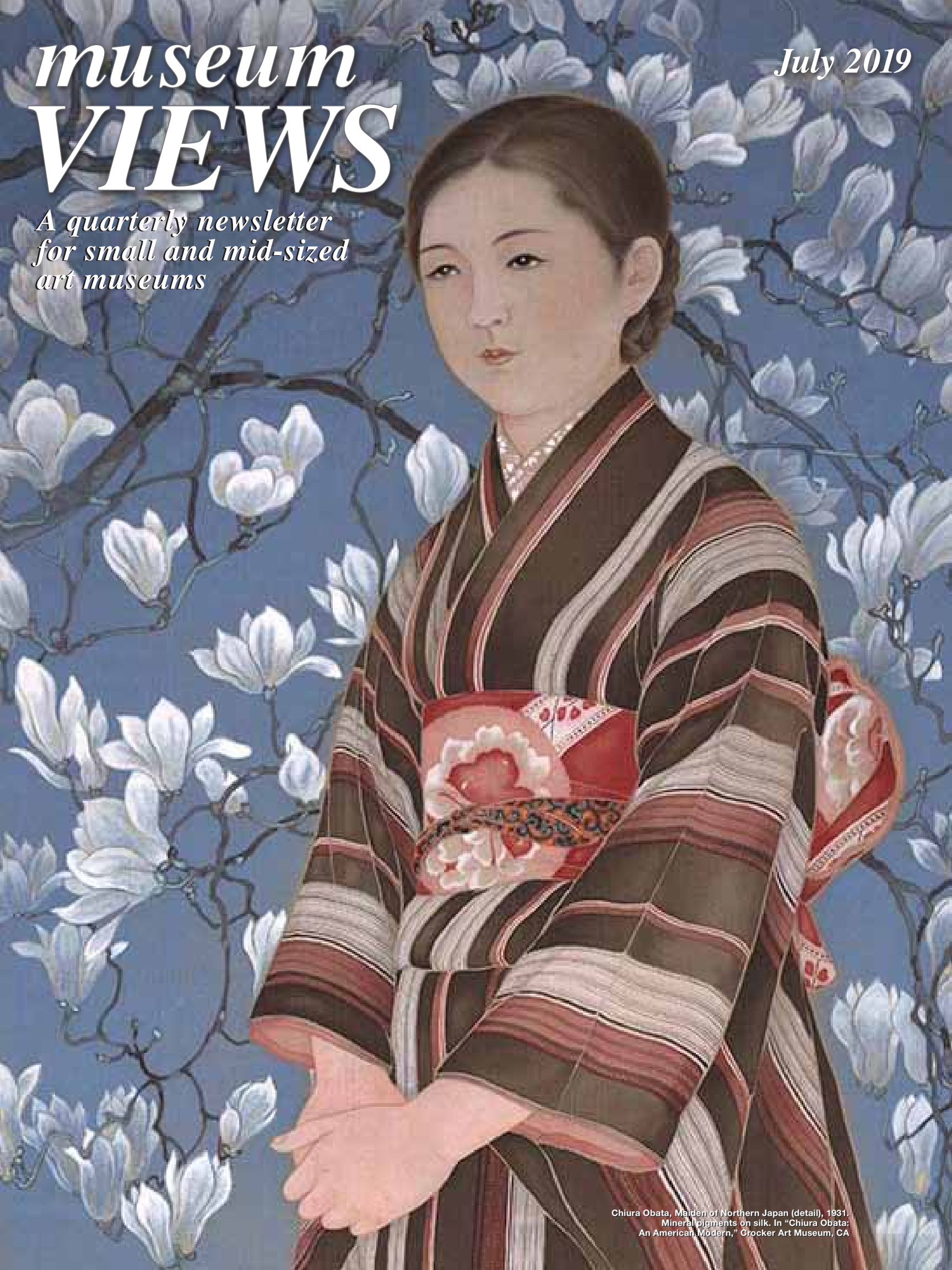


# *museum* **VIEWS**

July 2019

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



Chiura Obata, Maiden of Northern Japan (detail), 1931.  
Mineral pigments on silk. In "Chiura Obata:  
An American Modern," Crocker Art Museum, CA

## FBI Seeks to Return Thousands of Works; But to Whom?

*[The following article by Gabrelle Angeleti appeared in The Art Newspaper in April of this year.]*

In his formal Fiscal Year 2018 budget proposal released yesterday, the Federal Bureau of Investigation's (FBI) art crime team is seeking help to return thousands of objects, works of art and Native American human remains that it seized in 2014 in Waldron, Indiana, from the property of the late ethnographic collector Don Miller. Officials confiscated around 8,000 pieces from a trove of more than 40,000 objects from various cultures, with around a third of the collection comprising Native American art works and human bones. "The sheer size of the collection and human remains was shocking," says FBI special agent Tim Carpenter. "It's unfortunate, but not uncommon, to find some human remains in these types of seizures, but we were certainly not prepared for what we found."

Since the case surfaced, the department has repatriated around 12% of the collection, including sending objects back to China, Spain, Colombia, Mexico, Canada, Peru, Cambodia and Iraq. But returning the illegally removed Native American materials has proved more challenging because "there's simply no single expert on all these objects," Carpenter says. The FBI has been consulting with scholars and museums, but any debate over the origin of specific pieces can slow the process. The sheer size of the collection and human remains was shocking.

A notice was issued through the Native American Graves Protection and Repatriation Act (NAGPRA) last year regarding a female skull from Miller's collection which was removed from, or near, an area on the Missouri River known to have been populated by several tribal nations. But because NAGPRA is primarily intended to deal with museum collections rather than serve law enforcement, and because the origin of various items remain unclear, the FBI chose to forego filing further notices through the NAGPRA system.

Instead, the FBI has launched an invitation-only website containing images and known information about the seized objects. Each section has access controls that limit who can view what objects, out of respect for the cultures that may hold those works as sacred. "Native American leaders get access to a portion of the website that contains Native American and unknown materials and vice versa for other cultures, because it's not useful or respectful to give, for example, a Romanian archaeologist access to sensitive Native American objects," Carpenter says. Images of the recovered bones will only be shared on a case-by-case basis with tribal representatives.

The seized items are now held in a temperature-, light- and humidity-controlled facility near Indianapolis, where they are being safeguarded and prepared for their return by museology

and anthropology graduate students of the Indiana University-Purdue University.

Miller, a former member of the army reserve who reportedly worked on the Manhattan Project (the US-led effort to develop nuclear weapons during the Second World War), was also a world-traveling Christian missionary. As a hobby, he spent his spare time on amateur archaeological digs, which "sometimes crossed the line into illegality and outright looting," according to the FBI. Miller made no secret of his collection and often agreed to interviews. An article published by a local newspaper in 1998 describes his basement as "a museum with lighted-glass showcase lining the wall on three sides, with printed notes on where the objects were found and their age," although most of the collection was not labeled. It notes that Miller had dinosaur eggs unearthed in China, an Amazonian dugout canoe, a Tibetan cowbell, and hundreds of Native American arrowheads.

Miller was not arrested or charged after the FBI raid on his Indiana farm, and he died nearly a year later in March 2015, aged 91. His collection included Italian mosaics, pre-Columbian art, and artefacts from Russia, China and New Guinea. Last year, two mammoth tusks from Miller's collection were returned to Canada and, at the end of February, the FBI sent 361 artifacts back to China at a ceremony at the Eiteljorg Museum in Indianapolis, marking the largest ever return of Chinese objects from the US.

Returning materials to Native American tribal governments will be a slower process, although there has been a rise in responses since the FBI put out a public call for information. "Part of our initial goal was to generate awareness around the case so that communities can come forward and engage with us because this kind of effort can't exist in a vacuum," Carpenter says. "I've signed up several dozen people to the website and I think that's a very positive sign." □



Image courtesy of the FBI.



# For Summer Travelers: A guide to Van Gogh's Arles

[The following is an article, reproduced in its entirety, that appeared in the May 2019 issue of The Art Newspaper.]

by Martin Bailey



Vincent van Gogh,  
*The Yellow House*,  
September 1888.  
Van Gogh Museum, Amsterdam.

[Summer] is probably the best [time] to visit Provence and follow the Van Gogh trail. A stroll through Arles offers a delightful insight into the artist's life and work. Low-

rise houses with sun-bleached shutters line its narrow, pedestrian streets. The sweeping curve of the Rhône embankment is never far away, along with remnants of the ancient ramparts that once surrounded the city's historic center.

Start the Van Gogh trail in Place Lamartine, two minutes' walk from the railway station. It was here that the artist painted one of his most personal pictures, *The Yellow House*. Van Gogh rented the small, cozy house soon after his arrival in 1888. For the only time in his adult life, he had a real home of his own. "I live in a little yellow house with green door and shutters, whitewashed inside," he wrote excitedly to his sister Wil. Later that year, he invited his friend Paul Gauguin to join him from Paris. Sadly, their collaboration came to an abrupt end just before Christmas, when Vincent mutilated his ear.



Detail of a postcard showing Place Lamartine and the Yellow House, around 1904.

A postcard from around 1904 represents the earliest photograph of the Yellow House (which lies behind the lamppost). The building just to its left, with a whitewashed exterior on the lower floor—and a pink awning

in the painting—housed a grocery shop, which must have been very convenient for Van Gogh.

Behind the Yellow House lies a taller building that now houses the Café Terminus—a good place to stop for a coffee and croissant. Further up the road are two railway viaducts that were depicted by Van Gogh and still survive. Van Gogh called it the Route de Tarascon, and he would set off along the dusty way most days to work in the landscape just outside Arles. It is now the Avenue de Stalingrad, honoring the Red Army's victory over Nazi Germany.

A postcard showing the Yellow House after the bombing of June 25, 1944.

During the Allied bombing of Arles during the World War II, the Yellow House was hit. Van Gogh's bedroom on the upper floor (with the closed green shutters



in the painting) was destroyed, although Gauguin's adjacent room partly survived. Downstairs the walls of the studio and the kitchen suffered lesser damage. The building could have been saved, but instead it was simply demolished. Had the Yellow House been rebuilt, it would now rank among the most popular French tourist attraction outside Paris.

Vincent van Gogh,  
*Starry Night over the Rhône*, 1888.  
Musée d'Orsay, Paris, currently on loan to  
Tate Britain, London

Three minutes' walk away from the left edge of the painting lies the river, where Van Gogh painted *Starry Night over the Rhône*. This bold riverscape under the stars is temporarily in London, on display in Tate Britain's Van Gogh

exhibition (until August 11). The river scene at night remains largely unchanged, although of course the sky in the painting comes from the artist's imagination.



Vincent van Gogh,  
*Trinquetaille Bridge*, 1888.  
Private collection.

Then, walk along the Rhône embankment toward the bridge which crosses the river to the suburb of Trinquetaille. Although the bridge was bombed and rebuilt to a modern design in 1951, part of the original stonework approach remains on the Arles end.

Van Gogh painted Trinquetaille Bridge from the embankment on the southern side. The tall tree now standing there may even have been the sapling in his painting. Félix Rey, the doctor who treated Van Gogh after the ear incident, lived on the upper approach to the bridge at what is now 6 Rue Anatole France.

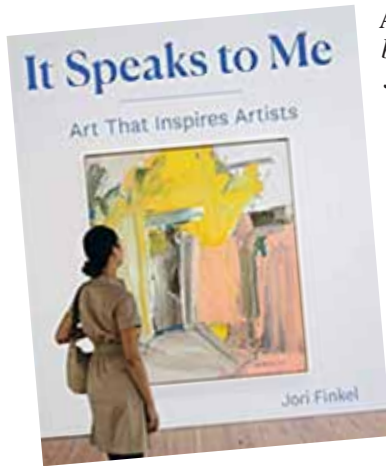
Five minutes away is the Fondation Vincent van Gogh Arles, an exhibition venue which opened in 2014 in a converted 15th century mansion. Curated by Bice Curiger, it mainly shows contemporary art, some that is inspired by the Dutch master. The venue also usually holds summer exhibitions that have some original Van Gogh drawings and paintings. The current displays include "Vincent van Gogh: Speed & Aplomb," a show of six paintings that runs until October 20.

Sadly, Van Gogh's artistic efforts in Arles were ignored during his lifetime, and the few paintings that he gave to local friends were all sold off by the very early 1900s. The Fondation therefore now plays a key role in bringing back some of his pictures to the city where he produced his finest works. □

[Martin Bailey is a leading Van Gogh specialist and investigative reporter.]



# BOOKS, Inspirations, and Artists



A new book, **It Speaks to Me**, by The Art Newspaper's Jori Finkel, features 50 artists on works that inspire them from museums around the world. Here is a short excerpt, in which the South African artist William Kentridge discusses Antoine Bourdelle's Large Sappho (1887, cast 1925), a bronze sculpture in the Johannesburg Art Gallery.

When I was growing up, this sculpture gave me a sense of the power that art could have, both in terms of scale and my immediate attraction to it. I didn't know it was supposed to be the poet Sappho then—I thought of it as "A Woman with a Harp." Actually, I thought of it as "My Woman with a Big Toe."

It's a large bronze sculpture, larger than life, of a woman with her elbow resting on the soundboard of a harp. What held me, the compelling detail that Roland Barthes described as the punctum of a photograph, is the toe: her right foot is flexed and the big toe is pointed upward. There's something about the tension of this toe, embodying a kind of extraordinary power.

The size of the sculpture meant that her knee and head and breasts were all out of reach, especially for a child. But the toe was so close. There was, I think, something erotic in that toe, even for a six-year-old, but quite what—I would have to speak to my analyst to find that out.

The sculpture sits somewhere between the sculpture of Rodin—Bourdelle was one of his assistants—and early Cubism. You can see Rodin in the modelling and half-twist of the figure. She's not quite a Thinker, as she hasn't swung all the way to place one elbow on a knee, which looks correct in the sculpture but is actually extremely uncomfortable. But her torso is turned. Also, she is an immensely strong and muscular woman, and the hands and forearms are fantastic in their power. This is not a

delicate, Renaissance-thin wrist. It's a wrist that comes out of Rodin or even Michelangelo. If you take away the dress, it could certainly be a man's arms and wrists.

Then there are echoes of Cubism in the angularity of the lyre and its simplification of shape and form. Bourdelle is flattening the curved surfaces of the instrument, breaking down the world into a series of facets.

The sculpture I've been doing recently has something of these angularities. I wouldn't put too much emphasis on it, but there is some common language. I'm certain that one's head is filled and formed by these early encounters with particular works of art. □

[It Speaks to Me: Art That Inspires Artists  
by Jori Finkel, DelMonico/Prestel.]





# Notes About an Artist



Yinka Shonibare CBE, *The American Library*, 2018. Hardback books, Dutch wax printed cotton textile, gold foiled names, headphones, interactive application. In "Yinka Shonibare," Speed Art Museum, KY



## Yinka Shonibare

Yinka Shonibare (b. 1962, London) became severely disabled after contracting transverse myelitis at age 18. The disease, an inflammation of the spinal cord, eventually caused paralysis to one side of his body. So Shonibare creates his works—paintings, sculptures, photographs, installations, films, and performances—with the help of a team of assistants. In 1993, he was named a patron of the annual Shape Arts open exhibition in which both disabled and non-disabled artists are invited to submit work.

At age three, Shonibare's family moved to Lagos, Nigeria, where his father practiced law and the growing young boy went to school. He soon returned to England for A-level studies and eventually fine arts at Byam School of Art, now Central Saint Martins College of Art and Design. He then received an MFA at Goldsmith's College, University of London. Work at Shape Arts, a group that makes arts accessible to people with disabilities, followed as well as a myriad of awards and major exhibitions in London, New York, and around the globe.

Also on his list of accomplishments were two Orders of Chivalry, an MBE—member of the Most Excellent Order of the British Empire—a title he added to his name, and in 2019, a CBE—Commander of the Most Excellent Order of the British Empire—awarded for significant achievement for the British empire.

In the process of exploring colonialism, cultural identity, race, and class, Shonibare's uses his signature medium. "African" fabric, brightly patterned cotton, wax-printed in the Netherlands which he purchases in England. They are not authentically African, as is the common belief, says Shonibare. "They prove to have a crossbred cultural background quite of their own. And it's the fallacy of that signification that I like. It's the way I view culture—it's an artificial construct." The fabrics, he says, were first manufactured in Europe to sell in Indonesian markets to then sell in Africa. The effort failed. Today these "typically African" fabrics are principally exported from Manchester, England, and the Netherlands. Shonibare dresses his figures in European 18th-century costumes also made in England. □



## California Classics

A new gallery called “The Classical World in Context” was opened at the **Getty Center** (CA). It is one of the last stages of the overhaul of the collection that started last summer. The revamp carves out an additional 3000 square feet of exhibition space and brings works out of storage. The new emphasis is on the artistic qualities and stylistic evolution of the artefacts over time. In addition, the new gallery addresses the gap that has existed in the display of the collection by showing works from other ancient cultures with ties to Greece and Rome.

The first exhibition in a second inaugural program, also called The Classical World in Context, is “Beyond the Nile: Egypt and the Classical World” (Sept. 9), which explores the cultural connections between ancient Egypt, Greece, and Rome.

## The Great Lady on View

The new **Statue of Liberty Museum** on Liberty Island in New York opened to the public on May 16. A premier of a time-lapse movie of the entire construction process, begun in 1916, celebrated the museum’s opening, which marked the most significant addition to the island since the arrival of the statue itself in June 1885. The 26,000-square-foot building replaces the small exhibition space inside the pedestal of the Statue of Liberty. The unique design features a glass roof that seemingly blends in with the surrounding landscape and offers incredible views of America’s Great Lady and the New York Harbor. The interior will feature the statue’s original torch, which was replaced during a major renovation in the 1980s.

Shari Mendelson, *Donot Askos 2*. In “Shari Mendelson: Amphorae and Apparitions,” Hunterdon Art Museum, NJ

## Stockholm Comes to New York

Stockholm’s photography destination has expanded to another location: **Fotografiska New York**, the museum’s newest global outpost, opens in September 2019 at 281 Park Avenue South. The inaugural exhibitors in the landmark building are photographers Ellen von Unwerth, Tawny Chatmon, Helene Schmitz, Adi Nes, and Anastasia Taylor-Lind.

“Fotografiska is unlike any ordinary museum and we’re excited to bring our vision to New York,” says Fotografiska co-founder Jan Broman.

Located in the Flatiron District, the six-floor, 45,000-square-foot Fotografiska New York will be home to a multi-concept venue, featuring three floors of exhibition space, a stunning dining room, bar and café operated by the Starr Restaurants group, and a highly curated art book and gift store. The sixth floor will serve as a versatile event venue with vaulted ceilings and skylights to host programming for the Fotografiska member community.

## SAAM to Establish New Fellowships

The **Smithsonian American Art Museum** received \$590,000 from the Henry Luce Foundation to establish a new program of curatorial training fellowships. The grant will fund two multi-year Luce Curatorial Fellowships at the museum

for the next five years. It will create a professional development bridge connecting academic pursuits and a curatorial career for scholars with in-depth subject expertise in American art and provide training in four areas of curatorial work: research, exhibition development, collections planning and public outreach.

Each Luce Curatorial Fellow will apprentice with one of the museum’s 14 curators on a project focused on a particular subject—sculpture, 19th-century art, postwar art, African American art, and folk and self-taught art. Fellows also will engage in the intellectual life of the museum’s Research and Scholars Center, lead gallery talks, present lectures, and pursue scholarly publication opportunities. The initial fellowship will begin in fall 2019, with a second overlapping appointment starting in fall 2021.

The museum’s fellowship program celebrates its 50th anniversary in 2020. Since 1970, SAAM has provided more than 680 scholars with financial aid and unparalleled research resources, as well as a world-class network of colleagues. Former fellows now occupy positions in prominent academic and cultural institutions across the United States, Australia, Asia, the Caribbean, Europe, the Middle East, and South America. In addition to hosting fellows through the Smithsonian Institution Fellowship Program, the museum offers the Joe and Wanda Corn Fellowship for scholarship that spans American art and American history, the Douglass Foundation Fellowship, the Patricia and Phillip Frost Fellowship, the George Gurney Fellowship for the study of American sculpture, the SAAM Fellowship in Latinx Art, the Joshua C. Taylor Fellowship, the Terra Foundation for American Art Fellowships for the cross-cultural study of art of the United States, the William H. Truettner Fellowship and the Wyeth Foundation Predoctoral Fellowship. For information about how to apply, visit [americanart.si.edu/research/fellowships](http://americanart.si.edu/research/fellowships), call (202) 633-8353, or email [saamfellowships@si.edu](mailto:saamfellowships@si.edu).



Diane Levell, *The Overgrown Quarry*, 2016. Archival print on Kinwashi paper. In “Intrepid Alchemist,” Michener Art Museum, PA

## Rape of Europa Restored

Until early next year, and following extensive analysis and conservation, Titian's *Rape of Europa* is back on display as the centerpiece of the **Isabella Stewart Gardner Museum's** (MA) Titian Room. Beginning in March 2020, as part of a multi-venue exhibition in partnership with the National Gallery, London; the National Galleries of Scotland, Edinburgh; and the Museo del Prado, Madrid, the painting will be reunited for the first time in more than 300 years with four other paintings from Titian's *poesie* series, widely regarded as one of the most important cycles of mythological painting in the history of Western art.

Commissioned by King Philip II of Spain and painted between 1551 and 1562, Titian's *poesie* ("painted poems") consist of six monumental paintings of mythological episodes inspired by Ovid's *Metamorphoses*. Europa depicts the legendary founding story of Europe—the abduction of Europa by Jupiter, who has taken the guise of a bull. Painted last in the series, it is the only one of Titian's *poesie* in America.

The upcoming collaborative exhibition will reunite the Gardner Museum's *Rape of Europa* with his *Danaë* (Wellington Collection, Apsley House); *Venus and Adonis* (Museo del Prado, Madrid); the *Diana and Actaeon* and *Diana and Callisto* (both owned by the National Gallery, London and National Galleries of Scotland). This reunion

will appear at the three European museums and make its final appearance at the Gardner Museum in Boston in February 2021.

After three months on display with the *poesie* cycle, *Europa* will be returned to its home alone in the Titian Room in May 2021.

## Bang for the Buck

Jeff Koons was pronounced the world's most expensive living artist at Christie's Post-war and contemporary sale in New York in May. His stainless steel *Rabbit* (1986) sold for \$80 million (\$91 million with fees), outdoing last fall's record sale of David Hockney's pool painting.

"No one understands the psychology of wealth better than Koons," said an executive at US Trust. "His *Rabbit* flatters and challenges the collector—and can deliver a status punch greater than any PR agency."

## NEH Grant Awards IU

Indiana University was awarded a \$500,000 matching Infrastructure and Capacity Building Challenge grant by the National Endowment for the Humanities to fund renovations that will create an integrated center for the arts and humanities.

Located centrally, in the historic Old Crescent area of the campus, the center will serve diverse creative interests on campus as well as in the community at large. It will also offer needed space for exhibitions and will expand the professional training and career opportunities.

## Moving a 12.5-ton Cat

The **Penn Museum** (PA) is moving its 25,000-pound *Sphinx of Ramses II*, who reigned in Egypt for some 67 years. The 3,000-year-old colossus, the largest in the Western hemisphere, has been in the Egypt gallery of the museum since 1926. In June, it was moved onto center stage—a redesigned Main Entrance Hall—and, when the hall opens in November, will serve to encourage visitors to explore the past through the museum's massive collection of ancient art and artifacts.

The move was a complicated and delicate process. The weight of the statue had to be calculated, the status of the building had to be considered, the route of the move had to be carefully determined. The new technologies helped: air dollies—similar to hoverboards—fueled by high-powered air compressors were put to use.

In addition to the new Main Entrance and



Charles Hinman, *Interlocking*, 1965. Acrylic on canvas. In "Hinman: Structures," Kreeger Museum, DC

opening at the same time are a reimagined Mexico and Central American Gallery, African Galleries, and a new auditorium—all part of the Building Transformation project.

## An Enlargement

The photographic collection at the **Yale Center for British Art** (CT) has been enlarged by some 1,400 works, given to the center by Joy of Giving Something Inc. The earliest work in the gift is a salted paper print of Orleans Cathedral, made in 1843, only four years after the birth of photography. Recent work includes examples of cameraless photography, abstract images, and feminist exploration of in-vitro fertilization.

Joy of Giving Something Inc. is a not-for-profit foundation that, since 2009 has awarded more than 50 scholarships to students pursuing post-secondary education in visual arts. In addition, the foundation works to expand visual arts learning for public schools and community based organizations.

## Iowa Through the Lens of a Toy Camera

The Nancy Rexroth Collection, acquired by the **Cincinnati Art Museum** (OH), brings 300 vintage photographic works to the museum, including a complete set of pictures from the 1977 and 2017 editions of the artist's photo-book *IOWA*.

Rexroth is best known for her use of the Diana camera, a plastic device manufactured as a toy. She was introduced to the Diana during graduate studies at Ohio University where she finished in 1971 with an MFA.



Jeff Koons, *Rabbit*. The winning bid at auction for \$91m (with fees), restored Koons to his former title of the most expensive living artist.



Between 1969 and 1976, with an NEA grant, she created a body of Diana images of small-town southeastern Ohio. In 1977 she published this body of work with the title *IOWA*. From that point she continued to produce other bodies of work, some of which are included in the Cincinnati Art Museum's acquisition.

The acquisition comes at a time of construction and dedication at the Cincinnati Art Museum, which is committed to engaging with its community. To that end, the "Art Climb" project came into being, an undertaking with the objective of connecting with the surrounding neighborhoods and at the same time activating the museum grounds, allowing new access through casual interactions outside the museum walls. A staircase from the sidewalk leading up to the front museum entrance is expected to open up the museum grounds, connect the museum to its neighbors, and provide a space to incorporate outdoor artworks.

Multiple flights of steps and landings will span the hill at one corner of the museum grounds—some 450 feet from the street to the parking lot. Lights will guide visitor upward toward the museum and a pavilion which will afford a view of the city.

## Season Opening

The **Grant Wood Studio and Armstrong Visitor Center** (IA) has reopened for the season through December. Free admission affords visitors the experience of wandering through the loft in which Wood painted his most iconic works and crafted decorative details that transformed it into a working studio. He worked and painted there from 1924 through 1935.

## County Approves Lacma Extension

The Los Angeles County Board of Supervisors voted to approve a \$65 million extension of the **Los Angeles County Museum of Art**. The vote also allocated \$117 million in funding and an associated \$300 million bond. The design replaces four buildings. The

new 368,000 square foot, glass-enclosed, sand-colored concrete building, which spans Wilshire Boulevard, replaces existing gallery buildings on Lacma's East Campus that date to the 1960s and 80s.

To renovate the existing buildings, the cost would be some \$500 million. According to a spatial audit the new project has 53,000 square feet, or about 33 percent less gallery space than the old buildings. "We were aware that this building project would be not as big as the current space it was replacing because that was a jumbled mess of galleries," said Director Michael Govan. In addition to its main buildings, Lacma has exhibition spaces in the Pavilion for Japanese Art, the Broad Contemporary Art Museum at Lacma, and the Lynda and Stewart Resnick Pavilion.

## New Perspectives

The **Peabody Essex Museum** (MA) will open a 40,000 square-foot wing in September. The expansion and renovation feature new installations, an atrium, an entry and facilities for school and group tours, new linkages and traffic flow to existing galleries, and a 5,000 square-foot garden. A new museum-wide initiative, including the expansion, aims to create new experiences of all the museum's collections by 2022. With thirteen new exhibitions, each gallery will offer new perspectives designed to encourage exploration, discovery, and engagement. "...an exciting new phase in the museum's evolution," said Director and CEO Dan Monroe.

## "Rooted, Revived, Reinvented"

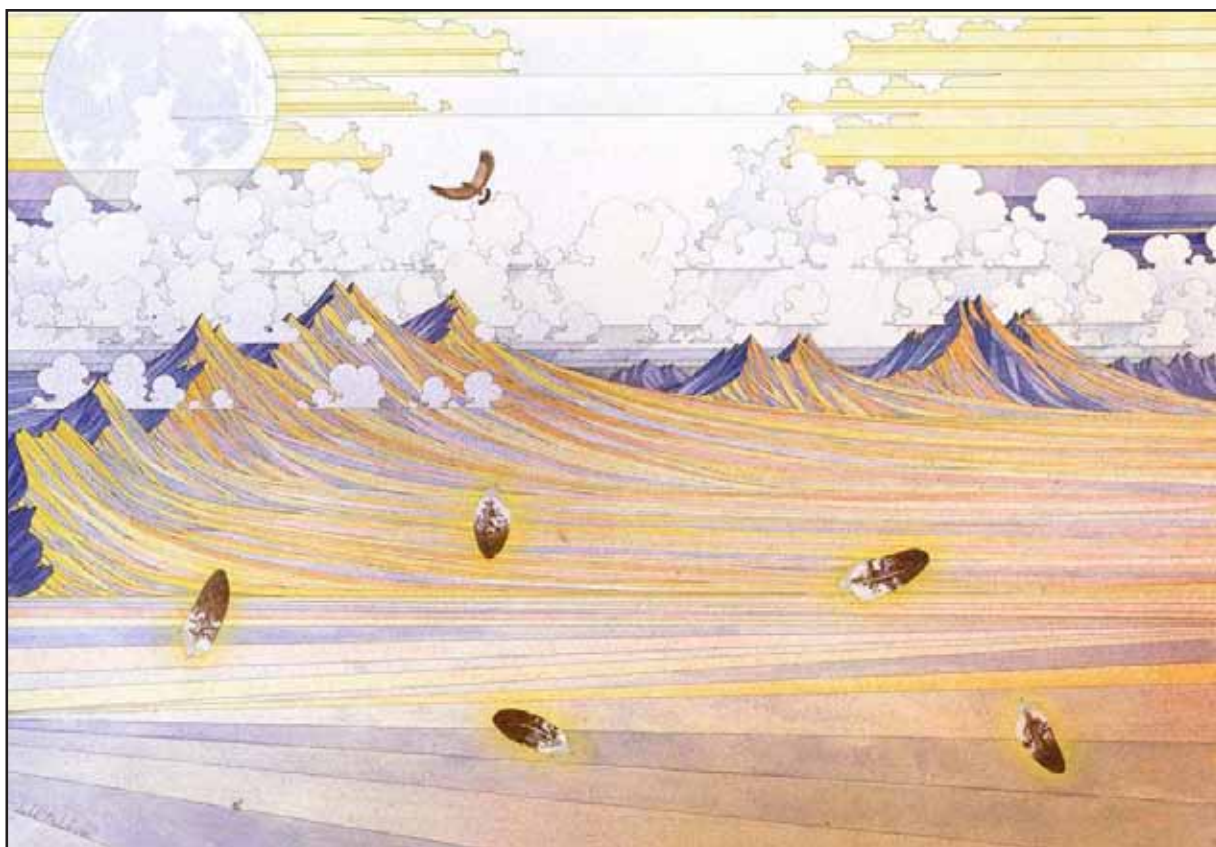
"Rooted, Revived, Reinvented: Basketry in America," a traveling exhibition organized by the National Basketry Organization in partnership with the **University of Missouri**, visually chronicles the history of American basketry from its origins in Native American, immigrant, and slave communities to its presence within the contemporary fine art world.

The exhibition is divided into five sections—Cultural Origins, New Basketry, Living Traditions, Basket as Vessel, and Beyond the Basket. All convey meaning and interpret American life through the artists' choices of materials; the techniques and forms they select; and the colors, designs, patterns, and textures they employ.

## Woodstock Revisited

It came to the **Rock & Roll Hall of Fame** (OH) this spring, 50 years after the fact, in the form of an exhibition "Woodstock 50" (through fall 2019).

Some 50 years ago, Woodstock generated legendary musical moments. Groups and artists—Sly & the Family Stone, Jefferson Airplane, The Who, Janis Joplin, Jimi Hendrix, and others—defined a new sound. "Woodstock 50" celebrates the people who organized the groundbreaking festival as well as the people who performed.



Jack Malotte, *Untitled*, 1982.  
Ink, acrylic and colored pencil.  
In "The Art of Jack Malotte,"  
Nevada Museum of Art, NV



The exhibit features rare prints, performance outfits, video footage, tickets, original signage, and more: photographs—prints and contact sheets—capture raw and intimate moments; Jimi Hendricks guitar strap and his handwritten lyrics to Voodoo Chile (Slight Return), the last song he would ever perform; a hand-drawn map of festival grounds with aerial views highlighting locations; video footage from the Rock Hall collection captured during Woodstock 69; and much more.

## “SNAP” to Attention

The **Kimbell Art Museum** (TX) is now offering a \$3.00 special exhibition admission for Texas Supplemental Nutrition Assistance Programs (SNAP)

recipients, beginning with its exhibition “Monet: The Late Years,” which opened in June. The new ticket price is offered in collaboration with the Institute of Museum and Library Services “Museums for All” program. For each accompanying family member, SNAP recipients can simply show their Lone Star Card at the box office. (Regular admission for this exhibition ranges from \$14 to \$18.)

## About “Museums for All”

Museums for All is an initiative of the Institute of Museum and Library Services (IMLS), a federal agency based in Washington, DC. The initiative is administered by the Association of Children’s Museums through a cooperative agreement with IMLS. Participating museums provide reduced admission, ranging from free to \$3, to visitors presenting their EBT (Electronic Benefit Transfer) card year-round during normal operating hours to up to four individuals per card.

Through Museums for All, those receiving food assistance (SNAP benefits) can gain free or reduced admission to more than 300 museums throughout the U.S. simply by presenting their SNAP EBT (Supplemental Nutrition Assistance Pro-

gram Electronic Benefit Transfer) card.

It is a national, branded access program, which encourages individuals of all backgrounds to visit museums regularly. The program is open to participation by any type of museum—art, history, natural history/anthropology, general museums, children’s museums, science centers, planetariums, nature centers, historic houses/sites, zoos, aquariums, botanical gardens and arboretums.

Since the launch of the initiative in 2014/2015, Museums for All has served more than 1.5 million visitors nationwide at more than 300 museums of all varieties, representing some 45 states, districts and territories. It is the only nationally coordinated financial accessibility program

cation is a globally recognized symbol of sustainability achievement.

## A Piece of Space

Berlin-based, Polish-born Alicja Kwade has created two sculptures using steel and stone to evoke a miniature solar system, a piece of space that has settled temporarily on the Iris and B. Gerald Cantor Roof Garden of the **Metropolitan Museum of Art** (NY). A first showing in the U.S.

## Old Trees to the Rescue

The owners of some of Britain’s most famous historic houses, members of the Historic Houses association, have offered old trees from their estates as their

contribution, if required, to the rebuilding of the roof of Notre Dame. It is estimated that 1300 trees were used during its 12th- to 14th-century building campaign. To now, more than 100 estates have offered trees planted centuries ago.

The proposal was made by the Duke of Rutland, of Belvoir Castle. “We’re able to donate replacements because my ancestor had

the foresight to plant trees that would only be valuable long after he died. And in turn we’ll replant every tree we fell—someone will need them for something in another few hundred years.”

## And What About the Style?

The 93-meter spire of Notre Dame cathedral in Paris was erected in the 1860s when the cathedral was reshaped by the architect Eugène-Emmanuel Viollet-le-Duc. An international competition to replace the fire-ravaged collapsed tower will pose a yet-unanswered question: Should the new Notre Dame look exactly as the old? Should it be modern? Contemporary? The competition will tell the tale. According to one aspirant who works with laser-cut



Diane Levell, *Summer Storm*, 2017. Archival print on Kinwashi paper. In “Intrepid Alchemist,” Michener Art Museum, PA

in the museum field, providing an easy-to-implement structure and the ability for participating museums to customize their implementation.

## LEEDing the Pack

Only 15 museums across the country have achieved LEED (Leadership in Energy and Environmental Design) Gold® the most widely used green building rating system in the world. The **Speed Art Museum** (KY) is now one of them. Available for all building projects, LEED provides framework that project teams can apply to create healthy, highly efficient, and cost-saving green buildings. LEED certifi-

steel in a neo-Gothic style, a spire adapted to contemporary techniques and interpretations is the best option.

## *The Monument Quilt*

The **National Museum of Women in the Arts** (DC) partnered with **FORCE: Upsetting Rape Culture** for the display of the Monument Quilt project on the National Mall. The project presented more than 3,000 stories of survivors of sexual and intimate-partner violence. Written, painted, and stitched on red fabric, the quilt blanketed highly public, outdoor sites to call attention to and demand a space to heal and resist sexual violence. After five years of organizing, and 49 displays in 33 cities across the U.S. and Mexico, the culminating display took place on the Mall in May—the only time it was displayed in its entirety.

## *Online Degrees*

The **New-York Historical Society** (NY) and the City University of New York School of Professional Studies (CUNY SPS) announced a partnership that, starting in Fall 2019, will offer an online Master of Arts degree in Museum Studies. The special focus of the program: to diversify the museum workforce and to address the needs of an increasingly diverse museum going public. To accommodate working adults, all classwork with CUNY will be online, while hands-on experiences will be offered on site at the New-York Historical Society—top ranked online teaching combined with hands-on experience with curatorial work, administration responsibilities, and exhibition design will ground students in both theory and practice of a museum career.

This degree program is particularly needed today, when museums support more than 726,000 jobs in America. Studies made in 2015 reveal relevant facts: museums

are believed to be one of the most trusted sources of information in the country; 38 percent of Americans identify as Asian, black, Hispanic, or multinational; only 16



percent of leadership positions at art museums are held by people of color.

## *Cultural Responsibility*

As one of five global partners for the Culture Summit Abu Dhabi 2019, the **Solomon R. Guggenheim Foundation** joined Google, UNESCO, the Royal Academy of Art, and the Economist Events in addressing Cultural Responsibility and New Technology. The museum group of directors, curators, and artists considered the role of museums as platforms for dialogue and as catalysts for transformative ideas. The program addressed how the rise of digital technology, an evolving definition of culture, and shifting audience expectations demand a reexamination of how museums can work in the 21st century.

## *Water Sculpture in Lincoln*

The **deCordova Sculpture Park and Museum** (NE) announced the site-specific commission by Andy Goldsworthy titled *Watershed*, a permanent installation begun this spring and to be completed by the end of the year. It is the only display of an outdoor work by this artist in any institution in all of New England. The work is designed to interact with the deCordova's natural environment, exploring the power of water and its force, its impact on and response to the rhythm of weather, and its effect on the landscape. Built in a vernacular style, the work echoes the stone walls and structures that appear throughout New England. □

Richard Pare, *Casa Pilatos, Seville, Spain*. 1983. Chromogenic print. In "Gift of Joy of Giving Something," Yale Center for British Art, CT

Peter Saul, *Self Portrait with Haircut*, 2003. Hand printed color lithograph. In "Beyond the Cape!" Boca Raton Museum of Art, FL





# summer VIEWS

## California

**Wende Museum of the Cold War**, Culver City □ Through Oct. 20: “Watching Socialism: The Television Revolution in Eastern Europe” The story of how television in communist and capitalist societies has been interrelated and how each has informed post-Cold War viewing; “Tito in Africa: Picturing Solidarity” African state gifts given to Tito, from the collection of the Museum of Yugoslav History in Belgrade, and staged photographs of Tito’s visits to Africa in his attempts to establish a Non-Aligned Movement of countries that envisioned a “Third Way” following its own path toward socialism; “The Wayland Rudd Collection by Yevgeniy Fiks” Soviet paintings, movie stills, posters, graphics, and more of Africans and African Americans from the 1920s to the 80s.

**The Broad Museum**, Los Angeles □ “Soul of a Nation: Art in the Age of Black Power 1963-1983” (Sept. 1) Paintings, sculptures, photographs, murals, and more show the vital contribution of Black artists in the period following the height of the civil rights movement: Bearden, Hendricks, Purifoy, Puryear, Ringgold, Saar, Thomas, White, and Williams, among others.

**Institute of Contemporary Art**, Los Angeles □ Patty Chang: *The Wandering Lake, 2009-2017* (Aug. 3) The result of eight years integrates video projection, photography, sculpture, publication, and performance as one body of work, Chang’s meditation of mourning, caregiving, geopolitics, and landscape.

**Oakland Museum of California**, Oakland □ Through Sept. 1: “Pushing West: The Photography of Andrew J. Russell” Vintage and digital prints, landscape and 3D images, collodion negatives, memorabilia, and a video, all documenting the Transcontinental Railroad’s western expansion, completed 150 years ago, and its impact on the land and the Native peoples; “Mildred Howard’s TAP: Investigation of Memory” Multimedia installation

T.C. Cannon, (Caddo/Kiowa), *Two Guns Arikara*, 1974-77. Acrylic and oil on canvas. In “T.C. Cannon: At the Edge of America,” National Museum of the American Indian, NY

examining identity, church culture, gentrification, dance, and activism by focusing on the artist’s memories of the Black community and tap dancing. □ “Queer California: Untold Stories” (Aug. 11) Artwork, videos, and music tell the story of the LGBTQ communities of California focusing on trans-genders, people of color, women, and others who have often been omitted from the story.

**Museum of the African Diaspora**, San Francisco □ Through Aug. 11: “Coffee, Rhum, Sugar & Gold: A Postcolonial Paradox?” The legacy of European colonialism in the Caribbean as seen through the work of ten contemporary artists connected to the area by birth or by choice; “Dignity Images” Personal images that are deliberately withheld from social media circulation; dignity images as they relate to Bayview-Hunters Point, the “most isolated neighborhood in San Francisco.”

**Crocker Art Museum**, Sacramento □ “Big Ideas: Richard Jackson’s Alleged Paintings” (Aug. 25) Sculptural machines that erupt or seep paint, which is projected onto surrounding walls and floors resulting in the artist’s “paintings.” □ Through Sept. 29: “Chiura Obata: An American Modern” Survey of a long distinguished artistic and teaching career that began in the Japanese internment camps in WWII; “The Race to Promontory: The Transcontinental Railroad and the American West” Photographs, taken by Russell for the Union Pacific and Hart for the Central Pacific, that chart the progress and completion at Promontory Point in Utah of this enormous and grueling accomplishment.

**Cantor Arts Center**, Stanford University, Stanford □ “How the West Was Won” (Oct. 28) Five woodblock prints by Shonibare, his first works to enter the collection: each an image of an American cowboy figure accompanied by a collaged piece of the artist’s signature Dutch wax fabric traditionally created in Europe for export to Africa.

## Colorado

**Museum of Contemporary Art**, Denver □ Through Sept. 1: “Clark Richert in Hyperspace” (Sept. 1) From early geometric abstractions through the exploration of dimensions to geometric abstractions; “nth Dimension” Works by artists influenced by Richert.



## Connecticut

**Yale Center for British Art**, New Haven □ Through Aug. 11: “Art in Focus: Blue” A visual history of British exploration, trade, and colonialism—from Britain’s control over maritime trade to how the color was used to depict the land and peoples of the “Orient” to postcolonial interventions; “Eileen Hogan: Personal Geographies” Sketchbooks alongside finished figurative paintings, predominantly gardens and portraits. □ “Tony Foster: Watercolor Diaries, Cornwall to Colorado” (Aug. 25) Watercolors and written notes that record the artist’s slow journey in a canoe down the Colorado River.

## District of Columbia

**Kreeger Museum** □ “Charles Hinman: Structures, 1965-2014” (July 31) Painted canvases, cast paper reliefs, and other experimental artworks starting with the 1960s, on to later monumental, monochromatic paintings, textiles, prints, and drawings.

**National Museum of Women in the Arts** □ “Ursula Von Ryingsvard: The Contour of Feeling” (July 28) Monumental sculptures made from cedar blocks and other organic materials synthesize emotional fragility, and imposing scale. □ “More is More: Multiples” (Sept. 15) Three-dimensional art objects produced in series of identical editions—from the shelves of retail stores into the museum as well as the homes of consumers: textiles, ceramics, clothing, decorative objects and toys designed by women artists—some created to benefit charities within the arts.

**Smithsonian American Art Museum** □ “American Myth & Memory: David Levinthal Photographs” (Oct. 14) Images of toy cowboys, Barbie dolls, baseball players reference postwar American society and examine that era’s myths and stereotypes. □ “Artists Respond: American Art and the Vietnam War,

Charles Hinman, *Sails*, 1965. Acrylic on shaped canvas. In “Charles Hinman: Structures, 1965-2014,” Kreeger Museum, D.C.





Plate, Rouen, ca. 1725. Faience (tin-glazed earthenware). In "Masterpieces of French Faience," Frick Collection, NY

**Vero Beach Museum of Art, Vero Beach**  
 □ "Astronomy Photographer of the Year" (Sept. 29) Celestial spectacles chosen from a competition of the same title.

## Georgia

**Georgia Museum of Art, Athens** □ "Our Town and Beyond: Works by Early Members of the Athens Art Association" (Aug. 11) Celebrating the 100th anniversary of the association: work by early members. □ Through Sept. 8: "Women of the WPA" Selections from the museum's collection of 1930s and 40s art; "Larger Than Life: New Deal Mural Studies" Fine art in public places thanks to the genius of Franklin Delano Roosevelt. □ "Color, Form and Light" (Oct. 13) Minimalist art from the 1960s to the present. □ "Celebrating Heroes: American Mural Studies of the 1930s and 1940s from the Steven and Susan Hirsch Collection" (Sept. 16) Drawings that show the thinking processes of artists who competed for New Deal mural commissions.

**Morris Museum of Art, Augusta** □ "The Charleston Renaissance: Art, Architecture, Literature, and Music" (Oct. 27) Works by some of the leaders of the economic and cultural renewal that took place in Charleston, once the Queen City of the South, between the two world wars. □ "It Was There All Along: Artists' Books and Tintypes by Frank Hamrick" (Oct. 6) Artworks that combine photography, storytelling, handmade books, and found objects.

## Kentucky

**Kentucky Museum of Art and Craft (KMAC), Louisville** □ "In the Hot Seat" (Aug. 11) How the chair is reimagined in contemporary artistic practice: artist-made chairs, installations, paintings, and mixed media works.

**Speed Art Museum, Louisville** □ "Yinka Shonibare CBE: The American Library" (Sept. 15) A British-Nigerian, Shonibare, celebrates the diversity of America with an interactive installation of 6,000 books covered in his signature Dutch wax printed cotton textile, with the names of immigrants and prominent Americans whose parents relocated out of the South

Henri de Toulouse-Lautrec, *Jane Avril*, 1899. Lithograph. In "Toulouse-Lautrec and the Stars of Paris," Museum of Fine Arts Boston, MA

1965-1975" (Aug. 18) An expanded view of American art during the war, introducing a diversity of previously marginalized artistic voices—women, African Americans, Latinos, and Asian Americans—making vivid an era in which artists endeavored to respond to the turbulent times and openly questioned issues central to American civic life.

## Florida

**Boca Raton Museum of Art, Boca Raton** □ "Beyond the Cape! Comics and Contemporary Art" (Oct. 6) How contemporary artists are influenced by graphic novels and comic books: video, photography, sculpture, prints, drawings, and tapestries, as well as rare comics and a series of contemporary animations coupled with rarely seen historic cartoons from the early 1900s. □ "Contemporary Sculpture: Sam Anderson & Michael Dean" (Oct. 6) Emerging artists use traditional materials, sometimes incorporating other less traditional elements, to construct abstract (Dean) and figurative (Anderson) works. □ "John Ransom Phillips: Lives of Artists" (Aug. 11) Symbolic watercolor portraits of artists combine abstraction, figuration, and text.

**Museum of Art and Design, Miami Dade County College, Miami** □ "Where the Oceans Meet" (Sept. 29) Works by an international group of modern and contemporary artists who express their belief that shifting and porous borders—geographic, national, cultural, social, racial, ethnic, and linguistic—have shaped our world, echoing the literary work of writers and philosophers Cabrera and Glissant.

**Frost Art Museum, Florida International University, Miami** □ Through Aug. 25: "CUT: Abstraction in the United States from the 1970s to the Present" Works by a multi-generational group of artists who challenge painting surfaces by making cuts, carvings, and indentations; "Spheres of Meaning: Art Exhibition of Artists' Books" Examples that range from manipulated texts to new narrative forms.

during the Great Migration printed in gold on the spines; an iPad station supplies information about the individuals name on the covers.

## Massachusetts

**Eric Carle Museum of Picture Book Art, Amherst** □ "The Picture Book Odysseys of Peter Sís" (Oct. 27) Original illustrations from 25 picture books, from historical narratives to early-reader graphics. □ "Eric Carle Makes a Book" (Aug. 25) Ideas into books—the process of book development—and sketches to final collages, alternate book covers, and unpublished artwork and book ideas. □ "All: A Look into LGBTQ Representation in Picture Books" (July 28) Building empathy while reinforcing the validity of different identities—illustrations of love, identity, discrimination, validation, and families.

**Museum of Fine Arts Boston** □ "Toulouse-Lautrec and the Stars of Paris" (Aug. 4) The celebrity culture of the artist's time as shown in his posters, prints, and paintings as well as other contemporaries such as Bonnard, Cassatt, Degas, Sargent, Tissot, and more. □ "Gender Bending Fashion" (Aug. 25) Styles that break the rules, that blur the lines between genders: clothes worn by Dietrich, Bowie, Hendrix, as well as multimedia presentations with paintings, photographs, music, and videos. □ "Georgie Friedman: Fragments of Antarctica" (Sept. 16) Site-specific installations that evoke the beauty of the





Antarctic Peninsula and illustrate the dangers of a warming planet: sketches, videos, and photographs. □ “Bouchra Khalili: Poets and Witnesses” (Aug. 25) On film, a retelling of the story of Genet’s visit to Cambridge, arranged by the Black Panthers, as an activist and witness to history. □ “Royal Celebrations: Japanese Prints and Postcards” (Sept. 15) Prints, postcards, and illustrated books that illustrate the pomp and ceremony of an imperial family line.

**Busch-Reisinger Museum, Harvard Art Museums, Harvard University, Cambridge** □ “The Bauhaus and Harvard” (July 28) Celebrating the 100th anniversary of the founding of the Bauhaus in Weimar, Germany: student exercises, iconic design objects, photography, textiles, typography, paintings, and archival materials drawn from the museum’s collection; influence in the U.S. began in 1930 with its first showing at Harvard and continued with the coming in 1937 of Walter Gropius as a member of the architecture department.

**MIT List Visual Arts Center, Massachusetts Institute of Technology, Cambridge** □ “Ericka Beckman: Double Reverse” (July 28) Focused survey of the artist’s visual language that questions gender, role-playing, competition, power, and control: four films in installation settings with sculptural elements and theatrical lighting. □ “List Projects: Farah Al Qasimi” (Oct. 20) Photographs that ascribe identity to gender, nationality, and class and echo both Euro-American and Middle Eastern visual cultures. □ “2019 Student Lending Art Program Exhibition” (Aug. 27-Sept 15) Original works of art—prints and photographs—free and open to all.

**Museum of Russian Icons, Clinton** □ “Zhostovo: A Russian-American Odyssey” (Oct. 20) Trays and boxes painted in the traditional Zhostovo style. □ “Wrestling with Angels: Icons from the Proscopon School” (Oct. 27) Contemporary icons: a recent renaissance of the ancient tradition of iconography.



William Hogarth, *Detail of Fourth Stage of Cruelty*, 1750–51. Red chalk, some graphite, on paper, incised with stylus. In “Hogarth: Cruelty and Humor,” The Morgan Library & Museum, NY

Imogen Cunningham, *Magnolia Blossom*, 1925. Gelatin silver print. In “Modern Masters: Group 1/64,” Morris Museum of Art, GA



**Cahoon Museum of American Art, Cotuit**

□ Through Sept. 1: “Exquisite Shells: The Art of Sailors Valentines” The history and display of works of art crafted from

seashells, beginning in Barbados during the period between 1830 and 1890, and continuing with contemporary examples; “Valerie Hegarty: Secrets of the Sea” Selections from a series of paintings hung with some from the museum’s maritime collection.

**Fitchburg Art Museum, Fitchburg** □

Through Sept. 1: “84th Regional Exhibition of Art & Craft” Juried exhibition strives to discover and encourage regional artists and craftspeople; prizes are awarded; “Broad Strokes: American Painting of the Late 19th and early 20th Centuries from the FAM Collection” Stylistic changes brought about by the Civil War, WWI, and the Great Depression.

**Smith College Museum of Art, Northampton**

□ “Plastic Entanglements” (July 28) Contemporary works that explore the environmental, Aesthetic, and technological implications of our love affair with plastic: drawings, photographs, video installations, 3D-printed objects, and sculptures.

## Michigan

**University of Michigan Museum of Art, Ann Arbor** □ “The World to Come: Art in the Age of Anthropocene” (July 28) Anthropocene: a term used to define a new geological epoch shaped by human activity: photography, video, and sculpture that address subjects and themes related to raw materials, disasters, consumption, loss, and justice. □ “The Power Family Program for Inuit Art: Tillirnanngittuq” (Oct. 27) Early contemporary works (1950s and 60s): ivory, bone, and stone sculptures, and stone cut and stencil prints. □ “Jason DeMarte: Garden

of Artificial Delights” (Sept. 1) Installation of photographs and wallpaper which weaves together images of fauna and flora set against ominous cloudy skies that rain down sweet delights that kill the flora and subsequently the fauna. □ “Ceal Floyer: Things” (Sept. 22) Installation of empty plinths with speakers that chant the word “thing” taken from pop songs. □ “New at UMMA: Egon Schiele” (Sept. 15) Three watercolors and a drawing recently gifted to the museum, and other works by contemporaries Kokoschka, Grosz, and Klimt.

## Minnesota

**Goldstein Museum of Design, University of Minnesota, St. Paul** □ “Dior to Disco: Fashion in the Era of Second Wave Feminism” (Sept. 20) See the similarities between opposite concepts of dress and the impact of feminism on the clothing women wore during the mid-20th century.

## Mississippi

**Lauren Rogers Museum of Art, Laurel** □ “Collections Interventions: The Art Deco Covers of Vogue” (Aug. 25) Vogue magazine covers placed side-by-side with examples of Japanese woodblock prints highlight the influence of these works on 20th-century fashion artists.

## Missouri

**National World War I Museum and Memorial, Kansas City** □ “We’re Home—Now What?” (Sept. 8) Posters commissioned by the U.S. Army Moral Section by illustrator and Army Captain Gordon Grant.

**Springfield Art Museum, Springfield** □ “Nick Cave” (July 28) Selection from the artist’s *Soundsuits* series, sculptural forms based on the scale of his body. □ “Watercolor USA 2019” (Sept. 1) 90 works by 80 artists. □ “Art in Our City” (Oct. 20) Works by the artists who live and work in Springfield and a look into their neighborhoods.





Arthur Dove, *Moon*, 1935. Oil on canvas. In "The Color of the Moon," Michener Art Museum, PA

Collection" A selection of preparatory drawings that illuminate the different roles drawing can play in the development of a work of art or an artist's individual style; "Seeing and Knowing: The Natural History Drawings of Robert Bruce Horsfall" How an academically trained turn-of-the-century artist negotiated the changing dynamics that divided scientists from "gentlemen naturalists" while working for scientists and natural history museums documenting flora, fauna, landscapes, and topography as field notes for works that would be finished in the studio. □ "Irina Nakhova: Museum on the Edge" (Oct. 13) Retrospective of a young member of the Moscow conceptualist school: paintings from the 1970s to recent interactive installations. □ Through July 31: "Tiananmen Square. 1989: Photographs by

blend whimsy and wit to comment on interpersonal relationships. □ "Andy Warhol's Art Factory Featuring the Marilyn Monroe Suite" (Sept. 3) The Marilyn Monroe Suite, Black Bean Soup, on loan from the Swope Art Museum (IN), and other Warhol works.

**Hofstra University Museum of Art**, Hempstead □ "Pushing Boundaries: American Art After World War II" (Aug. 16) Krasner, Joan Mitchell, Motherwell, Rauschenberg, Twardowicz, Warhol: post-war diversity.

**Katonah Museum of Art**, Katonah □ "The Edge Effect" (Sept. 22) A panoply of artworks that describe an environment where such works from artists with diverse backgrounds foster dialogue and creativity, just as a border area between different habitats results in greater biodiversity.

**Americas Society**, New York City □ "Walls of Air: The Brazilian Pavilion at the 16th Venice Architecture Biennale" (Aug. 3) A research exhibition model that maps contemporary Brazil beyond its frontiers, asking questions about social inclusion, political transparency, and environmental matters that have local, regional, as well as planetary impact.

## Nevada

**Nevada Museum of Art**, Reno □ "The Art of Jack Malotte" (Oct. 20) Artworks that celebrate the landscapes of the Great Basin focus on political issues faced by Native people seeking to protect access to their lands, referencing Western Shoshone and Washoe traditions and highlighting political, environmental, and legal struggles of all Native communities.

## New Jersey

**Hunterdon Art Museum**, Clinton □ Through Sept. 1) "Shari Mendelson: Amphorae and Apparitions" (Sept. 1) Works that resemble something you'd expect to see in the antiquities gallery of a fine art museum, but are made from salvaged plastic—old juice or soda bottles, melted down and shaped into new forms; "Transformed: Paper in Dimension" Witness the vanishing boundaries between paper and drawing, textiles, painting, architecture, and sculpture: by cutting, weaving, folding, shredding, tearing, twisting, gluing, and sewing humble paper, multifaceted structures and intricate physical drawings take form. □ "Aurora Robson: Refuse" Waste into art.

**Zimmerli Art Museum**, Rutgers University, New Brunswick □ "Stories of Wonder: Children's Tales from Around the World" (Sept. 22) Original artwork for children's books from Japan, France, Hungary, Denmark, and South Asia celebrate different cultures. □ Through Sept. 29: "Works in Progress: European Drawings from the Zimmerli



Lamar Dodd, *From Our Campus*, 1941. Oil on canvas. In "Our Town and Beyond," Georgia Museum of Art, GA

Khian H. Hei" A series of photographs that recall the beginnings of the Tiananmen Square protests through the final bloody events of June 1989; "Mister Deviant, Comrade Degenerate: Selected Works by Yevgeniy Fiks" Prints and photographs that recall the Cold War era's persecution of nonconformist groups. □ Through Oct. 6: "Polymorphic Sculpture: Leo Amino's Experiments in Three Dimensions" Works in wood, plastic, and resin; "Three American Painters: David Diaio, Sam Gilliam, Sal Sirugo" Three takes on abstract expressionism.

## New York

**Rockwell Museum**, Corning □ "Nancy Lamb: Through the Artist's Lens" (Sept. 8) Snapshots of nameless characters and scenarios that

**Bronx Museum of the Arts**, New York City □ "Useless: Machines for Dreaming, Thinking, and Seeing" (Sept. 1) A selection of machines created by artists with the goal of stirring dreams, feelings, critical thinking, and ironies in contrast to the general association of machines as accomplishing practical functions.

**Frick Collection**, New York City □ "Whistler as Printmaker: Highlights from the Gertrude Kosovsky Collection" (Sept. 1) Etchings, lithographs, and a pastel dating from the 1850s to the 90s, most made during the artist's lifetime. □ "Masterpieces of French Faience: Selections from the Sidney R. Knafel Collection" (Sept. 22) Objects from a promised gift to the collection tell the history of this art form beginning with its introduction in the 16th century by Italian immigrants.





**Morgan Library & Museum, New York City** □ “Plein Air Sketching in the North” (Aug. 25) In Late 18th century oil on paper sketches by German, Danish, Scandinavian artists who, home from forays into Italy’s countryside, explore their own landscapes with oils on paper. □ “Hogarth: Cruelty and Humor” (Sept. 22) Satirical scenes of 18th-century urban life. □ “Among Others: Photography and the Group” (Aug. 18) How photographers have represented the bonds uniting people in both group and individual portraits, 1860s to the present. □ “Drawing the Curtain: Maurice Sendak’s Designs for Opera and Ballet” (Oct. 6) Renowned children’s book creator, Sendak’s second career as a designer of sets and costumes for the stage: storyboards, preparatory sketches, costume studies, watercolors, dioramas. □ “Walt Whitman: Bard of Democracy” (Sept. 15) Notebooks, letters, an early copy of *Leaves of Grass*, and more. □ “LIFE: Six Women Photographers” (Oct. 6) Between the late 1930s and the early 1970s, LIFE magazine retained few women photographers as full-time staff or on a semi-permanent basis. This exhibition showcases the work of some of those women and how their work contributed to LIFE’s pursuit of American identity through photojournalism: Margaret Bourke-White, Hansel Mieth, Marie Hansen, Martha Holmes, Nina Leen, and Lisa Larsen. □ “Revolutionary Summer” (Sept. 15) A celebration of the Revolution with different events every weekend including a replica of George Washington’s headquarters tent in the museum’s courtyard which becomes a Continental Army encampment.

**Museum of Arts and Design, New York City** □ “Roger Brown: Virtual Still Lives” (Sept. 15) A selection of collected objects, arranged on display shelves that extend from the frames of moody landscapes. □ “Too Fast to Live, Too Young to Die: Punk Graphics, 1976-1986” (Aug. 18) An exploration of the visual language of punk through its graphics. □ “Untitled (In On B/W Waiting) 1st Site” (July 28) Wallpaper presents a pattern-based system.

**Museum of Modern Art, New York City** □ “Engineer, Agitator, Constructor: The Artist Reinvented” (Sept. 12) The political engagement, visual experimentation, and utopian aspirations of artists in the early 20th century; a showcase for the historical avant-garde movements such as Dada, Bauhaus, De Stijl, Futurism, and Russian Constructivism. At **MoMA PS1**: Through Sept. 2: “Simone Fattal: Works and Days” Retrospective of a 50-year period: abstract and figurative ceramic sculptures, paintings, watercolors, and collages drawn from war narratives, landscape paintings, ancient history, mythology, Sufi

Maurice Sendak, *Ship (Nutcracker)*, 1982-4. Gouache and graphite pencil on paper. In “Drawing the Curtain,” Morgan Library & Museum, NY

poetry, the impact of displacement, and the politics of archeology and excavation; “Gina Beavers: The Life I Deserve” Social media digital images transformed into thickly layered compositions that border on sculpture; “I must create a Master Piece to pay the Rent” First museum survey of the work of Julie Becker, inspired by her hometown of Los Angeles: installations, sculptures, drawings, photographs, and videos. □ “Hock E Aye Vi Edgar Heap of Birds Surviving Active Shooter Custer” (Sept. 8) Edgar Heap of Birds (Cheyenne and Arapaho Nation), artist, activist, and teacher based in Oklahoma City and on tribal land, creates works that confront repressed histories of state and settler violence against his native communities; “Devin Kenny: rootkits rootwork” Using the cultures of memes, music, fast fashion, and viral media, the artist reveals often invisible structures of injustice and exclusion. □ “MOOD: Studio Museum Artists in Residence 2018-19” (Sept. 8) Artist-in-residence exhibition.

**National Museum of the American Indian, New York City**

□ “T.C. Cannon: At the Edge of America” (Sept. 16) Paintings, works on paper, poetry, and music that embody the activism, cultural transition, and creative expression of the 1960s and 70s.

**New Museum, New York City** □ Through Oct. 6: “Lahaina Himid: Work form Underneath” Drawings, paintings, sculptures, and textile works that critique the consequences of colonialism and question the invisibility of people of color in art and the media in images of daily life; “Melanie Creon, Shaun Leonardo, Sable Elyse Smith: Mirror/Echo/Tilt” Video, performance, and teaching project explores the experience of incarceration, filmed in empty prisons and courthouses. □ “Sydney Shen: Onion Master” (Sept. 1) Window display of a reimagined arcade claw machine with artificial onions as the prize. □ “Mika Rottenberg: Easypieces” (Sept. 19) Video installations and kinetic sculptures about labor, technology, distance, energy, the connections between the mechanical and the human. □ “Marta Minujín: Menesunda Reloaded” (Sept. 29) An interactive, labyrinthine installation, a recreation of the 1965 original on display in Buenos Aires, that was a response to street life in the city



George Plank, *American Vogue Cover Illustration*, November 1, 1925. In “Collections Interventions: The Art Deco Covers of Vogue”, Lauren Rogers Museum of Art, MS





(*la menesunda* is slang for a confusing situation). □ “Fredrick Brackens: Darling Divine” (Oct. 8) Textiles woven in diverse traditions: West African weaving, European tapestries, and American quilting.

**New-York Historical Society**, New York City □ “Augusta Savage: Renaissance Woman” (July 28) The legacy of a sculptor, arts educator, activist, and Harlem Renaissance leader, explored through her work and that of those she inspired. □ “Hudson Rising” (Aug. 4) Artifacts, media, and Hudson River School paintings illustrate the ecological change along the river; how human activity has impacted the river, how the river has shaped industrial development, commerce, tourism, and awareness. □ Through Sept. 22: “Stonewall 50 at New-York Historical Society” Two exhibitions commemorate the 50th anniversary of the Stonewall uprising and the dawn of the gay liberation movement; “Revolutionary Summer” Historical displays and programs, dioramas, installations. □ “LIFE: Six Women Photographers” (Oct. 6) Between the late 1930s and the early 1970s, LIFE magazine retained few women photographers as full-time staff or on a semi-permanent basis. This exhibition showcases the work of some of those women and how their work contributed to LIFE’s pursuit of American identity through photojournalism: Margaret Bourke-White, Hansel Mieth, Marie Hansen, Martha Holmes, Nina Leen, and Lisa Larsen. □ “Revolutionary Summer” (Sept. 15) A celebration of the Revolutionary with different events every weekend including a replica of George Washington’s headquarters tent in the museum’s courtyard which became a Continental Army encampment.

**Solomon R. Guggenheim Museum**, New York City □ “Artistic License: Six Takes on the Guggenheim Collection” (Sept. 8) Artist curated showing of selections from the museum’s collection of modern and contemporary art from the 1900s to the 80s. □ “The Hugo Boss Prize 2018: Simone Leigh, Loophole of Retreat” (Spring) A suite of sculptures merging the human body with architectural elements reference ancient nude statues and, at the same time, honor black women who struggled to escape an unjust reality—the “loophole of retreat.”

**Edward Hopper House Museum & Study Center**, Nyack □ “Alastair Noble: Message in a Bo(a)ttle” (Aug. 25) Multi-media exhibition focusing on life along the Hudson: an environmental installation by Noble, Hudson River School paintings by Gifford, early drawings by Hopper, boat building with Richer, and related sculptures.

**Frances Lehman Loeb Art Center**, Vassar College, Poughkeepsie □ “Era of Opportunity: Three Decades of Acquisitions” (Sept. 8) A show of the dramatic growth of the center’s collection during the 28-year directorship of the retiring James Mundy: drawings, paintings, photographs, and more.

Thomas Joshua Cooper, *Incoming tide – looking east – North Atlantic Ocean, Montauk Point, New York, 2016/18*. Selenium-toned gelatin silver print. In “Thomas Joshua Cooper: Refuge,” Parrish Art Museum, NY

**Hudson Valley Museum of Contemporary Art**, Peekskill □ “First Annual Juried Member Exhibition” (Aug. 10–Sept. 8) A variety of perspectives from both local and national artists. □ “Anne Samat: Greatest Love” (Sept. 8) Totems formed with intricately woven textiles and found objects that evoke the artist’s Malaysian lineage.

**Parrish Art Museum**, Water Mill □ Through July 28: “Thomas Joshua Cooper: Refuge” Images by a photographer of Cherokee descent, fascinated with the landscape, historical and cultural geography, cartography and above all water, especially the coastal and inland waterways and landscapes of the East End of Long Island and Shelter Island—images that evoke the notions of refuge, immigration, and settlement, thus sharing importance to both Native Americans and immigrants; “Renate Aller: The space Between Memory and Expectation” Large-scale archival prints presented as a unified environment—disparate landscapes presented through the continuity of the horizon line; “Jean-Luc Mylane: A Matter of Place” Monumental photographs juxtaposing natural and man-made, stillness and motion, calm and tension, and the coexistence of nature and humans. □ “Abstract Climates: Helen Frankenthaler in Provincetown” (Oct. 27) Examples of the artist’s output during summers on Cape Cod (MA) from late 1950s through 1971 illuminate her major role in the development of Abstract Expressionism in America.

## Ohio

**Cincinnati Art Museum**, Cincinnati □ “No Spectators: The Art of Burning Man” (Sept. 2) Room-sized installations, mutant art vehicles, creative costuming, films, jewelry, and more from the Burning Man, a temporary gathering of thousands in the desert outside Reno, NV. □ “Kimono: Refashioning Contemporary Style” (Sept. 15) The influence of the kimono on fashion: Japanese kimono displayed with Western fashionable garments from the 1870s to the present.

## Pennsylvania

**Michener Art Museum**, Doylestown □ *The Color of the Moon: Lunar Painting in American Art* (Sept. 8) Works that illustrate the Romantic idea of the moon held by artists from the 1820s to the 1960s, from Thomas Cole to Norman Rockwell’s lunar landing.



Nicole Six & Paul Petritsch, *Spatial Intervention 1*, 2002. Color video. In “The World to Come,” University of Michigan Museum of Art, MI



❑ “The Poetry of Sculpture: Raymond Granville Barger (1906-2001)” (Oct. 20) A sculptor of monumental outdoor pieces also produced small-scale works for interior spaces: see both here. ❑ “Intrepid Alchemist: Diane Levell’s Bucks County” (July 28) Series of landscapes taken by a master photographer.

**Westmoreland Museum of American Art, Greensburg** ❑ “Era of Cool: The Art of John Van Hamersveld” (Oct. 20) The *oeuvre* of an instantly recognizable pop artist/graphic designer, including rock and roll album covers for the Beatles, the Grateful Dead, and the Rolling Stones; poster designs for Jimi Hendrix, Dream, Bob Dylan; drawings; murals; photographs; and paintings.

**National Museum of American Jewish History, Philadelphia** ❑ “Sara Berman’s Closet” (Sept. 2) Paints, text, and ephemera that tell the story of Sara’s odyssey from Belarus to Tel Aviv to New York City, plus an outdoor installation of her closet, which expands on the stories everyday belongings carry.

**Print Center, Philadelphia** ❑ Through July 27: “James Siena: Resonance Under Pressure” Prints: some explore the potential of modulation and repetition of biomorphic forms, some focus on typewritten and letterpress text as image, and others are also about the physical representation of sound; “New Typographics: Typewriter Art as Print” Works that use the typewriter as a matrix for forming text into image—“typewriter art.”

**Everhart Museum, Scranton** ❑ “Paper” (Sept. 9) Selections from the museum’s collection of works on paper combining the exception with the everyday: prints and

drawings that celebrate the human form.

## South Carolina

**Gibbes Museum of Art, Charleston**

❑ “Black Refractions: Highlights from The Studio Museum in Harlem” (Aug. 18) Works that focus on race, identity, power, wealth, and memory by Bearden, Hammons, Lewis, Mutu, Simpson, and others. ❑ “Luminous Landscapes: The Golden Age of British Watercolors” (Oct. 6) Works on paper created in 18th- and 19th-century England that show the progression of the medium from monochromatic, realistic topography to the bold colors and loose brushwork of the Romantics.

## Tennessee

**Knoxville Museum of Art, Knoxville** ❑ “Design by Time” (Aug. 4) Textiles, carpets, ceramics, lighting fixtures, vessels, clocks, and furniture, created by both known and emerging designers, express life and the passage of time.

## Texas

**Kimbell Art Museum, Fort Worth** ❑ “Monet: The Late Years” (Sept. 15) Panorama scenes and easel paintings trace the evolution of Monet’s practice from 1913, when he began to move toward bold abstractions, to his death in 1926; this exhibition is held in conjunction and in partnership with the Arts Museums of San Francisco.

**Moody Center for the Arts, Houston** ❑ “Gillian Wearing, Rock ‘n’ Roll 70” (Aug. 31) The nature of aging and self-representation as shown through digital age-processing of self-portraits of invited collaborators.

## Washington

**Frye Art Museum, Seattle** ❑ “Frye Salon” (Sept. 22) Selections from the museum’s collections, hung salon style. ❑ Through Sept. 1: “Cauleen Smith: Give It or Leave It” Site-specific light installation and sculptural works advertise the artist’s vision of the world: black, feminist, spiritual, and selfless; “Jane Wong: After Preparing the Altar, the Ghosts Feast Feverishly” A poet’s installation comprised of altars, sculptural poems, and personal effects—Wong’s hymn to her family, their history, and the realities of low-income immigrants. ❑ “End of the Day:



Lubaina Himid, *Le Rodeur: The Exchange*, 2016. Acrylic on canvas. In “Lubaina Himid: Work from Underneath,” New Museum, NY

American Oil Painting Around 1900” (Sept. 29) A selection of works that span the 50-year period between the Civil War and WWI.

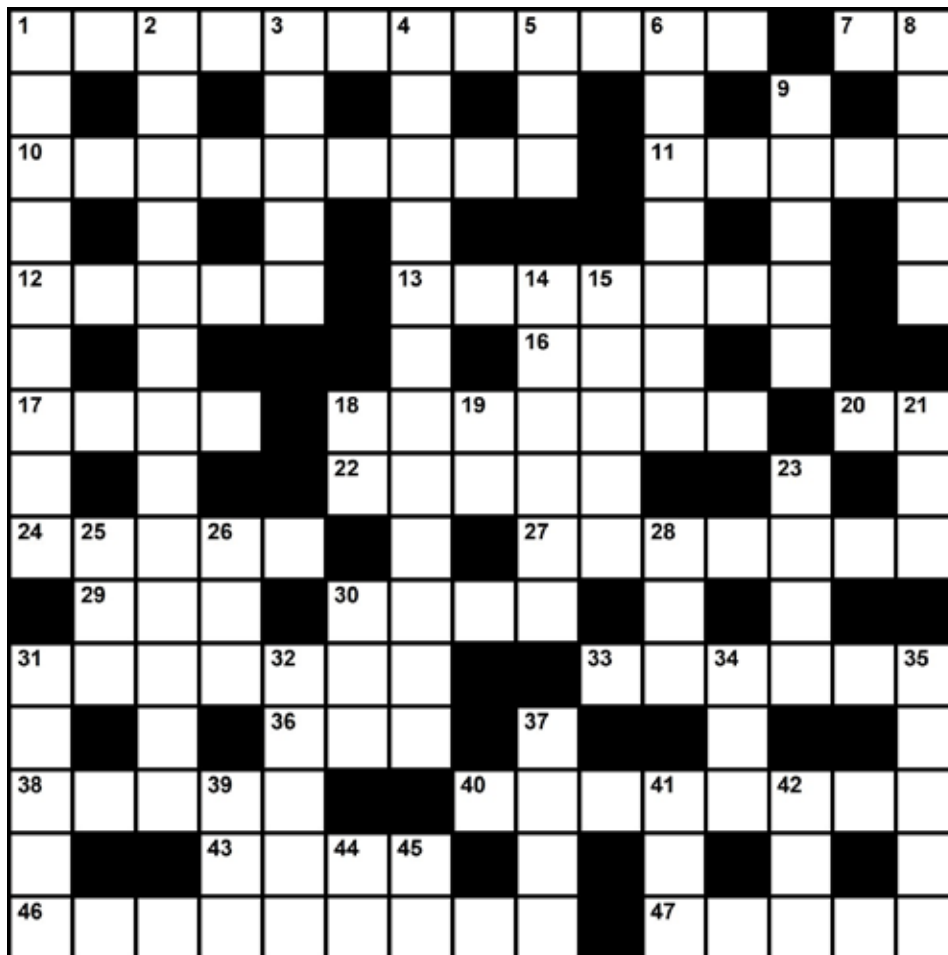
**Henry Art Gallery, University of Washington, Seattle** ❑ “Cecilia Vicuña: About to Happen” (Sept. 15) Sculpture, installation, drawing, video, and text-based work that explores discarded and displaced materials, peoples, and landscapes.

## Wisconsin

**Leigh Yawkey Woodson Art Museum, Wausau** ❑ “Botanical Art Worldwide: America’s Flora” (Aug. 25) U.S. indigenous plants on canvas and paper; part of a worldwide coordinated in which national exhibitions are on view in 25 countries on 6 continents, each featuring contemporary artwork of native plants, to increase appreciation of the world’s plant diversity and to link people with plants. ❑ “Flora, Fauna, Font: Illustrating the Alphabet” (Aug. 25) A to Z intertwined with plants, mammals, and insects à la medieval illuminated manuscripts and primers. ❑ “Regal Bearing: Bird Portraiture” (Aug. 11) Images that capture the essence of the subject—with or without background habitat. ❑ “Sharing the Shoreline” (Aug. 18) Shorebirds in sculptures and works on paper.

**Museum of Wisconsin Art, West Bend** ❑ Through Sept. 8: “Among the Wonders of the Dells: Photography, Place, Tourism” New photographs that tell the history and transformation of Wisconsin Dells from remote natural wonder to “Waterpark Capital of the World,” the state’s premier tourist destination; “Downtown” At the opening of its new destination, MOWA/DTN, in Wisconsin’s first-of-its-kind arts hotel Saint Kate, a display of photographs that illustrate the historic traditions of Milwaukee; “Members’ Show 2019” Works by museum’s members hung salon style: professionals and weekenders together show the extent of the contemporary art scene in Wisconsin. ❑ “Processed Views: Surveying the Industrial Landscape” (Oct. 8) Photographs that depict landscapes of the West, interpreted with the use of processed foods—marshmallows, chips, cereal. ❑

## CROSSWORD by Myles Mellor (answers on last page)



### Across

1. Famous drawing by Durer, 2 words
7. A painting created by this technology was sold by Christie's in Oct 2018
10. *Penitent* \_\_\_\_, Caravaggio
11. Greek style of architecture
12. Cathedral passageway
13. Sensed by touch
16. Aristotle's \_\_\_\_ *Rhetorica*
17. Curved geometric shape
18. Civil rights activist who bequeathed most of her art collection to the Studio Museum in Harlem and the Duke Ellington School of Arts in Washington DC, Peggy \_\_\_\_
20. State loved by Georgia, abbr.
22. Animal portrayed in *Lady with an Ermine*
24. Willy Wonka creator Dahl
27. First woman to lead the National Art Gallery of Art (DC), Kaywin \_\_\_\_
29. "Regrets, \_\_\_\_ had a few" ("My Way" lyric)
30. Viral picture on the internet
31. Material used in reliefs decorating the Chateau de Fontainebleau
33. Andy Warhol's forte, 2 words
36. Surgery centers
38. Pale yellow
40. Leonardo painting, goes with 47 across
43. Poem by Byron
46. Plain where Stonehenge stands
47. See 43 across

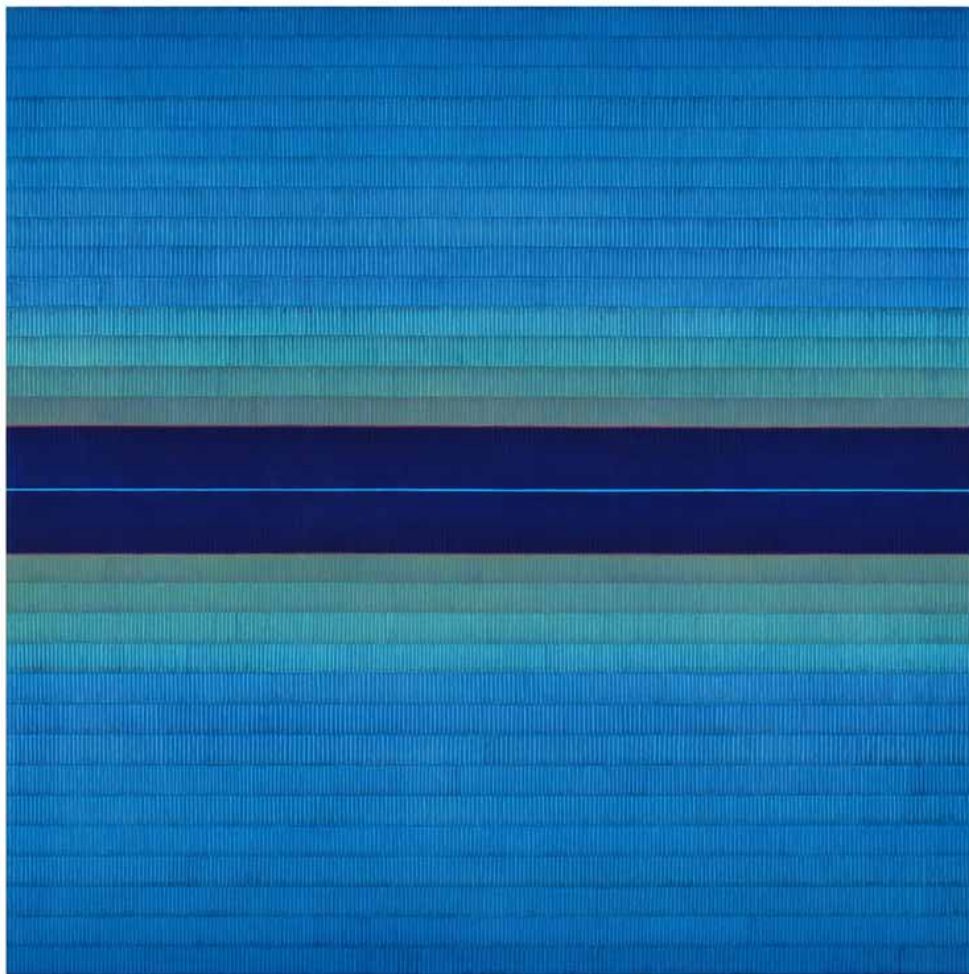
### Down

1. Boucher's *Madame de* \_\_\_\_
2. Harlem Renaissance sculptress, 2 words
3. Picture
4. Renoir masterpiece, "*The* \_\_\_\_," 2 words
5. Word with Reason or Innocence
6. Max Ernst, for one
8. Machu Picchu native
9. El Greco's nationality
14. *Still Life with* \_\_\_\_ *Bottle and Fruit* by Paul Cezanne
15. Not important
18. Initials for Lewis
19. A major or LT. Col. is one, abbr.
21. Ray's first name
23. Austen heroine
25. Painting medium
26. \_\_\_\_ *Miz*
28. Pope \_\_\_\_ X, son of Lorenzo de' Medici
30. Saintes-Maries-de-la-\_\_\_\_, where Van Gogh painted seascapes
31. Scottish people who carved the Aberlemno Serpent Stone
32. One of Cuba's leading contemporary artists, \_\_\_\_ Sanchez
34. Green color
35. Leonardo studied them in detail (human trunks)
37. Subject in Botticelli's *Madonna of the Book*
39. Baba of myth
41. Energy
42. Light brown color
44. Football position, abbr.
45. Gold symbol



Eileen Hogan, *Portman Square with Railing*. In "Eileen Hogan: Personal geographies," Yale Center for British Art, CT





Anna Bogatin, *Aurora (River Wanderings 7714)*, 2014-5.  
Acrylic on canvas. In "Color, Form and Light," Georgia Museum of Art, GA



Above: James McNeill Whistler, *Fumette*, 1858. Etching and drypoint, black ink on cream French laid paper.  
In "Whistler as Printmaker," Frick Collection, NY



Right: Charles Webster Hawthorne.  
*Two Fishermen*, 1909. Oil on linen.  
In "End of the Day," Frye Art Museum, WA

## CROSSWORD SOLUTIONS

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## museum VIEWS

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