

An abstract oil painting on canvas by Olga Albizu, featuring large, expressive brushstrokes in red, yellow, black, and white. The composition is non-representational, with bold colors and visible texture.

# *museum* **VIEWS**

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

*April 2019*

Olga Albizu, *Untitled*, 1959. Oil on canvas. Detail. In "Art\_Latin\_America," Davis Museum, MA

# BURNING MAN

**P**icture a temporary city of more than 70,000 temporary inhabitants—people from across the globe gathering in the dust of the Black Rock Desert outside Reno, Nevada, for seven days to participate in a cultural experience dedicated to art and community. They become citizens of this desert community, active in the building of both a city and its oversized and uninhibited artworks. In their attempt to re-envision Black Rock City in this remote, inhospitable environment, artists gather to construct fantastical, massive works of art that will be on view for only seven days and be seen by a relatively small audience.

Yet, coming to Black Rock, far from critics, market forces, curators, gallery owners, and collectors, they create works of art. And they share their works, many of which are ritually burned, watched by a kindred audience dedicated to interactive participation in the making of art.

Starting in 2001, the Burning Man organization worked to bring interactive, civic-minded artwork to the world outside Black Rock City through the Black Rock Arts Foundation (now **Burning Man Arts**). This action enabled more people to view more artwork in more places around the world. In addition, many large-scale playa art installations have found temporary homes at other festivals and more permanent places as public art in several cities across America.

Starting at the end of April, Burning Man arrives at the Cincinnati Art Museum in two phases of an exhibition “No Spectators: The Art of Burning Man.” Giant mutant art vehicles and gallery-sized installations as well as jewelry, videos, and photography will occupy much of the museum through September 2, exploring the maker culture, ethos, principles, and creative spirit of Burning Man. Ephemera and archival materials will be on view in the companion exhibition “City of Dust: The Evolution of Burning Man,” organized by the Nevada Museum of Art, which traces Burning Man’s origins from its counterculture roots to the desert convergence it has become today.

“The visual culture created in conjunction with the Burning Man gathering each year is a democratic and inclusive model of artistic expression. Working with the thinkers and artists who create the culture challenges the very notion of an art museum,” said Cincinnati Art Museum Director Cameron Kitchin.

In the spirit of active participation, the museum is reaching out for volunteer participation. “It’s all about being there, being fully present, and not just observing. There are no outsiders. Everyone is part of the experience.” □



Al Held, India ink on paper, 1967. In “Infinite Choices,” University of Richmond Museums, VA

# NEW MUSEUMS IN NEW YORK:

## Along the High Line

He calls himself a “New York City kid,” and he feels a need to “give back.” Such is the generosity of collector J. Tomilson “Tom” Hill, whose **Hill Art Foundation** (launched by Tom and his wife Janine) opened early this year with the purpose of sharing their art collection and running educational programs. Where? In a new building in Chelsea on the High Line, a second-story, much loved, flowering park built around an old, unused elevated railway line on Manhattan’s West Side. Unlike other foundations, which can be found in more remote, off-the-beaten-track locations, the Hill spot is “... in traffic...in the flow...it’s not a destination,” says Hill. In fact, pedestrians on the High Line, can see the display, spread through 6,000 square feet of gallery space across the third and fourth floors of a mixed-use building.

Rotating exhibitions will show the range of the collection: Old Master paintings, Renaissance and Baroque bronzes, Modern and Contemporary works, and the output of young women artists. The opening exhibition, “Maybe Maybe Not: Christopher Wool and the Hill Collection” is on view through May—large-scale works on one level and black and white photographs taken in west Texas on the upper level.

Art history and professional development in the arts and museums are the focus of the spring education program, targeted for underprivileged New York high-school students.

## On the West Side—Hudson Yards

**The Shed**’s Bloomberg Building, a multi-use behemoth on the Hudson River, doesn’t loom—it’s not tall. It sits like an over-sized laundry bag, and it moves. Designed by Diller Scofidio + Renfro, lead architect, and Rockwell Group, collaborating architect, it is a 200,000 square-foot structure that physically transforms to support large, ambitious artworks and other projects.



**The McCourt**, The Shed’s most innovative space, comes into shape when a movable outer shell is deployed over the adjoining plaza to create a 17,000 square-foot light-, sound-, and temperature-controlled hall for large-scale performances, installations, and events. It can accommodate a seated audience of some 1,200 people, and a standing crowd of more than 2,000.

**The Level 2 and Level 4 Galleries** (together 25,000 square feet) are museum quality spaces, free of columns.

**The Theater** on level 6 can seat an audience of 500 people. It can be subdivided into more intimate spaces to accommodate smaller-scale installations and productions.

**The Tisch Skylight and Lab** (top floor) are additional spacious areas for events, rehearsals, and artistic endeavors.

**The Plaza** is an outdoor public space when the movable shell is retracted and nesting over the base building. The Shed’s first public art commission is positioned here: *In Front of Itself* is a larger-than-life, site-specific, interactive work by Lawrence Weiner, made with customized paving stones.



The movable shell of The Shed travels on a double-shell track based on gantry crane technology commonly found in shipping ports and railway systems. A rack-and-pinion drive moves the shell forward and back on four single-axle and two double-axle bogie wheels that measure six feet in diameter, enabling the shell to deploy in about five minutes. The exposed steel diagrid frame of the movable shell is clad in translucent pillows of durable and lightweight Teflon-based polymer, called ethylene tetrafluoroethylene (ETFE). With the thermal properties of insulating glass at a fraction of the weight, the translucent ETFE allows light to pass through and can withstand hurricane-force winds. Measuring almost 70 feet in length in some areas, The Shed’s ETFE panels are some of the largest ever produced. □

Two views of The Shed, New York City



# FORGERY and FAKERY: Marketplace Chicanery

## In the Marketplace

As museums devote increasing numbers of exhibitions devoted to African-American artists, and the resulting interest in the marketplace rises, the number of forgeries increases. Why? Because many of these artists have been undervalued and, in fact, unknown during their lifetimes, and because knowledge of their work has been limited. In addition, the possibility of gathering source information is almost non-existent, since almost invariably they worked alone or with few associates who are no longer identifiable. Making things all the easier for the forgers.

In fact, forgeries of this sort have been around for many years according to FBI special agents who are involved in detecting fakes. The problem, they think, is widespread—"increasingly epidemic." They say there is one certain way to spot one: "If it seems too good to be true, then it probably is." □

## On the Canvas



Above: Judith Leyster, *Self-Portrait*, c. 1630. Oil on canvas. In the National Gallery of Art, DC

According to an *Art Newspaper* podcast, the existence of female Old Masters was obscured in the past by art dealers who not only ignored them, but also made them vanish entirely by painting male signatures on their canvases. Specialist and Director



of the Frost Art Museum (FL) Jordana Pomeroy cites Dutch 17th-

Left: Judith Leyster's monogram (a conjoined JL entwined with a 5-pointed star)

century artist Judith Leyster. "[She] was well known in her time. She was part of a guild, which was unusual for women artists." But her signature was literally painted over by dealers as their way of enhancing the value of the work. Thus, Leyster's works were promoted as Frans Hals's. "This kind of thing went on for many, many years." Finally, it was scholars who noticed Leyster's monogram involving a star—"a really beautiful signature"—on works that had been signed with Hals's name. "And uncovering that literally uncovered her reputation" in the 1890s. It was not until the 1970s that efforts to reflect the scope of Leyster's achievement began in earnest. □



Benny Andrews, *Sinner Man*, 1995. Oil, gouache, and collage on paper. In "Stony the Road We Trod," Georgia Museum of Art, GA



Bernardo Bellotto, *The Zwinger Complex in Dresden* (detail), 1751/52. In "The Lure of Dresden," Kimbell Art Museum, TX



# MARKETING: “That Started with Tintoretto”

An article in *The New York Times*’s special section on museums, writer Ted Loos equates Jacopo Robusti, or Tintoretto (to those who knew him) of 16th-century Venice (1518-1594) to a market-conscious, highly-rated modern artist—someone who is savvy about publicity and technology and wants to get his work out to the public, and quickly, in order to beat the competition. Tintoretto could have been that 21st-century artist.

He was, writes Loos, “a master of commanding attention in his day.” He conceived crowded canvases filled with moving, gesturing figures with facial expressions that convey surprise or even awe at some event not in view. All this at a time when static figures in paintings were the artistic model.

Frederick Ilchman, chairman of European art at the Museum of Fine Arts, Boston, said of Tintoretto, “He was able to turn up the drama. What he does better than anyone are these energetic religious paintings that make you feel some miracle is actually happening.”

In effect, Ilchman explains that the commercial hustle of Venice helped produce the sense of immediacy in Tintoretto’s mammoth paintings. “At the time, Venice was the most populist city in Europe. It wasn’t for nothing that Shakespeare set *The Merchant of Venice* there. Tintoretto grew up in this atmosphere, and there was a sense of having to market yourself. He would give away free paintings to increase his market share. The way Picasso and Jeff Koons marketed themselves? That started with Tintoretto.”

Tintoretto was Jacopo Robusti’s nickname. It meant “little dyer”—his father was a silk-dyer when Venice was a center for luxury goods. Tintoretto worked fast and furiously. Thus, his other nickname “Il Furioso.” His father’s name Robusti came from the family’s robust defense of Padua against an invading army.

At the age of 20, Tintoretto had his own workshop, which grew quickly to incorporate many assistants who enabled the studio to produce a prodigious number of pictures—not all of great quality. Modern-day curators have had to work hard to siphon off the imposters and lesser assistants’ works.

Deviating from the norm once again, Tintoretto painted on canvas. Before him, tempera on panel was the standard, and artists created their works in the places where they would eventually remain. “It gave artistic freedom to be able to work in one place and ship to another, and Tintoretto picks up on this,” said Mr. Ilchman.



Jacopo Tintoretto, *St. George and the Dragon*, c. 1558. National Gallery, UK

Tintoretto, who stayed in Venice his entire life, was in every way a Venetian. He is identified with Venice. His work has been, and always will be Venetian. □



# THE YEAR OF REMBRANDT with Simon Schama

**I**s it possible to have too much Rembrandt? Can you have too much love, wisdom, fine weather? No, you can't.

His was the first art that properly caught my eye; or rather his eyes caught mine and wouldn't let go. Those eyes, one lit, the other in shadow, belonged to the late self-portrait at Kenwood House. I was, I think, just nine years old, but even then, I registered the transfer of the artist's intense observation of himself as somehow a scrutiny of my own attentiveness. It was a gaze a small boy dared not break. The effect was somehow simultaneously intimidating and invitational, as if sharing a confidence. I also noticed something that goes to the heart of the way Rembrandt makes faces and figures materially present: the looser and rougher the paint handling the more palpable the flesh; the redness of eyelid rims, the puffball of white hair indicated by the freest brushstrokes. And, of course, the circles under the eyes seemed even then to be amplified into the hemispheres on the wall behind the painter: a mark I thought of some sort of cryptic wizardry; an impression that years of battling through discussions of whether those half-circles represent a shorthand for the terrestrial and celestial spheres, or the ultimate demonstration of free-hand drawing, has done nothing to dispel. But why, I asked my father, hadn't he finished, of all the details—that of his own palette hand, the agent of all the wonder, a perverse refusal to picture the agency of picturing, so at odds with the perfectionist indication of an oily highlight on the tip of his big nose? “Who knows?” said dad. Who indeed? But perhaps the steadiness of the gaze and the commotion of the brush, so ostensibly at odds with each other, are a calculated demonstration of the fit between mind and hand?

This union between the work of the mind's eye and the craft of the hand was the standard Renaissance ideal. Rembrandt added to the drama by translating it into paint. He drew attention to it repeatedly. Look, for example at *The Anatomy Lesson of Dr. Nicolaes Tulp* (1632)—a three-pronged meditation on dexterity: first, the showing of the dissected flexor muscles and tendons; second, the doctor's demonstration of their action with his own hand; and

third, the artist's dramatization of the moment. Here is Rembrandt's demonstration of the hand following the callings of the mind.

Another work, *Portrait of Jan Six* (1654), shows again the mind and hand in perfect sync. Rembrandt created what has been called the greatest portrait of the century. In addition to the pose of this son of a cloth dyer removed from the commerce of a family business, the subject stands casually on a threshold between street and home (between action and quiet meditation), wearing a military equestrian coat overthrown by a cape of brilliant red (a subtle acknowledgment, perhaps, of the family dyeworks).

So when, all over again, you are touched by Rembrandt, it is because he means it, and does it, physically and materially. William Hazlitt, who wrote most perceptively about the painter, singled him out for an originality which was “nothing but nature and feeling working in the mind. A man (such as he) does not affect to be original: he is so because he cannot help it and often without knowing it. This extraordinary artist indeed might be said to have had a particular organ for color. His eye seemed to come in contact with it as a feeling, to lay hold of it as a substance, rather than to contemplate it as a visual object.”

□

[Simon Schama is a professor of Art History and History at Columbia University (NY). He is also a writer and producer, known for *A History of Britain* (2000), *Simon Schama's Power of Art* (2006), and *The American Future: A History* (2008).



Above: Rembrandt van Rijn, *Portrait of Jan Six*, 1654. Oil on canvas. In the Six Collection in Amsterdam.

Left: Rembrandt van Rijn, *The Anatomy Lesson of Dr. Nicolaes Tulp*, 1632. Oil on canvas. Mauritshuis Museum, The Hague, Netherlands.

# CAMPUS TREASURES



David Hockney, *Yosemite I, October 16th 2011*. iPad drawing printed on four sheets of paper, mounted on four sheets of Dibond, Edition 1 of 12. In "David Hockney's Yosemite," Monterey Museum of Art, CA

Rothko, and many more, is accessible to both students and visitors from outside the college community. The Native American collection is exceptional, as is its collection of Melanesian objects (which range from New Guinea eastward to Fiji), and of indigenous art from Australia.

## ***Rutgers University***

At the Zimmerli Museum, Russian and Soviet nonconformist art predominates, with 22,000 samplings from the 14th century to the present. In addition, there is a range of art from ancient to contemporary, including representations by 19th-century French artists.

## ***Colby College***

Figurative paintings by Alex Katz, 900 of them, reside at Colby's museum of art, as do 12 Rembrandt etchings, a collection enlarged by a recent acquisition. The print collection includes notables such as Picasso, Dürer, Goya, and others. The museum's 8,000-some works are housed in five wings, occupying 36,000 square feet of exhibition space.

## ***University of Texas, Austin***

The Blanton Museum of Art is large: it holds nearly 18,000 objects including, importantly, Ellsworth Kelly's 2,715-square-foot limestone and stained-glass chapel. Other Americans are featured as well as many modern and contemporary Latin Americans. And, a recent gift enhanced its collection of Spanish and Portuguese colonial-era objects—paintings, sculpture, furniture and silverwork.

## ***University of Michigan, Ann Arbor***

The permanent collection at UMMA numbers more than 20,000, including many well known artists' work: Frankenthaler, Picasso, Monet, and Warhol. Some 20 special exhibitions a year are held here.

## ***University of California, Los Angeles***

The Fowler Museum focuses on global arts and cultures—works from Africa, Asia, the Pacific, and the indigenous Americas. The permanent collections total more than 120,000 art and ethnographic objects and 600,000 archaeological objects. But its strength is in the exhibition and preservation of art from Africa.

## ***Northwestern University***

The Block Museum of Art on the Evanston, Illinois, campus has four galleries showcasing an evolving permanent collection of about 6,000 prints, photographs, and drawings.

## ***Princeton University***

Several collections—Greek and Roman ceramics, marbles and bronzes, Roman mosaics, stained glass from medieval Europe, European paintings from the Renaissance to the 19th century, 20th-century and contemporary undervalued art, and some 27,000 photographs—comprise the holdings of this small campus museum.

## ***Williams College***

Here at the art museum of this small, elite college are some 15,000 works of art. Spotlighted among them is work by African-American artists, work by women artists, and contemporary international artists. □

**T**ucked away on the college and university campuses across the country are the museums that nourish students, faculty, administrators, and communities with the life enhancing art of the ages. The fare varies from campus to campus, state to state—from contemporary art to the relics of history, from temporary exhibitions to traveling ones, from blockbuster to small and intimate. However presented, what they do is important to the insular community of the institution they serve as well as the surrounding community at large. Their goal is to enrich the place they inhabit by their collections and exhibitions. And they succeed.

Nasher Museum of Art (NC) Director Sarah Schroth says of Duke University's museum, "The mission of the Nasher is to expose students at Duke to the highest quality of art and exhibitions and also to have them see what we do as part of their learning."

In its recent section devoted to museums, *The New York Times* listed a selection of college and university museums:

## ***Duke University***

Artists of African descent and women artists—groups under-represented by art institutions—are featured. The museum houses about 13,000 art objects, some of which appear regularly in temporary major exhibitions. Space is also provided for the performing arts—dance, music, and poetry readings.

## ***Dartmouth College***

A \$350 million expansion adding three object-study rooms and six galleries recently opened at the Hood Museum of Art. Its 65,000-object collection, including works by Rembrandt, Goya,



# In Short...

## Renewing the Rothko Chapel

The paintings (commissioned by the de Menils in 1970) are in “great shape,” says David Leslie, executive director of the non-profit organization that runs the Rothko Chapel in Houston, Texas, which opened in 1971. “It’s the natural Houston light that pours in from the skylight that needs fixing”; because of the constant exposure Mark Rothko’s 14 monumental paintings could fade drastically.

Various solutions have been tried over the years, some unsightly, some ineffective. Finally, a new solution is being put into place: a new skylight with special glass in the original octagonal shape approved by Rothko himself. Painted aluminum louvers below the glass will filter the light without changing the impression of direct light from the skylight. “My father loved the light in that studio [in New York] and wanted to replicate it in the chapel,” says Christopher Rothko, the artist’s son. And so, he will have it. The restoration of the chapel, and the addition of a visitors’ pavilion and an “energy house” that contains mechanical systems will be finished by the end of the year.

Other facets of this grand \$30 million overhaul will also be undertaken. A new administrative archival building, a center for public programs, the relocation of a bungalow on the property to serve as a guest house, new landscaping, and a “meditation garden” are all in the offing to be finished by 2021.

## Getty Villa Gradually Reopens

Reopening in stages since last summer, the **Getty Villa** in Malibu (CA) has completed a major overhaul of its collection of Greek, Roman, and Etruscan antiquities. The previously thematic presentation has been replaced by chronological displays spanning the years 6000 B.C. to 600 A.D. The revamp carves out some 3,000 square feet of additional exhibition space and brings works out of storage.

## International Event: Simultaneous Openings Across the Pond

The **Cooper Hewitt, Smithsonian Design Museum** (NY) and Cube design museum in Kerkrade, Netherlands, are co-organizing the exhibition “Nature—Cooper Hewitt Design Triennial,” (May 10-January 20, 2020) opening simultaneously at both venues. Each museum features innovative projects begun in 2016 and later that highlight the ways designers collaborate with scientists, engineers, farmers, environmentalists, and nature itself to create a more harmonious and regenerative future.

The works on display, ranging across design disciplines such as architecture, urbanism, product design, landscape design, fashion and communication design are shown to enhance and reimagine humans’ relationship to the natural world. In fact, the dual exhibitions together confront humanity’s biggest challenge yet—climate change—by addressing the ways



Jacob Lawrence, *The Businessmen* (1947) prompted a long bidding war before selling for a record \$6.16 million. Courtesy of Sotheby's.

designers are exploring sustainable production methods, identifying new ways for protecting future generations, and deepening the understanding of, and relationship with nature. Areas of innovation include synthetic biology, data visualization, urban agriculture, and alternative materials research.

## Summer Openings

The **Norton Museum of Art** in West Palm Beach (FL) has received an extensive facelift after 78 years of active life. The new look includes a sculpture garden that provides a culturally underserved community with an up-to-date center, extra gallery space, and a new building that reorients the main entrance. The Great Hall serves as the museum’s “living room” and community space, while the historic houses on the campus edge house artists-in-residence.

The focus of **The Shed**, a new interdisciplinary arts center on Manhattan’s West Side, is on new art. “The original idea was relatively simple: provide a place for artists, working in all disciplines, to make and present work for audiences from all walks of life,” says Alex Pots, chief executive of the center. Thus, The Shed commissions original works of art across all disciplines, for all audiences. It opened in early April with “Soundtrack of America,” a music history concert series. More events follow: “Reich Richter Part,” a collaboration between painter Gerhard Richter and the composer Steve Reich, and another between Richter and composer Arvo Pärt; “Trisha Donnelly,” an exhibition of artwork; “Norma Jeanne Baker of Troy,” a partly spoken, partly sung performance piece; “Björk’s Cornucopia,” an elaborate staged concert; “Powerplay,” a multimedia production celebrating radical art; “Open Call,” a display of new works by New

York-based emerging artists; “Dragon Spring Phoenix Rise,” futuristic Kung Fu musical.

Designed by Diller Scofidio + Renfro in collaboration with the Rockwell Group, the building’s outer movable shell coasts on steel tracks, doubling its footprint. It pursues a LEED certification from the U.S. Green Building Council.

Another summer event in New York is the opening of the expanded **Museum of Modern Art** in New York City. Having added 30 percent more space for displays, the architects Diller Scofidio + Renfro have also enlarged the entrance and the display areas on the upper floors. New flexible spaces are dedicated to contemporary design, performance, and film.

## Native American Fellowship Program Awarded

The **Peabody Essex Museum** in Salem (MA) announced that it has been awarded a \$1.3 million grant from the Andrew W. Mellon Foundation to support its landmark Native American Fellowship program. In its tenth year, the program ensures that talented Native Americans acquire the experience, knowledge, and skills needed to become cultural leaders with impact. Founded ten years ago in response to the underrepresentation of Native Americans in the museum, cultural, and academic fields, the program is designed to foster a new generation of Native American leaders who will play a role in developing and preserving their art and culture.

The Peabody Essex Museum has the oldest Native American art collection in the hemisphere. It presents and interprets the art and culture of more than 500 Native American tribes and takes on the responsibility of helping support their continued creativity.

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## Long-Time Partnership Emerges

A multi-year partnership was announced early this year between the **Studio Museum in Harlem**, the **Museum of Modern Art** and **MoMA PS1** (NY). The wide-ranging collaboration encompasses exhibitions and programming during the construction of the Studio Museum's new facility, situated on the site of its former home on West 125th Street.

First, opening at MoMA PS1 is a new work by the current participants in the Studio Museum's Artist-in-Residence program (June 9-Sept. 8). Then, "Studio Museum at MoMA, The Elaine Dannheisser Project Series" will inaugurate the new MoMA, opening October 21.

## Landmark Preservation Underway

For the first time in its 112-year history, the Morgan Library & Museum (NY) will undergo a facelift. The exterior of the McKim, Mead & White Neoclassical building will be restored and conserved, the grounds surrounding the library will be enhanced, and the lighting and public access will be improved. At its conclusion in four years, costing some \$12.5 million, the generously spacious new grounds will allow visitors to look closely at the architectural and sculptural details of the library, one of the finest examples of its kind in the United States.

## Chicano Art Takes Center Stage



Cheech Marin, founder of The Marin Center for Chicano Art, Culture and Industry, CA.

Coming up in California through the efforts of the **Riverside Art Museum** and the actor and comedian Cheech Marin: a new institution dedicated to Chicano art where the Cheech collection of some 700 works will be housed. One of the largest public displays of Chicano art in the country, the collection is the result of a life-long dedication to art. It began in the 1980s. "When I discovered the Chicano painters, I thought: 'These guys are really good. I know every painter in the world, how come they're not getting any shelf space?' So, that became my collecting process, to make sure they got shelf space."

## What Would You Do?

The **Metropolitan Museum of Art** (NY) and all the other institutional recipients of the Sackler families' beneficence are in a quandary. But not the City of New York, which filed a law suit against Purdue Pharma and several members of the Sackler family who serve on the board of directors of that company, the pharmaceutical firm that manufactures and markets the highly addictive drug OxyContin, which has been a prime factor in the opioid crisis. The company was purchased and built up by the late brothers Sackler and continued to expand and serve the fortunes of the Sacklers



Yinka Shonibare CBE, *Cowboy Angel V*, 2017. Woodcut with fabric collage. In "Art\_Latin\_America," Davis Museum, MA

through many years of growth.

Now the Metropolitan Museum of Art and other beneficiaries of the Sackler fortune are reassessing gift acceptance policies in light of the ongoing controversy. Daniel Weiss, president and chief executive of the Met explained, "The Sackler family has been connected with the Met for more than a half century. The family is a large extended group and their support of the Met began decades before the opioid crisis. The Met is currently engaging in a further review of our detailed gift acceptance policies, and we will have more to report in due course."

## Late news:

On March 19, two weeks before our publication date, *The Art Newspaper* reported on-line that the National Portrait Gallery in London had just announced its decision against accepting a \$1 million grant from the Sackler Trust. "The Sackler Trust and the National Portrait Gallery have jointly agreed not to proceed at this time with a \$1million gift from the Sackler Trust to support the gallery's 'Inspiring People' project."

The trust's grant was awarded in 2016 for a \$35.5 million project, which includes a building development, a new education center, and a re-display of the collection. The money remained a pledge and was not paid because a) work had not yet begun, and b) the gallery was still examining the implications of accepting Sackler funding. Issuing a statement, the trust said that "recent reporting of allegations made against Sackler family members may cause this new donation to deflect the National Portrait Gallery from its important work" According to the family, "The allegations against family members are vigorously denied, but to avoid being a distraction for the NPG, we have decided not to proceed at this time with the donation. We continue to believe strongly in the gallery and the wonderful work it does."

NPG Chairman David Ross commented: "I acknowledge the generosity of the Sackler family and their support of the arts over the years. We understand and support their decision not to proceed at this time with the donation to the Gallery."

## Eureka! A Fingerprint!

A thumbprint of Leonardo da Vinci was spotted on one of his works that resides in Britain's Royal Collection.) It is from his left thumb (he was left-handed) and appears on a medical drawing. A leading paper conservator found that the reddish-brown ink of the print is the same as that on the drawing, so Leonardo presumably "picked up the sheet with inky fingers"—a theory confirmed by the fact that there is also a smudged mark of his left index finger on the reverse.

The drawing in question is entitled *The Cardiovascular System and Principal Organs of a Woman* (c.1509-10). The conservator explains that although fingerprints have been found on other Leonardo drawings, the one on the *Organs of a Woman* is "the most convincing candidate for an authentic Leonardo fingerprint" among the Queen's 550 Leonardos.

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Leonardo da Vinci, *The Cardiovascular System and Principal Organs of a Woman*, c. 1509-10. The Royal Collection Trust, London. Leonardo's thumb mark can be found on the upper left side, near the arm of the subject.





Giorgione, *La Vecchia*, c.1502–08. Oil on canvas. In “Giorgione’s La Vecchia,” Cincinnati Museum of Art, OH

made following an assessment of remarks made by the artist regarding an act of sexual violence he perpetrated [against an actress] in the making of his film *El Topo*,” which was filmed in 1970. Executive Director Patrick Charpenel said, “We are committed to addressing complex and challenging issues but have a responsibility to do so in a way that generates productive dialogues and debate. However, while the issues raised by Jodorowsky’s practice should be examined, we have come to the conclusion that an exhibition is not the right platform for doing so at this time.”

## News Shorts

**Metropolitan Museum of Art (NY)** delivers 1st-century gilded Egyptian coffin to Manhattan district attorney for return to Egypt. The museum discovered the coffin had been looted in 2011. It was acquired only two years ago from a Paris-based dealer who is said to have given fraudulent ownership history.

**San Francisco Museum of Modern Art CA)** announces sale of Marc Rothko color-bloc painting (*Untitled*, 1960) to raise money for diversification and for the acquisitions that fill “historical gaps” in its holdings. The May auction is estimated to bring \$35-50 million.

**University of Notre Dame (IN)** will cover up 12 murals (1882-84) on the walls of the main building in response to a student protest. Although these Christopher Columbus images reflect 19th-century thinking about his discovery, his arrival “was nothing short of a catastrophe” for indigenous peoples,” said University President Rev. John Jenkins.

Activist/photographer Nan Goldin continues protest against Sackler-family donations to museums for their contributions derived from proceeds from the sale of opioid OxyContin, which fueled the opioid epidemic. Goldin and followers deposited thousands of fake prescriptions in the atrium of the **Guggenheim Museum (NY)** and then moved on to the entrance of the **Metropolitan Museum of Art**.

Copy of Leonardo’s *Mona Lisa* garners near-largest auction price ever for a copy. Estimated sale price of \$80,000-100,000 is passed by actual sale of \$1.69 million. Leonardo mania continues.

**Museum of Modern Art (NY)** and Hermitage Museum (St. Petersburg) heads seek to end U.S.-Russian loan freeze at February art diplomacy conference held at the Meadows Museum, Southern Methodist University, Dallas (TX). Glen Lowry (MoMA) and Mikhail Piotrovsky (Hermitage) agreed on difficulty, but not on solution. Currently,

the freeze stems from a 2010 decision by a Federal court directing Russia to return a library in its possession to a U.S. Jewish organization, Chabad. Russia’s failure to participate in the court hearings resulted in fines of \$50,000 a day for contempt. As a result, Russia refuses to loan art to the U.S. for fear that it will be seized as collateral to satisfy the judgement. Lowry commented: “You have a strange moment where relationships [between curators and museum staffs] at a personal level have probably never been better,” yet at an institutional level, exchanging exhibitions, “it’s never been more difficult.”

*Continued on next page*

## Multi-Institutional Partnerships and How They Work

Launched in 2017 with the goal of generating nationwide collection-sharing networks, the Art Bridges + Terra Foundation Initiative is a joint grant program of Art Bridges and the Terra Foundation for American Art. This initiative supports multi-year, multi-institutional partnerships, pairing a large metropolitan museum with smaller museums that traditionally lack the opportunity or resources to work together. The purpose of these partnerships is to engage local communities with outstanding works of American art. Partners collaborate by sharing collections and resources to create a series of content-rich exhibitions of art combined with in-depth educational and interpretive materials to reach a broad spectrum of audience interests. In addition, the initiative fosters professional development and exchanges among partners.

For Pennsylvania, the **Philadelphia Museum of Art** serves as the catalyst museum partnering with a consortium of eight museums across the Commonwealth. The Westmoreland was invited to be a part of this initiative in 2017. The other partners are Allentown Art Museum, The Demuth Museum, Erie Art Museum, James A. Michener Art Museum, Palmer Art Museum, Reading Public Museum, and The Trout Gallery. Coming together as a consortium offers the exceptional opportunity to share collections, exhibitions, ideas and professional expertise with audiences.

## Museo Censures Artist

**El Museo del Barrio (NY)** canceled an exhibition of work by Chilean-born film-maker and artist Alejandro Jodorowsky after reflecting on remarks he made decades ago about raping an actress while filming a movie. The museum statement read: “The cancellation was



Jack Lahav. *Ruth Bader Ginsburg-Justice*, 2018. Oil on canvas. In “The Great Americans,” Florence Griswold Museum, CT





African High Fashion (detail) as seen in "African-Print Fashion Now!" Mint Museum of Art, SC

## Shutdown Fallout

For more than a month, from December 22, 2019, to January 25, 2019, federally funded museums suffered the dire consequences of disappointed visitors, furloughed staff, disrupted exhibitions, and lost revenue. The fallout continues.

Federal museums were able to stay open for 11 days during the shutdown due to leftover funds from the previous fiscal year. For 27 days thereafter they went dark. Altogether, the Smithsonian's 19 museums, including the Cooper Hewitt in New York, the National Portrait Gallery, the National Gallery of Art, the National Museum of African American History and Culture, and the National Zoo, lost an estimated one million visitors. School groups were canceled, exhibitions were cut short or schedules revised.

The Smithsonian lost an estimated \$3.4 million in gross revenue from its gift shops, concessions and IMAX film screenings, which can never be regained. The National Portrait Gallery lost some \$1.2 million in gross revenue from its shops, restaurants, and ice rink.

Some 2,000 trust-funded Smithsonian staff members were able to work during the shutdown, The NGA staff is 84 percent federally funded, other Smithsonian staff is only 2/3 funded, with the balances coming from trusts and private sources. Of the 4,000 Smithsonian Federal workers, all but 800 were furloughed; the majority of the staff who continued working were those concerned with operations of the zoo.

Outside contractors—security guards, food service workers—were not guaranteed backpay as were all federal workers.

Researchers were unable to use the libraries and collections.

Furloughed employees were forbidden to check their government email; they had no sense of purpose or mission; morale bottomed out. □



Bettina von Zwehl. *Meditations in an Emergency*, #5, 2018. From a series of 17 photographs. Gelatin silver print, handprinted. In "Meditations in an Emergency," New-York Historical Society, NY





Tschabalala Self, *Perched*, 2016. Oil, acrylic, flashe, handmade paper, fabric, and found material. In "Show Me as I Want to Be Seen," Contemporary Jewish Museum, CA

## California

**Institute of Contemporary Art, Los Angeles** □ "Lucas Blalock: An Enormous Oar" (July 21) Ordinary things turned uncanny and surreal by traditional and digital techniques: still lifes, domestic scenes, and portraits. □ "Maryam Jafri: I Drank the Kool-Aid but Didn't Inhale" (June 23) A crossing of anthropology and conceptual art produced "Product Recall: An Index of Innovation," which combines framed texts, product photography, and samples of unsuccessful food products from the late 1960s to the recent past. □ "Patty Chang: The Wandering Lake, 2009-2017" (July 21) Performance-videos, experimental films, and lecture-performances.

**Getty Villa, Malibu** □ "Palmyra: Loss and Remembrance" (May 27) Funerary portrait sculptures borrowed from Copenhagen's Ny Carlsberg Glyptotek, which holds the biggest such collection outside Syria.

**Monterey Museum of Art** □ "David Hockney's Yosemite" (Aug. 4) Highlighting the artist's engagement with nature and landscape and the American West: mounted on paper, iPad drawings made during visits to Yosemite National Park, and photo collages of the same subject.

**Contemporary Jewish Museum, San Francisco** □ "Show Me as I Want to Be Seen" (July 7) This exhibition examines the representation of fluid and complex identity, the unfixed self; two pioneers set the dialogue for ten contemporary artists working in painting, sculpture, photography, video, and 3-D animation. □ "Lew the Jew and His Circle: Origins

of American Tattoo" (June 9) Previously unpublished and rare original tattoo artwork, photos, and correspondence. □ "Veiled Meaning: Fashioning Jewish Dress, from the Collection of the Israel Museum, Jerusalem" (July 6) Clothing from the 18th and 19th centuries from more than 20 countries

**De Young Museum, San Francisco** □ "Monet: The Late Years" (May 27) Works dating from Monet's years spent at Giverny from 1913 to 1926, the final and radical phase of his long career, showing his garden at Giverny and the process of redefining Impressionism. □ "Gauguin: A Spiritual Journey" (June 23) Paintings, wood carvings, and ceramics presented alongside Oceanic art.

**San Jose Museum of Quilts and Textiles** □ Through July 14: "H2Oh!" A look at the importance and impact of water; "Cristen Martincic: Swim Club" Swimwear as a surrogate for the female body: paper swimsuits reference vulnerability and exposure; "The Marbaum Collection: Variations in Techniques" Art quilts from a 2017 donation: a chronological display of a variety of techniques—piecing, hand dying, the illusion of three-dimensions, painting on fabric, recycled materials, digital designs. □ "Momentary & Timeless" (June 2) Artists explore ideas through a combination of haiku and art quilting. □ "Stone Portraits and Sacred Stonescapes: Denise Labadie" (June 5-July 14) Portraits of Celtic megalithic stones and monoliths and more recent monastic ruins, quilted.

**Anderson Collection, Stanford University, Stanford** □ "Standardized Patient" (May 28) Film explores issues of performance, communication, and empathy

**Cantor Arts Center, Stanford University, Stanford** □ Through June 16: "Kahlil Joseph: BLKNWS" Two-channel video that blurs the lines between art, journalism, entrepreneurship, and cultural critique; "Stray: A Graphic Tone" Multimedia project that explores the role of the artist in the act of creation.

## Connecticut

**Center for British Art, Yale University, New Haven** □ "Instruction and Delight" Children's Games from the Ellen and Arthur Liman Collection" (May 23) 18th- and 19th-century books and games reflect John Locke's revived philosophy that "Learning might be made a Play and Recreation to Children."

**Florence Griswold Museum, Old Lyme** □ "The Great Americans: Portraits by Lac Lahav" (May 12) Oversized images of famous figures, whose updated costumes incorporate references from history, legend, art, and advertising, all of which shape our understanding of that person.

## District of Columbia

**National Gallery of Art** □ "Tintoretto: Artist of Renaissance Venice" (July 7) The first retrospective of Tintoretto paintings and works on paper in North America: from portraits of Venetian aristocracy to religious and mythological narrative scenes, all to celebrate the 500th anniversary of his birth in Venice. □ Through June 9: "Drawing in Tintoretto's Venice" Tintoretto's work as a draftsman as well as that of his predecessors and contemporaries Titian, Veronese, and Bassano; "Venetian Prints in the Time of Tintoretto" Works made in the second half of the 16th century: Parmigianino and his followers, and Giuseppe Scolari, for example, who developed the distinct Venetian mannerism in response to Tintoretto's style. □ "The American Pre-Raphaelites: Radical Realists" (July 21) The acolytes of John Ruskin (d. 1900), who called for a change in the practice of art away from the traditional academic to the realistic depictions of the natural world. □ In the **Library**: "Frederick Douglass Family Materials from the Walter O. Evans Collection" (June 14) The cultural history of African Americans told through the artworks, papers, and letters of Frederick Douglas.

**National Museum of Women in the Arts** □ "Ursula von Rydingsvard: The Contour of Feeling" (July 28) Monumental sized sculptures made since 2000 from wood or other organic materials such as leather, silk, and hair, present a synthesis of fragility and scale.



Inka llama figurine, 1450-1532. Trujillo, Peru. Spondylus princeps shell. In "The Great Inka Road," National Museum of the American Indian, DC





Sandro Botticelli, *The Story of Lucretia*, 1499-1500. Tempera and oil on panel. In "Botticelli: Heroines and Heroes," Isabella Stewart Gardner Museum, MA

**Smithsonian American Art Museum** □ At the **Renwick Art Gallery**: "Disrupting Craft" (May 15) The work of four artists who challenge the conventional definitions of craft by imbuing it with a sense of emotional purpose, inclusiveness, and activism.

## Florida

**Vero Beach Museum of Art** □ "Victorian Radicals: From the Pre-Raphaelites to the Arts & Crafts Movement" (May 5) The pioneering Victorian artists who, experiencing the new industrialization, looked to the pre-industrial past for inspiration, and in doing so influenced the visual culture of the late 19th century in Britain and beyond: Ford Maddox Brown, Burne-Jones, Hunt, Millais, Morris, Rossetti, and Siddall.

## Georgia

**Georgia Museum of Art**, University of Georgia, Athens □ "Life, Love and Marriage Chests in Renaissance Italy" (May 26) Works of art representative of the life and social customs of the time in Italy: chests tempera paintings on wood panels from marriage chests, majolica earthenware, fabrics, parade shields, jewelry, caskets, and objects of private devotion, all from the Museo Stibbert of Florence, Italy. □ "Stony the Road We Trod" (April 28) Southern identity reimagined through the lens of the African American experience.

**Morris Museum of Art**, Augusta □ "Morsberger + Huffington" (May 5) Two artists in a joint showing

of their work: Huffington's tabletop-sizes sculptures and Morsberger's pastel drawings. □ "The Many Things that Fall in Between: Recent Work by Baker Overstreet" (May 19) Large and small, colorful abstract paintings that reference "ghastly hybrid animals, seductresses, deviant clowns, and many things that fall in between."

## Illinois

**Tarble Arts Center**, Eastern Illinois University, Charleston □ "Come Wind, Come Weather" (May 19) Two films, presented in concert, harness the character of place and the desire to connect.

## Iowa

**Cedar Rapids Museum of Art** □ "American Visionary: John F. Kennedy's Life and Times" (May 19) Still images from the John F. Kennedy Presidential Library, Getty Images, private collections, and the Kennedy family archives show the scope of his entire life, private and public.



Jacques Lowe, *Oval Office*, Washington, DC, January 1961. Photograph. In "American Visionary: John F. Kennedy's Life and Times," Cedar Rapids Museum of Art, IA

## Maryland

**Academy Art Museum**, Easton □ "Richard Diebenkorn: Beginnings, 1942-1955" (July 14) The paintings and drawings that precede the artist's shift to figuration; the visual story of his evolution to maturity.

## Massachusetts

**Eric Carle Museum of Picture Book Art**, Amherst □ "Out of the Box: The Graphic Novel Comes of Age" (May 26) A close look at ten coming-of-age stories in the proven genre that readers do not outgrow.

**Isabela Stewart Gardner Museum**, Boston □ "Joan Jonas: Blue to Blue, 2016/2018" (June 24) Works that focus on the fragility and beauty of nature, especially fish and birds. □ "Botticelli: Heroines + Heroes" (May 19) Botticelli's narrative paintings that reinvent ancient Roman and early Christian heroines and heroes as Renaissance role models; contemporary interpretations by graphic novelist Karl Stevens show connections between past and present.

**Fuller Craft Museum**, Brockton □ Through May 12: "Donna Dodson: Zodiac" Woodworker Dodson's two sculptural series referencing animal characters associated with the Chinese and Western zodiacs; "Felt: Fiber Transformed" Contemporary works created by felting, a repetitive manipulation of strands of wool by either rolling and squeezing the wet matter, or repeatedly jabbing it with barbed needles to interlock the strands—

practices, older than both weaving and spinning, that transform the wool fibers. □ “Fertile Ground: Hilltown 6 and the Asparagus Valley Pottery Trail” (June 30) Work from the principle potters of these two groups of western Massachusetts ceramic artists.

**Museum of Russian Icons, Clinton** □ “Jacques’ Menagerie: Hnizdovsky Prints from the Christina and George Gamota Collection” (July 7) Woodcuts, linocuts, and etchings, mostly of animals and plants, by this refugee from WWII; presented in partnership with the Ballets Russes Arts Initiative. □ “Konstantin Simun: The Sacred in the Profane” (June 30) Sculptures that bridge the gap between “trash and treasure”: the artist presents the spiritual in banal plastic vessels using forms that appear in ancient art and Christian iconography; presented in partnership with the **Fitchburg Art Museum** (MA).

**Fitchburg Art Museum** □ “Fire and Light: Otto Piene in Groton, 1983-2014” (June 2) Works, made after the artist’s mid-1980’s move from Germany to Groton (MA), explore light, fire, and air.

**Provincetown Art Association and Museum** □ “To Survive on the Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults” (May 10-June 30) The struggles and joys of this growing group of underrepresented people: photographs accompanied by the stories attached to the pictured individuals. □ “Members Open: Resist” (May 5) Juried exhibition of members’ work along with examples from better known artists. □ “White-Line Woodblock Prints: From the Napi and Helen Van Dereck Collection” (May

12) □ “Joseph Kaplan + His Contemporaries” (June 9) □ “Michael Prodanou” (May 10-July 14) □ “My Blue Heaven: Installation of the Natural World” (May 17-June 30) □ “Marion Campbell Hawthorne (May 17-July 7) □ “Art of the Garden” (June 14-July 14)

**Rose Art Museum, Brandeis University, Waltham** □ “Howardena Pindell: What Remains to Be Seen” (May 19) Exploring the intersection of art and activism, from figurative to abstract paintings to conceptual works and personal and political art.

**Davis Museum, Wellesley College, Wellesley** □ Through June 9: “Art\_Latin\_America: Against the Survey” Modern and contemporary works in the collection by Latin American and Latino artists, many of them women, in thematic sections and emphasizing diversity; “Tabitha Soren: Surface Tension” Photographs of iPad screens showing the fingerprints and grease stains that contradict the pristine objectivity of the images they provide; “Bread and Roses: The Social Documentary of Milton and Anne Rogovin” Socialist activist turned photographer reveals how social documentary photography can expand the field to new audiences; “Yinka Shonibare CBE: Guns Drawn” Beauty and violence in wax print cloth and other mediums present the inheritances of colonialism in the contemporary world.

## Michigan

**University of Michigan Museum of Art, Ann Arbor** □ “Wang Qingsong/Detroit/Beijing” (May 26) Large-scale photography based on an iconic drawing by Wang Shikuo that depicts peasants protesting a cruel landlord and reclaiming their right to the land: the similarities

between the effects of inequitable real estate development on local communities in Detroit, Highland Park, and the artist’s native Beijing. □ “The Six Senses of Buddhism” (June 30) A museum experience that extends beyond vision to include chanting and ritual implements, incense, the feel of various materials and meals, the creation of mental images—all used in Buddhist practice. □ “Oshima Tsumugi Kimono” (June 23) Japanese garment made in the Amami islands through a laborious process—weaving, designing, dyeing—that takes more than a year. □ “Cosmogonic Tattoos” (June 2) Window installations: fragments from artworks in the museum and the Kelsey Museum of Archaeology.

## Minnesota

**Goldstein Museum of Design, University of Minnesota, St. Paul** □ At **McNeal Hall, St. Paul** campus: “Ruth Crane: A Ceramic Collector’s Journey” (May 19) Many years of collecting on display, with objects from Arts and Crafts pottery to new work from across the country; the exhibition is held in conjunction with the 2019 National Council on Education for the Ceramic Arts conference in Minneapolis. □ At **Rapson Hall, Minneapolis** campus: “Architecting Anthropoveillance” (Apr. 28) An architectural story about the human condition in the time of big data surveillance.

## Mississippi

**Lauren Rogers Museum of Art, Laurel** □ “O Patria Mia,” (April 28) Celebrating native Laurelite Leontyne Price and her famous rendition of the aria in *Aida*: her costumes, originals of the illustrations for a children’s picture book about her interpretation of the opera, and videos of her final performance at the Met.



Richard Diebenkorn, *Untitled (Magician's Table)*, 1947. Gouache and graphite on hardboard. In *Richard Diebenkorn: Beginnings, 1942-1955*, Academy Art Museum, MD



## Nevada

**Nevada Museum of Art, Reno** □ “The Contact: Quilts of the Sierra Nevada by Ann Johnston” (May 19) Large-scale abstract works, made with hand-dyed cloth, that reference the geology of the Sierra Nevada. □ “In Conversation: Alma Allen and J.B. Blunk” (June 23) A pairing of two strangers, a sculptor and a designer, both of whom create organic work from natural materials, blurring the line between their disciplines. □ “Trevor Paglen: Orbital Reflector” (April 29-June 30) Self-inflating sculpture, housed in a small CubeSat, launched into space by a rocket, released into orbit, inflates like a balloon, and is visible from earth.

## New Jersey

**Zimmerli Art Museum, Rutgers University, New Brunswick** □ “Becoming John Marin: Modernist at Work” (May 26) A survey of Marin’s commitment and inventiveness as a draftsman. □ “Portraits of Paul Robeson” (April 28) commemorating the 100th anniversary of Robeson’s graduation from Rutgers.

## New York

**Hofstra University Museum of Art, Hempstead** □ “Inspiration: Japanese Woodblock Prints” (July 26) Edo-period works that focus on landscape, nature, courtesans, and Kabuki actors.

**Americas Society, New York City** □ “Victoria Cabezas and Priscilla Monge: Give Me What You Ask For” (May 4) Works by two major Costa Rican artists from different generations, both investigating social-political economies, sexual violence, gender roles and stereotypes, the perception of the body, and ideas of masculinity and femininity in Latin American cultures.

**Drawing Center, New York City** □ Through July 28: “Neo Rauch: *Aus dem Boden / From the Floor*” First exhibition in the U.S. of psychologically complex paintings by Rauch, one of Germany’s best known artists from the Leipzig school; “As If: Alternative Histories from Then to Now” Imagining historical narratives: artists turning fantasies into plausible realities spanning an era transformed by war, racial and economic inequity, authoritarianism, and the fear of imminent apocalypse, offering alternatives by rewiring the past.

**Frick Collection, New York City** □ “Moroni: The Riches of Renaissance Portraiture” (June 2) First major exhibition in the U.S. to focus on Giovanni Battista Moroni, an essential figure in the northern Italian tradition of naturalistic painting; also on view, complementary jewelry, textiles, armor, and other luxury items. □ “Tiepolo in Milan: The Lost Frescoes of Palazzo Archinto” (July 14) Paintings, drawings, prints, and photographs related to Tiepolo’s first significant project outside Venice—a series of ceiling frescoes for the Palazzo, which was bombed and destroyed during WWII.

**Grey Art Gallery, New York University, New York City** □ “Art after Stonewall, 1969-1989”

(July 20) An exploration, through works of art and related visual materials, of the impact of the LGBTQ liberation movement on visual culture: works by LGBTQ artists including Andy Warhol, Robert Mapplethorpe, and many others. A second part of the exhibition is on view at the **Leslie-Lohman Museum of Gay and Lesbian Art**. Together they include a mix of performance, photographs, painting, sculpture, film clips, video, and music with historic documents and images taken from magazines, newspapers, and television.

**Morgan Library & Museum, New York City** □ “Invention and Design: Early Italian Drawings at the Morgan” (May 19) Documenting the development of Renaissance drawing practice from the 14th through the 16th centuries, focusing particularly on artists born before 1500: Mantegna, Filippo Lippi, Filippino Lippi, Botticelli, Leonardo da Vinci, Raphael, Fra Bartolomeo, and Andrea del Sarto. □ “The Extended Moment: Photographs from the National Gallery of Canada” (May 26) See the historical, technological, and aesthetic breadth of the collection, which is little known in this country; works of far-flung origins placed side-by-side highlight trends and tensions in the history of the medium. □ “Tolkien: Maker of Middle-earth” (May 12) Original Tolkien materials: family photographs and memorabilia, original illustrations, maps, draft manuscripts, and designs related to *The Hobbit*, the *Lord of the Rings*, and *The Silmarillion*. □ “By Any Means: Contemporary Drawings

from the Morgan” (May 12) From the 1950s to the present artists have pushed beyond traditional approaches through their use of chance, unconventional materials, and new technologies: Cage, LeWitt, Rauschenberg, Saar, and many more.

**Museum of Modern Art, New York City** □ “The Value of Good Design” (May 27) Objects from domestic furnishings and appliances, ceramics, glass, electronics, transport design, sporting goods, toys, and graphics explore the democratizing potential of design as well as the redefinition of mid-century good design to a 21st-century audience. □ “Joan Miró: Birth of the World” (July 6) The development of Miró’s pictorial universe, his engagement with poetry,



Giovanni Battista Moroni, *Il Cavaliere in Rosa (The Man in Pink)* Giovanni Gerolamo Grumelli, 1560. Oil on canvas. In “Moroni: The Riches of Renaissance Portraiture,” Frick Collection, NY



the creative process, material experiments, the seen and the unseen: included are his works on paper, prints, illustrated books, collages, and objects made between 1920 and the early 1950s when he first became famous. □ “Lincoln Kirstein’s Modern” (June 30) Kirstein’s sweeping contribution to American cultural life in the 1930s and 40s. □ “New Order: Art and Technology in the Twenty-First Century” (June 25) From the collection, works made since the turn of the millennium. □ At **MoMA PS1**: “Nancy Spero: Paper Mirror” (June 23) Survey of this feminist activist whose works confront oppression and inequality while they challenge the aesthetic orthodoxies of contemporary art. □ “Zheng Guogu: Visionary Transformation” (June 23) First time in the U.S., a selection of paintings that retool imagery from traditional Buddhist thangkas. □ “Redaction: A Project by Titus Kaphar and Reginald Dwayne Betts” (May 5) A collaboration between visual artist and filmmaker Kaphar and memoirist, poet, and attorney Betts, focusing on the ways that state and federal court systems exploit and erase the poor and incarcerated from public consciousness. □ “Karrabing Film Collective” (May 27) First solo in the U.S.: an indigenous media group from Australia’s Northern Territories uses filmmaking and installation as a form of grassroots resistance and self-organization. □ “Elena López Riera: Those Who Desire” (May 27) Film that chronicles Valencia’s colombicultura, a male subculture that raises and trains homing pigeons for competition.

**New Museum**, New York City □ Through May 25: “Nari Ward: We the People”

Sculptures, paintings, videos, large-scale installations: repurposed humble materials evoke folk traditions and creative acts of recycling from Jamaica, the artist’s birthplace, and Harlem, where he lives; “The Art Happens Here: Net Art’s Archival Poetics” Works from net history: web-sites, software, sculpture, graphics, books, and merchandise. □ “Jeffrey Gibson: The Anthropophagic Effect” (June 9) The material histories and futures of several indigenous handcraft techniques and aesthetics, including South-eastern river cane basket weaving, Algonquian birch bark biting, and porcupine quillwork, as practiced across this land before European settlers arrived.

**New-York Historical Society** □ New York City □ “Mort Gerberg Cartoons: A New Yorker’s Perspective” (May 5) From social consciousness to music and sports, cartoons, drawings, and sketch reportage show the artist’s sensitivity and humor, featured in major publications through the years. □ “Meditations in an Emergency” (April 28) Historical style silhouetted profiles inspired by the society’s collection of American portrait miniatures offer tribute to the victims of the school shooting at Marjory Stoneman



Robert Doisneau, *Le Baiser de L'Hotel de Ville* (detail), 1950. In “Robert Doisneau,” Lehigh University Art Gallery, PA

Douglas High School in Parkland, Florida and to the endurance of teen-age activism and protest. □ “Betye Saar: Keepin’ It Clean” (May 27) Assemblage art that focuses on washboards—one facet of this African American artist’s reclamation of the derogatory, racist images—Uncle Tom, Aunt Jemima, Sambo, etc.—prevalent in the past.

**Studio Museum in Harlem**, New York City □ While a new building for the museum is under construction, the museum is holding exhibitions and events in other venues around New York City. At the **New York Public Library**: “Future Continuous: Kambui Olujimi and Andre D. Wagner” (June 15) Wagner’s snapshots of everyday New York shown with Olujimi’s dreamscapes.

**Katonah Museum of Art** □ Through June 16: “LandEscape: New Visions of the Landscape from the Early 20th and 21st Centuries” Modernist paintings shown at the 1913 Armory Show compared to the 21st century creators of a new visual language; “Creighton Michael: Vectors” Sculptures that convey direction and magnitude, echoing tree trunks and branches; “Mitche Kunzman” Abstract paintings suggest an unseen human presence.

**Edward Hopper House Museum and Study Center**, Nyack □ “Holly Zausner: Unsettled Matter and Mott Hupfel: Dreams to Reality” (June 2) Film by Zausner screened along with stills from the film printed on aluminum, both showing a Hopperesque sense of isolation, ambiguity, and quietude; Hupfel’s photographs were inspired by his work as cinematographer on Zausner’s film.

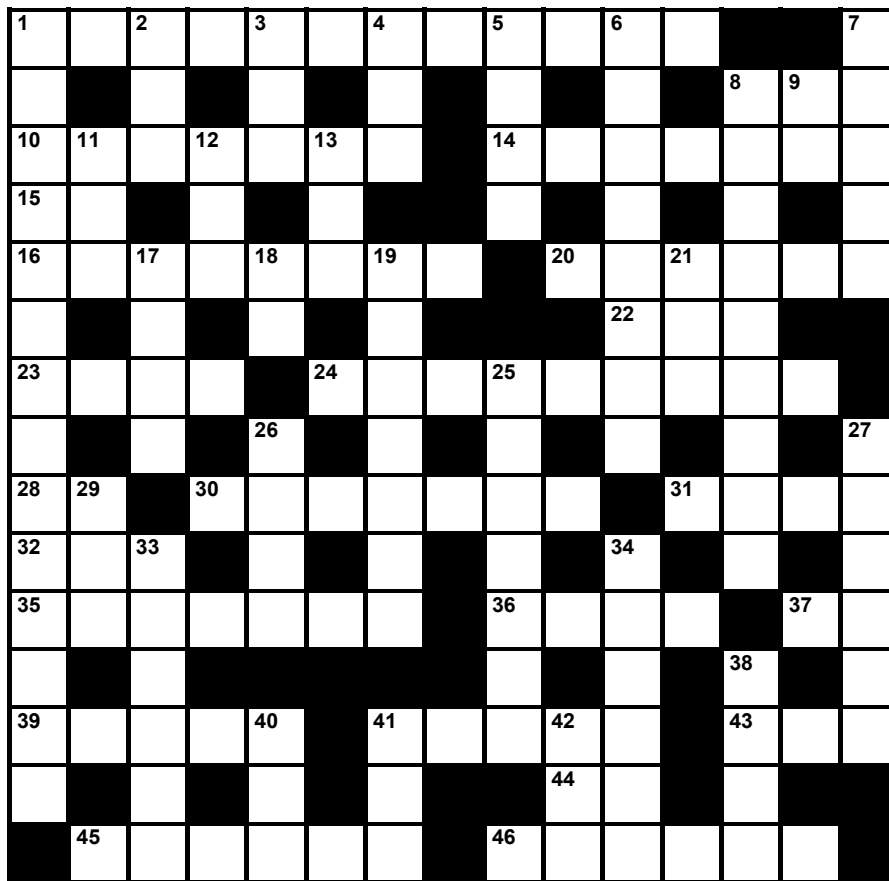
**Hudson Valley Museum of Contemporary Art**, Peekskill □ “Where is the Madness You Promised Me: Dystopian Paintings from the Marc & Livia Straus Family Collection” (April 21) An international group of paintings that go beyond post-apocalyptic landscape by depicting,



Joan Miró. *Hirondelle Amour*, Barcelona, late fall 1933–winter 1934. Oil on canvas. In “Joan Miró: Birth of the World,” Museum of Modern Art, NY



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



### Across

1. Out for Christmas Trees painter, 2 words
8. Word with "many moons"
10. Fruits in a Pierre Auguste Cot painting
14. Type of fast drying paint
15. State that was the home of Susanna Paine, a 19th century portraitist
16. Fritz Ascher oil painting
20. Trembling trees
22. \_\_\_\_\_s, an Andy Warhol series commissioned by BMW
23. Lourens \_\_\_\_\_ Tadema
24. 2017 artistic creation of Kathleen Ryan
28. Kilohertz, for short
30. English collage artist, Hamilton
31. Civilization famous for its fine texture art
32. Van Gogh's *Self Portrait with a bandaged \_\_\_\_\_*
35. Painter of *Mondrian Room*, \_\_\_\_\_ Ray
36. London gallery
37. State where Isabel Bishop of the Fourteenth Street School of Artists grew up
39. Celebrated British abstract artist who used Cornish light and color, Terry \_\_\_\_\_
41. He drew *Praying Hands*
43. Carolina \_\_\_\_\_ tree
44. Room, abbr.
45. Light yellow colored
46. Site of a famous tapestry

### Down

1. She painted *Oriental Poppies*, 2 words
2. Postminimal artist, Hesse
3. Turned over ground
4. Rembrandt's *Balaam and the \_\_\_\_\_*
5. Elliptical shape
6. The Getty Villa displays works from this ancient civilization
7. Scottish lakes
8. Vienna museum
9. Soldier
11. Modernist Beatriz Milhazes home city
12. Old horse
13. Erode, with away
17. Tiffany product
18. Animal featured in the works of Chinese master, Guo-an-Shiyuan
19. San Francisco muralist, goes with 41 down
21. Move across, as a camera
25. The custodian of a collection
26. Utah national park featured in a William Henry Jackson painting
27. Carl Gustav Pilo's nationality
29. Betty Boop comic strip cartoonist and artist, \_\_\_\_\_ Seeger
33. Painter of *Bathers*
34. *The Beach at Trouville*, \_\_\_\_\_ Weather, painting by Eugene Boudin
38. Hawaiian island
40. Famous American "party"
41. See 19 down
42. Renaissance, for example

from personal experience and observations, potential dire futures.

**Snug Harbor Cultural Center** □ Botanical Garden, Staten Island □ Through May 5: "In My Element: Photography by Gail Middleton & Mike Shane" Images of the elements—earth, air, fire, water; "Paul Campbell, Selected Works 1999-2019" Working with non-conventional tools, the artist parodies and, at the same time pays homage to the great abstract painters of the past.

### North Carolina

**Nasher Museum of Art** □ Duke University, Durham □ "Where We Find Ourselves: The Photographs of Hugh Mangum, 1897-1922" (May 19) Itinerant North Carolina/Virginia portraitist attracted a surprisingly diverse clientele during the Jim Crow era; 50 years after his death, his glass plate negatives were unearthed from their storage place in a tobacco barn on his family farm. □ "All the Pop" (June 2) Works from the museum's collection reflect several themes: politics, fashion, the environment, signs and symbols, and identity.

### Ohio

**Cincinnati Museum of Art** □ "Giorgione's *La Vecchia*" (May 5) Recently conserved and on loan from the Gallerie dell'Accademia in Venice, *La Vecchia* is the work of one of the founders of the Venetian Renaissance. □ "Art Academy of Cincinnati at 150: A Celebration in Drawings and Prints" (April 29) Works from the museum's collection by alumni and faculty of the Art Academy of Cincinnati. □ "Paris 1900: City of Entertainment" (May 12) Seen in thematic sections: Renoir, Pissarro, Toulouse-Lautrec, Rodin, Bourdelle, Claudel, and others. □ Through Sept. 2: "No Spectators: The Art of Burning Man" and "City of Dust: The Evolution of Burning Man" (See article on page 2).

### Pennsylvania

**James A. Michener Art Museum**, Doylestown □ "Nakashima Looks: Studio Furniture at the



Baker Overstreet, *Eyes All Around*, 2018. Acrylic on panel. Morris Museum of Art, GA

Michener" (July 7) A look at the museum's long-standing collection of studio furniture and its commitment to Nakashima's legacy: modern and contemporary craft. □ "The Art of Seating: Two Hundred Years of American Design" (May 5) A survey of American chair design, 19th century to present: chairs as functional and sculptural, chosen for their beauty and historical context.

## **Lehigh University Art Gallery, Bethlehem**

□ Through May 24: "Pedro Meyer: Truth from Fiction" Mexican photographer whose digital manipulations of his images capture his vision of the "truth," with the same effect as a photographer offering stage directions from behind the camera; "The Future is Female: Prints by Women Artists" Women artists in the LUAG Teaching Museum permanent collection, including Ringgold, Fish, Morgan, Naoko, Gilot, Spero, Escobar, Riley, Herrera, Ayón, and Käthe Kollwitz; "The Teaching Museum: Selections from the Permanent Collection" Bonnard, Bourke-White, Dürer, Lam, Burchfield, Johns, Arbus, Lawrence, Mapplethorpe, Matisse, and others; "Robert Doisneau: Paris After the War" Parisians struggle to resume everyday life: images by France's great 20th-century photographer; "Scale Shift: Large and Small Works" Pairs of works with similar motifs that vary in scale; "Elisabeth Frink: Mountain Hawks & Other Creatures" Works that changed tone from apocalyptic imagery to concerns for the natural world: "I was brought up in the War, and I think I used birds as a vehicle for all sorts of aggressive forms....like bits of shrapnel and flying things...."

**Westmoreland Museum of American Art, Greensburg** □ "Tom Persinger: The New American Farmer" (June 9) Photographers take on the changing face and practice of farming and local food in southwestern Pennsylvania. □ Through June 30: "Mingled Visions: The Photographs of Edward S. Curtis and Will Wilson" Native-American peoples as recorded by two photographers: Curtis,

an early 20th-century European American (*The North American Indian*, 1930), and Wilson, a 21st-century observer who resumes the documentary mission of his predecessor while challenging the notion that Native peoples are frozen in time; "The Outsider's Gaze" Paintings and sculptures by mid-19th and early 20th-century European-American artists explore Native Americans.

## **Everhart Museum, Scranton** □ "Art in Bloom"

(April 26-27) Works and objects from the collection shown alongside floral designs they inspired. □ Through April 29: "OurSELF" Site-specific, interactive installation seeking to create dialogue about mental health; "HerSELF: Through the Eyes of Amy Kiser" Paintings and lithographs reflect the artist's life experiences.

## **South Carolina**

**Gibbes Museum of Art, Charleston** □ Through May 12: "Lying in Wait: Sporting Art by Ogden M. Pleissner" Paintings showing scenes from Wyoming to Maine to South Carolina that capture fleeting moments in the sporting world; "Anna Heyward Taylor: Intrepid Explorer" Watercolors, batiks, and woodblock prints made in British Guiana. □ "New Acquisitions Featuring Works by African American Artists" (June 16) A look at how museums can shape social norms based on what they choose to collect.

**Mint Museum of Art, Charlotte** □ At the **Mint Museum Randolph**: "African-Print Fashion Now! A Story of Taste, Globalization, and Style" (April 28) Garments created by local seamstresses and tailors, international runway fashions, transnational and youth styles favored in Africa's urban centers—all originating across the continent and featuring "African-print cloth."

## **Tennessee**

**Fine Arts Gallery, Vanderbilt University, Nashville** □ "Embodied: Mosaic Arts International 2019 Invitational" (May 25) Contemporary figurative mosaics by five artists working with glass, stone, and ceramic in a range of color, texture,



Hugh Mangum, *Photographs* c. 1897-1922. In "Where We Find Ourselves," Nasher Museum of Art, NC

and reflectivity; the exhibition is held in conjunction with this year's American Mosaic Summit in Nashville (April 23-28).

## **Texas**

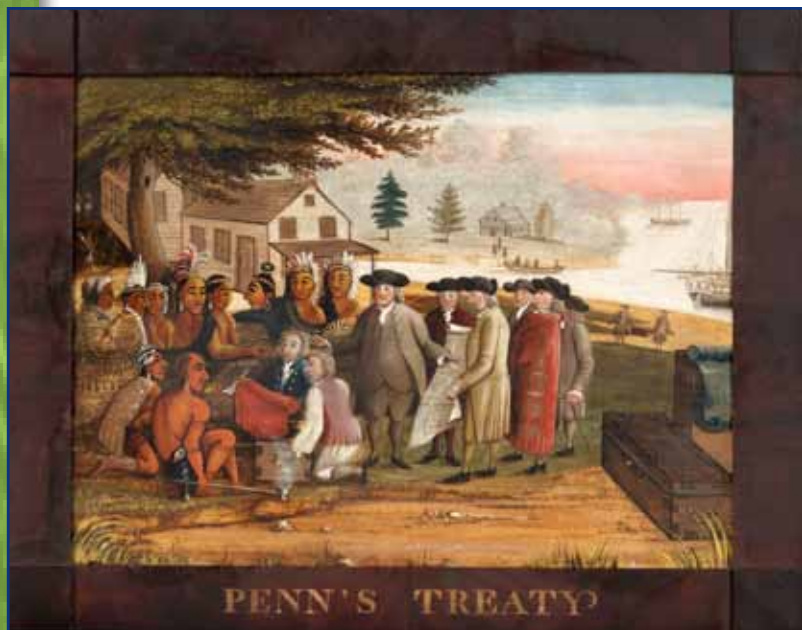
**Kimbell Art Museum, Fort Worth** □ "The Lure of Dresden: Bellotto at the Court of Saxony" (April 28) Bellotto's paintings of Dresden, on loan from the Gemäldegalerie of the Dresden State Art Collection show the majesty that was Dresden in the 1900s; included are portraits and allegories of the elector of Saxony, Frederick Augustus II, his queen, and views of Venice and Saxony by Bellotto's teacher Canaletto and Dresden court painter Thiele. □ "William Hunter and the Anatomy of the Modern Museum" (May 20) Objects from the original collections, donated to one of the first public museums, The Hunterian in Glasgow, Scotland, by Dr. William Hunter, that illuminate the artistic, medical, and intellectual pursuits of the Age of Enlightenment; also included are works by contemporary artists.

## **Museum of Fine Arts, Houston** □

"Vincent van Gogh: His Life in Art" (June 27) Key passages in van Gogh's life: portraits, landscapes, and still lifes from the early years in Nuenen (1883-1885); the exposure to other artists in Paris; further development in Arles; the late paintings in Saint-Remy and Auvers. □ Through May 27: "Sally Mann: A Thousand Crossings" Retrospective of a Virginia native's photographs of her Southern heritage, arranged in five sections: family, landscape, battlefields, legacy, mortality; "Odyssey: Jack Whitten Sculpture, 1963-2017" Sculptural works by a painter of abstractions.

## **Virginia**

**University of Richmond Museums** □ At the **Lora Robins Gallery of Design from Nature**: "Wandering Spirit: African Wax Prints" (April 28) Centuries-old handmade designs and patterns on textiles, originated in Indonesia, copied and industrialized



Edward Hicks, *Penn's Treaty with the Indians* (detail), c. 1830-1835. Oil on canvas. In "The Outsider's Gaze," Westmoreland Museum of American Art, PA





Wang Qingsong/Wang Shikuo, Detroit/Beijing. Drawing/photograph. In "Wang Qingsong/Detroit/Beijing," University of Michigan Museum of Art, MI

by Europeans, and exported to Africa: their development and pathway to Africa of the wax print. □ "Stitching Culture: Chinese Embroideries from the Carver Collection" (May 10) Chinese textiles from the late 19th and early 20th centuries. □ At the **Harnett Museum of Art**: Through July 7: "Man Up! Man Down! Images of Masculinity from the Harnett Print Study Center Collection" Prints and drawings depicting the various permutations of the concept of masculinity through history; "Infinite Choices: Abstract Drawings by Al Held" India-ink calligraphic drawings in black and white. □ "Growing Up in Civil Rights Richmond: A Community Remembers" (May 10) Oral histories paired with photographic portraits of Richmond residents.

## Washington

**Frye Art Museum**, Seattle □ Through April 28: "Tschabalala Self" Works made from a variety of materials that depict avatars that reference race, gender, and sexuality—the black female body—in contemporary culture; "The Rain Doesn't Know Friends From Foes: Ramin Haerizadeh, Rokni Haerizadeh, Hesam Rahmanian" Installations, paintings, and animations created through the collective efforts of these three artists who transform found footage of news videos into fantastical allegories of the present; "Cherdonna Shinatra: DITCH" Immersive installation: eighty performances by Cherdonna (stage name of artist Jody Kuehner), clad in an outfit reminiscent of Pierrot the clown, and her troupe of six grappling with the dismal state of the world by making everyone happy. □ "Gretchen Frances Bennett: Air, the free or unconfined space above the surface of the earth" (June 2) Color pencil drawings that reflect the artists search for freedom.

**Henry Art Gallery**, University of Washington, Seattle □ Through April 28: "Between Bodies" Group exhibition of sculptures, videos, and sound-based works that examine intimate exchanges between human and other bodies within the context of ecological



change; "Untitled Prints by Bruce Conner" Offset lithographs, abstract compositions, made from faded felt-tip pen drawings. □ "Edgar Arceneaux: Library of Black Lies" (June 2) Architectural installation: the plain wood exterior of the library opens to reveal a labyrinth containing stacks of books full of "truths" that, misinterpreted, become false—history reconstructed.

## Wisconsin

**Villa Terrace Decorative Arts Museum**, Milwaukee □ "Moving Images: British Royal Portraiture and the Circulation of Ideas" (June 2) Ceremonial and family photographic portraits of the British royal family from the Victorian Age to the present: how images can both reflect and energize major cultural shifts.

**Leigh Yawkey Woodson Art Museum**, Wausau □ "Cut Up/Cut Out" (June 2) A contemporary take on the ancient art of cutting paper: a range of techniques and materials is used, from vintage maps and magazines to a leaf, a car tire, and a saw blade, transforming these various materials, by piercing and cutting, into works of art—altering items from opaque to transparent, flat to sculptural, rigid to delicate, ordinary to extraordinary. □

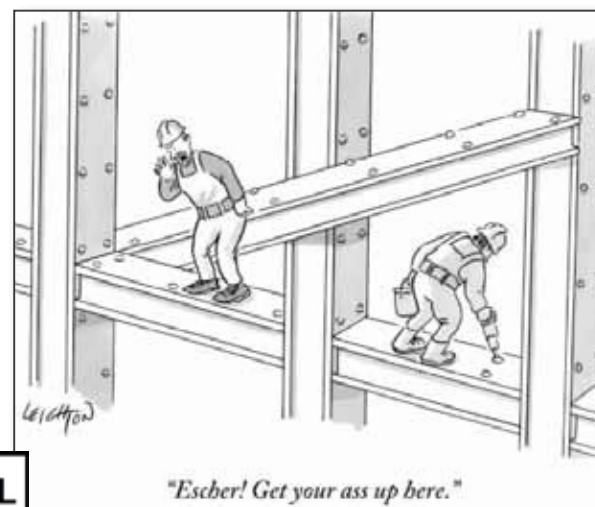




Right:  
Tschabalala Self,  
*Spare Moment*,  
2015. Oil, pigment  
and fabric on  
canvas. Frye Art  
Museum, WA



Left: Ann  
Johnston,  
*Vertical Joints*,  
2013.  
Cotton sateen  
and silk organza,  
low-water immer-  
sion dyed, hand  
printed with dye,  
machine stitched.  
In "The Contact,"  
Nevada Museum  
of Art, NV



Cartoon by Robert Leighton in "What's So Funny About Math?",  
National Museum of Mathematics, NY

## CROSSWORD SOLUTION

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## museum VIEWS

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

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