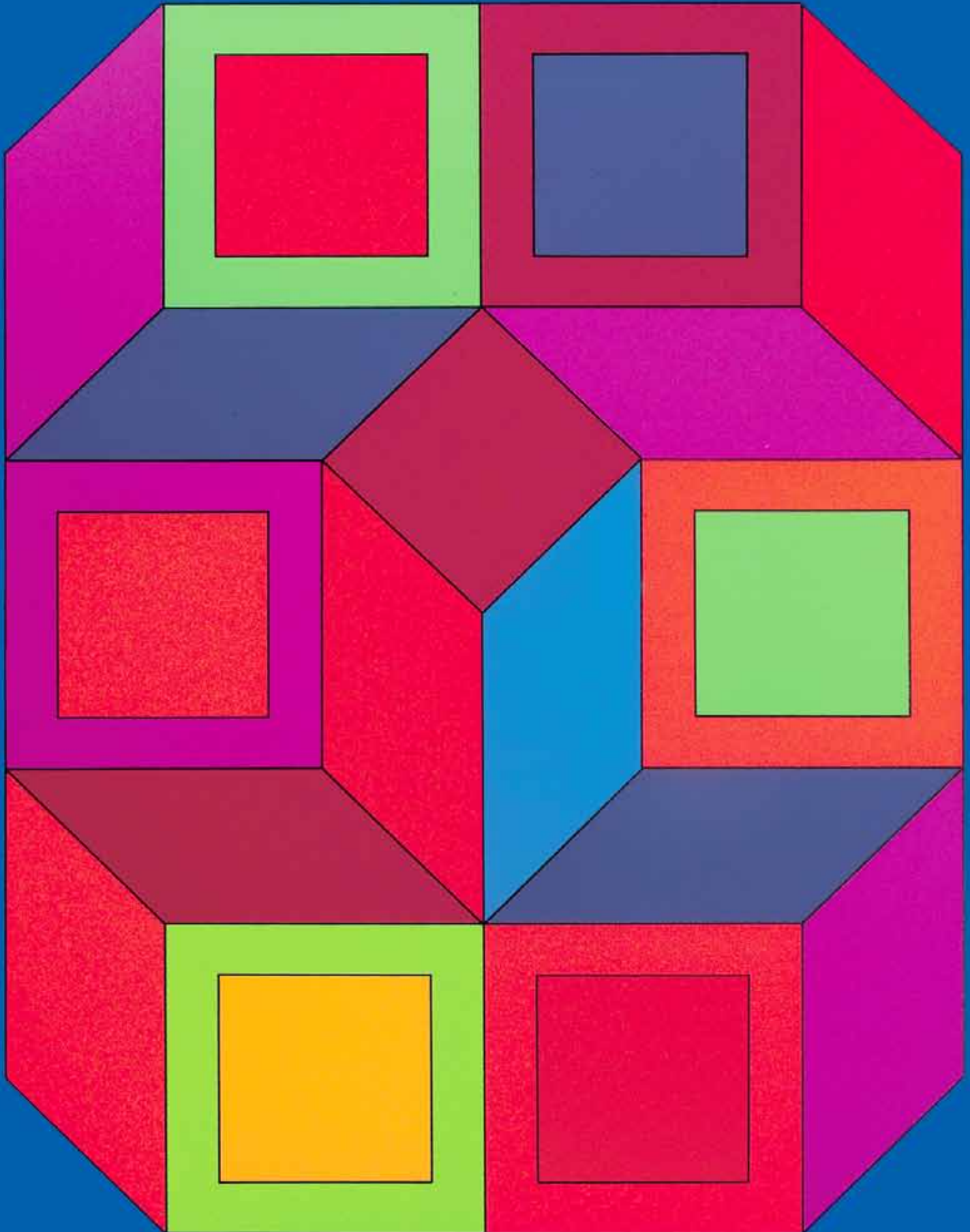


museum **VIEWS**

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



Victor Vasarely, *Xico 4*
(from the portfolio *Xico*), 1973. Serigraph.
In "Victor Vasarely: Op Art Master,"
Woodson Art Museum, WI

January 2019

COMING SOON: WOMEN'S HISTORY MONTH

In March 2018, more than 625 national and international cultural institutions from six continents and 36 countries participated in the third year of the National Museum of Women in the Arts' (NMWA) award-winning #5WomenArtists social media campaign. Year-round, the NMWA addresses gender imbalance in the art world. But every March, Women's History Month, the museum attempts to capture the attention of a wider audience to help celebrate women artists.

In March 2019, the #5WomenArtists campaign will ask the same question of cultural organizations and individual social media users: Placing special emphasis on sharing the stories of women artists of color, "Can you name five women artists?" The campaign will be launched on the museum's website and blog as well as on Facebook, Twitter, and Instagram, asking cultural organizations and individuals to share information about women artists throughout the month using the hashtag #5WomenArtists.

The campaign's success last year was not limited to organizations. More than 9,000 individuals joined in to promote women artists, garnering more than 4,000 Instagram posts and more than 17,500 tweets. More than 90 individuals and cultural organizations created their own blog posts. And, the initiative became international, welcoming participating organizations from Brazil, Estonia, Hong Kong, India, Lebanon, Nigeria, and the United Arab Emirates, among others.

The NMWA has shared information about women artists, including biographies, quotes and infographics tagged with #5WomenArtists, and asks other organizations to join them in highlighting work by women in their collections and exhibitions. Among the many institutions that participated in the 2018 effort were the Metropolitan Museum of Art; National Gallery, London; National Museum of African American History and Culture; Smithsonian Latino Center; Institute of American Indian Arts; Asian Art Museum; Arab American National Museum;

Gallerie Uffizi; Guggenheim Bilbao; Migration Museum; and Museo Frida Kahlo.

The National Museum of Women in the Arts invites all cultural institutions around the world to join in the continuing campaign to increase gender parity in the arts, and to share the important contributions by women in their collections or exhibitions by using #5WomenArtists for the month of March 2019.

Make the pledge!

This year, the campaign will move from raising awareness to inspiring action. Museums, galleries, and other cultural organizations will be asked to take a pledge to help advance gender equity in the arts. These pledges will be flexible and unique to each organization's needs. Some examples follow, but pledges can be tailored to fit the priorities and capacities of each individual organization.

My organization pledges to...

- ...highlight more women artists on social media throughout the year.
- ...write five (or more) blog posts throughout the year highlighting women artists.
- ...sell more women-made products in our organization's shop.
- ...establish a program for women artists in our community: this could include a meet and greet or networking events, symposiums, workshops, panel discussions, grants, new scholarships, etc.
- ...commit to organizing an exhibition of the work of a woman artist in the next year or two.
- ...determine the ratio of women artists in the collection by conducting a survey.
- ...increase the ratio of artworks by women on display in the next collection rotation.
- ...acquire a new work by a woman artist for the collection in the next year.
- ...achieve gender equity in the exhibition schedule in the next five years. □



Kathleen Ryan, *Bacchante*, 2017. Concrete, stainless steel, glazed terracotta, Rauriser marble. In "Kathleen Ryan," MIT List Visual Arts Center, MA

“Museums are Teachers of a Free People”

–Gottfried Semper explaining the role of museums in a democratic society

“Tristram Hunt, director of the Victoria and Albert Museum, London, has written what amounts to a credo, an article of faith for museums in the 21st century. His words appeared in a recent edition of *The Art Newspaper*. A portion of what he wrote appears below:

“...In an era of deepening nationalism and parochialism, where accounts of ethnic purity and manifest destiny abound, the ability of museums to tell complicated stories of hybridity and cosmopolitanism is vital. For all the contemporary criticism of so-called universal or encyclopedic museums, the power of spaces such as Louvre Abu Dhabi and New York’s Metropolitan Museum of Art to trace the mongrel lineages of global culture seems to me overwhelmingly important. As Edward Said has written, “partly because of empire, all cultures are involved in one another; none is single and pure, all are hybrid, heterogenous, extraordinarily differentiated and unmonolithic.” So as we rightly debate the call to reconstitute colonized cultures from museums, we might also reflect on where that line of thinking can lead. Some fear, first of all, the objects—and then the people.

“Second, museums are trusted spaces. Of course, they are not pure, neutral, and wholly objective. Yet in an era of “fake news,” social-media conspiracy theory, and collapsing print and broadcast journalism, museums embody a rigor, transparency, and curatorial knowledge base that can only help to foster an educated citizenry. Museums are recognized institutions for explaining complicated and challenging sociocultural issues and should be more confident about their voice. It is essential that we remain responsive to criticism and be held accountable, but dismissing museums as agents of social control or entrenched privilege can also have deleterious long-term consequences for public life.

“Finally, museums need to be brave in confronting the big issues. With universities retreating towards ‘no-platforming’ righteousness and the Facebook echo chamber cementing users’ certainties, museums need to provide a civic arena for contentious debate. Through our exhibitions and public program, we can frame and generate discussion with the kind of respectful and inclusive approach that is so often absent from contemporary political discourse. As politics gets more heated, we shouldn’t fear that it is too difficult to entertain all shades of opinion under our roofs. We can show leadership in curating the ethics of disagreement....” □



Fritz Ascher, *Golgotha*, 1915. Oil on canvas. In “Fritz Ascher: Expressionist,” Grey Art Gallery, NY

NOTES ABOUT AN ARTIST: *Bill Traylor*

Bill Traylor (c. 1853-1949) was born the son of Bill and Sally Calloway on the plantation of George Hartwell Traylor in Benton, Alabama, in the antebellum South. There, he worked as a farmhand and sharecropper. He married twice and fathered 13 children (and two outside of marriage). In 1928, after a short stint on a farm outside Montgomery and at age 75, he started working at a shoe factory. Suffering from rheumatism caused him to leave the factory only to face homelessness and dependence on government assistance. He found shelter for nights in a back room of a funeral home; days were spent on Monroe Street in downtown Montgomery drawing pictures on any paper or cardboard he could find.

Charles Shannon, a young white artist, came upon an old man on Monroe Street drawing pictures in 1939. Impressed, he bought some of the old man's drawings and began to supply him with materials.

A year later, Shannon arranged to show about 100 of the drawings at a gallery and school in Montgomery. And the year after that, in 1941, he organized an exhibit at the Fieldstone School in Riverdale (NY). By the time Shannon left to serve in WWII in 1942, he had acquired some 1,200 of Traylor's works. Shortly after, Traylor went to Detroit to live with a daughter. After that, he moved on to Philadelphia, Chicago, and Washington, DC, to be with other relatives. While in Washington, his leg developed gangrene and had to be amputated. Traylor then returned to Montgomery where he died.

He had been an eyewitness to the Civil War, Emancipation, Reconstruction, Jim Crow segregation, the Great Migration, and the steady rise of African-American urban culture in the South. Using pencils, crayons, sometimes paintbrushes, he depicted his memories of the past—a visual autobiography—on discarded cardboard. He was the only known person, born a slave and entirely self-taught, to create an extensive body of graphic art

that looks back at a hard rural life and forward to a rising African-American culture.

[An exhibition of Bill Traylor's art, "*Between Worlds: The Art of Bill Traylor*," can be seen at the Smithsonian American Art Museum, DC, through March 17] □



Bill Traylor, *Untitled*. In "*Between Worlds*," Smithsonian American Art Museum, DC

ON SELF-TAUGHT ART AND ARTISTS

[From the Smithsonian American Art Museum]

The Smithsonian American Art Museum (SAAM) has championed self-taught art as an embodiment of the democratic spirit since 1970, when it acquired and preserved James Hampton's iconic *The Throne of the Third Heaven of the Nations' Millennium General Assembly*. It is one of the only major American museums to advocate for a diverse populist voice within the context of what is traditionally considered great art. For more than 45 years, the museum has shown folk and self-taught art throughout the museum and has dedicated gallery space to such work. Recently, it announced that it has acquired three works by Anna Mary Robertson—"Grandma Moses"—as a gift from Jane Kallir and the Kallir family in memory of Otto Kallir who first showed Moses' work in his New York City Gallerie St. Etienne in 1940.

Among the principles held by the museum is a dedication to telling the story of the American experience, and Grandma Moses (as well as Bill Traylor whose work is on exhibit now) is a key part of that story. Moses was born in 1860, a time of national transition from the 19th century to the 20th. In the 1940s and 50s her style was viewed as quintessentially American and more accessible than postwar modern art. In 1953 she was featured on the cover of *Time* magazine. Yet, although her work had been on view, it only became part of the permanent collection of the museum in 2015, when Charles Nelson Brower donated *Christmas* (1958).

"Historically, women artists have too often been overlooked, and this issue is particularly acute among self-taught artists, whose work was often lost before it was ever appreciated," said Leslie Umberger, SAAM's curator of folk and self-taught art. "Moses was a notable exception. Her work was appreciated and cared for, and she became both an American icon and a market success during her lifetime...." □

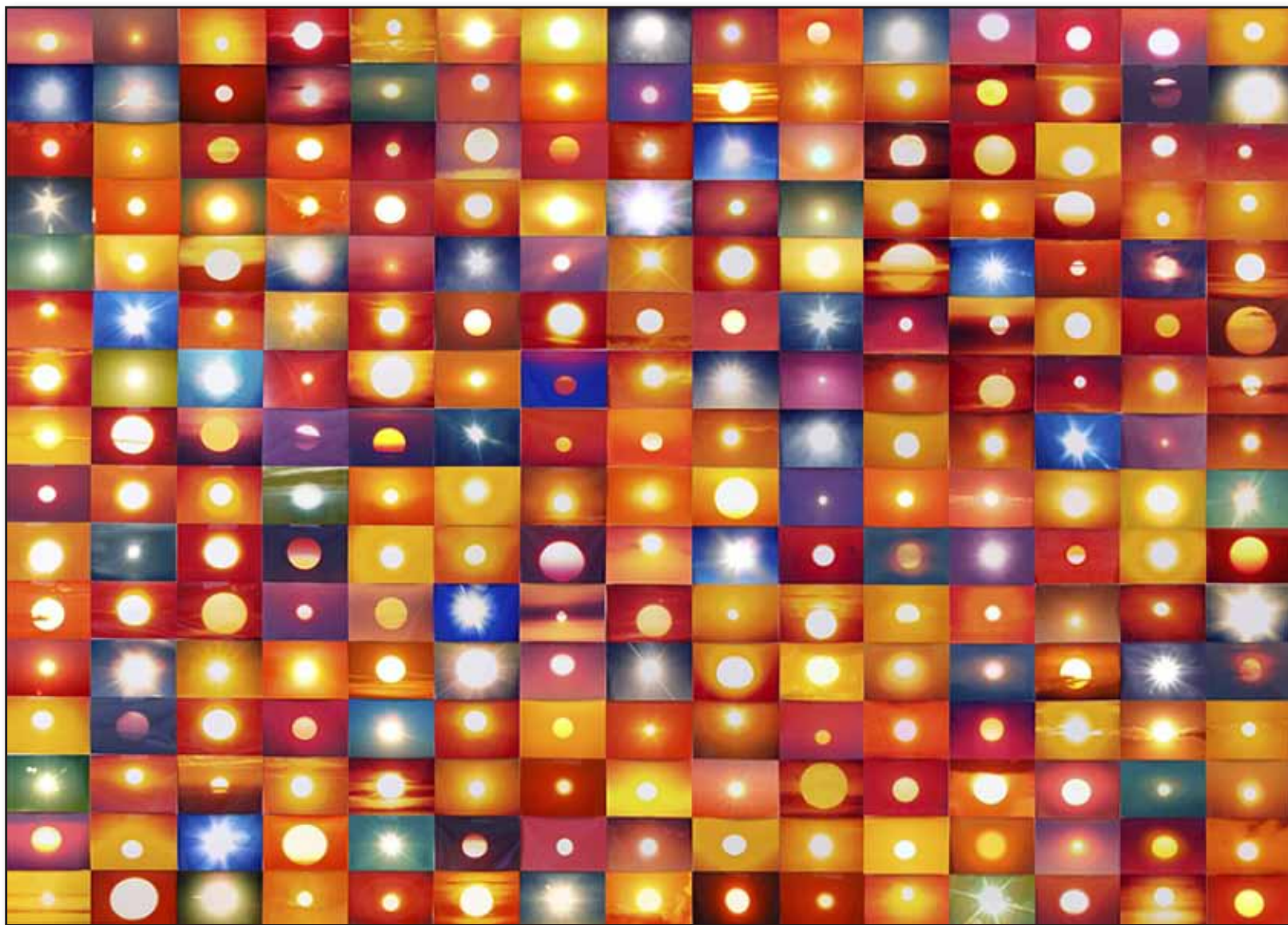


Inez Nathaniel Walker, *Seated Girl (in profile)*, 1975.
Colored pencil and pencil on paper.
In "Freehand," Frances Lehman Loeb Art Center, NY

Paul Gauguin, *Reclining Tahitian Women* (detail), 1894. Oil on canvas. In "Gauguin: A Spiritual Journey," De Young Museum, CA



AN ACQUISITION OF NOTE



Penelope Umbrico, 33,930,694 *Suns from Sunsets from Flickr*, 2017, (Partial 2006-ongoing). Chromogenic machine prints. In "Art in the Age of the Internet," University of Michigan Museum of Art, MI

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□

Renoir at the Morgan

Before the emergence of *The Great Bathers*, a large-scale study of two figures rested on the easel of the great Pierre-Auguste Renoir. That study, not seen in some 50 years, and never exhibited or reproduced in color, can now be seen at the **Morgan Library & Museum** (NY). As Renoir sought a new direction in his work during the 1880s, he experimented with the classical subject of female bathers. He turned to a 17th-century relief sculpture at Versailles, the *Bain des nymphes* by François Girardon, as inspiration for his contemporary scene of three women bathing. Beginning in 1884, Renoir spent nearly three years developing the composition, producing numerous preparatory studies, ranging from small-scale sketches to full-scale drawings. In the Morgan study for his painting of modern naiads, the artist explored the pose of the bather in the left foreground of the painting recoiling as one of her companions splashes her. While the figure appears almost identical in the painted version, Renoir replaced her passive companion by the river bank with a more animated bather, wrapping herself in a sheet.

Among the twenty-some studies for *The Great Bathers*, the Morgan sheet is one of only two full-scale model drawings for the final composition. It was executed on paper mounted to canvas and retains the original powdery white chalk used for the figures.

Praying Hands

For centuries, it has been assumed that Albrecht Dürer's well known *Praying Hands* (1508) was a preparatory drawing for a painted altarpiece. Not so, says Christof Metzger, chief curator of Vienna's Albertina museum where the drawing will be on exhibit later this year. He argues that the drawing depicts the actual hands of the artist, showing a little finger with a stiffened joint, and that it is much too finished and detailed for a preparatory study. Why, he queries, would the artist go to such trouble for it only to be scaled down to a tiny detail in an altarpiece?

"The work represents a miracle of observation and it is too ambitious to be merely a preliminary study," he says. "Dürer made it as a 'master drawing' to show to



Pierre-Auguste Renoir, *Bathers*, 1884-85. Red and white chalk, with smudging and blending on wove paper lined to canvas. The Morgan Library & Museum, NY

visitors in his workshop as an example of his God-given talent." In fact, says Metzger, this and some other drawings were produced "to advertise Dürer's talents." They would have been brought out to show prospective clients the quality they could expect from a commission.

Freedom, Equality, and Civil Rights

A new initiative undertaken by the **New York Historical Society** is dedicated to freedom, equality, and civil rights in America. The society's prime rotating gallery is hosting the inaugural exhibition "Black Citizen-

ship in the Age of Jim Crow (through March 3). Future exhibitions in the society's renovated galleries will include other historically marginalized groups.

Upcoming exhibitions are planned: "Betye Saar: Keepin' It Clean" will highlight the work of an important figure of the Black Arts Movement of the 1970s;

"Augusta Savage: Renaissance Woman" will showcase the influential Harlem Renaissance sculptor; and, in the spring, a show will commemorate the 50th anniversary of the Stonewall uprising.

Villa, Revamped, Reopens

It has been opening in stages since last summer, but the **Getty Villa Malibu** (CA) will complete a major overhaul of its collection of Greek, Roman, and Etruscan antiquities on April 18. Previously thematically displayed, the collection will be re-presented in a chronological order spanning the centuries from 6000 BC to 600 AD.

The revamp carves out an additional 3,000 square feet of exhibition space and brings works out of storage. The emphasis will be on the artistic quality and evolution of style through time. However, housed since 1974 in its full-scale replica of the Villa Dei Papiri at Herculaneum, the Getty collection is limited to Greek and Roman art. Due to the makeover, a new gallery, The Classical World in Context, will display long-term loans of works from other ancient cultures with ties to Greece and Rome. The first show "Palmyra: Loss and Remembrance" (May 27) includes works that complement the Getty's holdings of late Roman art.

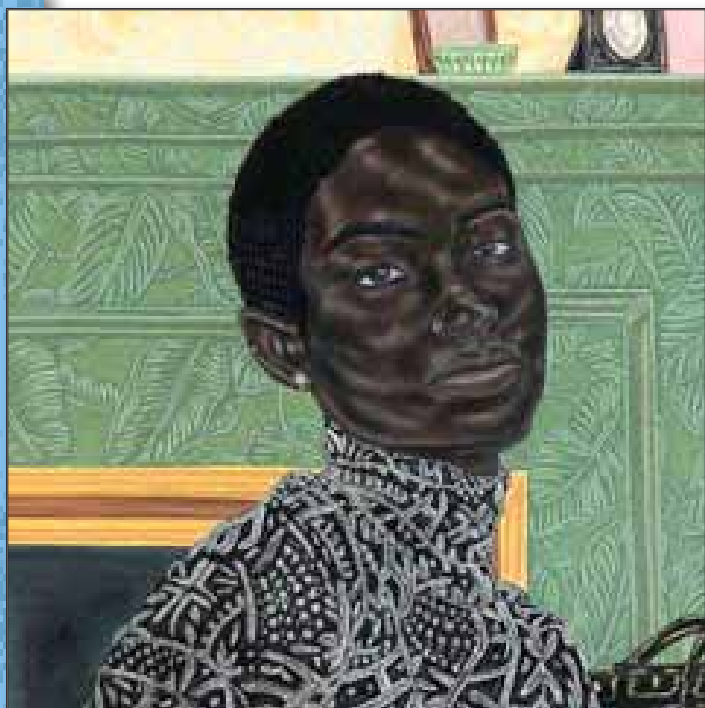
Arab Culture in New York City

A coalition of artists, foundations, and cultural institutions, The Arab Art and Education Initiative is a New York City-wide, year-long



Albrecht Dürer, *Praying Hands* (1508)

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Yin Ojih Odutola, *Paris Apartment*, 2016–17. Charcoal, pastel, and pencil on paper. In "For Opacity," Drawing Center, NY

program that aims to connect contemporary Arab culture with diverse audiences across the five boroughs of the city. Through exhibitions, artist dialogues, and education programs in schools and universities, the initiative seeks to build greater understanding between the United States and the Arab World. Programming is guided by a commitment to the UN's Sustainable Development Goals, 17 global goals set forth in 2015 to realize a better world by 2030.

The coalition includes 2 Bridges Music Arts, Art Jameel, ArtX, Asia Society, Brooklyn Museum, Columbia University, Edge of Arabia, Middle East Institute, Misk Art Institute, Pioneer Works, Solomon R. Guggenheim Museum, The Elizabeth Foundation for the Arts, The Metropolitan Museum of Art, The Museum of Modern Art, UNESCO, Washington Street Historical Society, and WeWork. A Culture Summit at the United Nations this year will gather cultural leaders and artists for the activation of the UN's Global Goals for Sustainable Development.

Big Bequest

Thelma Golden, director and chief curator of **The Studio Museum in Harlem** (NY) and Tia Powell Harris, chief executive officer of the **Duke Ellington School of the Arts** in Washington, DC, have announced that the arts patron, educator, and civil rights activist Peggy Cooper Cafritz bequeathed most of her art collection to the two institutions. The bequest of more than 400 works to the Studio Museum and over 250 to the Ellington School marks the largest gift ever made of contemporary art by artists of African descent.

Monet's Collection

The catalogue, *Monet the Collector*, by Marianne Mathieu and Dominique Lobstein, published for an exhibition at the Musée Marmottan in Paris, expounds on Monet's cherished collection, most of which was hung for his private delectation in the huge bedroom over his studio. He collected, among other things, Japanese prints, Renoir, Manet, Corot, Caillebotte, some works by Berthe Morisot, and 15 paintings by Cézanne.

The sad story of its final disposal is related by the authors: Monet died in 1927 leaving everything to his son Michael. Two minor

disasters followed: the inventory made after Monet's death disappeared, and Michael disposed of much of the collection to finance his expensive life style traveling abroad and going on African safaris. Between his father's death in 1927 and his own death in 1966, Michael sold 65 percent of the collection—some 328 items and 292 of the 389 paintings by his father.

A Christie First

In October of 2018, Christie's in New York sold a hazy portrait of a clergyman, possibly French, from an indeterminate time in history. Doing so, it became the first auction house to sell a work created by artificial intelligence. Leaving the art world with a conundrum: who owns the copyright? And what happens if there has been no human interaction? Does the AI mechanism then hold the copyright?

A Female First

For the first time since it opened in 1941, a woman will lead the **National Gallery of Art** (DC). The appointment of Kaywin Feldman as the next director was announced in December 2018. "I'm a feminist. And I have long advocated for gender equality, so it's really exciting for me to be able to lead the nation's art museum," she said as she prepared to depart from the Minneapolis Institute of Art where she served as director for ten years. She will begin in her new role at the NGA in mid-March, replacing Earl "Rusty" Powell.

Powell commented on the choice: "I really

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Keith Duncan, *The Wedding*, 2015. Acrylic on unstretched canvas with fabric. In "The Big Easy," Fort Gansvoort Gallery, NY



Trevor Paglen, *Orbital Reflector*. Nevada Museum of Art, NV

have to applaud the trustees of the National Gallery who... set out diversity, equity, and inclusion as one of their primary goals. They're walking the talk." In fact, diversity has been a major consideration for other high profile museum director jobs, yet this year they have gone to white men.

Artwork? Or satellite?

After three years in the making, Trevor Paglen's *Orbital Reflector* was launched into space; like a slowly moving artificial star, it was visible from Earth with the naked eye.

Picture this: a rocket launched into space. Inside it is a reflective, inflatable sculpture affixed to a small satellite that, once ejected, will orbit the earth for several weeks before disintegrating upon re-entry into Earth's atmosphere. That's *Orbital Reflector*! Made a reality through the efforts of the **Nevada Museum of Art**, whose belief that its realization could help, as all art helps, to change the way we see ourselves, to consider our place in the universe, and to reimagine how we live together on this planet.

Some Ups and Downs of 2018 According to The Art Newspaper

UP: 👍

A Banksy Shredding

The value of shredders, a half-shredded Banksy painting, and speculation on whether shredding can increase the value of dying artworks. At a well attended Sotheby's auction, Banksy staged the shredding of his *Girl With Balloon* (2006) and as luck had it, the machine jammed mid-shredding. As a result, the work increased in value by a significant number.

A Van Gogh Revival

Julian Schnabel's film about Vincent van Gogh *At Eternity's Gate* was a big success. Ten major exhibitions will be dedicated to the artist in the next two years.

David Hockney

His auction record was broken three times this year. His painting brought more money than any other living artist. *Portrait of an Artist (Pool with Two Figures)* brought \$90.3 million.

AfriCOBRA

Fifty years ago, the collective AfriCOBRA shaped the Black Arts Movement in Chicago. Today, prominence is coming from its section in the touring show "Soul of a Nation," now at the **Brooklyn Museum** (NY). They are exhibitors in the Art Design Chicago exhibitions, and have had many commercial gallery shows. Another AfriCOBRA showing is taking place at the **Museum of Contemporary Art North Miami**.

DOWN: 📉

Sackler-Funded Museums

After implications that the Sackler family's ties to Purdue Pharma, the company that profited from the sales of Oxycontin, the funds coming to museums from the family did not prove to be a particular benefit. Rather, the contrary became true with strong pressures to sever ties leading to tensions, retirements, firings, and more.

Arab Art

Forgeries and law cases surrounding authentications damaged the market. A bankrupt Dubai company was forced to sell its collection at a fraction of its original cost.

Koons

His tall *Bouquet of Tulips* was rejected from its proposed Paris site outside the Palais de Tokyo—a second rejection. He finished out the year 2018 being found guilty of plagiarizing a 1980s ad campaign, the second claim against him in Paris in as many years.

Salvator Mundi

Shortly after the mind-bending sale of Leonardo's painting for \$450 million, the work was reportedly swapped for a mega yacht. Its new home is in Abu Dhabi where the promise was made to put it on display at the Louvre there. That promise has proven empty. The painting is now reported to be in Swiss storage awaiting final destination.

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Museum Mile Month

Go to Charleston (SC) in January for a month of Museum mile activities. For the low price of one ticket you get to visit the Aiken-Rhett House Museum, the Charleston Museum, the Children's Museum of the Lowcountry, the Confederate Museum, the Edmonston-Alston House, the Gibbes Museum of Art, the Heyward-Washington House, the Joseph Manigault House, the Nathaniel Russell House Museum, the Old Exchange and Provost Dungeon, the Old Slave Mart Museum, the Powder Magazine, and the South Carolina Historical Society Museum.

A lot to see for only \$25.00!

Granted

The National Endowment for the Humanities announced \$14.8 million in grants to support 253 humanities projects in 44 states, the District of Columbia, and Puerto Rico. An additional \$45.5 million was awarded to fund 55 state humanities council partners. Among the categories in which grants are awarded were two most significant to small and mid-sized art museums:

Preservation Assistance Grants for Smaller Institutions.

These funds "help institutions—particularly small and mid-sized institutions—improve their ability to preserve and care for their humanities collections, including special collections of books and journals, archives and manuscripts, prints and photographs,

moving images, sound recordings, and architectural and cartographic records, decorative and fine arts, textiles, archaeological and ethnographic artifacts, furniture, and historical objects." (58 grants totaling \$342,274 were awarded in this category for 2018.)

Preservation Education and Training Grants. These funds "help the staff of cultural institutions obtain the knowledge and skills needed to serve as effective stewards of humanities collections. Grants also support educational programs that prepare the next generation of conservators and preservation professionals as well as projects that introduce the staff to cultural institutions to recent improvements in preservation and access practices. (Six grants totaling \$1.4 million.)

More at the Morgan

The **Morgan Library and Museum** (NY) announced an expansion of its drawing collection to include works by five major 20th-century African-American artists from the South: Thornton Dial, Nellie Mae Rowe, Henry Speller, Luster Willis, and Purvis Young, all self-taught. The acquisition came through a gift-purchase agreement from the Souls Grown Deep Foundation, the mission of which is to preserve and disseminate the works of African-American artists from the Southern U.S.

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Wally Reinhardt, *Bacchus Atop Silenus*, 2009. Watercolor, gouache, Prismacolor colored pencil, graphite, and tape on prepared Arches paper. In "A better Metamorphoses: Ovid According to Wally Reinhardt," Grey Art Gallery, NY



George G. Symons, *Southern California Coast*. In "Upon a Painted Ocean," Irvine Museum, CA

Spanish Sue Monterey Museum

The Fundació Gala-Salvador Dalí in Figueres, Spain, has sued the museum **Dali 17** in Monterey (CA) over the use of the artist's name and imagery. The museum's logo, its website, its social media accounts and merchandise are all points in the complaint: Dali 17 "unfairly and unlawfully wrest from the Foundation control over its Dalí marks and its reputation, particularly as the Foundation has no control over the quality of defendant's goods or services.... As a result, the Foundation's extremely valuable reputation is being irreparable damaged."

Diversity in Arts Leadership

An internship program offered by Americans for the Arts (DC, NY)—Diversity in Arts Leadership (DIAL)—helps aspiring directors, curators, and others to realize their ambitions and break the statistics that show, according to a study in *Artists Report Back*, nearly four out of five people working in the arts are white.

The DIAL program opens doors to careers in the arts by providing these intensive paid internships at arts organizations that offer one-on-one coaching from mentors. As a result, after some 20 years, the organization reports that 48 percent of its alumni/ae are working in the creative sector. This success has led to a planned expansion of the program into four new communities.

The Down Side of High Prices

The extraordinarily high price paid for David Hockney's *Portrait of an Artist (Pool with Two Figures)* at auction has implications beyond the mere popularity of an artist. The sale will cause owners of Hockney's other works to be resistant to sell. In addition, the perceived preciousness of his other works will convince buyers to offer extraordinary prices in order to convince an owner to sell at all.



A short piece about the market in *The Art Newspaper* commented on the sale: "Where a so-called 'precious' work such as this ends up should be of great concern.... [Hockney expert Lawrence Weschler says] 'It'd be a shame to see this work go into a private

collection just to hang on one person's wall.'"

In addition, steep prices could prove a barrier for institutions with limited acquisition funds compared with private collectors with deep pockets. □

Above: David Hockney, *Portrait of an Artist (Pool with Two Figures)*, 1972.



Edna Bullock, *Cats, San Jose Flea Market*. Gelatin silver print. In "Edna Bullock," Monterey Museum of Art, CA

The story of this prominent designer husband and wife team told through multi-media installations, films, rare prototypes, photography, furniture, toys, products, as well as personal letters, drawings, and artwork.

❑ "Cruisin' the Fossil Coastline" (March 17) Picture the land or the ancient West Coast and creatures that once inhabited it: colorful paintings, sculptures, maps, a giant sloth and other creatures help tell the tale

Crocker Art Museum, Sacramento ❑ Through Jan. 27: "American Beauty and Bounty": The Judith G. and Steaven K. Jones Collection of Nineteenth-Century Painting" A range of period artists—Durand, Bierstadt, Kensett, Harnett, Eastman Johnson, and others—who reflect the optimism and wonder at nature that prevailed at the time; "Raymond Dabb Yelland: California Landscape Painter" Works that illustrate a transition from the Hudson River School style to a more loosely painted aesthetic evoking to the Barbizon school.

❑ "Modern Menagerie: Sculpture by Loet Vanderveen" (March 31) Animals, captured in bronze with minimal detail. ❑ "Arte Extraordinario" (March 24) Work—figurative, landscape, abstract—by a diverse group of artists who share a heritage of Spanish-speaking cultures in the Americas, focusing on a variety of themes from politics, to activism, humor, family, and religion. ❑ "History, Labor, Life: The Prints of Jacob Lawrence" (April 7) Three major themes predominate Lawrence's print-making oeuvre, produced from 1963 to 2000: the history of the African diaspora, labor, and life in his native Harlem.

De Young Museum, San Francisco ❑ "Steve Kahn: The Hollywood Suites" (March 31) An artist's response to the turbulent 1970s in Los Angeles: a series of photographs showing dilapidated motel rooms explore the concept of psychological bondage and containment.

❑ "Gauguin: A Spiritual Journey" (April 7) Paintings, wood carvings, and ceramics presented alongside Oceanic artworks exploring the artist's "spiritual journey."

Museum of the African Diaspora, San Francisco ❑ "Black Refractions: Highlights from The Studio Museum in Harlem" (April 14) A century of creative achievements by artists of African descent on tour while the Studio Museum in Harlem awaits the building of its new home. Other venues on the national tour will include the Gibbes Museum of Art (SC), Kalamazoo Institute of Arts (MI), Smith College Museum of Art (MA), Frye Art Museum (WA), and Utah Museum of Fine Arts (UT).

San Francisco Art Institute ❑ "A+: Works by Susan Hauptman, Irene Pijoan, and Richard Sheehan" (Feb. 3) Bay Area artists who, using different mediums, materials, and sources of inspiration, captured the attention of the artworld in the 1980s, became teachers, and inspired students in following generations. ❑ "Vanguard Revisited: Black Power Black Futures" (April 7) Examining the photographic essay "Black Panthers, 1968" and other contemporary work by black artists.

Anderson Collection, Stanford University, Stanford ❑ "Spotlight on Elizabeth Murray" (Mar. 25) Large-scale shaped, multipart canvases and related works on paper composed of dynamic forms in striking color. ❑ "Salon Style II" (Feb. 18) Works on paper.

Haggin Museum, Stockton ❑ "Photographic Adrenalin: Works by Arturo Vera" (Jan. 27) Images that describe Stockton and its surroundings, from florals to street scenes. ❑ Through Feb. 24: "Michael Dolas: Capturing the Character of His Country" Magazine and advertisement illustrations gathered together from a long career starting in the 1930s; also on view, original *Saturday*

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California

Irvine Museum, University of California, Irvine ❑ "Upon a Painted Ocean: An Ode to the California Coast" (March 30) Historical and contemporary works show the glories of the California coastline, in contrast to Coleridge's sad poem referenced in the title of the exhibition, *The Rime of the Ancient Mariner*—"...Day after day, day after day, we stuck, nor breath nor motion; / As idle as a painted ship upon a painted ocean. / Water, water, everywhere, and all the boards did shrink; / Water, water, everywhere, nor any drop to drink."

Monterey Museum of Art ❑ "Edna Bullock: Through A Dancer's Eye" (March 10) Concluding the 2018 Year of the Women celebrations is a retrospective of this late blooming local photographer. ❑ Through Feb. 18: "Coille Hooven: Dancing for the Moon" Sometimes known as the first ceramist to bring feminism to clay: fantastical porcelain shoes, finger puppets, and magic carpets; "Alyssa Endo: The Beauty Series—Geisha Redefined" New large-scale reduction woodcuts that seek to bring out hidden meanings in images.

The Broad, Los Angeles ❑ "A Journey That Wasn't" (Feb. 10) Paintings, sculptures, photographs, films and installations examine the passage of time,

Institute of Contemporary Art, Los Angeles ❑ "B. Wurtz: This Has No Name" (Feb. 3) Sculptures dedicated to the ethics of reuse: a series of photographs of everyday objects that served as models for later paintings and sculptures made from post-consumer packaging materials.

Oakland Museum of California ❑ "The World of Charles and Ray Eames" (Feb. 17)



Right: Charles and Ray Eames posing with chair bases. In "The World of Charles and Ray Eames," Oakland Museum of California, CA



Agyness Deyn wearing a Rodarte creation for Spring/Summer 2009. In "Rodarte," National Museum of Women in the Arts, DC

Evening Post images by Dolas' contemporary J.C. Leyendecker; "Modern Masters: Twentieth Century Prints" Works from the early 1920s through the present: Matisse, Picasso, Dali, Warhol, Lichtenstein, Haring, Judd, Rauschenberg, Soyer, Katz, Dine, and many more.

Connecticut

Fairfield University Art Museum, Fairfield
 □ "A French Affair: Drawings and Paintings from the Horvitz Collection" (March 29) Renaissance, Baroque, Rococo, and Neoclassical works constitute two separate exhibitions: "Imagining Text: Drawings for French Book Illustration" and "Seventeenth- and Eighteenth-Century French Paintings."

Yale Center for British Art,

Yale University, New Haven □ "Before the Deluge: Apocalyptic Floodscapes from John Martin to John Goto, 1789 to Now" (March 24) Prints, drawings, photographs, and rare books and manuscripts explore how the idea of the Deluge has been represented and interpreted from the end of the 18th century to the present: responses to both biblical and mythological, real and fictional floods and the political ends to which the theme has been used. □ "Victorian Idyll" (April 21) Works by Frederick Walker, who led a group of book illustrators known as Idyllists, and his disciple Sir Hubert von Herkomer.

District of Columbia

National Museum of Women in the Arts
 □ "Rodarte" (Feb. 10) First fashion exhibi-

tion held by the museum: design principles that bring this American luxury fashion house, founded by Mulleavy sisters, into the landscape of contemporary art. □ "Ambreen Butt—Mark My Words" (April 14) Works on paper combine traditional Persian and Indian miniature painting with contemporary political subject matter in this Pakistan native's drawing, stitching, staining, etching, and gluing. □ "Full Bleed: A Decade of Photobooks and Photo Zines by Women" (March 29) A selection of these works presents essential truths told through objective images of American locations.

Smithsonian American Art Museum □

"Between Worlds: The Art of Bill Traylor" (March 17) Drawings and paintings provide a comprehensive picture of Traylor's development in showing the crossroads of multiple worlds: black and white, rural and urban, old and new, and a life which spanned slavery, Reconstruction, Jim Crow, and the Great Migration. □ "Deane Arbus: A Box of Ten Photographs" (Jan. 27) The story of the portfolio that set the foundation for Arbus's posthumous career

Smithsonian National Portrait Gallery

□ "Black Out: Silhouettes Then and Now" (March 10) Cut paper profiles, a popular form of portraiture in the 19th century, and reimaginings of the medium by contemporary artists. □ "New Co-Acquisition: Henrietta Lacks" (March 31) Shared ownership between the Gallery and the National Museum of African American History.

Florida

Frost Art Museum, Florida International University, Miami □ "LaToya Ruby Frazier: Flint is Family" (Jan. 30-April 14) Photographs by this artist and MacArthur Fellow that chronicle the water crisis in Flint, Michigan, in 2016 and its devastating effects on the residents; part of the Martin Luther King, Jr. Exhibition Series,

Continued on next page



Tschabalala Self, *For the Gods*, 2015. Oil, fabric, and pigment on canvas. In "Tschabalala Self," Frye Art Museum, WA

which addresses issues of race, diversity, social justice, civil rights, and humanity.

HistoryMiami Museum, Miami □ “A Peculiar Paradise: Florida Photographs by Nathan Benn” (April 14) Images from the 1980s, taken during a crime wave taking place in Miami.

Jewish Museum of Florida, Florida International University, Miami Beach □ “The Art of the Lithograph” (March 3) The history of the lithography process, from lithography stones to off-set and computer-to-plate printing: works by Calder, Chagall, Dine, Eddy, Kitaj, Krasner, Lichtenstein, Max, and Pissarro, among others. □ “Daniel Chimowitz: Walking Canvases” (Feb. 3) Fashion designer/graffiti artist struts his stuff: seven murals, new fashion ensembles—walking canvases of painted images on hand-sewn upscale clothing, and paintings, along with two murals by Miami graffiti artist

Freddy Aquino, and a selfie-booth by Miami artist Evo Love.

Museum of Fine Arts, St. Petersburg □ “Jewels of the Imagination” (March 31) From Bunny Mellon’s unique and extensive collection: jewelry and objects from the famous jeweler and artist Jean Schlumberger. □ “Drawn to Beauty: The Art and Atelier of Jean Schlumberger” (March 10) A complementary exhibition featuring Schlumberger’s original drawings, photographs that show his work process, *objets d’art*, and personal items. □ “Glow: The Hand-Painted Photographs of E.G. Barnhill” (April 7) Hand-painted glass plates and a selection of paper prints. □ “Fairyland Lustre: The Darkly Magical World of Daisy Makeig-Jones” (March 3) Leading Wedgewood designer’s Fairyland Lustre ceramics, popular in post-World War I society.

Georgia

Georgia Museum of Art, Athens □ “Richard Hunt: Synthesis” (Feb. 3) Sculptures and works on paper that trace the phases of a sixty-year career: welded and cast sculpture and large-scale public commissions, illuminated by lithographs and other works on paper that focus on his interest in linear forms. □ “One Heart, One Way: The Journey of a Princely Art Collection” (Feb. 10) Fine and decorative arts from c. 1660 to 1952; passed down through generations of the princely Belosselsky-Belozersky family, the collections went from St. Petersburg, moved from there to Finland, then to Paris, London, and finally to a private estate in Ipswich, Massachusetts. □ “The Reluctant Autocrat: Tsar Nicholas II” (March 17) Reigns of the last two Romanov rulers Alexander III and his son Nicholas II: Royal costumes, uniforms and accoutrements, icons from the 19th- and early 20th-centuries, photographs from Nicholas II’s coronation, and imperial-era porcelain. □ “Material Georgia 1733-1900: Two Decades of Scholarship” (March 15) Examples of furniture, textiles, pottery and metal work—a review of 20 years of research of Georgia-related decorative arts.

Kentucky

Kentucky Museum of Art and Craft, Louisville □ “Sarah Crowner” (Apr. 7) Geometric abstractions that reference hard-edge paintings of the 1950s and 60s; shown here are collaborations with Appalachian artisans. □ “Elsa Hansen Oldham: Muses” (Jan. 27) Fiber artist whose traditional embroidery reveals a personal critique of society: topics such as celebrity identity and pop culture expressed in comical and mischievous juxtapositions.

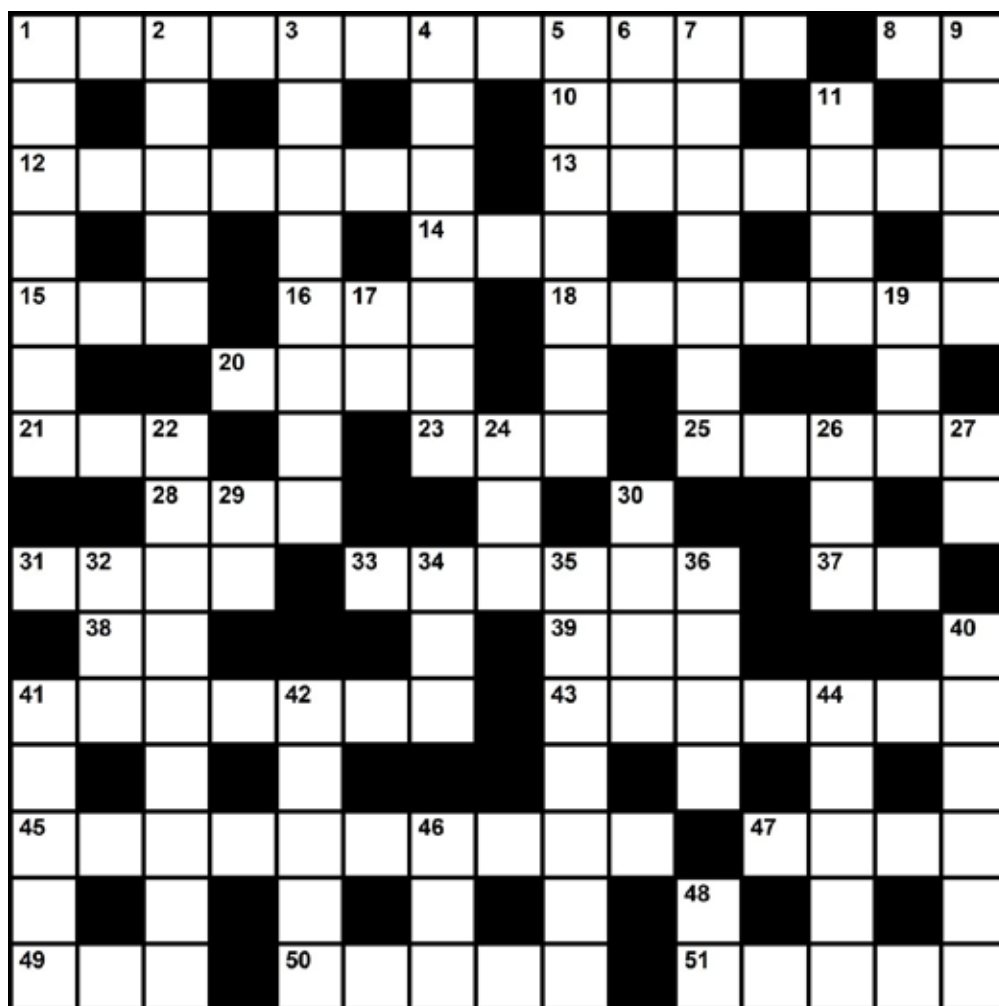
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Above: Alexander Calder, *Environment and Evolution*, 1973. Lithograph.
Right: Marc Chagall, *The Promenade*, 1918. Lithograph.
Below: Roy Lichtenstein, *Mermaid*, 1978. Lithograph.
All in “The Art of the Lithograph,” The Jewish Museum of Florida-FIU



CROSSWORD by Myles Mellor (solution on next page)



Across

1. *Au courant*, fashionable art category
8. Ancient Egyptian sun god
10. Jasper Johns' *Painted Bronze* (___ Cans)
12. Rectangular tiered temple erected by the ancient Assyrians
13. Painter of *Ghent Altarpiece*, 2 words
14. French street
15. Documentary photographer Goldin
16. Do some courting
18. Nymphs in Greek mythology- the subject of a John William Waterhouse painting
20. Rotate
21. ___ (*The Nightmare*)- Gauguin
23. Background in many Turner paintings
25. Object held by an angel in Rembrandt's *Balaam and the Ass*
28. ___ Raphaelite
31. Where the Honolulu Museum of Art is
33. Painter of *Automat*
37. Nurse (abbr.)
38. Hamlet's verb
39. Gay Nineties or Roaring Twenties
41. A favorite subject for contemporary artist Yayoi Kusama
43. Creator of *Table* Isamu ____
45. Artistic event in Nevada's Black Rock Desert, 2 words
47. Noted Surrealist
49. Painting medium
50. Secret meeting
51. Painter of *Out for Christmas Trees*, Grandma ____

Down

1. *Le Vase Bleu* painter
2. Popular camera
3. Creator of *Hidirtna*, 2018, 2 words
4. The Medicis, notably
5. Italian city with famous mosaics of Galla Placidia
6. In the style of, 2 words
7. *Two Sisters* and *The Umbrellas*
9. Egyptian art symbols
11. Colored
17. French for gold
19. Cup handle
22. Evanescent
24. Kansas artist, Phil
26. Equipment portrayed in an 1879 Renoir painting
27. Leonardo's middle name
29. Russia's internet symbol
30. Paragon of bravery
32. ___ Dhabi
34. Have in one's collection
35. It hangs from a necklace
36. Current fashion
40. Monet's flowers
41. *Les Demoiselles d'Avignon* painter, first name
42. Swedish artist, Hilda Af ____
44. Pioneer of Belgian luminism
46. ___ de Maupassant
48. Trademark, abbreviation

Speed Art Museum, Louisville □ "Keltie Ferris: O*P*E*N*" (Feb. 3) Abstract paintings and works on paper as well as a series of body prints made by lying atop pigment covered paper.

National Quilt Museum, Paducah □ "HERstory" (April 9) Artists from seven countries pay tribute to well known and lesser known women who broke through barriers and changed the world.

Massachusetts

Eric Carle Museum of Picture Book Art, Amherst □ "Illustrated Owls: A Who's Hoo from the Museum's Vault" (April 21) Prints, collages, pen and ink drawings, and watercolors—a variety of representations by 22 artists, among them Garth Williams, Maurice Sendak, José Aruego, Ariane Dewey, and E.H. Shepard.

Continued on next page



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

Isabella Steward Gardner Museum, Boston □
“Botticelli: Heroines and Heroes” (Feb. 14-May 19)
Botticelli’s revolutionary narrative paintings in
dialogue with contemporary responses.

MIT List Visual Arts Center, Massachusetts
Institute of Technology, Cambridge □ “List Projects:
Mary Helena Clark” (Feb. 10) Works in film, video,
and installation manipulate traditional conventions,
rendering surreal environments while exploring
disembodiment, hybridity, and sensation. □ “Kapwani
Kiwanga” (Feb. 1-April 21) Following the lineage of
surveillance in relation to blackness in America from
slavery to Jim Crow, Kiwanga premieres a series of
sculptural works; “Kathleen Ryan” (Feb. 8-April 21)
Sculptures fashioned from a range of materials from
poured concrete, cast iron, carved marble, granite
manufacturing blocks, and bowling balls, to precious
stones and found objects.

De Cordova Sculpture Park and Museum, Lincoln
□ Through March 10: “Sheila Pepe: Hot Mess
Formalism” Survey of the artist’s practice as it devel-
oped from the 1980s to the present: large-scale fiber
installations, sculptures, works on paper, and videos;
“Larry Fink: Primal Empathy” Images that focus on
the empathy of this photographer for his subjects;
“Highlights from the Collection: John McNamara’s
MURK” Single monumental abstract canvas from
the 1980s: dark washes of color with striated brush-
strokes, a hill-like form, horizon lines, and other refer-
ences to the natural world.

Michigan

University of Michigan Museum of Art, Ann Arbor □
“Proof: The Ryoichi Excavations” (Feb. 3) Playful series
of photographs that tell the story of Japanese archaeolo-
gist Ryoichi and his surprising worldwide excavations. □



Alex Katz, *Grey Dress*, 1992. Screen print in colors, edition 50/150.
In “Modern Masters,” Haggin Museum, CA



“Paul Rand: The Designer’s Task” (Feb. 10) Posters, book covers, and
packaging designs from Rand’s beginnings as a pro bono designer for arts and
culture publications to his decades of crafting corporate design for companies
such as IBM. □ “Art in the Age of the Internet, 1989 to Today” (April 7) The
impact of internet culture on visual art since 1989—paintings, performances,
photographs, sculptures, videos, and web-based projects.

Minnesota

Tweed Museum of Art, University of Minnesota, Duluth □ “Quiet Simplicity”
(Early spring) Selections from the permanent collection of American paintings,
19th and 20th centuries, that show the rural beauty and domestic comforts of
days gone by—the simple pleasures of life.

Goldstein Museum of Design, University of Minnesota, St. Paul □
“Art of Architectural Daylighting” (Feb. 3) Case studies explore how
contemporary architects have bridged the poetic and practical dimensions
of daylighting design.

Missouri

Springfield Art Museum □ “Decades: 90 Years of Collecting” (Feb. 17)
The history and growth of the collection since 1928, ten objects per decade,
showing trends, priorities, and diversity of the collection as it grew. □
“El Grabado: Contemporary Cuban Printmaking” (March 17) Prints by Cuban
artists who have worked at the Taller Experimental de Gráfica de Habana, the
oldest workshop in Cuba, established in 1962 by muralist Orlando Suarez with
the help of Che Guevara, then Minister of Industry.

Nevada

Nevada Museum of Art, Reno □ Through Jan. 27: “Anne Brigman: A Visionary
in Modern Photography” Retrospective spanning the entire career of this pre-
feminist movement feminist, championed by Alfred Stieglitz, and best known
for her landscape photographs made in the early 1900s of herself and other
female nudes outdoors in the Sierra Nevada—ground-breaking, if not revolu-
tionary at the time; “Laid Bare in the Landscape” Shown in conjunction with
“Anne Brigman: A Visionary in Modern Photography,” photographs, films,
and performance documentation by women artists who place the nude female

Continued on next page

body in outdoor landscapes—a century later; “James Turrell: Roden Crater” A sculptor, using light and space as his mediums, makes “skyspaces”—openings cut into roofs to show the changing skies—and has been sculpting the cinder cone of an extinct volcano near Flagstaff, one of the world’s largest land-based sculptures. □ “Bethany Laranda Wood: The West at Hand” (March 3) Works that take some of the largest land interventions in the West—Spiral Jetty, the Bingham Copper Pit—and transforms them into small sculptures you can hold in your hand.

New Jersey

Zimmerli Art Museum, Rutgers University, Brunswick □ Through March 17:

“Dialogues—The 60s Generation: Lydia Masterkova/Evgenii Rukhin” Two dissidents, one in Moscow, one in Leningrad, took different paths toward abstraction, but, unknowingly, were bound by Russia’s cultural past; “The Art of Turning Pages: Illustrations by Lulu Delacre for Sonia Sotomayor’s Life Story” Artwork for Supreme Court Justice Sotomayor’s children’s book *Turning Pages: My Life Story* (2018): original oil washes, preparatory drawings, reference photos, and other working material. □ Through March 31: “Timekeeping” The ways that artists have traced, recorded, and interpreted the passage of time through prints, drawings, and photographs, from Old Masters to contemporary, from Renaissance harvest scenes to botanicals to calendars; “Picturing Labor in Nineteenth-Century France” Prints and drawings that focus on labor as it transitions during the era of new urbanization and industrialization. □ “Rochelle Feinstein: Image of an Image” (March 31) Survey of the work of this long-time professor of painting at Yale University, showing her originality in probing the relevance of abstract painting tradition vis-à-vis a rapidly changing cultural environment.

New York

Hofstra University Museum, Hempstead □ “Hidden in Sight: Photographing Incarceration” (March 10) Images that span more than 50 years highlight critical issues in the prison system.

Katonah Museum of Art □ “Outrageous Ornament: Extreme Jewelry in the 21st Century” (Jan. 27) Work by internationally known artists expands the boundaries of personal adornment.

Bronx Museum of the Arts, New York City □ “Eddie Martinez: White Outs” (Feb. 17) The new element added to Martinez’s paintings that incorporate silkscreens of blown-up drawings—the abstract merged with the streets—is whitening out parts of the composition. □ “Rochelle Feinstein: Image of an Image” (March 3) Survey of a long career informed by abstraction and by a sensibility to contemporary culture and language.

Brooklyn Museum, New York City □ “Soul of a Nation: Art in the Age of Black Power” (Feb. 3) A broad spectrum of Black artistic practice from 1963 to 1983, a period of artistic, political, and social revolution: Ringgold, Whitten, Edwards, AfriCOBRA, Hendricks, Amos, among many others. □ “Half the Picture: A Feminist Look at the Collection” (March 31) A wide range of art-making that focuses in on political subjects such as gender, race, and class, highlighting works the aim of which is to rally support or motivate action on behalf of a cause. □ “Rob Wynne: FLOAT” (March 3) Works in a variety of mediums from embroidered paintings and collage to sculpture, digital photography, and molten and mirrored glass.

Drawing Center, New York City □ Through Feb. 3: “For Opacity: Elijah Burgher, Toyin Ojih, and Nathaniel Mary Quinn” Three artists explore, through drawing portraits, their diverse identities; “Jennifer Wynne Reeves: All Right for Now” Works on paper, Masonite, and wood, notebooks and texts examine the

power of line and color; “Susan York: Foundation” Site-specific installation using graphite as a sculptural material references the internal structure of the museum and explores museums as public spaces.

El Museo del Barrio, New York City □ “Lucio Fontana: *Spatial Environment* (1968)” (April 21) A reconstruction of the artist’s 1968 *Ambiente Spaziale*, a labyrinthine, total environment, the last of a series begun in late 1940s, which viewers can enter and navigate.

Fort Gansvoort Gallery, New York City □ “The Big Easy” (Feb. 23) A visual storyteller, Keith Duncan presents several large-scale paintings portraying familiar scenes from his native Louisiana.

Grey Art Gallery, New York University, New York City □ Through April 6: “Fritz Ascher: Expressionist” Paintings and works

Continued on next page



Fritz Ascher, *Female Nude*, 1916. White gouache over graphite, watercolor, and black ink on paper. In “Fritz Ascher: Expressionist,” Grey Art Gallery, NY



Kara Walker, *Burning African Village Play Set with Big House and Lynching, (detail). 2006.* Laser cut steel and paint. In "Black Out: Silhouettes Then and Now," National Portrait Gallery, DC

on paper: retrospective of a "degenerate" artist who survived two world wars, was banned and persecuted by the Nazis, and remained in Berlin to paint and write poetry; "Metamorphoses: Ovid According to Wally Reinhardt" Whimsical graphic interpretation of Ovid's magnum opus of Latin poetry provokes a new look at art-making as a form of metamorphosis.

Jewish Museum, New York City □ "Martha Rosler: Irrespective" (March 3) Selections from five decades of work: installations, photographic series, sculpture, and video are directed at social and political issues. □ "Eva LeWitt" (March 19) Abstract work that addresses the sculptural concerns of weight and volume with materials such as acetate, latex, sponge, and light.

Museum at Eldridge Street, New York City □ "Releasing Words: The Cut Paper Art of Deborah Ugoretz" (March 31) Centuries-old Jewish tradition carried into modern times: a retrospective of the artist's cut-paper work from traditional to contemporary themes. □ "Lighting the World: Menorahs Around the Globe" (Spring) The Aharon Ben Zalman Collection of menorahs span the globe and more than five centuries, each telling a story about its origin and those who used it.

Museum of Arts and Design, New York City □ Through March 17: "The Burke Prize" A selection of works by the winner and finalists of the prize, all of whom have provided a glimpse into the future of contemporary craft; "Sterling Ruby: Ceramics" Sculptures in clay: hybrid forms, made by rolling, punching, fingering, and manipulating clay by hand and machine, become basins or vessel-like containers. □ Through March 3: "Fake News and True Love: Fourteen Stories by Robert Baines" An examination of jewelry as a document of popular cultural history; "the eye's level: Anne Lindberg" Heavy, colored thread drawn taut through an empty space combine installation and drawing.

Museum of Modern Art, New York City □ "Bruce Nauman: Disappearing Acts" (Feb. 18; at MoMA PS1: Feb. 25) Multi-faceted artworks—delicate watercolors, neon signs, sound installations, video corridors—brought together here in two complimentary sections, focused on forms of disappearance: withdrawal, removal, deflection, concealment, and loss.

Museum of the African Diaspora, San Francisco □ "Black Refractions: Highlights from The Studio Museum in Harlem" (April 14) A century of creative achievements by

artists of African descent on tour while the Studio Museum in Harlem awaits the building of its new home. Other venues on the national tour will include the Gibbes Museum of Art (SC), Kalamazoo Institute of Arts (MI), Smith College Museum of Art (MA), Frye Art Museum (WA), and Utah Museum of Fine Arts (UT).

New Museum, New York City □ Through April 14: "Adelita Husni-Bey: Chiron" Site-specific installation: films including the premiere of one that utilizes extensive dialogue with New York lawyers who provide pro-bono representation to undocumented immigrants—Chiron evokes the mythological Greek wounded healer; "Mariana Castillo Deball: Finding Oneself Outside" Through sculpture, printmaking, photography, and installation, Deball considers the way history and artifacts are recorded, appropriated, and circulated. □ "MOTHA and Chris E. Vargas: Consciousness Razing" (Feb. 3) The founder of the Museum of Transgender History & Art parodies mainstream social and institutional codes to reimagine how queer and trans experiences are represented.

New York Historical Society Museum & Library, New York City □ "Black Citizenship in the Age of Jim Crow (March 3) Art, artifacts, photographs, and media that

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Rochelle Feinstein, *Copy Cats*, 1996. Xerox prints, acrylic on linen. In "Rochelle Feinstein," Bronx Museum of the Arts, NY

Isabel Bishop, *Students on the Steps*, 1981. Drawing. In "The Human Comedy," University of Richmond Museums, VA

explore these transformative decades in American history and show their continuing relevance today.

Solomon R. Guggenheim Museum, New York City □

Through April 23: "Hilma af Klint: Paintings for the Future" Selections from af Klint's breakthrough years, 1906–20, when she first began to produce non-objective, imaginative paintings—a singular body of work that invites a reevaluation of modernism and its development; "R.H. Quayman: + x, Chapter 34" Contemporary paintings, made to be shown in conjunction with "Hilma af Klint: Paintings for the Future," by the organizer of Klint's first exposure to the art world in New York in 1989—his paintings reference Klint's aesthetic language and subject matter.

Whitney Museum of American Art, New York City □ "Andy Warhol: From A to B and Back Again" (March 31) Examples from every phase of Warhol's production, from early drawings and shoe collages to Marilyn, Elvis, and Brando Pop paintings, portraits and self-portraits, the contents of a Time Capsule, *Interview* magazines, a colossal portrait of Mao, collaborations with Basquiat, screen tests and other films that, brought together, make sense of this inscrutable artist, and, in the final gallery, the 36-foot "reversal" painting *Sixty-Three White Mona Lisas*



(1979) opposite a *Last Supper* overlaid with a camouflage pattern, showing off his varied approaches to abstract painting.

Edward Hopper House Museum & Study Center, Nyack □ "Shadows Searching for Light" (Feb. 17) Site-specific installation inspired by paintings of Hopper and his relationship with his wife Josephine (Jo) Nivison Hopper.

Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie □ "Freehand: Drawings by Inez Nathaniel-Walker" (April 14) Portraits of prisoner/artist's fellow inmates, "bad girls," shown in meticulous detail and simplicity.

Parrish Art Museum, Water Mill □ "Keith Sonnier" (Jan. 27) Works by one of the first to incorporate light in sculpture, today the foundation of all his work.

Pennsylvania

Michener Art Museum, Doylestown □ "Leslie Pontz: Integration" (Feb. 17)

Works that apply the vocabulary of textiles to materials that are not commonly associated with the medium: rusted tools in soft woven pieces, metal crocheted like yarn. □

"Frank Hyder: The Janis Project" (Feb. 23) Multimedia project: more than a dozen large-scale, double-faced inflatable heads that reference Easter Island, Olmec, and ancient Roman sculptures, while at the same time rooted in street art and inflatable toys.

Andy Warhol Museum, Pittsburgh □ "Devam Shimoyama: Cry, Baby" (March 17) Paintings, photographs, sculptures, and new works on view for the first time, examine race and sexuality, African American boyhood and masculinity.

North Carolina

Mint Museum, Charlotte □ At the **Mint Museum Randolph**: "African-Print Fashion Now! A Story of Taste, Globalization, and Style" (April 28) Featuring the cotton textiles—African-print cloth—well know worldwide: garments made by local seamstresses, international runway fashions, and transnational and youth styles. □ At the **Mint Museum Uptown**: "Michael Sherrill Retrospective" The evolution of a self-taught artist into the maker of delicate clay, glass, and metal floral sculptures.

Nasher Museum of Art, Duke University, Durham □ "Cross County Lines: Contemporary Photography from the Piedmont" (Feb. 10) Group survey by artists connected to the Piedmont from the 1970s to the present.

South Carolina

Gibbes Museum of Art, Charleston □ "Charleston Collects: South Asian Art" (Feb. 17) The region's diversity as shown through its sources and traditions: Western influenced Buddhist sculpture from ancient Gandhara, Matisse-like stylization of Indian 16th and

Continued on next page



Tamika Galanis, *Playing Dominoes*, from the series "The Constituency," 2015. Archival inkjet print. In "Cross County Lines," Nasher Museum of Art, NC

17th century illustrations of Hindu subjects, early medieval Buddhist bronze, paintings by court artists of the Muslim Mughal emperors.

Halsey Institute of Contemporary Art at the College of Charleston □ “Southbound: Photographs of and about the New South” (March 2) Multiple ways of visualizing the region—a place in flux, transformed in recent decades while at the same time resonating with past references.

Texas

Kimbell Art Museum, Fort Worth □ “The Lure of Dresden: Belotto at the Court of Saxony” (April 28) □ “Renoir: The Body, The Senses” (Jan. 26) With this exhibition the museum, together with the **Clark Institute** in Massachusetts (June 8-Sept. 22), celebrates the centenary of Renoir’s death: his focus on the human form and his evolving style from Realism to Impressionism and, finally, modern classicism.

Virginia

University of Richmond Museums □ At the **Joel and Lila Harnett Print Study Center:** “The Human Comedy: Prints and Drawings by Isabel Bishop” (April 19) Different stages of the artist’s use of line and form to animate figures.

Washington

Frye Art Museum, Seattle □ “Quenton Baker: Ballast” (Feb. 3) An outgrowth of an in-process collection of poems that examine the 1841 slave revolt aboard the brig *Creole*: redacted historical documents and poems. □ Through April 28: “The Rain Doesn’t Know Friends From Foes: Ramin Haerizadeh, Rokni Haerizadeh, Hesam Rahmanian” Three artists present their collectively created paintings and stop-motion animations that question the motives of mass media spectators; “Tschabalala Self” Collage paintings, sculptures, and video installations that introduce avatars of blackness; “Cherdonna Shinatra: DITCH” A combining of Dance, drag, and clowning counteracts the dreariness of the world.

Henry Art Gallery, University of Washington, Seattle □ “Martha Friedman: Castoffs” (Feb. 10) Figurative sculptures (concrete casts of idealized male bodies) that have been disassembled and reassembled, resulting in ambiguous parts that resist the perception as wholes. □ “Between Bodies” (April 28) Group exhibition includes sculpture, augmented reality, video, and sound-based works, all of which blur the divide between nature and culture vis-à-vis global climate change.

Wisconsin

Leigh Yawkey Woodson Art Museum, Wausau □ “Dynamic Designs: The Serigraphs of Anne Senichal Faust” (Feb. 28) Silkscreen prints: birds and their habitats. □ “Victor Vasarely: Op Art Master” (Feb. 24) Serigraphs, lithographs, gouache paintings, drawings—explorations of visual perception and spatial relationships. □



Barkley Hendricks, *Blood (Donald Formey)*, 1976. Oil and acrylic on canvas.
In “Soul of a Nation,” Brooklyn Museum, NY

museum **VIEWS**

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