March 1) James Alphege Brewer’s color etchings of scenes from Belgium and Northern France—cathedrals, churches and town buildings threatened or damaged during WW I.

**Springfield Art Museum** □ “Randy Bacon: The Road I Call Home” (Feb. 23) New portraits that feature casual studio images of homeless people living in Springfield, accompanied by narrative from the subjects. □ “Anders Zorn: Etchings” (March 8) The entire collection of some 93 etchings (plus three later acquisitions), gifted to the museum in 1970, and seen across the U.S. in a traveling exhibition soon thereafter.

## Montana

**Hockaday Museum of Art**, Kalispel □ “50 Works for 50 Years: The Hockaday Collection” (Feb. 23) Paintings, sculpture, drawings, Native American artifacts, archival documents, and ephemera, gathered together and curated by members of the museum community. □ “Members’ Salon 2019” (Feb. 8) Annual exhibition of artist members’ works.

## Nevada

**Nevada Museum of Art**, Reno □ Through April 19: “Work Ethic in American Art: The Legacy of E.L. Wiegand” Representations of the work ethic in a variety of settings—domestic, rural, urban, industrial; “America’s Art, Nevada’s Choice: Community Selections from the Smithsonian American Art Museum” From a list of other works, voters choose Hassam, Hopper, and O’Keeffe to hang in the museum’s galleries. □ “Without You I Am Nothing” (Jan. 26) Works that uncover markers of class and identify hierarchies in society across time and place. □ Through Feb. 16: “King of Beasts: A Study of the African Lion by John Banovich” Artworks that explore questions about human’s fear, love, and admiration for these creatures; “Decorative Arms: Treasures from the Robert M. Lee Collection” Objects dating from the 1500s through modern times show the skills of arms makers and engravers across the world: suits of armor, antique firearms, swords, and modern arms.

## New Jersey

**Zimmerli Art Museum**, Rutgers University, New Brunswick □ Through March 28: “Home is Where...” Works on paper that show many interpretations of home; “Intimate Details: Prints by James Tissot” Showcasing Tissot’s etching technique in translating his painted compositions into monochromatic etchings; “Dialogues—Ilya Kabakov and Viktor Pivovarov: Stories About Ourselves” Albums—1970s artworks popularized by conceptual artists in Moscow: loose pages of softly colored images with handwritten texts, simultaneously a novel, a drawing, an installation, and a performance. □ “A Celebration of the Books of Vladimir Radunsky” (March 7) Illustrations from four books that have appealed to both young and old audiences since their appearance some 30 years ago. □ Through Feb. 29: “Recent Acquisitions in Photography” A look at photography’s multiple definitions and functions: photojournalism, high fashion, family snapshots, conceptual works; “Women

Expressionism, and whose continuities varied from color school and three dimensional painting, to color field painting, to white writing and heavy impasto.

## New York

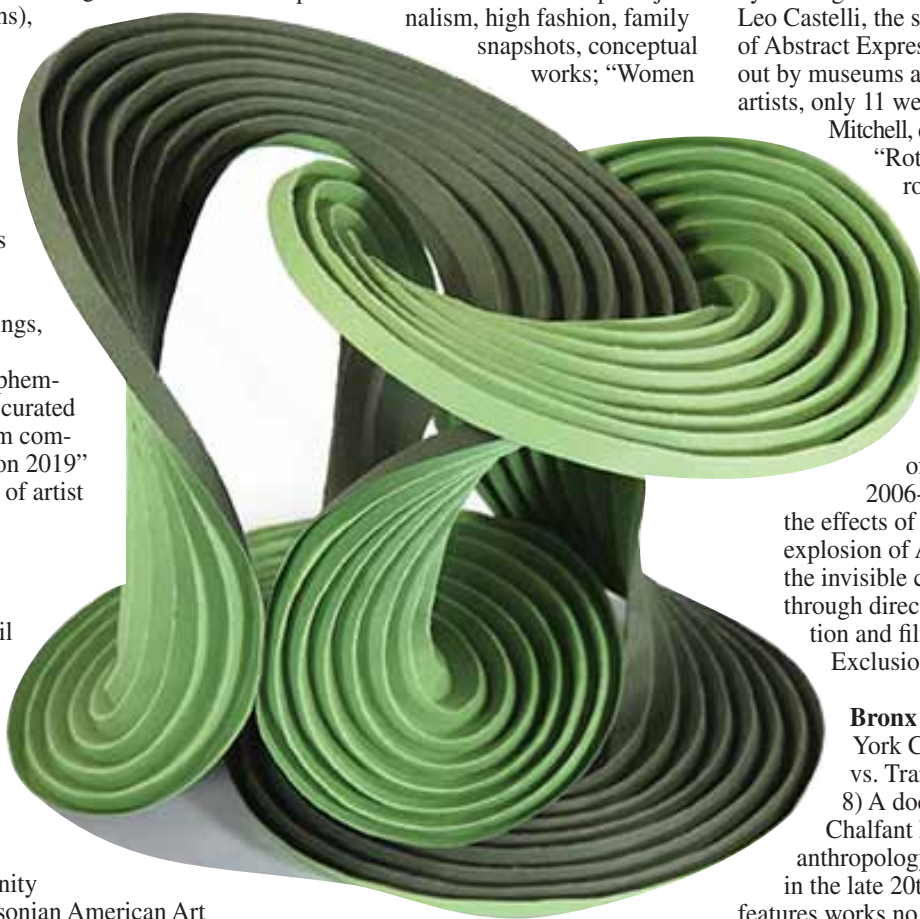
**Rockwell Museum**, Corning □ “Showing Off: 19th Century Portraiture from the Arnot Art Museum” (Feb. 2) Portraits featuring women and children whose hair styles, clothing, exotic pets, jewelry, and homes bespeak their status in society. □ “Antigravity: Needle-and-bowl by Melissa Vandenberg” (Feb. 16) Site-specific installation in response to the architecture of the museum’s entryway rotunda; hundreds of handkerchiefs reminiscent of Buddhist prayer flags serve as markers of individual identity.

**Katonah Museum of Art** □ Through Jan. 26: “Sparkling Amazons: Abstract Expressionist Women of the 9th St. Show” Arranged in 1951 by avant-garde artists with the help of gallerist Leo Castelli, the show sparked the acceptance of Abstract Expressionist art, previously shut out by museums and galleries—of more than 60 artists, only 11 were women including Krasner, Mitchell, de Kooning, and Frankenthaler; “Rotem, Reshef: Arcadia” Large rolls of unstretched canvas covered with collected vibrantly colored organic materials suspended from the walls.

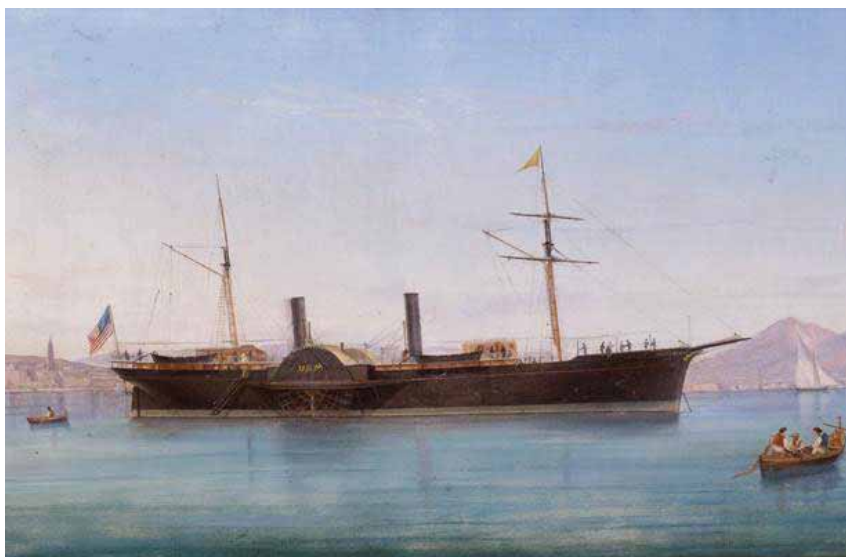
**America’s Society**, New York City □ “Alice Miceli: Projeto Chernobyl” (Jan. 25) A series of radiographs produced in 2006-2010: images that document the effects of the Soviet nuclear plant explosion of April 26, 1986, images of the invisible contamination (still present) through direct contact between the radiation and film, exposed in the Chernobyl Exclusion Zone for months at a time.

**Bronx Museum of the Arts**, New York City □ “Henry Chalfant: Art vs. Transit, 1977-1987” (March 8) A documentarian of street art, Chalfant has produced works of visual anthropology recording popular culture in the late 20th century; this exhibition features works no longer extant by legendary subway writers as well as historical ephemera and photographs that record the birth of hip hop. □ “The Life and Times of Alvin Baltrop” (Feb. 9) Photographs that show a time of collapse in the city—financial crisis, the underground gay culture, drug smuggling, derelict warehouses, and sunbathing and cruising on the Hudson River.

**Drawing Center**, New York City □ “Winter Term 2020” (Jan. 26) Annually the museum partners with an artist or organization to explore the role that drawing can play in civic and global society; this 2020 “term” is designed to investigate the efficacy of drawing



Artists on the Leading Edge: Celebrating Douglass College at 100” The achievements of alumnae and faculty a century after its founding (inspired by Black Mountain College’s innovations) as the New Jersey College for Women. □ Through April 11: “Polymorphic Sculpture: Leo Amino’s Experiments in Three Dimensions” Examples of work in wood, plastic, and resin by an artist interested in transparency, light, and dialogue between interior space and outer structure; “Three American Painters: David Diao, Sam Gilliam, Sal Sirugo” Artists whose point of departure was Abstract



Tommaso de Simone, *The Steamship Quaker City in the Port of Naples, 1867*. Oil on canvas. In "Mark Twain and the Holy Land," New York Historical Society, NY

as it addresses inequity and encourages social change.

**El Museo del Barrio**, New York City □ "An Emphasis on Resistance: 2019 CIFO Grants & Commissions Program Exhibition" (Feb. 2) Commissioned works by emerging artists, mid-career artists, and achievement award recipient: a platform for advanced research on Latinx and Latin American art resulting from the collaboration between Cisneros Fontanals Art Foundation (CIFO) and El Museo that aims to consider the act of resistance in both Latin America and in its diaspora. □ "Zilia Sánchez: Soy Isla (I Am an Island)" (Mar. 22) Retrospective of Havana-born Sánchez, San Juan resident (after stints in Europe and New York) featuring works from the early 1950s to the present—paintings, works on paper, shaped canvases, sculptural pieces, graphic illustrations, and ephemera.

**Grey Art Gallery**, New York University, New York City □ "Taking Shape: Abstraction from the Arab World, 1950s-1980s" (April 4) How individual artists as well as collectives, both in the region and the diaspora, moved away from figuration toward a process of simplifying reality.

**Morgan Library & Museum**, New York City □ "Guercino: Virtuoso Draftsman" (Feb. 2) A focused exhibition of works from the collection by Guercino following his career from early altar-pieces through preparatory drawings to his later masterpieces. □ "Treasures from the Vault" (Feb. 23) Items featured in the current four-month rotation of treasures include two manuscripts written 700 years apart—*The Strange Case of Dr. Jekyll and Mr. Hyde* (1885) and an 11th-century of readings from the four Gospels in Greek; a letter from Jane Austen to her sister; the manuscript of Franz Schubert's *Fantasie in G minor* for piano, his earliest

work extant; the first publication of "Ode to Joy" from Beethoven's Ninth Symphony; and a pop-up book by Kara Walker entitled *Freedom Walker*. On permanent view: the Gutenberg Bible, the jewel-encrusted binding on the 9th-century *Lindau Gospels*, and a terracotta bust by Jo Davidson of the Morgan's first librarian and director. □ "Illusions of the Photographer: Duane Michals at the Morgan" (Feb. 2) Career retrospective combined with an artist's choice show—Michals' choices from the Morgan's vaults and his favored screenings of short films.

**Museum of Arts and Design**, New York City □ "Vera Paints a Scarf: The Art and Design of Vera Neumann" (Jan. 26) Selection of paintings in *sumi-e* (ink paintings) from which her textile

work extant; the first publication of "Ode to Joy" from Beethoven's Ninth Symphony; and a pop-up book by Kara Walker entitled *Freedom Walker*. On permanent view: the Gutenberg Bible, the jewel-encrusted binding on the 9th-century *Lindau Gospels*, and a terracotta bust by Jo Davidson of the Morgan's first librarian and director. □ "Illusions of the Photographer: Duane Michals at the Morgan" (Feb. 2) Career retrospective combined with an artist's choice show—Michals' choices from the Morgan's vaults and his favored screenings of short films.

"Burke Prize 2019" (April 12) Works by 2019 winner (\$50,000 goes to an artist under the age of 45 working in glass, fiber, clay, metal, and/or wood)—sculptor, performance artist, writer, and creator of installations Indira Allegra. □ "Belt/Border" (Feb. 9) Hand-painted pyramid studs rendered as pieces of Mexican Talavera pottery pierce the gallery walls.

**Museum of Modern Art**, New York City □ At the new MoMA: "Sur moderno: Journeys of Abstraction—The Patricia Phelps de Cisneros Gift" (March 14) A journey through the history of abstract and concrete art from South America—Brazil, Venezuela, Argentina, and Uruguay—at mid-century. □ Through April 12: "Haegue Yang: Handles" Large-scale sculptures and installations of disparate materials from clothing racks to jingle bells, space heaters, and artificial straw; "Artist's Choice: Amy Sillman, The Shape of Shape" Works in MoMA's collection in which shape prevails over other considerations. □ "Taking a Thread for a Walk" (April 19) A walk among ancient textile traditions, early-20th-century design reform movements, and industrial materials and production methods—combinations of natural and synthetic fibers and spatially dynamic pieces marked the emergence of a more sculptural approach to textile art. □ "member: Pope.L, 1978-2001" (Feb. 1) A group of performances in which, defined as an agitator and humorist, the artist uses his body to examine division and inequality on the streets and stages of New York City and in the rustic environs of Maine.

□ **At MoMA PS1**: "Theater of Operations: The Gulf Wars 1991-2011" (March 1) The impact on contemporary culture of America's over 30-year engagement in Iraq: works by more than 80 artists based in Iraq and its diaspora.

**New Museum** □ New York City □ Through Jan. 26: "Hans Haacke: All Connected" Retrospective of the artist's career: kinetic works, environmental sculptures, visitor polls (1960s and 70s) about systems in art, works from the 70s and 80s about corporate sponsorship and political interference, and recent works about world problems; "Screens Series: Luiz Roque" Films combining sci-fi, animals, and modernist objects—familiar and surreal.

**New York Historical Society**, New York City □ "In Profile: A Look at Silhouettes" (April 5) The development of the 18th and 19th-century art form and how artists are reinventing it today. □ "Mark Twain and the Holy Land" (Feb. 2) Twain's take on the Holy Land as expressed in *The Innocents Abroad*:



Rodney Smith, *Twins in Tree, Snedens Landing, New York, 1999*. In "Human in Nature: The Art & Wit of Rodney Smith," Edward Hopper House Museum, NY

designs derive; objects from the artist's lines of home and women's fashion (1950-80); original works on paper, textiles, and garments; archival photographs and videos. □ "The World of Anna Sui" (Feb. 23) Examples from the designer's archive as well as staples of the Sui aesthetic. □

letters, journal entries, photographs, posters, costumes, and more.

**Studio Museum in Harlem**, New York City □ At the satellite **Studio Museum 127**: “Dozie Kanu: Function” (March 15) The arc of Kanu’s practice over the last three years with “functional art”: works that bridge the gap between fine art and utilitarian design.

**Edward Hopper House Museum & Study Center**, Nyack □ Through March 8: “John Morton: Place of Origin” Rockland County through tales of residents, music, and more; “Human Nature: The Art & Wit of Rodney Smith” Photographs illustrate Smith’s love



Anonymous Venetian artist after Jacopo Robusti, called Tintoretto, *Two male figures*, c. 1600. Brush and brown wash over black chalk with touches of white on faded blue paper. In “Master, Pupil, Follower,” Georgia Museum of Art, GA

affair with nature—surrealism combined with style and humor.

**Frances Lehman Loeb Art Center**, Vassar College, Poughkeepsie □ “Louise Bourgeois: Ode to Forgetting, From the Collections of Jordan D. Schnitzer and His Family Foundation” (April 5) Prints and textile works made in the artist’s eighties and nineties reflect her lifelong interest in textiles starting with her childhood family’s business of tapestry restoration.

**Frances Young Tang Teaching Museum and Art Gallery**, Skidmore College, Saratoga Springs □ “Hyde Cabinet #5: Divine Dalf” (Feb. 7) Six prints from Salvador Dalí’s interpretation of Dante’s *The Divine Comedy*. □ “Elevator Music 40: Melissa Thorne—Landslide/Solid” (April 26) A combination of interior design, hard-edge abstraction, and narrative pop to create a listening environment in the museum’s elevator. □ “Between

the Mountains” (April 12) Contemporary interpretations in ink of Chinese landscapes.

**Everson Museum of Art**, Syracuse □ “A Legacy or Firsts: The Everson Collects” (March 22) Works collected over more than 100 years since the museum’s founding in 1911 to the present. □ “Adam Milner’s Late Night Space Force” (Jan. 26) New work that draws on emerging NASA technology, the aesthetic of science, and the Moon presence in our cultural landscape.

**Parrish Art Museum**, Water Mill □ “Maya Lin: Bay, Pond, & Harbor (Long Island Triptych)” (Jan. 26) The jewel-like qualities of water are captured with recycled cast silver; by translating technological views (sonar resonance scans and aerial and satellite imaging) of climate change, Lin has observed Mecox Bay, Georgica Pond, and Accabonac Harbor on the East End of Long Island and translated her observations into sculptures, installations, and wall reliefs. □ “Artists Choose Artists 2019” (Feb. 23) Painting, sculpture, photography, prints, and mixed media works chosen by a jury of seven known artists of the region, whose works are also on display.

## North Carolina

**Mint Museum**, Charlotte □ “Coined in the South” (Feb. 16) A showing of new works gathered for the fourth annual time, hosted by The Young Affiliates in collaboration with the Mint. □ “Immersed in

Light: Studio Drift and the Mint” (April 26) Sculptures, created in Studio Drift, that explore the relationship between humanity, nature, and technology.

## Ohio

**Cincinnati Art Museum** □ “The Levee: A Photographer in the American South” (Feb. 2) Suite of images by a contemporary Indian photographer who explores connections, perspective, and places. □ “Women Breaking Boundaries” (April 12) Works from across the permanent collection, shown in historic/contemporary pairings, by women who challenged the norm in a male-dominated art world.

## Pennsylvania

**Westmoreland Museum of American Art**, Greensburg □ “107th Associated Artists of Pittsburgh Annual Exhibition” (Jan. 26) Works by artists who work and live throughout western Pennsylvania. □ “Pop/Op” (March 1) The likes of Warhol and Oldenburg in conversation with Op artists Andrade and Stanczak. □ “Contemporary Visions” (March 29) Works on paper by contemporary artists. □ “Nicole Ryan: Land of Little Thoughts and No Worries” (Feb. 14) Realistic/abstract works on canvas represent distant, remembered landscapes. □ “Conservation: Works from the Permanent Collection” (March 22) View behind-the-scenes processes and how they pertain to managing the collection.

## South Carolina

**Charleston Museum** □ “War on Fashion” (March 31) An in-depth look at the way fashion has changed following periods of war and why: sections on pre-WWI, post-WWI, pre-WWII, and post-WWII.

## Texas

**Kimbell Art Museum**, Fort Worth □ Paintings, drawings, pastels, and sculptures by Renoir and his predecessors, and followers: images of the human form, from Realism to Impressionism to modern Classicism.

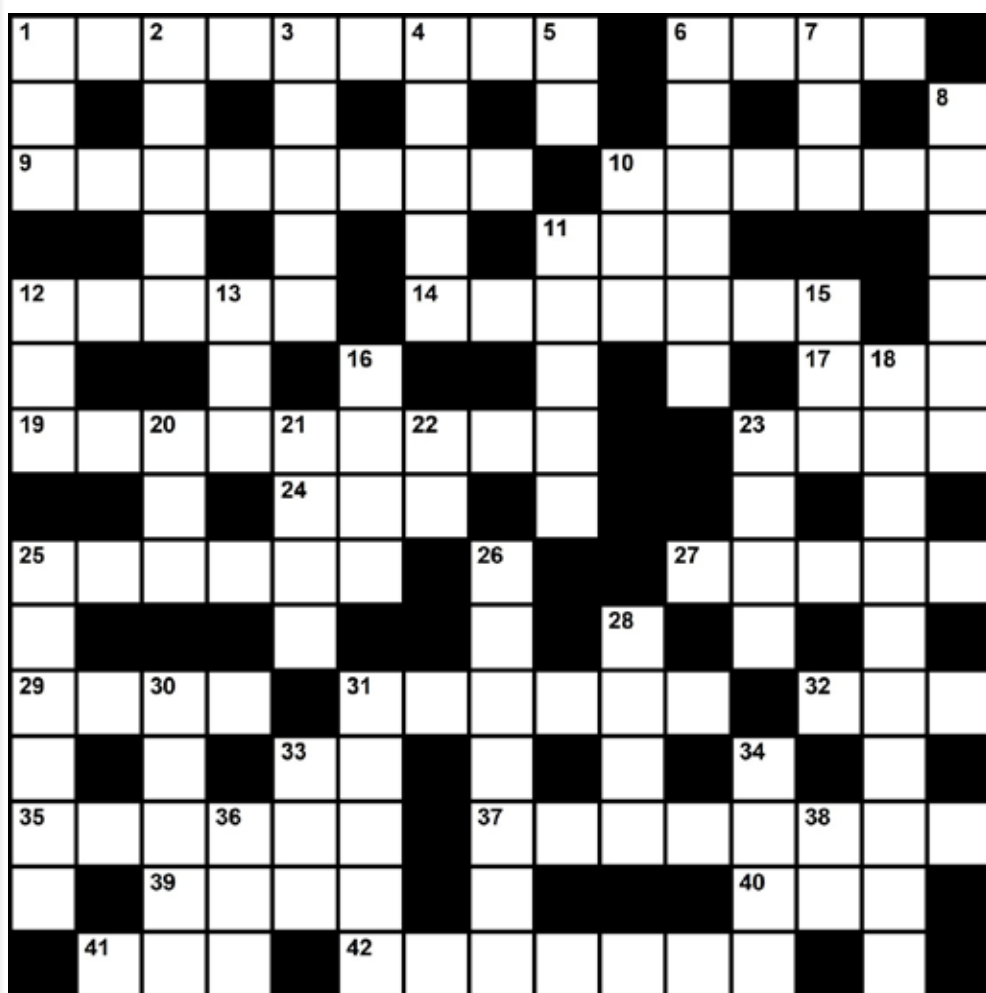
**Moody Center for the Arts**, Rice University, Houston □ “Geoff Winningham: Changing Houston” (March 17) Images of the Houston landscape by photographer/professor Winningham.



Pierre-Auguste Renoir, *Nude in an Armchair*, 1890. Oil on canvas. In “Renoir: The Body, The Senses,” Kimbell Art Museum, TX

*Continued on last page*

## CROSSWORD by Myles Mellor (solution on next page)



### ACROSS

1. Inclusion of people of all cultures and races
6. Dutchman who painted *Gypsy Girl*
9. Painter of *Homeward Bound 2*, David \_\_\_\_
10. Henry Farney's *The* \_\_\_\_
11. Young dog
12. Trees in some Gauguin paintings
14. He drew portraits in charcoal, such as Sybil Sassoon
17. Compass heading
19. Painter of *Midnight Ride of Paul Revere*, 2 words
23. Expulsion from the *Garden of* \_\_\_\_ by Thomas Cole
24. Ring bearer, maybe
25. Famous painting by Edvard Munch, *The* \_\_\_\_
27. Artist who developed Black Rock Senegal, Kehinde \_\_\_\_
29. Artist whose work was shown at MoMA, \_\_\_\_ Beavers in 2019
31. Waikiki woman
32. "\_\_\_\_ cannot wither her..."
33. Quiet!
35. Painter of *Manajese Con Cuidado*, Carmen \_\_\_\_
37. Ancient culture whose art is displayed at The Met
39. Howdy
40. "Tales of a Wayside \_\_\_\_" (Longfellow)
41. City with a famous arch, abbr.
42. Gustav Klimt masterpiece, 2 words



H.O. Hoffman, *Cheers! An Art Deco New Year, 1920. Drawing from the New Yorker magazine.*

James Alphege Brewer, *Cloth Hall in Ypres*, reproduced in the December 1915 issue of *The Outlook*. Etching. In "Etched in Memory," National World War I Museum and Memorial, MO

### DOWN

1. Pointillist's marklings
2. Animated
3. They are featured in Capriccio paintings
4. Origins of great paintings
5. Time period, for short
6. *Nighthawks* artist
7. Lake, in Geneva
8. What a sky can do at sunset
10. Summer month, abbr.
11. Madrid museum
12. Place to hang something
13. "All \_\_\_\_ are created equal ..."
15. Dr. Seuss, to his friends
16. Took a dip
18. Andrew Wyeth painted *Christina's World* in this region, 2 words
20. \_\_\_\_ brush
21. Blue color
22. French for gold
23. Expressionist Nolde
25. Very large San Francisco sculpture fashioned by Tom Loughlin
26. Creator of the 1918 sketch, *Reclining Nude Girl*
28. First name of the painter who painted *Marilyn Diptych*
30. Van Gogh's *The* \_\_\_\_ *Cafe*
31. T. H. Benton's *Threshing* \_\_\_\_
33. Muddy area on a farm
34. 19th-century portrait painter, Bass \_\_\_\_
36. Much used artsitic medium
38. \_\_\_\_ touch





## ◀ Crossword Solution



Agnieszka Polska. *The New Sun*, 2017. Ink print on archival paper.  
In "Agnieszka Polska," Frye Art Museum, WA

### Virginia

**University of Richmond Museums** ◻ "Satire & Social Criticism: Prints by William Hogarth from the Collection" (March 29) With satirical prints revealing vice as well as virtue, Hogarth's narrative genius took on the failing systems and pictured the morals of the victims; featured here are his most famous series, *The Harlot's Progress* and *Industry and Idleness*. ◻ "This is War! The Pain, Power, and Paradox of Images" (April 4) War from diverse perspectives and time periods through history: etchings, lithographs, drawings, photographs. ◻ At the **Harnett Print Study Center**: "Because of Conflict: Photographs by Peter Turnley (April 24) Images of conflict, struggle, humanity, and inhumanity around the world.

### Washington

**Frye Art Museum**, Seattle ◻ Through April 19: "Subspontaneous: Francesca Lohmann and Rob Rhee" Two sculptors who collaborate with the forces of nature—gravity, time, biological growth—in their

sculptural practices, often series, which come together in installations designed by the two; "Rebecca Brewer; Natural Horror" Felted wood "scrimms" and embossed enamel monoprints in cast resin frames: abstract/representational works produced with materials associated with craft practices evoke memories and organic forms; "Agnieszka Polka" Two video installations: hallucinatory computer-generated works combine original poetry with digital images in an attempt to describe two ethical issues—climate change and mass extinction.

**Henry Art Gallery**, University of Washington, Seattle ◻ "In Plain Sight" (April 26) Group exhibition that engages artists whose work addresses narratives, communities, and histories that are typically hidden from public view — personal histories hidden due to race, ethnicity, or class; coded language for protection or secrecy; covert systems of labor, and much more. ◻ "Viewpoints: These Are Their Stories by Samantha Scherer" (March 8) Watercolors depicting victims from TV series "Law and Order."

### Wisconsin

**Charles Allis and Villa Terrace Art Museum**, Milwaukee ◻ "Delight, Inspire, Educate: The Allis Collection as Catalyst" (April 12) Various aspects of the Allis collection, from paintings and sculptures to decorative art objects and print materials. ◻ Through Jan 26: "Measured Misalignments" The dual-faceted story of the Villa Terrace and the idiosyncratic architect; "Aariana Huggett: House Tableau" Paintings of both museums, created during her artist-in-residence.

**Museum of Wisconsin Art**, West Bend ◻ "The World After Us: Imaging Techno-Aesthetic Futures" (March 25) Sculptures, installations, prints, photographs, and experiments that speculate about what our devices—phones, tablets, batteries,

*Continued on last page*



Henry Stull, *The Finish*, 1893. Oil on canvas.  
In "Tales from the Turf," Speed Art Museum, KY

LCDs, etc.—might become over decades, or longer. □  
 “Mark Klassen: Combustible Dust” (March 25) Sculptural investigation of low-grade societal anxiety and the banality of some common objects like water-squirting prank flowers, fake drivers’ licenses, and the like; “2020 Wisconsin Artists Biennial” Works by contemporary artists from throughout the state.

**Leigh Yawkey Woodson Art Museum,**  
 Wausau □ “A Collection Medley” (Feb. 16)  
 Avian artworks created between 1875 and 2018.  
 □ “Above the Fold: New Expressions in Origami”  
 (March 1) Two-dimensional paper transformed into three-dimensional sculpture: dampening, stretching, folding, pleating, and twisting create forms showing connections to mathematics, architecture, and computer-generated design. □

Right: Jacob Lawrence, *Panel 1. ...Is Life so dear or peace so sweet as to be purchased at the price of chains and slavery?*  
 — Patrick Henry, 1775, 1955.

From *Struggle Series*, 1954–56. Egg tempera on hardboard.  
 In “Jacob Lawrence: The American Struggle,”  
 Peabody Essex Museum, MA



Above: Francisco de Goya, *Carretadas al Cementerio (Carloads to the Cemetery)* from the series *Los Desastres de la Guerra (The Disasters of War)*, c. 1808-1814 (printed in 1863). Etching, aquatint, drypoint, burin, and burnisher on paper. In “This is War!,” University of Richmond Museums, VA



Yvette L. Cummings, *Burden*, 2019. Acrylic on canvas.  
 In “Coined in the South,” Mint Museum, NC



Above: Yang Yongliang, *Before the Rain*, 2010. Video still. In “Between the Mountains,” Tang Teaching Museum, NY

## *museum* **VIEWS**

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