

Christian Dior (Stephen Jones),
Top Hat, fall 2000.
In "Paris, Capital of Fashion,"
Fashion Institute of Technology, NY

Fall 2019



museum **VIEWS**

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

Reflecting on Equality

Inequality has run unchecked through our society, and through our museums. Are all interests of the viewing public, more diverse than ever before, represented in the trustee's choice of purchases? Exhibitions? Activities and programs? Is diversity a recognized imperative in the hiring and firing of staff? Are certain elements of the population locked out of institutions because of the high price of admission and because of an unfamiliarity with the institution's ethos?

In a *New York Times* op-ed article by Darren Walker, president of the Ford Foundation, the subject of equality was reviewed. The headline trumpeted: "Museums Need to Reflect Equality."

"I believe that museums have the responsibility to hold a mirror up to society. As the country becomes younger and more diverse, and as its immigrant population grows, museums must shift. This is not about political correctness; it's about how these institutions can achieve excellence, now and in the future."

The stakes are high: "The underpinnings of democracy. How do 'we the people' tell our story—who is included and who is locked out? And how do museums resist reinforcing biases, hierarchies, and inequalities?"

"To start, museums should prioritize hiring curators from academic programs that invest in diversity. Donors need to support artists and academics of every background; the people entrusted with analyzing and exhibiting the American story ought to reflect the future, or risk not being a part of it."

Things are improving: "...educational and curatorial departments have grown more racially diverse since 2014. More than a quarter of museum education positions are now held by people of color." These new curators have been the creators of some of the most well attended and popular exhibitions. Many organizations and governments that support museums are demanding evidence of the museum's hiring practices. Many grant-making entities also are asking proof of diversity.

"And yet, everything that moves an institution forward or holds it back can be traced to its board. So, boards need to include members from more diverse perspectives and backgrounds. After all, no institution in a democracy that aspires to reflect society, or serve the public, can do so without representing the communities that constitute it.

"To engage diverse leaders, museums should redefine the terms of trusteeship. At a time when institutions face greater pressure than ever to raise resources, their boards have veered too far toward only appointing trustees with wealth. But we

know there are other valuable forms of capital not easily measured in dollars and cents. And so, boards need to stop seeing diversity as subtracting from their annual revenue, but rather as adding strength....

"In other words, museum boards must move from tokenism to transformation—the kind of transformation that only meaningful inclusion can bring." □



Helen Frankenthaler,
Flood, 1967.
Acrylic on canvas.
In "Abstract Climates,"
Parrish Art Museum, NY

About an Artist: Alfred Eisenstaedt



Photo by Philippe Halsman © Halsman Archive

Alfred Eisenstaedt (1898–1995), was a photojournalist at LIFE magazine from its inception under Henry Luce in 1936 until 1972, its final year of weekly publication. Born in present-day Tczew, Poland (formerly Dirschau, West Prussia), Eisenstaedt picked up his first camera as a boy, but did not become a professional photographer until the 1920s. He traveled across Europe, capturing its cultural and political landscape as a freelance photographer armed with minimal equipment. He was on assignment for the Associated Press before immigrating to the United States in 1935. He joined LIFE in 1936. A decade later, still on assignment for LIFE, Eisenstaedt photographed the celebrated *V-J Day in Times Square* (1945), cementing his place in photojournalism history and defining post-war exuberance for generations of Americans.

He remained at LIFE, one of the magazine's most published photographers (90 covers and more than 2,500 photo stories).

He published 13 books capturing 20th-century life as he documented the personalities, events, and experiences for posterity. Although lesser-known among other 20th-century photographers, his work includes signature informal portraits of world leaders, politicians, philanthropists, scientists, artists, and writers who are remembered by all. □

Left: Alfred Eisenstaedt.

In "Mid-Century Master: The Photography of Alfred Eisenstaedt," Hillwood Museum, DC

Sharing

The Smithsonian American Art Museum (DC) received a nearly \$2 million grant from Art Bridges and the Terra Foundation of American Art to support a five-year exhibition partnership with five museums in some of the fastest growing cities and states in the western region of the United States. The partner museums, collectively known as the American West Consortium are the Boise Art Museum; the Nevada Museum of Art in Reno; the Jordan Schnitzer Museum of Art in Eugene, Oregon, the Utah Museum of Fine Arts in Salt Lake City; and the Whatcom Museum in Bellingham, Washington.

The partnership involves the sharing of collections and resources to create series of exhibitions that engage local communities. Metropolitan museums, working with institutions in non-metropolitan areas, will create enhanced exhibitions while profiting from professional development sessions.

Director of SAAM Stephanie Stebich explains: "As the national museum for American art, the Smithsonian American Art Museum believes it is our responsibility to share our most valuable resource—our collections—with the American people, including those who are not able to visit Washington, DC. In addition to the hundreds of individual artworks that we loan to exhibitions around the world, SAAM has a long standing traveling exhibitions program that widens our audience reach exponentially. The Art Bridges + Terra Foundation Initiative makes possible a unique exhibition partnership that complements this outreach..."

Beginning in September, for the first set of exhibitions partner museums will present artworks from SAAM's collection in focused installations. Selected works by Hockney, Hopper, O'Keeffe, Scholder, Thomas, and Ulloa are included. The second exhibition is organized jointly by all the partner museums featuring works from all six institutions and presented by all six venues, opening at the Whatcom in early 2021, with SAAM as the final stop in 2023.

A related initiative, a series dedicated to professional-growth opportunities, will deal with many topics including a segment on developing new interpretative strategies and best practices. □



Antonius Mor van Dashhorst, called Antonio Moro, *Fernando Álvarez de Toledo, Third Duke of Alba*, 1549. Oil on wood. In "Treasures of the Spanish World," Cincinnati Art Museum, OH

The Amsterdam Museum Drops the Term “Golden Age,”

Arguing that It Whitewashes the Inequities of the Period

(Reprinted from *ArtNet News*, Sept. 2019)

The term doesn't account for the “poverty, war, forced labor, and human trafficking” that occurred during the era, the museum's curator says.

Museums around the globe wrestle with how best to capture complex histories, the Amsterdam Museum has taken a decisive step: The institution announced today that it would no longer use the term “Golden Age” to refer to the 17th century.

For decades, the term has been widely employed throughout the Netherlands to describe the era in which the country was a leading economic and military power. (During that time, it also produced some of the world's most renowned art by such figures as Rembrandt, Vermeer, and Frans Hals.) However, the museum now contends that this phrase wrongly glosses over the more negative realities of the time.

“The Western Golden Age occupies an important place in Western historiography that is strongly linked to national pride, but positive associations with the term such as prosperity, peace, opulence, and innocence do not cover the charge of historical reality in this period,” says the museum's 17th-century curator Tom van der Molen in a statement. “The term ignores the many negative sides of the 17th century such as poverty, war, forced labor, and human trafficking.” “Every generation and every person must be able to form his or her own story about history,” Van der Molen continues. “The dialogue

about that needs space, the name ‘Golden Age’ limits that space.” In the coming months, the museum will remove all appearances of the term in its galleries. It will also change the name of its permanent “Dutchmen of the Golden Age” exhibition at the Hermitage Museum—an Amsterdam-based branch of the Hermitage in St. Petersburg, Russia—to “Group Portraits From the 17th Century.”

The renaming effort is part of a larger campaign at the Amsterdam Museum to become more inclusive. Later this month, the institution will host a symposium for museum professionals and community members about the way it represents the nation's history in the 17th century. That same day, the museum will open a new photography exhibition positioned as a response to “Group Portraits From the 17th Century,” in which Dutch people of color are shown in historical settings.

These moves are part of a wave of museums reconsidering the way they have presented their collections for decades. Last year, for example, the Art Gallery of Ontario in Toronto renamed the Canadian artist Emily Carr's 1929 painting *Indian Church* as *Church at Yuquot Village* to acknowledge the Indigenous community that lived where the church was located.

“These are important steps in a long process,” said Judikje Kiers, the Amsterdam Museum's director, “but we are not there yet.” □



Anne Marguerite Joséphine Henriette Rouillé de Marigny Hyde de Neuville, *Indian War Dance for President Monroe*, Washington, DC, 1821. Watercolor, graphite, black and brown ink, and gouache on paper. In “Artist in Exile,” New-York Historical Society, NY

Kara Walker, Toni Morrison.
The New Yorker magazine cover, Aug. 2019.

Memorial

Kara Walker, in memory of Toni Morrison who died in New York at age 88 early in August, created a cover for the August 19 issue of *The New Yorker* magazine. Toni Morrison was the first African American woman to win the Nobel Prize for literature (1993). Among her 11 novels were *The Bluest Eye* (1970) and *Beloved* (1987). Walker's memorial portrait is a cutout silhouette with the title *Quiet As It's Kept*, honoring "the shadow that she leaves behind."

As for creating a cutout, Walker says, "After a number of false starts—pastel, clay, I even considered watercolor—I decided to keep it familiar, to use the cutout. It's the work I do. I'm no portraitist, but I am a shadow maker."



Good News about Grants

The **National Endowment for the Arts** Acting Chairman Mary Anne Carter has approved more than \$80 million in grants as part of the Arts endowment's second major funding announcement for fiscal year 2019. The agency received 1,592 Art Works applications (the Endowment's principal grantmaking program) for the present round of grantmaking and will award 977 grants in this category.

"These awards, reaching every corner of the United States, are a testament to the artistic richness and diversity in our country," said Carter. "Organizations... are giving people the opportunity to learn, create, and be inspired."

Raphael's Librarian

Although the "Close Up" exhibition at the **Isabella Stewart Gardner Museum** (MA) is all about Raphael, it also celebrates the subject of his portrait of the papal librarian Tommaso Inghirami.

Celebrated by Erasmus as "the Cicero of our era," Inghirami was a celebrity in the Renaissance, esteemed for his profound erudition and theatrical abilities. His intellectual achievements made him the perfect choice as papal librarian. In addition, he became famous for his stage performances, playing the lead in revivals of ancient plays. In fact, he acquired the nickname "Fedra" after starring as the lovesick queen in Seneca's *Phaedra*. Impressed, his friend Raphael cast him in the role of the philosopher Epicurus in his *School of Athens* fresco, after which he memorialized him in the portrait now on exhibit at the Gardner Museum.

Citizenship Among the Masters

Inspired by the themes explored in the exhibition "Yinka Shonibare CBE: The American Library," the **Speed Art Museum** (KY) hosted a Naturalization Ceremony for approximately 100 Louisville residents in August. The ceremony included the oath of allegiance, signifying the end of the journey to U.S. citizenship, and its attendant privileges—the right to vote and to apply for a U.S. passport.

Requirements to becoming a citizen include five years of permanent residency (three years for spouses of citizens), passing the naturalization test, answering questions on background, submitting to an interview, passing tests on English and civics. Exemptions or waivers are sometimes granted.



Indigenous Installations in the Making

The **Pacific Northwest College of Art** in Portland (OR) announced that it has been awarded a Creative Heights grant of \$100,000 by the Oregon Community Foundation to support the commissioning of eight indigenous artists who will create installations to cover "Chieftain" heads

carved into the travertine above the eight doorways in the corridor of the main campus building, the **Arlene and Harold Schnitzer Center for Art and Design**. The building, a former federal post office, which opened in 1919, was designed by American architect Lewis P. Hobart.

New York Birthday and World Heritage Citation

The **Solomon R. Guggenheim Museum's** Frank Lloyd Wright-designed building opened on Fifth Avenue in New York on October 21, 1959. Millions of visitors have been inspired and awed by the unique combination of radical art and architecture. Close to its 60th birthday, the landmark building was designated a UNESCO World Heritage Site, and on October 21, 2019, the people came to



Solomon R. Guggenheim Museum, New York City, Oct. 21, 1959.

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celebrate with special programs, food, music, tours, workshops, and film screenings.

Wright's Guggenheim Museum in New York was inscribed on the UNESCO World Heritage List as part of the 20th Century Architecture of Frank Lloyd Wright, which includes eight major works spanning 50 years of his career. The sites listed are: Unity Temple (1906-09), Oak Park, Illinois; the Frederick C. Robie House (1910), Chicago; Taliesin (1911), Spring Green, Wisconsin; Hollyhock House (1918-21), Los Angeles; Fallingwater (1936-39), Mill Run, Pennsylvania; the Herbert and Katherine Jacobs House (1936-37), Madison, Wisconsin; Taliesin West (1938) Scottsdale, Arizona; the Solomon R. Guggenheim Museum (1956-59). This group of structures is one of more than 1,000 World Heritage sites around the world and is among only 24 sites in the U.S.—the first modern architecture designation in the country.

On Schedule: Building Transformation

The next milestone in the **Penn Museum's** Building Transformation project will reveal, on November 16, a reimagined suite of Africa galleries showcasing some 300 objects, half of which have never been on display. These galleries, containing one of the largest collections of African artifacts in the U.S., trace the paths of several key objects from their African origins to the museum in Philadelphia. It is through five themes—Design, Instruments, Spirituality, Benin in the West, and Exchange—and interactive media, first-person video narratives, and unusual objects that the museum conveys the breadth of its collection and the history of the continent from slavery to wealth and international involvement.

Artist-in-Residence in Senegal

Black Rock Senegal is a multi-disciplinary residency program developed by artist Kehinde Wiley, bringing together an international group of visual artists, writers, and



Carmen Argote, *Manéjese Con Cuidado*, 2019. In "Carmen Agate: As Above, So Below," New Museum, NY

filmmakers to join him at his studio on the westernmost point of the coast of Africa.

Residents will be invited to Dakar for between one and three months to live and create works at Black Rock, which seeks to support new multinational artistic creation through intergenerational collaborations and conversations.

Designed by Senegalese architect Abib Djenne, Black Rock Senegal opened in May 2019. The property includes apartments and studio space for Wiley and three artist residents. Each is invited to stay from between one and three months, while the program will run from June 2019 through February 2020. Residents are provided with assistance with language, a modest stipend, and funding for travel within Senegal.

Islam in Boston

The reinstalled, reinterpreted Arts of Islamic Cultures Gallery at the **Museum of Fine Arts Boston**, opened in July 2019. It is designed to enhance understanding of the arts of Islamic communities. Thematically

installed, the objects are divided into vignettes that reflect the artistic traditions that evolved over 13 centuries, from Spain to India and beyond.

Arabic calligraphy is explored as an art form; Ottoman Turkey and Mughal India are examined; and the history of singular objects, and several contemporary works are included.

California Collaboration

The **Wende Museum** (CA) and the **Mayme A. Clayton Library and Museum** (CA), both in Culver City, have announced a strategic partnership that would allow both to continue to provide and expand access to rare historical collections that are otherwise at risk of neglect or disappearance. The Clayton collection of African American art, media, and literature, one of southern California's most distinguished, was moved from the founder's garage to a Culver City building from which it was evicted this past summer. Preserving the Clayton collection became a community affair, and efforts were poured into forming a partnership between the two organizations. A Creative Community Center, housed in an abandoned city-owned building emerged, which would offer cultural and educational programming and social services by multiple community organizations working together.

Board Director of the Clayton Museum and Library commented: "Working together and pooling resources to provide a greater public benefit while also demonstrating the value of arts and culture collaborations as a model is a win-win." Wende Museum Executive Director Justin Jampol said, "Whether it's a museum, a public institute of higher education, or a social-service non-profit, the old ways of operating are obsolete. Strategic partnerships are the only viable model."

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Egon Schiele, *Reclining Nude Girl*, c.1918.

Schiele and Habitat for Humanity

A shopper at a Habitat for Humanity thrift shop in Queens, New York, browsing through second-hand furniture and clothing, came upon and bought a drawing of a girl lying on her back that attracted his attention. He thought it looked like a drawing by Egon Schiele. After consultation with Jane Kallir, the author of Schiele's catalogue raisonné and director of Galerie St. Etienne in New York, he found his suspicion validated. The drawing was authenticated as a work by Egon Schiele, sketched not long before his death in Vienna in 1918 at age 28, a victim of the Spanish flu pandemic—probably one of several studies for his final lithograph *Girl*.

"It was [a sketch of] a girl who modeled for Schiele frequently, both alone and sometimes with her mother, in 1918," said Kallir, who could place the work in a sequence of 22 other Schiele drawings of the girl, even pinpointing two that were probably made in the same session.

Today, the drawing is hanging in Kallir's gallery, priced at from \$100,000 to \$200,000. If sold, the anonymous purchaser has promised to donate some of the proceeds to Habitat for Humanity.



Katrina Andry, *Mammy Complex: Unfit Mommies Make for Fit Nannies*, 2011. In "Katrina Andry," Halsey Institute of Contemporary Art, SC

but critically needed museum is a poignant reminder of the work that is before us as people, as neighbors, as leaders, as teachers, as communities. It is a reminder that our 'One More River to Cross' is not a gentle stream.... more like the Niagara, it is a mighty river full of obstacles, currents, intensity like few other rivers in the world. This exhibit calls upon each of us to pick up the oars because the crossing is treacherous and there is still so much work to do for us to get to the other side."

The AASLH, was begun in 1945 to encourage excellence in the collection of state and local history throughout the United States. Leadership in History Awards honor not only significant achievement for the collection, preservation, and interpretation of state and local history, but also recognizes small and large organizations to make contributions.

Touching Allowed

The UMLAUF Sculpture Garden and Museum (TX) is developing "Touch Tours," a program for the blind and visually impaired—a guided tour through the garden and assistance when describing and interacting with the sculptures. The museum's partnership with the Texas School for the Blind and Visually Impaired, which provides training for their docents, ensures the best experiences possible.

Great Lakes Native America Reaches Indiana

The Eiteljorg Museum of American Indians and Western Art (IN) has acquired the Richard Pohrt, Jr. collection, a major assemblage of historical art from the Native nations of the Great Lakes region. The acquisition will prompt significant renovations to its Native galleries. A \$2.83 million grant from the Lilly Endowment Inc. made possible the acquisition of the collection as well as its shipment, storage, conservation, tribal consultations, and community accessibility.

Among the objects included in the collection are items of all manner of hand-beaded and hand-stitched clothing, carved wooden bowls, ladles, war clubs, and hand woven bags. Together they tell the story of indigenous peoples who have inhabited the area for centuries.

Painter of Former First Lady Ventures Outdoors

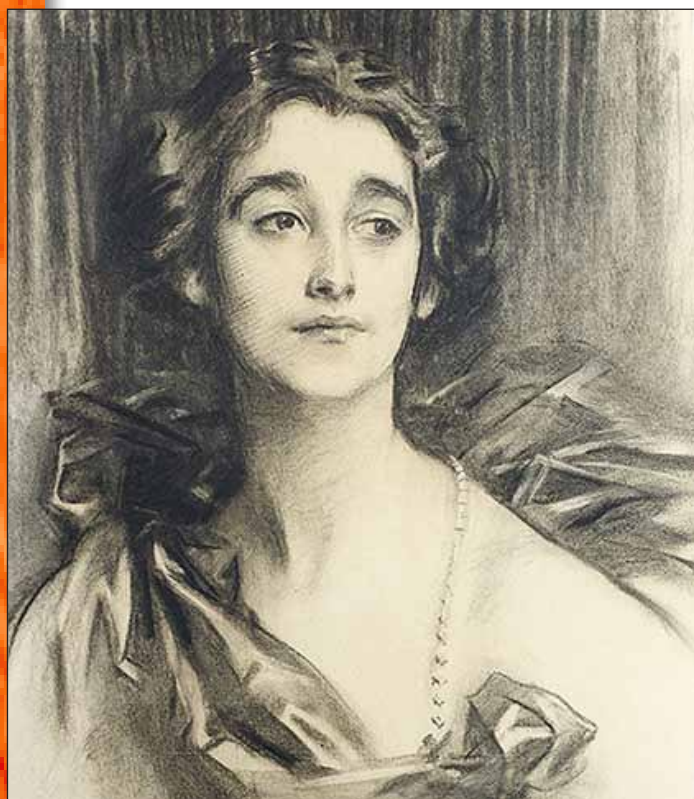
Amy Sherald, whose portrait of Michelle Obama hangs in the National Portrait Gallery (DC) to the great admiration and

Niagara Center Awarded for Excellence

The Niagara Underground Railroad Heritage Center (NY) received an award of excellence from the American Association for State and Local History (AASLH) for its permanent exhibition "One More River to Cross," mounted to reintroduce the forgotten history of the Underground Railroad in Niagara Falls and share the courageous stories of freedom seekers and abolitionists. The exhibition blends re-creations, artifacts, original fine art, music, narration, and multimedia interactive features.

The museum explains that while the Underground Railroad must be set within the context of the system of slavery in the United States, slavery, per se, is not a primary focus at the Heritage Center. Rather, the focus is on the strength and agency of the individuals whose goal was to claim their own freedom: freedom seekers are at the heart of the stories told at the Center. Moreover, the Heritage Center connects their stories to the continued struggle for all people to live free from oppression.

Sara Capen, executive director for the Niagara Falls National Heritage Area writes: "This small,



John Singer Sargent, *Sybil Sassoon*, later Marchioness of Cholmondeley. In "John Singer Sargent: Portraits in Charcoal," Morgan Library & Museum, NY

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David Tutwiler, *Homeward Bound 2*. Oil. In "Hear the Whistle Blow!" Hockaday Museum, Montana

Bertoldo di Giovanni, *Shield Bearer*, early 1470s. Gilded bronze. In "Bertoldo di Giovanni," Frick Collection, NY

interest of visitors, has broadened the venues of her portraits to the side of a Target store in Philadelphia—a six-story mural, *Untitled*, portrays a 19-year-old African American Philadelphia resident named Najee Spencer-Young. Said Sherard, "Given Philadelphia's cultural landscape, I think it's important to also have that diversity represented within its visual landscape."

The piece was commissioned by the non-profit Mural Arts Philadelphia where Spencer-Young had participated in an education program. Painter and subject met at an "audition" for the portrait. Spencer-Young was shy and hesitant but "When I asked for volunteers to shoot a few fun photos, she popped up.... After looking at the photos we took, I immediately knew she was the right model for this mural. I saw [the project] as an opportunity to build her self-esteem as well as [that of] the other young girls that look like her."

The Favorites

In its five-year collaboration with the Smithsonian American Art Museum (DC) and four partner museums across western U.S. communities, the **Nevada Museum of Art** designated the month of November to vote on selections from SAAM which, if they win the vote, will be included in an exhibition entitled "America's Art, Nevada's Choice" (through Dec. 2).

For a month during this past summer at the Nevada Museum, thousands of people cast votes for their favorite painting from SAAM. The vote was to result in the favorite three being installed on the walls of the museum. Works by Hassam, Hockney, Hopper, Inness, Lawrence, O'Keeffe, Rodriguez-Diaz, and Roesen were in contention for the honor.

The final result: Childe Hassam's *The South Ledges, Appledore*, 1913; Edward Hopper's *Ryder's House*, 1933; and Georgia O'Keeffe's *Hibiscus with Plumeria*, 1939.

New Building for New Museum

The **New Museum** (NY) plan for its second building complements the integrity of its flagship structure and replaces its 50,000-square-foot adjacent property on the Bowery. The new seven-story building will include three floors of galleries, additional space for public amenities, and improved vertical circulation.

Bridge Morphs to Sculpture

Five years ago, workers began to dismantle the former eastern span of the Bay Bridge in San Francisco. Artists across California expressed heated desire to repurpose the emerging steel pieces. The **Oakland Museum of California**, in its wisdom, expressed interest and partnered with the Toll Bridge Program Oversight Committee to start the Bay Bridge Steel Program. Ultimately, 15 artists, architects, and design professionals were awarded some of the steel under the condition that they use it to make public art in California.

This past September one of the winners, Tom Loughlin, unveiled a large, ambitious public art project, the first work to emerge from the program—*Signal*—a massive public sculpture on the western edge of Treasure Island. It is a steel ring, 25 feet across, made from the former span's box-shaped and riveted top chords, the uppermost horizontal girders of the truss sections of the bridge. Pulses of light shine from a signal lamp and a low vibration mimics a foghorn.

The sculpture will be free and open to the public through 2022. □



California

Institute of Contemporary Art, Los Angeles □ Through Jan. 26: “No Wrong Holes: Thirty Years of Nayland Blake” Survey of a bi-racial, multidisciplinary career sculpting, drawing, performing, and video, all inspired by the feminist and queer liberation movements; “Sadie Barnette: The New Eagle Creek Saloon” A reimagining of the saloon, the first black-owned gay bar in San Francisco in the style of Minimalism and Conceptualism—text, decoration, photographs, and found objects.

Monterey Museum of Art □ “Penelope Gottlieb: The Invasive Plant” (Dec. 8) Audubon prints reconsidered: birds bound with tightly woven bands of invasive plants. □ “Victor Landweber: Artist to Artist” (Dec. 31) Photographs linking artists through their works.

Pacific Asia Museum, University of Southern California, Pasadena □ “Following the Box” (Jan. 26) A visual conversation between Americans and Indians across space, time, and culture: old photographs and new artistic interpretations.

Crocker Art Museum, Sacramento □ “Pueblo Dynasties: Master Potters from Matriarchs to Contemporaries” (Jan. 5) Focusing on legendary matriarchs and their descendants whose art has come down from some 2,000 years ago when American Indian potters in the Southwest began making functional pottery; today the art, interpreted by generations through history, has become increasingly elaborate, detailed, personal, and political over time. □ “When I Remember I See Red: American Indian Art and Activism in California” (Jan. 26) Contemporary art by First Californians and other American Indian artists with strong ties to the state over the past five decades—paintings, sculpture, prints, photographs, installations, and videos.

Chinese Community Center, San Francisco □ “Present Tense 2019: Task of Remembrance” (Dec. 21) For the 30th anniversary of Tiananmen, and the 10th anniversary of the “Present Tense” Series, artists and art collectives reflect on the responsibility of remembering, the struggle for freedom, the weight of history: commissioned works created for this exhibition include many related to Tiananmen, many to the current moment, for example, an experimental film, erased drawings, sound works, and more.

Contemporary Jewish Museum, San Francisco □ Through Jan. 19: “Annabeth Rosen: Fired, Broken, Gathered, Heaped” Survey of 20 years of work in ceramics, all of which grew out of a work ethic and ethos that everything broken can always be fixed or re-used—broken ceramic fragments can be rescued or resurrected; “Izidora Leber LETHE: Peristyle” Site-specific installation and performance references the memories and diaspora experiences of the Croatian-Swiss artist who draws from Brutalist architecture and minimalist performance scores.

Museum of the African Diaspora, San Francisco □ Through Nov. 15: “Africa State of Mind” Images taken by a new generation of photographers from across Africa showing life and identity on the continent; “The Sacred Star of Isis and Other Stories” Mixed media photographic works that reveal the conflicted viewpoints of an artist born in America and her family’s traditions originating in Sierra Leone.

San Francisco Art Institute □ “Mike Henderson: Honest to Goodness” (Nov. 17) A selection of key works from a practice that spans more than fifty years, showing the artist’s evolution as he explores the tensions between gestural and geometric abstraction; his films will be screened in conjunction with the exhibition.

Connecticut

Yale Center for British Art, Yale University, New Haven □ Through Dec. 1: “Unto This Last: Two Hundred Years of John Ruskin” For the bicentenary of Ruskin’s birth, this exhibition positions Ruskin as a pioneering ecological thinker, social reformer, educator, and preservationist through his drawings, paintings, mineral samples, memorabilia, and publications; “Peterloo and Protest” Commemorating the Peterloo Massacre, the result of a political demonstration held at St. Peter’s Field in Manchester, England. □ “The Hilton Als Series: Lynette Yiadom-Boakye” (Dec. 15) Portrait-like studies of characters from fiction, found images, and imagination, the whole curated by Pulitzer Prize winning author Als. □ “Migrating Worlds: The Art of the Moving Image in Britain” (Dec. 29) First exhibition at the center that focuses exclusively on video art. □ “Britain in the World” (Dec. 31) The end of an extended celebration of the conservation project which resulted in an icon of modern architecture by Louis L. Kahn and a freshly reimagined installation of the center’s collections, which trace the growth of a native British school of artists, and how frequently the story of art in Britain focuses on international exchange—the impact of immigration and travel across the centuries, and the way in which the Empire influenced how Britons see themselves and others.



Judy Ledgerwood, *Pretty Monster*, 2015. Oil and metallic oil on canvas. In “Interwoven,” University of Kentucky Art Museum, KY

District of Columbia

Georgetown University Art Galleries □ “Design Transfigured/Waste Reimagined” (Dec. 15) A Works by designers who have responded to the current state of the environment, re-imagining discarded materials and waste into building materials, home furnishings, fashion accessories, and more.

Hillwood Estate, Museum & Gardens □ “Mid-Century Master: The Photography of Alfred Eisenstaedt” (Jan. 12) Images of life in the mid-20th century and its most celebrated figures including Marilyn Monroe, the Duke and Duchess of Windsor, Albert Einstein, Jackie Kennedy Onassis, Ernest Hemingway, Frank Lloyd Wright, and other important prints.

National Museum of Women in the Arts □ “Power In My Hand: Women Poets, Women Artists, and Social Change” (Oct. 31) A collection of printed poems, artists’ books, and art objects celebrates the creative and social bonds between women writers and artists. □ Through Jan. 20: “Judy Chicago—The End: A Meditation on Death and Extinction” Judy’s newest work—painted porcelain and glass, and two large bronze sculptures—reflects on her own mortality, appeals for compassion and justice for earthly creatures affected by human greed, and advocates for change; “Live Dangerously” As a comment on Chicago’s reflections, a variety of images that position female figures

in natural surroundings; the exhibition illuminates the planet's surface as a stunning stage for human drama. □ "Women Artists of the Dutch Golden Age" (Jan. 5) Some works by the successful women in the Netherlands during the 17th and early 18th centuries, among them Leyster and Ruysch; many became part of family art businesses.

Smithsonian American Art Museum, Renwick Gallery □ Through Jan. 5: "Ginny Ruffner: Reforestation of the Imagination" Installation of six islands, each with colorless glass sculptures of tree stumps and barren landscapes; a downloadable app superimposes digital information over sculptures creating two distinct realities—the bleak landscape of the gallery and the colorful alternative accessed using the artificial intelligence technology; "Michael Sherill Retrospective" Delicately rendered sculptures in clay, glass, and metal reveal this self-taught artist's evolution over 40 years.

Smithsonian National Portrait Gallery □ "Portraits of the World: Korea" (Nov. 17) Feminist artist uses portraits to reveal her subjects' lives; a wood assemblage of her mother is featured with works by other artists: Bourgeois, Nevelson, Marisol, Smith, and Spero. □ "Recent Acquisitions" (Nov. 19) Historic and contemporary works: subjects include Helen Keller, Jacqueline Kennedy Onassis, Maurice Sendak, George Walker, and Oprah Winfrey, among others.

Florida

Vero Beach Museum of Art □ "Ai Weiwei: Circle of Animals/Zodiac Head: Gold" (Dec. 15) Twelve gilded bronze sculptures representing the animal symbols of the traditional Chinese zodiac, inspired by 12 zodiac heads originally located at Yuanming Yuan (old Summer Palace) outside Beijing, built in the 18th and 19th centuries as a fountain for the pleasure of the elite; the display shows Weiwei's interpretation of the animals. □ "L'Affichomania: The Passion for French Posters" (Jan. 12) A fusion of art and commerce in fin-de-siècle Paris: posters dating from 1875-1910 by the great masters of the medium—Cheret, Grasset, Mucha, Seinlen, and Lautrec—all of whom brought life to the Belle Epoque and defined a new art form.

Georgia

Georgia Museum of Art, University of Georgia, Athens □ "Mary Lee Bendolph:



Grant Wood, *Midnight Ride of Paul Revere, 1931*. Oil on Masonite. In "Beyond Midnight: Paul Revere," New-York Historical Society, NY

tions from his own and the museum's collection.

Illinois

Tarble Arts Center, Eastern Illinois University, Charleston □ "Nicolás Guagnini: Twilight of the Idols" (Dec. 8) Artist, writer, and filmmaker explores the relationship between labor and craft while critiquing notions of history.

National Hellenic Museum, Chicago □ "George Kokines: Layers Revealed" (through Fall) Retrospective of Kokines' artistic development and accomplishments in

Abstract Expressionism as well as his journey to embrace his Greek American identity.

Kentucky

University of Kentucky Art Museum, Lexington □ Through Dec. 8: "Bethany Collis: Benediction" In drawings, prints, paintings, sculptures, and artist's books, Collins incorporates fractured or illegible phrases made by additions and erasures, all referencing race, power, and histories of violence; "Laura Letinsky: Recent Works" Still life photographs that recall both Old Master paintings and the domestic intimacy of everyday life; "Interwoven: Joan Snyder, Judy Ledgerwood, Crystal Gregory" Diverse paintings and sculptures by three artists who share a deep engagement with materials and process, formal concerns, and expressive gesture.

Speed Art Museum, Louisville □ "Kentucky Women: Enid Yandell" (Jan. 12) Images that describe the artist's world—turn of the century Louisville, Paris, and New York. □ "Gonzo! The Illustrated Guide to Hunter S. Thompson" (Nov. 10) Works by the professional collaborators (and personal relationships) that Thompson

Quilted Memories," (Dec. 29) Large quilts by Bendolph (née Mosely), born in Gee's Bend, Alabama, and descended from a long line of quilt makers; although her work has been shown with the work of the Gee's Bend Collective, this is her first solo show. □ "Storytelling in Renaissance Maiolica" (Jan. 5) Selection of tin-glazed earthenware produced in the duchy of Urbino, Italy, in the 16th century that demonstrates the extension of the Renaissance revival of Greek and Roman antiquity into private and public life. □ "Before the War: Photographs of Syria by Peter Aaron" (Dec. 1) Images taken on a family trip to Syria including Palmyra, Drak des Chevaliers and others, many of which have since been destroyed by civil war.

Morris Museum of Art, Augusta □ Through Dec. 31: "Folk Art in the South: Selections from the Permanent Collection" (Dec. 31) Works by some of the region's best-known folk artists; "The Eugene Fleischer Collection of Studio Art Glass" An important collection: the choices of a long-time professor, artist, curator, administrator, and consultant. □ "The Charleston Renaissance: Art, Architecture, Literature, and Music" (Oct. 27) Works by some of the leaders of renewal driven by creative artists—painters, printmakers, writers, musicians, and architects. □ "David Driskell: Artist and Scholar of the African American Experience" (Jan. 19) The fortés of a Georgia native, collage, mixed media, and printmaking, are shown in selec-



Kiluanji Kia Henda, *The Last Journey of the Dictator Mussunda N'zombo Before the Great Extinction Act I, 2017*. In "Africa State of Mind," Museum of the African Diaspora, CA

Enid Yandell, *Mermaid and Fisherboy*, c. 1897. Painted plaster. In "Kentucky Women," Speed Art Museum, KY

displayed alongside a focused selection of other recent work.

Cahoon Museum of American Art, Cotuit

□ Through Dec. 30: "Through the Looking Glass: Daguerreotype Masterworks from the Dawn of Photography" Survey of the daguerreotype—examples from America, France, England, and the Middle East; "Look This Way: Jodi Colella, Jackie Reeves, Kimberly Sheerin" Family photographs, women, and memory—a mixed selection of mixed media works by three contemporary women.

Fitchburg Art Museum □ "Sohier/

Hilliard: Our Parents, Ourselves" (Jan. 5)

The output of two photographers who have each documented a parent over the course of decades—one his father, the other her mother—showing changing ideas of beauty, aging. □ "Adria Arch: Reframing Eleanor" (Nov. 10) The artist's reinterpretation of work by the museum founder Eleanor Norcross: colorful shapes painted on lightweight plastic forms with mixed media reference Norcross's palette and composition.

□ Through Jan. 12: "Daniela Rivera:

Labored Landscapes (Where Hand Meets Ground)" Three installations offer a survey of the artist's practice of playing to the space within which they are installed—urban infrastructure, industrial landscape, museum architecture; "David Katz: Earth Wares" Ceramic sculptures inspired by vessels produced in a variety of regions from China to Peru: the vessel as a shared cultural icon.

Provincetown Art Association and Museum

□ "The Watercolors of Charles Hawthorne, Hans Hofmann, and Paul Resika" (Nov. 3) Teacher Hawthorne and students' works of free-flowing watercolors with light-filled planes of color that move through space—the prescient use of color and abstraction by the modernists. □ "Jay Milder: Unblotting the Rainbow" (Nov. 10) Works on canvas and paper (1950s to the present) that combine Expressionist painting and mystical symbolism—the artist's synthesis of religion, philosophy, and global perspectives.

Peabody Essex Museum, Salem □

"Order of Imagination: The Photographs of Olivia Parker" (Nov. 11) Overview of a 40-year career of exploring the relationships between vision, knowledge, and nature. □ "Hans Hofmann: The Nature of Abstraction" (Jan. 5) An artist's journey into abstraction from 1930 through 1966, and his contribution to art in New England. □ "Kimsooja: Archive of Mind" (Jan. 19) Participatory installation in which visitors, sitting at a large work surface, are asked to form a ball of clay: thousands of clay spheres reveal emotions of their makers, and form an array of texture, scale, and tone. □ "A Passion for American Art: Selections from the Carolyn and Peter

Lynch Collection" (Dec. 1) A broad-ranging collection of Boston, New York, and Philadelphia furniture; works by Childe Hassam, Heade, O'Keeffe, Homer, and Sargent; modern furniture; folk paintings.

Rose Art Museum, Brandeis University,

Waltham □ Through Jan. 5: "Into Form: Selections from the Rose Collection, 1957-2018" Artworks, from the late 1950s to the present, that show how artists have tried to break away from established boundaries; "Mark Dion: The Undisciplined Collector" An evocation of a 1961 collector's den, complete with wood paneling and other incidentals typical of the year of the museum's founding; "Gordon Matta-Clark: Anarchitect" A political dialogue is inherent in these artistic interventions—cuts, holes, apertures, and excisions to the facades of derelict homes and historic buildings—that reveal the artist's concern for civic improvement and community engagement.

Michigan

University of Michigan Museum of Art, Ann Arbor

□ "Copies and Invention in East Asia" (Jan. 5) In China, Korea, and Japan, copying has long been considered a valuable practice; there, copying is an act of imaginative interpretation. □ "New at UMMA: Walter Oltmann" (Nov. 17) A woven tapestry made from fine aluminum wire, inspired by the artist's South African home where the basketry traditions are strong and long-lived. □ "Mari Katayama" (Jan. 26) The disabled artist features her own body in a series of works combining photography, sculpture, and textile with which she explores her identity in an undisciplined world by objectifying her own body. □ At the **Institute for the Humanities**: "Yo Tengo Nombre (I Have a Name)" (Oct. 31) Installation that portrays the experience of migrant families be-



enjoyed with the artists and photographers who illustrated his work, and articulated his vision: Steadman, Leibovitz, Benton. □ "Ebony G. Patterson...while the dew is still on the roses..." (Jan. 5) Work produced over the last five years within a site-specific installation—a visually dense environment designed to recall an overgrown, decadent "night garden."

Massachusetts

Isabella Stewart Gardner Museum, Boston

□ "Raphael and the Pope's Librarian" (Jan. 26) Marking the 500th anniversary of Raphael's death, the reunion of his portrait of papal librarian Tommaso Inghirani from the Gardner collection and a painting depicting an episode in his life from the Musei Vaticani in Vatican City. □ "In the Company of Artists: 25 Years of Artists-in-Residence" (Jan. 20) A celebration of the museum's commitment to fostering artists as they find inspiration in the collection; the work of seven women artists honors the legacy of the founder. □ "Laura Owens Untitled" (Jan. 14) Site-specific installation for the façade of the museum building.

MIT List Visual Arts Center, Massachusetts

Institute of Technology, Cambridge □ "Alicja Kwade: In Between Glances" (Jan. 5) Berlin-based artist works in sculpture and installation: here, see a new sculptural commission



Howard Finster, *Mona Lisa*, 1987. Oil on wood. In "Folk Art in the South," Morris Museum of Art, GA

ing separated and detained at the U.S.-Mexico border; the paintings are part of artist Ruth Leonela Buentello's *Zero Tolerance* series.

Marshall M. Fredericks Sculpture Museum, Saginaw Valley State University, Saginaw □ Through Jan. 11: "Lee Sung-Kuen: Interconnections" Sculptures made with tangled piano wires that form primordial shapes sometimes evoking human cells or referencing fertility; "Susanne Stephenson: Transfiguration II" Retrospective of a Michigan professor of ceramics and art appreciation.

Minnesota

Hillstrom Museum of Art, Gustavus Adolphus College, St. Peter □ "Industry, Work, Society, and Travails in the Depression Era: American Paintings and Photographs from the Shogren-Meyer Collection" (Nov. 10) Works of art, mostly dating from the 1930s: photographers Berenice Abbott, Margaret Bourke-White, Walker Evans, Dorothea Lange, and Gordon Parks; painters Marvin Cone, John Steuart Curry, Ernest Fiene, Thomas Nagai, and Zoltan Sepeshey.

Mississippi

Lauren Rogers Museum of Art, Laurel □ "What Lies Beneath: Masonite and American Art of the 20th Century" (Nov. 17) American paintings on Masonite; the "new" material—Masonite—was invented in Laurel in 1924 and used extensively by artists of the time.

Missouri

Springfield Art Museum □ "Ubuhle Women: Beadwork and the Art of Independence" (Nov. 10) A new form of bead art, the *ndwango* ("cloth"), developed by women in rural KwaZulu-Natal, South Africa.

Montana

Hockaday Museum of Art, Kalispell □ "Hear the Whistle Blow! Art of the Railway" (Dec. 7) Railroad fine art paintings, drawings, and etchings showing the diverse aspects of railroad subject matter over the decades. □ "Gateway to Glacier" (Jan. 4) Exploring Glacier National Park; the Sperry Chalet Artist in Residence in August 2015 resulted in plein air oils on panel and photographs taken on location bringing attention to conservation of this wilderness.

Nevada

Nevada Museum of Art, Reno □ "Andrea Zittel: Wallsprawl" (Dec. 11) Aerial photograph of a Nevada military installation, presumably off-limits to the public, replicated and transformed into decorative wallpaper. □ "Nevada's Art, Nevada's Choice: Community Selections

from the Smithsonian American art Museum" (Dec. 2) The final selection (see article, p. 3). □ "Maya Lin: Pin River—Tahoe Watershed" (Dec. 31) Large-scale wall installation made from thousands of straight pins showing the perimeter of Lake Tahoe and its tributaries. □ "Without You I Am Nothing" (Dec. 15) Sculptures, paintings, photographs, and videos by a multigenerational group of artists who uncover markers of class through their work. □ "Balén Brown: Sine Cere" (Jan. 20) Retrospective. Through Dec. 28.

New Jersey

Zimmerli Art Museum, Rutgers University, New Brunswick □ "Women Artists on the



Jody Naranjo, *Large Square Jar with 194 Figures*, 2003. Earthenware. In "Pueblo Dynasties," Crocker Art Museum, CA

Leading Edge: Celebrating Douglas College at 100" (Jan. 11) Founded in 1918 as the New Jersey College for Women, Douglas College emerged with innovative, interdisciplinary curriculum taught by avant-garde faculty members, and turned out an avant-garde group of graduates whose works are on display here along with their teachers'. □ "Dimensionism: Modern Art in the Age of Einstein" (Jan. 5) How modern art was influenced by advances in science, from the theory of relativity to new microscopic and telescopic lenses—modern art within the scientific revolution: Arp, Calder, Duchamp, Kandinsky, Moholy-Nagy, Picabia, to name a few.

New York

Katonah Museum of Art □ "Sparkling Amazons: Abstract Expressionist Women of the 9th St. Show" (Jan. 26) The bold innovators in the New York School during the 1940s and 50s; the 9th St. Show was arranged in 1951 by gallerist Leo Castelli to give exposure to these radical artists, most of them men, who had been shut out by museums and galleries because of the nature of their work.

Storm King Art Center, Mountainville □ "Outlooks: Jean Shin" (Nov. 24) For the 7th iteration of the Center's "Outlooks" series, this artist has salvaged the wood from removed trees during the continuing revitalization project to create a giant picnic table, memorializing the allée of maple trees cut down during the project. □ "Mark Dion: Follies" (Nov. 11) Architectural follies made between 1996 and 2019.

Americas 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 1986 through direct contact between the radiation and film, which was exposed in the Chernobyl Exclusion Zone for months at a time.

Fashion Institute of Technology, New York City □ "Paris: Capital of Fashion" (Jan. 4) Examples and objects that trace the trajectory of fashion design from royal splendor at Versailles to the spectacle of haute couture today and its relationship to mass markets: the cultural construction of Paris as the capital of fashion.

Frick Collection, New York City □ "Bertoldo di Giovanni: The Renaissance of Sculpture in Medici Florence" (Jan. 12) First ever of this renowned student of Donatello: statues, reliefs, medals, and statuettes—almost his entire extant oeuvre—in bronze,

wood, and terracotta. □ "Manet: Three Paintings from the Norton Simon Museum" (Jan. 5) Three views of the artist's life and work, the range of Manet's pioneering vision: *Still Life with Fish and Shrimp* (1864) focuses on the paint itself; *The Ragpicker* (ca. 1865-71; possibly reworked in 1876) highlights the artist's engagement with art history and contemporary culture; and *Madame Manet* (ca. 1876) his biography. □ "Henry Arnhold's Meissen Palace: Celebrating a Collector" (Nov. 7) Works from the Meissen manufactory along with Asian examples that inspired the wares, all displayed in a replica of an 18th-century "porcelain room," grouped by color. □ "Elective Affinities: Edmund de Waal at The Frick Collection" (Nov. 17) Site-specific sculptures made of porcelain,



Helen Lundeberg, *Self Portrait*, 1944. In "Demensionism," Zimmerli Art Museum, NJ

steel, gold, marble, and glass displayed with works from the permanent collection.

Grey Art Gallery, New York University, New York City □ "Modernisms: Iranian, Turkish, and Indian Highlights from NYU's Abby Weed Grey Collection" (Dec. 7) Paintings, sculpture, drawings, and prints from each country, created in the 1960s and 70s, outside the long-dominant North American-West European axis.

Morgan Library & Museum, New York City □ "Verdi: Creating Otello and Falstaff—Highlights from the Ricordi Archive" (Jan. 5) Documents and artifacts from Milan's enterprise offering insight into the 1887 and 1893 productions of these operas—set designs, costumes from Milan's Teatro alla Scala, photographs, manuscripts, contracts, publications, publicity, video excerpts from recent productions, and much more. □ "John Singer Sargent: Portraits in Charcoal" (Jan. 12) Sargent's emergence after his retirement as a master portrait draftsman and a glimpse at his sitters, many famous for their roles in politics, society, and the arts, his friendships, and the patrons whose support underpinned his practice as portraitist.

Museum of Arts and Design, New York City □ "Vera Paints a Scarf: The Art and Design of Vera Neumann" (Jan. 26) First ever comprehensive look at the career of one of the most successful female design entrepreneurs of the 20th century: paintings, signature scarves, fashions, textiles, table linens, and more.

Museum of Jewish Heritage, New York City □ "Auschwitz. Not long ago. Not far away" (Jan. 3) For the first time in North America, visitors can experience more than 700 original objects and 400 photographs, mainly from the Auschwitz-Birkenau State Museum; in addition to exposing the horrendous realities of the holocaust, the exhibition traces the development of Nazi ideology and examines the transformation of Auschwitz from an ordinary Polish town known as Oświęcim to the most significant Nazi site of the Holocaust. A tour to other cities around the world is planned.

National Museum of Mathematics, New York City □ "Math Unfolded: An Exhibit of Mathematical Origami Art" (Jan. 3) Pieces of paper transformed into works of art by origami experts working at the intersection of art and mathematics while educating visitors about geometric shapes, designs, and mathematical patterns and where they can find them in their surroundings.

New Museum, New York City □ "Carmen Argote: As Above, So Below" (Jan. 5) Paintings, works on paper, and a sculptural installation made by the artist on two return visits to her native Mexico. □ "Hans Haacke: All Connected" (Jan. 26) Retrospective of a career focused on the expansion of his kinetic art to encompass the social, political, and economic structures of the art world.

New-York Historical Society, New York City □ "Artist in Exile: the Visual Diary of Baroness Hyde de Neuville" (Nov. 1-Jan. 26) Watercolors and drawings by Anne Marguerite Joséphine Henriette Rouillé de Marigny, Baroness Hyde de Neuville (1771-1849): this self-taught artist celebrated the young country's history, culture, and diverse population, from indigenous Americans to political leaders. □ "Beyond Midnight: Paul Revere" (Jan. 12) A re-examination of Revere's versatile career—his accomplishments as a silversmith, printmaker, and pioneering copper manufacturer.

Solomon R. Guggenheim Museum, New York City □ "Artistic License: Six Takes on the Guggenheim Collection" (Jan. 12) The first artist-curated exhibition; each of six artists were asked to make selections from the collection that shaped a discreet presentation while bringing together well-known and rarely seen works from the turn of the century

to 1980. □ "Implicit Tensions: Mapplethorpe Now" (Jan. 5) The second part of a two-part examination of Mapplethorpe's influence on photography showcasing a selection of Mapplethorpe's photographs alongside the work of artists who offer their own approaches to exploring identity through photographic portraiture. □ "Basquiat's 'Defacement': The Untold Story" (Nov. 6) Basquiat's painting *The Death of Michael Stewart*, informally known as *Defacement*, is featured among other painters' impressions of their friend Stewart's death at the hands of New York City Transit Police.

Edward Hopper House Museum & Study Center, Nyack □ "Hopper/Hammershøi: Paintings by Michael Banning" (Dec. 1) Exploring the shared elements of the work of Danish artist Vilhelm Hammershøi and Edward Hopper, Banning's paintings visualize the affinity between these two artists and their influence on his own work.

Pelham Art Center □ "IN/FLUX" (Nov. 3) An installation, sculpture, encaustic, photographs, design, collage, and bio art bring together immigrants and first-generation artists, each artist responding to immigration stories in his/her own style.

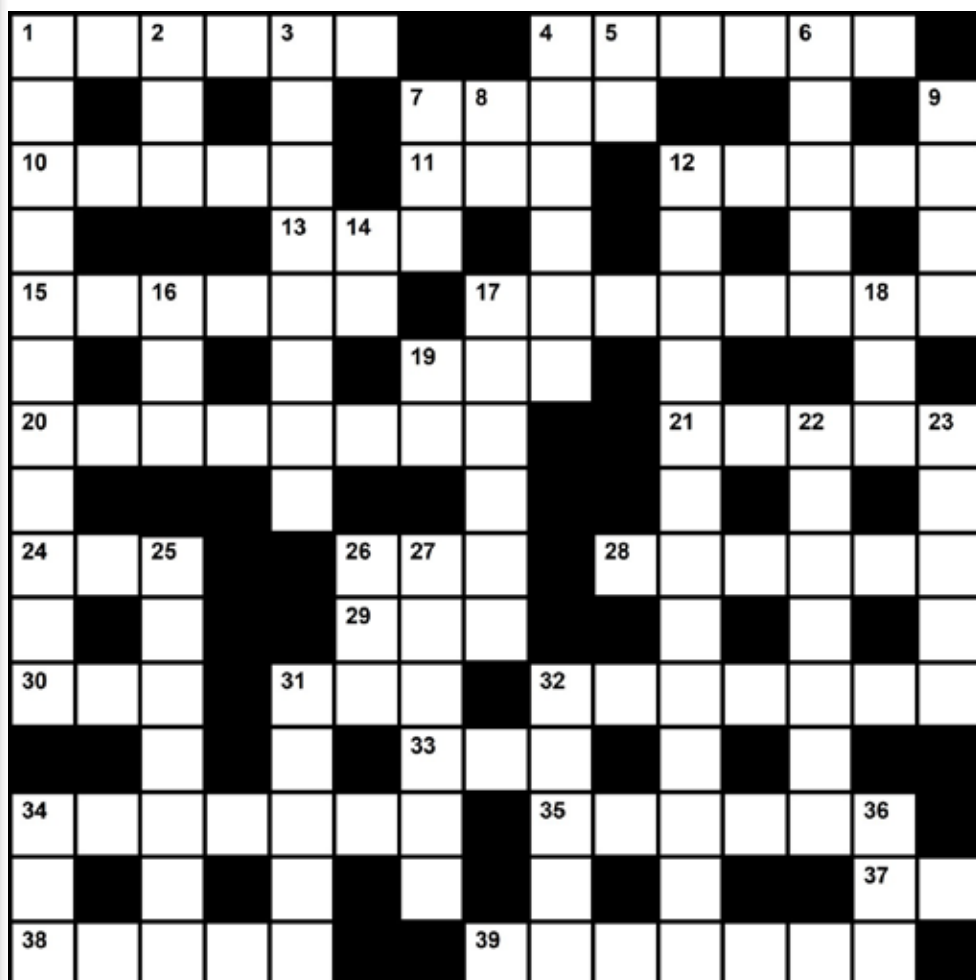
Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie □ "Shape of Light: Defining Photographs from the Frances Lehman Loeb Art Center" (Dec. 15) Survey that spans the history of photography featuring innovations from daguerreotypes and gelatin silver prints to large-scale Polaroids, digital color prints, and a wide range of styles and geographic focuses.

Tang Teaching Museum, Skidmore College, Saratoga Springs □ "Ree Morton: The Plant That Heals May Also Poison" (Jan. 5) Survey of the short career of this young artist who worked in a variety of mediums and installations. □ "Elevator Music 39: Bug" (Dec. 8) An interactive exhibition in which the viewer experiences the digital application Bug, which



Lee Krasner, *The Seasons*, 1957. Oil and house paint on canvas. In "Sparkling Amazons," Katonah Museum of Art, NY

CROSSWORD by Myles Mellor (solution on next page)



ACROSS

1. Piero di ___, painter of *Perseus Liberating Andromeda*
4. Painter of *The Rape of Europa*
7. Renoir visited many of them as part of his health treatment
10. Type of Greek architecture
11. First person in Germany
12. Flower painted by Dutch painter Judith Leyster
13. Young fox
15. Jeff Koons stainless steel creation from 1986
17. Victorian age painter, John ___ Grimshaw
19. "Just ___ thought!"
20. Medium for many artists, 2 words
21. Patterned blanket
24. Timber tree
26. Dos Passos trilogy
28. Painter of *The Overgrown Quarry* (2016), Diane ____
29. Kilmer of *Batman Forever*
30. Rainbow shape
31. Beret, e.g.
32. *Interlocking* (1965) painter, ___ Hinman
33. Maven
34. Painter of *The Yellow House*, 2 words
35. Mode of sculpture
37. Weight measure
38. Quetzalcoatl worshiper
39. Statue that now has its own museum

DOWN

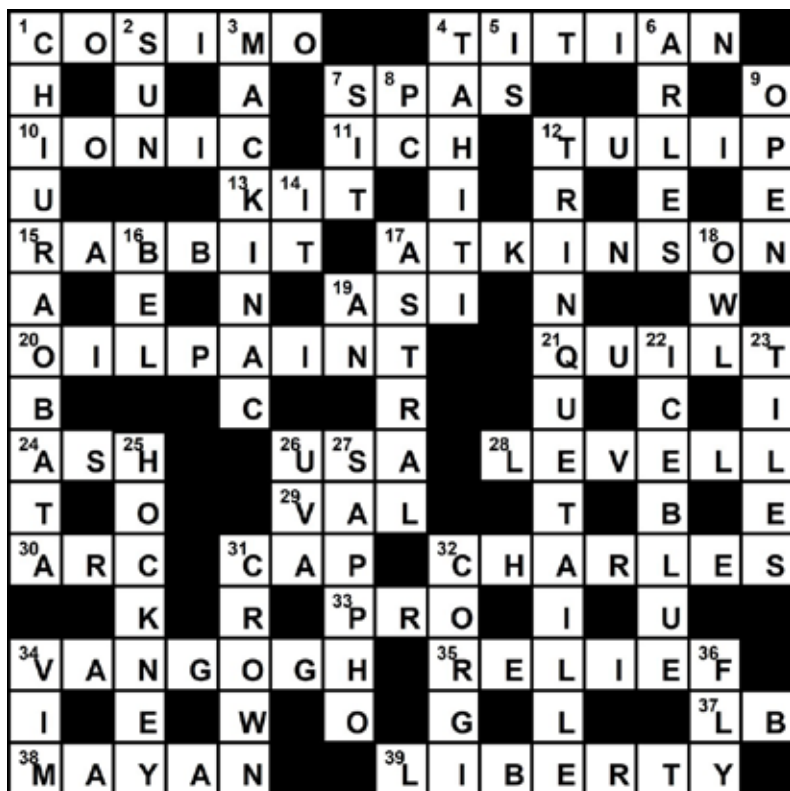
1. Painter of *Maiden in Northern Japan*, 2 words
2. Major feature in Turner's *The Decline of the Carthaginian Empire*
3. Michigan Island which is the site of the Grand Hotel where the Manoogians often share a world class exhibit from their collection
4. Gauguin's last home
5. Exists
6. French home for a famous Dutch artist
7. Assume a pose
8. Desktop
9. Easily accessible
12. Bridge painted by a Dutch master
14. Tag player
16. ___ Paese (cheese)
17. Like stars
18. Bird sketched by Picasso
19. Indefinite article
22. The color of a glacier, 2 words
23. Mosaic pieces
25. Artist who created the "pool painting"
26. Charlottesville sch.
27. Subject of an Antoine Bourdelle sculpture
31. Motif for many Basquiat paintings
32. Queen Elizabeth's favorite dog
34. Enthusiasm
36. Spider prey



Felice Boucher, *Blue Bird*. Photographic print. In "Felice Boucher," Maine College of Art, ME



Francisco de Goya, *The Duchess of Alba*, 1797. Oil on canvas. In "Treasures of the Spanish World," Cincinnati Art Museum, OH



◀ Crossword Solution

works on paper from Medieval, Golden Age, and 18th-century Spain and Central and South America under Spanish rule; and 19th- and early 20th-century Spanish paintings.

Contemporary Arts Center, Cincinnati ◻ “Jens Schwarz” (Oct. 27) Photographs taken of displaced migrants at their arrival in Germany during a surge of migrants between September 2015 and April 2016. ◻ “Robert Colescott: Art and Race Matters” (Jan. 12) Through a 53-year career, Colescott has created works that challenge diversity and racial stereotypes.

Springfield Museum of Art ◻ “Packed: Works by Nicki Crock” (Dec. 8) Paintings, sculpture, and installations that explore issues of home and community, the role of place and transformation, and evoke a sense of nostalgia as well as the excitement of the unknown. ◻ “Ohio Designer Craftsmen: Best of 2019” (Dec. 15) Showcasing contemporary works of craft, 16 of which were selected for awards of excellence in the 35th annual members competition.

Oregon

Schneider Museum of Art, Ashland ◻ Through Dec. 14: “Highlights of the Permanent Collection and Masterworks on Loan” Rotating highlights in the Entry Gallery; “Justin Favela: Together/Juntos” An installation that changes and grows weekly; “Self Help Graphics & Art: A Selection of Prints” New works by Chicana/o and Latinx artists through experiments with print-making techniques and other art forms; “Victor Maldonado: Excerpts from a Book I’ll Never Write” Self-taught artist’s output, all about his own experiences from childhood and on.

Pennsylvania

Michener Museum of Art, Doylestown ◻ “Impressionism to Modernism: The Lenfest Collection of American Art” (Jan. 5) Art from both periods, produced in the Bucks County, Pennsylvania region.

Hans Hofmann, *Untitled*, c. 1945. Watercolor on paper. In “Color Beyond Description,” Provincetown Art Association & Museum, MA

effects a coalescing of color and sound—one sense creates an involuntary experience with another sense: “Big turns what you see into pure color, and color into music.” ◻ “Beauty and Bite” (Jan. 19) Works from the collection.

Parrish Art Museum, Water Mill ◻ “Parrish Road Show” (Nov. 3) The museum’s 8th annual off-site exhibition features a site-specific installation by Bridgehampton (NY) artist Laurie Lambrecht, on view at the Madoo Conservancy (the garden of deceased artist, gardener, and writer Robert Dash), including photography, printmaking, weaving, and knitting. ◻ “Abstract Climates: Helen Frankenthaler in Provincetown” (Oct. 27) The artist’s exploration of the relationship between landscape and abstraction: works produced or referencing Provincetown, MA, dating between 1950 and 1969, showing her transition from Abstract Expressionism to a different form of abstraction. ◻ “OptoSonic Echoes” (Oct. 31) An 8-channel continuous sound installation at the exterior of the Museum’s north entrance—the voices and sounds of performers in an improvisational performance. ◻ “Maya Lin: Bay, Pond, & Harbor (Long Island Triptych)” (Jan. 26) The three bodies of water on the East End of Long Island (Mecox Bay, Georgica Pond, and Accabonac Harbor) depicted with recycled cast silver and describing the reflective, jewel-like quality of water, the irreplaceable circulatory system of the planet, which Lin considers in danger.

Ohio

Cincinnati Art Museum ◻ “Treasures of the Spanish World” (Jan. 19) Art-works from the Iberian Peninsula and Spanish America from the Hispanic Society of America (NY): artifacts from Roman Spain; decorative arts and manuscripts from Islamic Spain; paintings, sculpture, decorative arts, and



Print Center, Philadelphia □ Through Nov. 16: “Keith Carter: Seek & Find” The premiere of the artist’s latest series *Walt Whitman: ‘Beautiful Imperfect Things’*—photographs that explore the many sides of Whitman’s complex character; “The Politics of Rhetoric” Works in print, photography, painting, video, and performance by artists whose aim is to explore how those in power manipulate language.

Everhart Museum of Natural History, Science & Art, Scranton □ Through Dec. 31: “The Essence of Color: The Art of Victoria Lowe” Abstract paintings inspired by stargazing and by things beyond the physical; “Another Way of Remembering” The collaborative efforts of Wesley Village (United Methodist Homes) residents, caregivers, artists in residence, and community residents.

South Carolina

Gibbes Museum of Art, Charleston □ Through Jan. 5: “Rauschenberg in Charleston” A selection of Charleston photographs taken between 1952 and 1981, and their appearance in later works (Rauschenberg’s Southern roots caused him to select Charleston as one of six American cities to highlight in his 1980-81 photography project “In + Out City Limits”); “Influence and Inspiration: The Art of Jill Hooper, Ben Long, and Frank Mason” Techniques of the Old Masters on display: paintings and drawings by three artists connected through study, philosophy, and friendship.

Halsey Institute of Contemporary Art, College of Charleston □ Through Dec. 7: “Katrina Andry: Over There and Here is Me and Me” Through large-scale prints and installation, the artist creates images of stereotypes that engender gentrification—the negative effects on Black people and how stereotypes give rise to biased laws and ideologies; “Colin Quashie: Linked” Images that combine the use of historical relics with icons from both past and present comment on contemporary racial stereotyping.

Texas

UMLAUF Sculpture Garden & Museum, Austin □ “Michael Ray Charles” (Jan. 3) New paintings created for this exhibition, 2018 Flatbed Press print portfolio, and historical objects from the artist’s research collection. □ “Design Shine” (Jan. 19) Juried competition, sponsored by the UMLAUF in collaboration with the American Institute of Architecture, that encourages the positioning of architectural elements within the natural garden setting.

Kimbell Art Museum, Fort Worth □ “Renoir: The Body, The Senses” (Jan. 26) Renoir’s works, from beginning to end—his sources, contemporaries and followers, his continuing interest in the human form, his evolving style from Realism to impressionism to modern classicism—a commemoration of the centenary of his birth, presented in collaboration with the Cark Art Institute (MA).

Utah

Southern Utah Museum of Art, Southern Utah University, Cedar City □ Through Dec. 28: “A World Transformed: The Transcontinental Railroad and Utah” The story of Utah’s contribution to the railroad and the railway’s effects on Utah: photographs, maps, and artifacts drawn from the historical resources of institutions across the West will travel throughout the state through March 2020; “Fieldworks” Selections



Lynette Yiadom-Boakye, *Greenhouse Fantasies*, 2014. In “Hilton Als Series,” Yale Center for British Art, CT

from an archive of objects, images, and texts gathered by faculty that examines how people comprehend and interact with nature, and the traces that humans leave on the land.

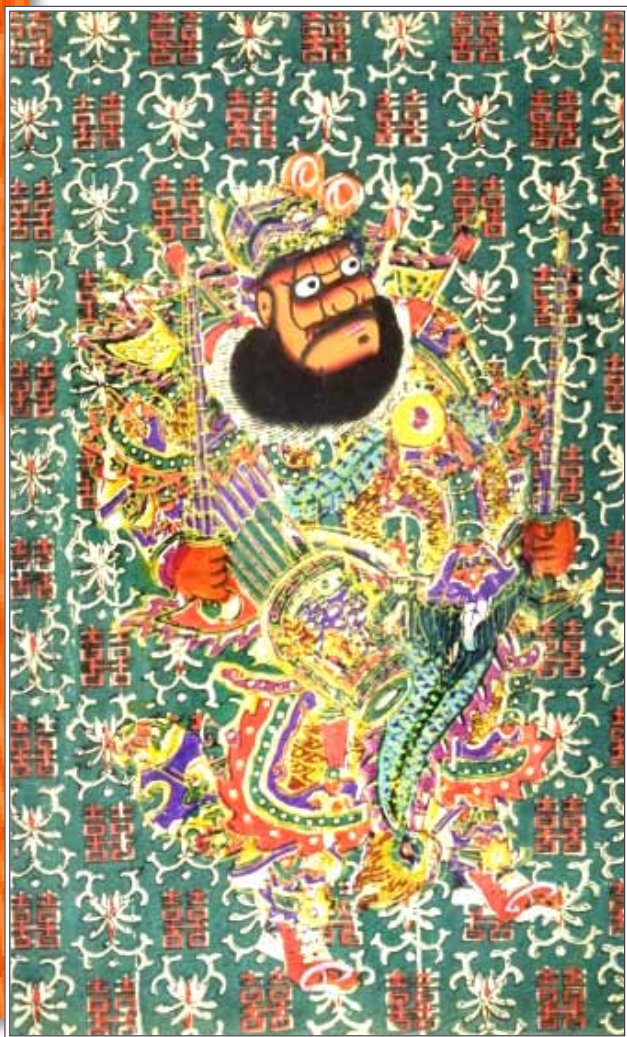
Virginia

University of Mary Washington Galleries, Fredericksburg □ “Jason Robinson” (Dec. 8)

University of Richmond Museums □ At the **Harnett Museum of Art**: “Contested Spaces: 2019 Harnett Biennial of American Prints” (Dec. 6) The 12th competitive national exhibition of works by artists addressing their interpretations of the topic, “contested spaces.” □ At the **Harnett Print Study Center**: “The Human Comedy: Prints and Drawings by Isabel Bishop” (Nov. 8) Prints from different stages of a career started in the Union Square neighborhood of New York City, from representational images of the people observed there and continuing through abstract scenes throughout the city. □ At the **Lora Robins Gallery of Design from Nature**: “The Age of Hogarth and Piranesi: Masterpieces of Eighteenth-Century European Printmaking” (Dec. 6) A look at the 18th-century seen through the eyes of some of the great European and British artists: Hogarth’s witty and humorous observations; Piranesi’s neoclassicism; and also the likes of Goya, Rowlandson, Boucher, and many others.

Washington

Frye Art Museum, Seattle □ Through Jan. 5: “Dress Codes: Ellen Lesperance and Diane



The Military Door God Yuchi Gong, China, 20th century. Woodblock print on paper. In “Copies and Invention in East Asia,” University of Michigan Museum of Art, MI



Toyin Ojih Odutola, *Birmingham*, 2014. Four-color lithograph with gold leaf on Somerset satin paper. In "Recent Acquisitions," Frye Art Museum, WA

Simpson" The work of two artists who perform acts of translation in relation to clothing's form and ornamentation, pressing images of historical garments—and the values encoded within them—through the interpretive interface of the grid; "Pierre Leguillon: Arbus Bonus" Images made or inspired by famed photographer Diane Arbus. □ "Recent Acquisitions: Toyin Ojih Odutola" (Dec. 8) Drawings, paintings, and prints that question identities as they pertain to skin color. □ "Donald Byrd: The America That Is to Be" (Jan. 26) Selection of this choreographer's productions that explore the complexities of Africanist aesthetics.

Wisconsin

Leigh Yawkey Woodson Art Museum, Wausau □ "Birds in Art" (Dec. 1) The 44th annual presentation of the newest interpretations—paintings, sculptures, and graphics created in the last three years—of, guess what, birds and related subjects. □



Above: Hans Haacke, *Gift Horse*, 2014. Bronze with black patina and wax-finish stainless steel fasteners and supports, and 5 mm flexible LED display with stainless steel armature and polycarbonate face. In "Hans Haacke: All Connected," New Museum, NY

Below: George Sotter, *Low Tide Rockport, Maine*, n.d. Oil on canvas. In "Impressionism to Modernism," Michener Art Museum, PA



museum **VIEWS**

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