



museum **VIEWS**

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

The exhibitions and information published in this issue were compiled before the coronavirus—Covid-19—became a pandemic. Many, if not most museums, to ensure that their visitors and staffs remain safe and virus free, have closed temporarily. Therefore, most of the exhibitions you read about on the SpringVIEWS pages have been canceled. But, despite all the cancelations, we present them as proof of the optimism and scholarship of the dedicated professionals who power the museum community.

We pray that before long we will see the end of this terrible pandemic,
and that the world will be safe again.

April 2020

WHY PRIVATE MUSEUMS ARE VANISHING



Cecilia Beaux, *Twilight Confidences*, 1888. Oil on canvas. Georgia Museum of Art, GA

Across the civilized world, there has been a wholesale closing of small, private, non-profit museums. It's happened in Los Angeles several times, Pasadena, San Francisco, in several cities in China, in Paris, London, and in Moscow.

So, why are these institutions falling by the wayside?

Often inexperienced founders fail to appreciate how much it costs to operate and maintain a private museum. "It's more fun building a museum and a collection and opening it than running it," says Adrian Ellis, the founding director of AEA Consulting.

As bills mount up, enthusiasm can wane. Or financing underpinnings can disappear. Then, when the project no longer fulfils the objectives of the founders, who may have started out with high ideals but also seek social and cultural prestige, disengagement happens.

The perfect recipe for pulling the plug has been achieved when poor financial gain results a drain on enthusiasm.

In fact, spaces that rely on a single founder are inherently delicate. A perfect example is the elderly founding couple who is having financial problems. The only solution is to shut down. It happens.

And, sometimes, wrongdoing can scuttle a project—dodgy commercial dealings; “art-washing,” the act of using art to resurrect an unsavory past; unscrupulous political dealings; or any other hidden illegal or immoral actions.

Ultimately, these failures demonstrate the fragility of spaces that rely on a single founder. Motivations and financial stability may change. The difficulties inherent in establishing a private art space may come as a surprise and become overwhelming. Inflated egos may deflate. And, sadly, the community is the loser.

[Information about the loss of private museums was reported by Georgina Adam in February's *The Art Newspaper*]



Right: Francesco Clemente, *Untitled*, 1984. Color woodblock print.

In “Forming the Maslow Collection,” Everhart Museum, PA

CORONAVIRUS:

The impact on China's art world is reflected all over the world

[The following is a portion of an article that appeared in The Art Newspaper.]

Mainland China's nationwide lockdown to prevent the spread of the novel coronavirus, Covid-19, is reverberating around the art world in a way that is outstripping the country's last major epidemic, Severe Acute Respiratory Syndrome (Sars) in 2002 to 2003.

Hubei Province and its capital Wuhan, where the virus likely originated, have borne 83% of the 78,000 confirmed cases of Covid-19 at the time of publication, as well as most of its 2,600 fatalities, more than twice the number who died from Sars. Wuhan's lively art scene is as overwhelmed as the rest of the city, claiming the lives of two artists: the painter and professor Liu Shouxiang, born 1958, and another whose family asked they not be named. Another, the painter Zhang Wei, is reportedly infected and in critical condition.

Cancellation of the region's marquee art fair, Art Basel in Hong Kong (ABHK), was announced in early February; the fair could weather ongoing democracy protests, but not a ban on individual visitors from the crucial mainland market. The fair's cancellation, though, pales in comparison with the global, long-term impact of sequestering Asia's economic giant and the world's second largest economy indefinitely. China accounted for 4% of the global economy at the time of Sars; now it is 16%. Millions of factories, restaurants and shops are closed indefinitely along with museums and galleries. Asia's economy, already navigating a slowdown and a trade war with the U.S., now faces travel bans and disrupted supply chains. Even assuming there are no further infection clusters, as in Wuhan, there are murmurs of recession. □



Charles Searles, *Celebration*, 1975. Acrylic on canvas. Transfer from the General Services Administration, Art-in-Architecture Program. In "African American Art in the 20th Century," Westmoreland Museum of American Art, PA

HAVE YOU EVER HEARD OF THESE MEN?

Thomas McKeller

In 1916, John Singer Sargent (1856–1925) met Thomas Eugene McKeller (1890–1962), a young Black elevator operator, at Boston's elite Hotel Vendome. After that, and for nearly a decade, McKeller posed for most of the figures—both male and female—in Sargent's signal commissions for the Museum of Fine Arts' rotunda murals, and for two huge allegorical murals commemorating Harvard's contribution to WWI at the entrance to Harvard's Widener Library. Fulfilling his commissions, Sargent began the process of transforming his Black model into White gods and goddesses in soaring allegories. Then McKeller disappeared from historical memory.

Following decades of anonymity, McKeller has been dubbed "Boston's Apollo" for an exhibition at the Isabella Stewart Gardner Museum. The subtitle "Thomas McKeller and John Singer Sargent" gives no hint to the relationship between these two collaborators, one over 60 years of age, the other 26 when they met.

Some meaning of the collaboration comes through the cluster of preparatory charcoal drawings at the Gardner. Almost invariably nude or headless, the body of the younger man is expressed fluidly, vigorously, almost lovingly. McKeller's great-niece Deirdre McKeller O'Bryant explains that her uncle came up north because of the intolerance that he left behind. Having made the move, he was only to emerge in another kind of intolerance practiced in the Belle Epoque elite society of Boston, where segregation and class distinctions were rampant.

"[we] could only tell part of McKeller and Sargent's stories," said Michelle Grohe, curator of education. "Yet we came to better understand the artworks, including the dynamic between a White painter and Black model and the various ways McKeller was represented."

The Gardner's exposition, said Director Peggy Fogelman, "in explor-

ing one man's life story and important contribution to Boston's public art, offers a window into the complexities of personal and racial relations in turn-of-the-century Boston, and its implications for our own time."

Akinsanya Kambon

Born as Mark Teemer in Sacramento, Akinsanya Kambon is a former Marine, Black Panther, and art professor. Stricken with polio as a child, he turned to drawing for comfort, and ultimately his therapy. He recalls frequent visits in his adolescence to the Crocker Art Museum, (where his ceramics are now on view) which fascinated him and showed him the human potential in creating art. He served a tour of duty in Vietnam with the United States Marine Corps from 1966–1968. Shortly thereafter, he created *The Black Panther Coloring Book* to bring attention to racial inequality and social injustice. Despite being only semi-literate in his youth, Kambon went on to earn his Master of Fine Art degree from California State University, Fresno. In more recent years, he was featured in *Wartorn: 1861–2010*, an HBO documentary screened at the Pentagon, on post-traumatic stress disorder in veterans.

Today, Kambon's work is as rich and varied as his personal history, expressed through drawings, paintings, bronze sculptures, and ceramics. The exhibition at the Crocker focuses on his terra-cotta sculptures, which are fired using the Western-style raku technique—a challenging, dangerous, and unpredictable process that creates prismatic and iridescent glaze finishes. He performs kiln firings in a ceremonial manner, breathing life into ceramic figures that typically represent African deities and spirits and, sometimes, American history and religious subjects. Drawing heavily on narrative tradition and personal experiences, including extensive travels throughout Africa, Kambon's work celebrates perseverance through hardship, cultural pride, and his gift as a storyteller. □

ALASKA CHALLENGES CLIMATE CHANGE

[The Anchorage Museum posted the following piece on its website.]

Situated in the Northern territory of the United States that is warming twice as fast as the rest of the world, the Anchorage Museum at Rasmuson Center (AK) is working across sectors and with creative practitioners and community members to investigate and prototype potential responses to climate change. The museum's climate-related projects in 2020 emphasize solutions, Indigenous knowledge, and a deep understanding of Northern landscape and people. These projects are part of a larger, sustained museum effort to examine climate through education, research, public engagement, and three actions: Prototype, Response, and Connect. Ten highlighted projects are:

1. Repurpose an empty downtown building as a space for "futuring"

The Anchorage Museum renovated an adjacent two-story building, and continues to transform it into an innovation hub and convening space for responding creatively and critically to climate change. SEED Lab is one of the winners of the Bloomberg Public Art Challenge, in partnership with the Municipality of Anchorage.

2. Continue to recognize Alaska's Indigenous peoples as traditional stewards and knowledge-holders of the land

The centuries-old traditional knowledge of the Arctic and responses to climate variation plays an important role in climate change discourse and recovering climate-adaptive ways. Acknowledging the region's first people is key to beginning new collaborative, sustainable approaches for the future. The Anchorage Museum hosts conversations and training around land acknowledgement, led by Indigenous curators. The museum also works with municipal planners, local businesses, and

civic leaders to support presenting Indigenous language and histories in public areas around the city of Anchorage.

3. Host an Arctic festival, international conference and youth summits

The museum will bring community and creatives together to talk about the future and the role of the creative sectors within a broader ecosystem. The 2020 Critical Futures Creative Conference (April 13-17, 2020) brings people from around the world to share experiences related to developing language and visuals for responding to climate change and for finding solutions for the future. The annual North x North Festival celebrates connection, creativity, imagination, and innovation across the Circumpolar North and convenes people worldwide for a discussion about possible futures. It includes film, food, music and youth gatherings. Site-specific installations as part of the event include an individual-scale opportunity to harness wind; *Haustoria*, a light and sound installation by Annie Mitchell; and explorations of sound ecology.

4. Use large-scale art installations to increase awareness of climate change

A number of the museum's 2020 art interventions will prototype shelters, emergency survival kits, and tools for the future, inviting international responses. The museum will also partner with Seattle-based artist John Grade, who creates large-scale outdoor sculptures in urban spaces and nature. Grade is beginning a series investigating forest fires.

5. Prototype a new clock to measure the rate of climate change

Alaska River Time is a multifaceted artwork and project by American conceptual artist Jonathon Keats that employs glacial rivers as timekeepers, raising awareness of their significance as climate indicators. The project includes workshops, public programs, apps and art installation at the Anchorage Museum in the form of an Alaska River Time clock that reveals how landscape, climate, and time intersect.

6. Develop an atlas for a future Arctic hyperloop

Arctic Atlas is a speculative project mapping out a future Arctic hyperloop that would replace air travel for connecting



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Above: Neil Parsons (Southern Pikuni), *Yellow Owl Shirt*, 2000. In "Continuum," Hockaday Museum of Art, MT

Left: *Inuit sculpture*. In "Reflections," University of Michigan Museum of Art, MI

Right: Feliciano Centurión, *Tigres (Tigers)*, 1993. Acrylic on blanket.
In Feliciano Centurión: *Abrijo*, Americas Society, NY

Northern communities and looks at food, water, and transportation solutions for tomorrow using an atlas as a prompt for mapping the future as much as for mapping the land.

7. “Re-wild” Anchorage through creative connections to the natural world

The museum brings the natural world back into urban places in order to connect and re-connect us to the landscape. These projects include: an urban reforestation project (portable forest) to bring trees back to Anchorage’s downtown; curated climate walks; the creation of a climate-change scent, highlighting local bio research; and projections of glaciers and other natural forms on building exteriors and parking lots to document the rapidly changing landscape and as a reminder of the impact of our daily life on the surrounding environment.



8. Examine the language and visuals of the future

What words and visuals can change behavior? Is the language of catastrophe or the language of solutions more effective in helping us envision positive change? Through workshops and other activities organized around the theme Polar Placemaking: Works and Visuals for the Future of the Landscape, the museum will collaborate with artists, writers, designers, startups, scientists, students, and others to create new ways of describing a world undergoing rapid transformation.

workshops focused on civic solutions. IT IS POSSIBLE can be read two ways—the realization of our fears, or the possibilities of individual action and of concrete solutions. The Anchorage Museum also is participating with the Museum for the United Nations, the Smithsonian, the Arctic Institute, and the artist collective Landscape of Hope to highlight the voices of youth in generating language and action in response to climate change.

9. Transform the ways we talk about climate change

Using the city of Anchorage as a platform and language as raw material, the museum engages the power of words to link language and landscape. On a city water tower, bus stops, a library, parking garages, and other places throughout the city, phrases like IT IS POSSIBLE and RE-IMAGINE prompt us to think about place and people. This series of text-based installations uses words and phrases drawn from climate awareness

10. Support museums in using their collections to talk about climate

The Anchorage Museum will convene in the fall of 2020 with more than a dozen other national and international museums to examine ways museums can talk about climate change through their collections. Art collections can be a lens into our histories, culture, landscapes, people, and futures. Museums can use their collections to help demonstrate impacts through storytelling, visitor interaction, and investigation. □



Anne Brigman, *Dawn*, 1909. Gelatin silver print. In “Anne Brigman: A Visionary in Modern Photography,” Grey Art Gallery, NY

Virtual tours offered during the Coronavirus pandemic

The anxiety and stress of quarantine or “sheltering in place” are real. To ease some of the stress, you can go to a museum, a historical site, or a national park—virtually. Many deliver their signature experiences by offering tours on the web that everyone can enjoy while still following the mandates imposed by the coronavirus. Some of them are listed below:

The Louvre:

Last year, the world’s most visited museum was the subject of lamentations over overcrowding and peculiar guest behavior. Now because of its closure, visitors to the Louvre can check out virtual tours of the Egyptian antiquities collection, remains of the Louvre’s moat and the Galerie d’Apollon without having to brush by anyone’s shoulders.

www.louvre.fr/en/visites-en-ligne

London’s **British Museum** has online collections that cover millennia of human culture.

artsandculture.google.com/partner/the-british-museum

Metropolitan Museum of Art:

Go to the Met’s website to “Experience the Met, Anywhere.”

“In this digital digest, we’re bringing you a selection of The Met’s many videos, articles, and online resources.... You’ll learn about contemporary painters,... and medieval jousting practices. You’ll discover art-making activities for the whole family and watch concerts by musicians from around the world. And you’ll find everything from cutting-edge 360-degree videos to downloadable catalogues from past exhibitions. You can also follow the museum by using the hashtag #MetAnywhere.” In addition, check out *Facebook*, *Twitter*, *Instagram*, *YouTube*, *Pinterest*, and *Daily Motion*. Educators will want to follow *Flipgrid* and *Khan Academy*, and *Google Arts and Culture*.

www.metmuseum.org

Guggenheim Museum:

The Guggenheim is offering access to its entire contemporary arts collection through a partnership with Google Arts & Culture. Using the Street View feature, visitors can tour the museum’s iconic architecture, sprawling design and any of its galleries.

artsandculture.google.com/streetview/solomon-r-guggenheim-museum-interior-streetview

Van Gogh Museum:

The largest Van Gogh collection in the world – 600 artworks and 700 letters – is housed in this Amsterdam museum and can be viewed via a virtual guided tour. View the inside of the museum along with insights into the Dutch postimpressionist artist’s life through paintings including *Sunflowers* and *The Yellow House*.

360stories.com/amsterdam/oldamsterdam/story/vincent-van-gogh

Smithsonian National Museum of Natural History:

The Smithsonian is offering virtual tours that let visitors take a self-guided, room-by-room trip through the museum’s slate of exhibits. The current exhibits include the Butterfly Pavilion and the David H. Koch Hall of Fossils, and visitors can even journey through past exhibits on topics including the last American dinosaurs, the universe, and DNA and genomics.

naturalhistory.si.edu/visit/virtual-tour

Museum of Modern Art:

MoMa is one of more than 500 museums and galleries Google Arts & Culture has partnered with to offer an interactive experience of the gallery space. The nearly-100-year-old museum is home to some of the contemporary art world’s most famous

pieces, including Claude Monet’s *Water Lilies*, Vincent van Gogh’s *The Starry Night*, and Pablo Picasso’s *Les Femmes d’Alger*.

artsandculture.google.com/partner/moma-the-museum-of-modern-art

British Museum:

The world’s oldest national public museum is another space that has partnered with Google Arts & Culture to showcase a virtual, interactive gallery. Visitors can roam the halls of the museum, peruse the exhibits and see famous objects like the Rosetta Stone, the Parthenon sculptures, and Egyptian mummies. Just don’t expect to see any Banksys lying around anytime soon.

artsandculture.google.com/partner/the-british-museum □



Bill Scott, *A Garden in the Studio*, 2017. Oil on canvas. In “Bill Scott: Garden in the Studio,” Lauren Rogers Museum of Art, MS

In Short...

A Citation and a Thank You

The **Fuller Craft Museum** (MA) works to challenge the perceptions of craft, cultivate discovery, and activate dialogue and change in the field. Presenting exhibitions with powerful social content and collection initiatives that represent a diverse and inclusive range of artists and media, the organization strives to make craft relevant and meaningful.

— *American Craft Council*

“Thank you to the American Craft Council for honoring Fuller Craft Museum with the 2020 Award of Distinction!” said Denise Lebica, director of the museum. “Our board, staff, and volunteers are elated and humbled to be recognized as an institution that has made significant contributions to the craft field.”

“We are here for our community and have served as a cultural resource for 50 years. We welcome artists, students, and visitors so they may feel a sense of belonging and see something of themselves within this space. Fuller Craft Museum creates accessible opportunities for visitors to learn about craft and to expand their vision of the world around them.”

“Congratulations to the other 2020 artist and advocate award recipients. We look forward to celebrating together in the coming year!”

Art As You Like It

Pasted on 100 bus shelters across the five boroughs of New York City in the paths of New York commuters in more than 18 neighborhoods, are larger-than-life sized photographs that enable the public to see multiple images within walking or bus route distance. The photographs in this far-flung exhibition called “Back and Forth Disco,” newly commissioned by **MIT Visual Arts Center** (MA) artist Farah Al Qasimi, highlight inconspicuous moments in the New York City experience.

Mr. Brainwash Comes Out... Again

The artist Thierry Guetta, aka Mr. Brainwash, was the subject of a Banksy-directed Oscar nominated 2010 documentary *Exit Through the Gift Shop* that traced Guetta’s career as a street artist. Today, ten years later, he is temporarily turning the former Paley Center for Media in Beverly Hills (CA) into his own museum. The French-born Los Angeles-based artist will lease the building until, together with two other properties, it is turned into a hotel.

The three-storey building was originally built as the Los Angeles outpost of the Museum of Television & Radio, later the Paley Center for Media, which moved out in February. The building therefore has all the expected museum facilities in place, from a library on the ground floor to a gift shop and a 150-seat theater, which Guetta says he would like to use for talks and screenings.

He plans to show only his own work in the museum during its opening months, after which he will invite other artists for solo and group



Richard Lewis, *Hispanos Suiza Chrome*, 2015. In “Luster,” Morris Museum of Art, GA

showings as well as themed exhibitions with loans and pieces from his private collection.

The “Best” in Georgia

This January, the **Georgia Museum of Art** at the University of Georgia received the award for “exhibition of the year” at the Georgia Association of Museums Conference for the exhibition “Richard Hunt: Synthesis.” The conference was held in Columbus, Georgia; the exhibition was on view through February 3, 2019.

Hunt, born in 1935, is an African American sculptor whose career has spanned more than 60 years so. His art helped redefine public sculpture in the late 20th and early 21st centuries through his 130-plus public commissions in more than 24 states.

It’s Free!

The **Drawing Center** (NY) announced that admission will be free for all visitors through February 2023, thanks to the support of the Cy Twombly Foundation. Free admission began on February 20, in conjunction with the opening of the exhibitions “Guo Fengyi: To See from a Distance” and “Curtis Talwst Santiago: Can’t I Alter.”

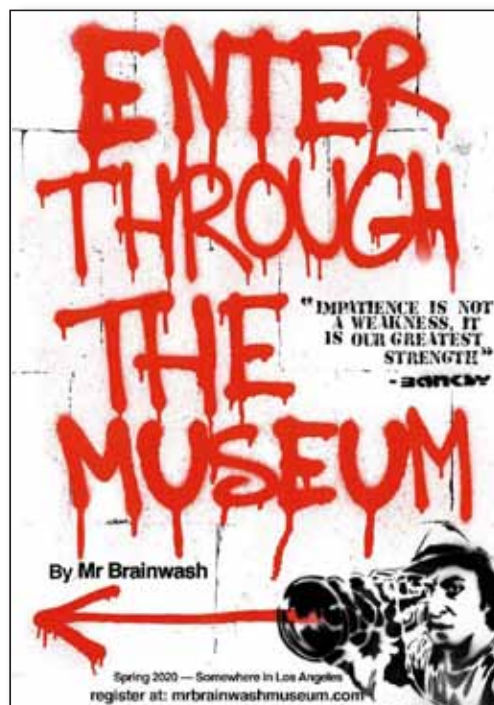
Artists’ Database

The **Michener Art Museum** (PA) announced the publication of a refreshed Bucks County Artists Database, a free online resource that presents the area’s past and present artist population. Thousands of pages filled with information about and images by regional artists, provide an invaluable research and educational resource for the community. With up-to-date information on the artistic landscape of Bucks County, this re-imagined database is more accessible and user-friendly than previous efforts.

“Open Spaces” in Houston

The **Rothko Chapel** (TX), an ecumenical sacred space listed on the National Register of Historic Places, and defined by its 14 monumental Rothko canvases, has undergone a restoration as part of the first phase of “Opening Spaces,” an ongoing program of preservation, restoration, and renewal of the Chapel and an expansion of its campus that started a year ago. Now the chapel reopens in June with a new Visitor Welcome House to direct visitors and an expanded gift shop and bookstore. Sustainability plans have been central to the project, estimated at \$30 million. The landscape design promises extension of the tranquility of the chapel.

The Chapel reopens with the presentation of the Oscar Romero Award, a biennial award that recognizes courageous, grassroots human rights



Anticipating a Los Angeles opening, courtesy of Mr. Brainwash

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advocacy. This year the award focuses on climate change with the launching of a series of programs that celebrate the upcoming 50th anniversary of the Chapel's dedication.

Additional construction during the second phase of "Opening Spaces" includes the development of an Administration and Archives Building, a relocated and renovated Guest House, a Meditation Garden, and a Program Center with outdoor plaza.

Reinstallation in Seattle

The restoration of the **Seattle Asian Art Museum** (WA) inaugurated a new era. The 1933 Art Deco building now features a new thematic presentation of its collection of Asian art, making connections across geography—China, Korea, Japan, India, the Himalayas, Southeast Asia, and more—and subject.

NYC Hosts Triennial

The **Asia Society** (NY) announced that more than 40 artists and collectives from 19 countries have been selected to participate in its inaugural Triennial, a multi-venue festival of art, ideas, and innovation. Titled "We Do Not Dream Alone," the exhibition opens to the public in June at the Asia Society Museum, as well as multiple locations throughout New York City. Artworks selected cover a variety of disciplines—painting, sculpture, photography, video, fiber art, and performance—and represent countries across Asia and the Asian diaspora.

Photography on Essex Street

The **International Center of Photography** (NY) launched its new center on Manhattan's Lower East Side (on Essex Street) early this year. It immediately became the cultural anchor of Essex Crossing, one of the most highly anticipated and expansive mixed-use developments in the city. The photography center's new space reunites its school and museum, featuring exhibition galleries, media labs, classrooms, darkrooms, an equipment room, shooting studios, a research library, shop, café, and public spaces. Auxiliary features are offered, such as extended hours and free admission for those 18 years and under.



Jean-Jacques Lequeu,
The Great Yawner (Le Grand Bailleur).
In "Jean-Jacques Lequeu,"
Morgan Library and Museum, NY

The ICP was conceived in the 1970s by Cornell Capa, *LIFE* magazine photographer and brother of wartime photographer Robert Capa, who co-founded the famous Magnum Photos. Cornell's vision encompassed "concerned photography"—socially and politically minded images that educate, affirm the power of the image, and aim at changing the world.

New Series in Athens

No need to travel to Greece. Stay in Georgia at the **Georgia Museum of Art**, University of Georgia, to experience their newly launched series of long-term exhibitions installed in the permanent collection. The "In Dialogue" series creates focused conversations around a single work of art from the permanent collection. The first to take place, from February through November 15, features Cecilia Beaux's painting *Twilight Confidences* alongside three studies.

Important Gifts Enrich Two Museums

The **Rose Art Museum** (MA) received a gift of works on paper from Baltimore-based

collector Stephen Salny. Included are works by leading artists such as Kelly, Anni and Josef Albers, Frankenthaler, Hirst, Johns, Katz, Lichtenstein, Motherwell, Serra, Stella, and others.

The **Georgia Museum of Art** at the University of Georgia received a major gift of 110 contemporary works of art from the John and Sara Shlesinger personal collection, which includes a wide variety of artists and mediums.

According to Museum Director William U. Eiland, the gift will transform how the museum operates. "It gives us the means not only to teach and to exhibit the cutting-edge art of the past 25 years, but also allows us to help students and our general audiences to find, to understand, and to step beyond that edge. Overnight...we are able to extend our collections planning and augment our ability to teach in an age when visual-arts education has become more and more necessary."

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Curtis Talwst Santiago, *Red Face Ancestral Vision 1*, 2018. Spray paint, oil, charcoal, pastel, acrylic on canvas.
In "Talwst Santiago: Can't I Alter," Drawing Center, NY

John Goodyear, *Figurative Abstraction*, 2015. Acrylic on wood and canvas. In "Uncharted," Hofstra University Museum of Art, NY

Boston MFA Will Launch Study Center

The **Museum of Fine Arts (MA)** in Boston is set to become a major resource in the study of Dutch and Flemish art with the launch of its Center for Netherlandish Art (CNA) later this year.

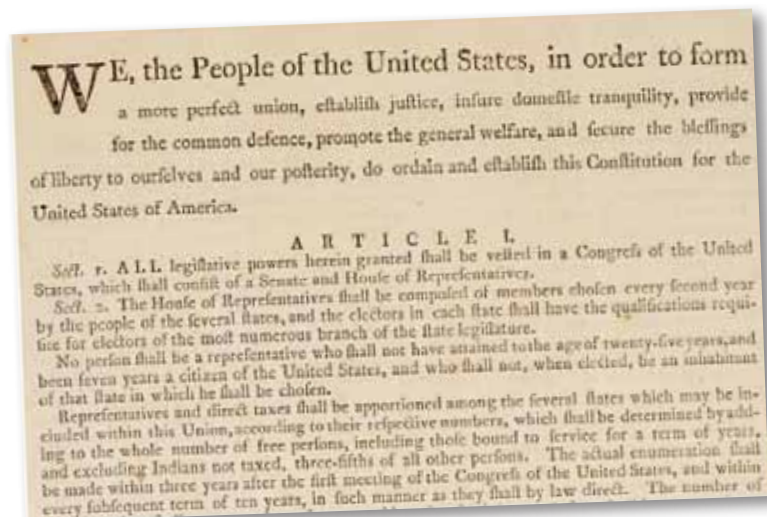
The institute's aim, Director Christopher Atkins says, is "to propel the study of Dutch and Flemish art. We often have these interesting discussions among ourselves and this is an opportunity to share scholarship with a wider audience. The center is all about outreach." Funding comes from the local collectors Susan and Matthew Weatherbie and Rose-Marie and Eijk van Otterloo, who in 2017 donated more than 100 17th-century Dutch paintings to the MFA by nearly 80 artists, including Peter Paul Rubens, Rembrandt van Rijn, and Anthony van Dyck. The Dutch government also gave money toward the center's endowment.

Featuring the 20,000-strong library of the late art historian Egbert Haverkamp-Begemann, the center—housed in former office space—will have direct access via a lift to the MFA's renovated suite of Dutch and Flemish galleries, which are due to open this autumn. Within the galleries is a room for rotating displays in which the CNA will have space to show off the fruits of its research. The opening date for the center itself has not been set.

MoMA's "Spring Reveal"

The **Museum of Modern Art (NY)** announced the coming opening in May of its "Spring Reveal," which will feature significant changes to 20 collection galleries in the new David Geffen Wing.

The new MoMA opened on October 21, 2019, with a reimagined approach to its presentation of modern and contemporary art, including a commitment to rotate one-third of its collection galleries every six months. This new collection model highlights the creative affinities and frictions produced by displaying painting, sculpture, architecture, design, photography, media, performance, film, and works on paper together. The majority of MoMA's approximately 60 collection galleries now feature works from two or more of the museum's curatorial departments, proceeding along a broadly chronological spine throughout the fifth, fourth, and second floors. A selection of medium-specific galleries within each circuit delves into art and ideas. □



Above: First printing of the U. S. Constitution, Philadelphia: Dunlap & Claypoole, 1787. In "Colonists, Citizens, Constitutions," New York Historical Society, NY



Beauford Delaney, *Yaddo*, 1950. Pastel on paper. In "Beauford Delaney and James Baldwin," Knoxville Museum of Art, TN



Kate Elizabeth Bunce, *Musica*, c. 1895–97. Oil on canvas in original frame. In “Victorian Radicals,” Yale Center for British Art, CT

1977; “Project Room: Ann Greene Kelly” Common objects combined with plaster, stone, and other sculptural materials.

USC Pacific Asia Museum, University of Southern California, Pasadena □ “We Are Here: Contemporary Art and Asian Voices in Los Angeles” (June 14) Female artists of Asian Pacific heritages living and working in LA who draw from their lives and family histories for their art. □ “Oscar Oiwa: Dreams of a Sleeping World” (April 26) Immersive mural installation—a “dreamscape” drawn on the interior of a white nylon dome spanning some eight square feet, and large-scale landscape paintings.

Crocker Art

Museum, Sacramento □ “Granville Redmond: The Eloquent Palette” (May 17) California Impressionist and colorist: selections that show the California landscape in all its variety. □ Through May 10: “The Splendor of Germany: 18th-Century Drawings from the Crocker Art Museum” A look into the major developments in German draftsmanship in the 18th century; “Bill Viola: The Raft” In slow motion, this video and installation artist presents a scene of calamity, shared humanity, and wonder at the range of responses to crisis. □ “American Expressions/African Roots: Akinsanya Kambon’s Ceramic Sculpture” (July 5) Terra-cotta sculptures of African deities and spirits, fired in ceremonial manner using the Western-style raku technique that creates iridescent glaze finishes. □ “Cool Clay: Recent Acquisitions of Contemporary Ceramics” (July 19) Witness the ground-breaking achievements of 20th-century ceramists who continue to reimagine the possibilities of working in clay.

Cantor Arts Center, Stanford University, Stanford □ (Through May 18: “A Gift of Art from Marilyn F. Symmes” Prints and drawings as images and as objects; “Surf Sequence by Ansel Adams” Studies of nature, time, and organic line in the context of Adams relationship with water in different forms.

Connecticut

Yale Center for British Art, Yale University, New Haven □ Through May 10: “Victorian Radicals: From the Pre-Raphaelites to the Arts and Crafts Movement” Paintings, drawings, watercolors, and decorative art—a panoply of the Victorian period avant-garde in Britain; “Contemporary Designer Bookbindings from the Collection of Neale and Margaret Albert” The work of designer bookbinder George Kirkpatrick and exemplars by other artists.

District of Columbia

Kreeger Museum □ “Objects from the Studio: The Sculptor’s Process” (May 23) Maquettes, sketches, and other objects from sculptors’ studios show how outdoor sculptures are made—the artistic process from beginning to end.

National Museum of Women in the Arts

□ “Graciela Iturbide’s Mexico” (May 25) “Graciela Iturbide’s Mexico” (May 25) Black and white photographs organized thematically: images that document the daily lives of indigenous people, processions honoring the dead, fiestas, animals, birds, plants.

Smithsonian Museums in Washington:

National Museum of African American History and Culture □ “We Return Fighting: The African American Experience in World War I” (June 14)

How the experience of nine African American luminaries laid the groundwork for the civil rights movement.



The exhibitions listed below were recorded before the coronavirus became a pandemic. Most of these museums have closed their doors. Thus, most of the exhibitions published here have been canceled.

We present them here as a tribute to their creators.

California

Magnes Collection of Jewish Art and Life, University of California, Berkeley □ “In Real Times. Arthur Szyk: Art & Human Rights (1926–1951)” (May 29) Miniature political cartoons that took on the Holocaust early on, appearing on the covers of magazines during WWII; two interactive workstations consisting of de- and re-constructed cartoons by students.

Laguna Art Museum □ Through May 25: “Artemio Sepúlveda” Selection of works executed between 1977 and 1999 when this Mexican-born artist lived in Laguna: life drawings, portrait studies, expressionistic images of Tijuana prostitutes; “Travels in Mexico: Watercolors from the Diane and E. Gene Crain Collection” California School paintings done in Mexico from the 1930s through the 1980s.

Institute of Contemporary Art, Los Angeles □ Through June 14: “Ree Morton: The Plant That Heals May Also Poison” Installations, drawings, sculptures, paintings, and archival materials that span a single decade of artistic production before Morton’s untimely death in

Akinsanya Kambon, aka Mark Teemer, *John Randall, Buffalo Soldier*, n.d. Raku-fired clay. In “American Expressions/African Roots,” Crocker Art Museum, CA



Titian, *Danaë*, 1544–45. Oil on canvas.
In “Flesh and Blood,” Kimbell Art Museum, TX

O’Keeffe; Post-war artists Diebenkorn, Frankenthaler, and Guston; and many others.

Georgia

Georgia Museum of Art, University of Georgia, Athens □ “Kevin Cole: Soul Ties” (April 19) Multi-media works by Cole, the winner of the museum’s Larry and Brenda A. Thompson Award, which honors the franchise of African American men: through the use of twisted neckties Coles symbolizes African American males murdered while attempting to vote. □ “Louis Comfort Tiffany: Treasures from the Driehaus Collection” (May 10) A focus on the stained-glass windows, floral vases, lamps, and accessories—objects that span more than 30 years of his career. □ “Re-discovering the Art of Victoria Hutson Huntley” (June 21) Lithographs and paintings representing the artist’s oeuvre in the 1940s and 50s—bird life, landscapes, human figures, the natural world.

Morris Museum of Art, Augusta □ “Luster: Realism and Hyperrealism in Contemporary Automobile and Motorcycle Painting” (May 10) Photorealist artists share their love of the shimmering and luster of motorized vehicles.

Illinois

Tarble Arts Center, Eastern Illinois University, Charleston □ “The Porch Project: Tarble Tables” (Summer) Outside installation, inspired by the common porch, presents a space that transforms according to each visitor’s frame of reference.

Iowa

Cedar Rapids Museum of Art □ “Across the Atlantic: American Impressionism through the French Lens” (April 26) Paintings and works on paper tell the story of the new style that emerged at the end of the 19th century as

□ “Uncle Tom’s Cabin: Early and Notable Editions” (May 6) Illustrations and other additions to each of four new editions through its 30-year publishing history.

National Portrait Gallery □ “John Singer Sargent: Charcoal Drawings” (May 31) A selection from the hundreds of portraits of an international network of luminaries, executed after 1907 when Sargent gave up painting in favor of charcoal.

Smithsonian American Art Museum □ “Chiura Obata: American Modern” (May 25) Survey of a body of work that synthesizes the art traditions of California and Japan: bold California Landscape paintings and intimate drawings on the incarceration of Japanese Americans during WWII. □ At the **Renwick Gallery**: “Hearts of Our People: Native Women Artists” (May 17) Artworks dating from ancient times to the present, collaboratively presented by a group of Native women artists, curators, and art historians.

National Museum of Natural History □ “Beauty Rich and Rare” (July 5) Sound and light illuminate the natural beauty of Australia.

Smithsonian Museums in New York City:

Cooper Hewitt Smithsonian Design Museum □ “Nature by Design: Cochineal” (May 25) Contemporary lacquered furniture, textiles, and works on paper continue pre-Hispanic uses of the natural colorant of the cochineal insect, used for centuries by indigenous peoples from the Americas. □ “Nature by Design: After Icebergs” (April 27) A selection of sketches and studies made by Frederic Edwin Church documenting his first-hand, on the spot impressions of these great forms.

Florida

Boca Raton Museum of Art □ “Phyllis Galembro: Maske” (May 31) Life-sized photographs of contemporary African masquerade rituals; vibrant colors and fantastical ceremonial garb expose ornate codes of political, artistic, theatrical, social, and religious symbolism. □ Through June 14: “Edward Steichen: In Exaltation of Flowers” Art Nouveau, 10-foot-tall panels, painted by Steichen for the Park Avenue townhouse of Eugene and Agnes Meyer before he became a photographer; “Eye to I: Self Portraits from the National Portrait Gallery” The variations in how artists have portrayed themselves through painting, drawing, photography, and video since the beginning of the 20th century.

Vero Beach Museum of Art □ “From Homer to Hopper: American Art from the Phillips Collection, Washington, D.C.” (May 31) The history of American art from late 19th century through the 1960s is on display here: Realists Eakins and Homer; Impressionists Hassam and Twachtman; evocative images by Hopper and Sheeler; the Abstractions of Davis, Dove, and



Julie Blackmon, *Bathers*, 2019.
In “Fever Dreams,” Fotograffiska New York, NY

developed across the Atlantic: Degas, Cassatt, Sargent, William Merritt Chase, Twachtman, Hasam, Reid, Paxton, Chauncey Ryder, Wiggins, and many others.

Kentucky

Speed Art Museum, Louisville □ “Loose Nuts: Bert Hurley’s West End Story” (April 19) An illustrated, handwritten 125-page book, *Loose Nuts: A Rhapsody in Brown*, by an unknown African American blue-color worker for the railroad in Louisville who was known in Louisville’s West End as a talented artist.

Maine

Portland Museum of Art □ “Carrie Moyer & Sheila Pepe: Tabernacles for Trying Times” (June 7) Reimagining the tabernacle as a symbolic location for cultural values through color and diverse materials. □ “James Welling: Seascape” (July 5) A re-colored black and white 1930s moving picture showing the sea and Maine’s rocky coastline.

Maryland

Academy Art Museum, Easton □ “New Photography II” (July 8) Biennial national juried exhibition showcases new work of photography including digital, analog, and alternative processes by both emerging and established artists.

Massachusetts

Isabella Stewart Gardner Museum, Boston □ “Boston’s Apollo: Thomas McKeller and John Singer Sargent” (May 17) Preparatory drawings of Sargent’s African-American model, formerly an elevator attendant, who posed for most of the figures in Sargent’s murals in the Museum of Fine Arts; together

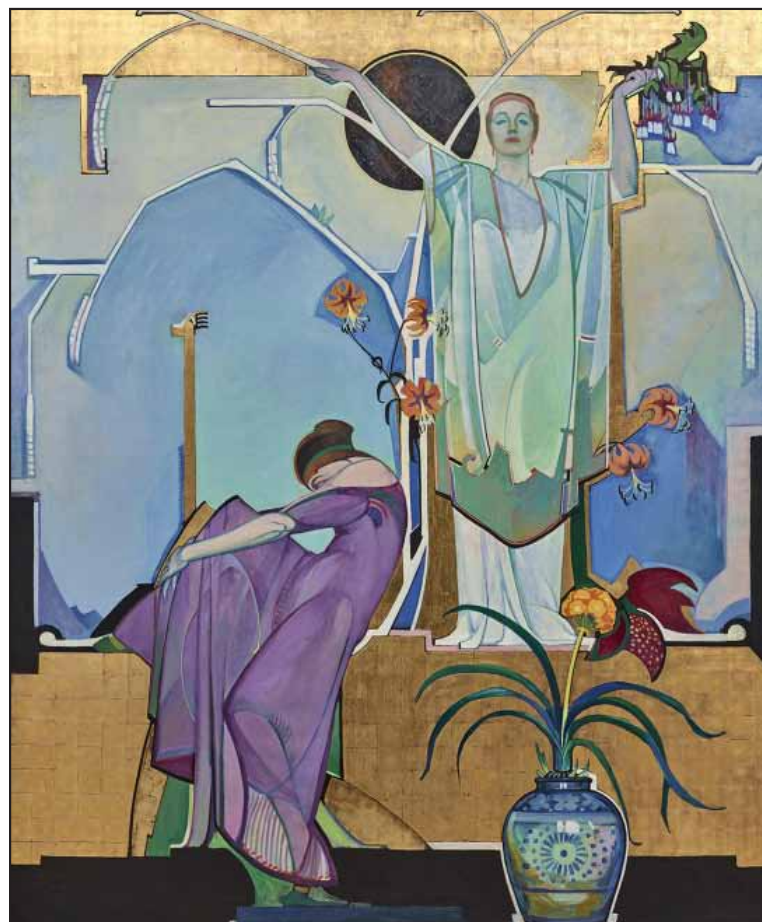
they attest to the relationship between two men, hint at McKeller’s life story, and raise issues of race, class, and sexuality that are equally relevant today. □

“Lorraine O’Grady: The Strange Taxi, Stretched” (May 19) A “stretched” version of a photomontage made in 1991 showing Black women emerging from the roof of a New England mansion—escaping from the post-WWI limitations on them—appears on the museum’s façade.

MIT List Visual Arts Center, Massachusetts

Institute of Technology, Cambridge □ “List Projects 21: Rami George” (May 17) With found images, media, and texts, George presents events and relationships that link past to present and individual to collective experience; here, two video essays delve into the artist’s family’s entanglement with a New Age spiritual cult, the Samaritan Foundation. □ “No Wrong Holes: Thirty Years of Nayland Blake” (May 15-July 26) Survey that focuses on the artist’s multidisciplinary approach to the complexities of racial and gender identity, eroticism, desire, loss, and power using idiosyncratic materials and a post-minimalist and conceptual idiom.

Museum of Fine Arts Boston □ “Lucian Freud: The Self Portraits” (May 25) Works executed over more than seven decades chart Freud’s development as a painter and as a slowly aging man from young to old. □ “Elsa Dorfman: Me and My Camera” and “Personal Space: Self-Portraits on Paper” (both closing on June 21) Two concurrent exhibitions explore depictions of the self through photography, prints, and drawings: Dorfman uses autobiography as a theme while, in the adjacent gallery, “Personal



Edward Jean Steichen, *In Exaltation of Flowers*, 1910-1913. Tempera and gold leaf on canvas. In Eye to I,” Boca Raton Museum of Art, FL

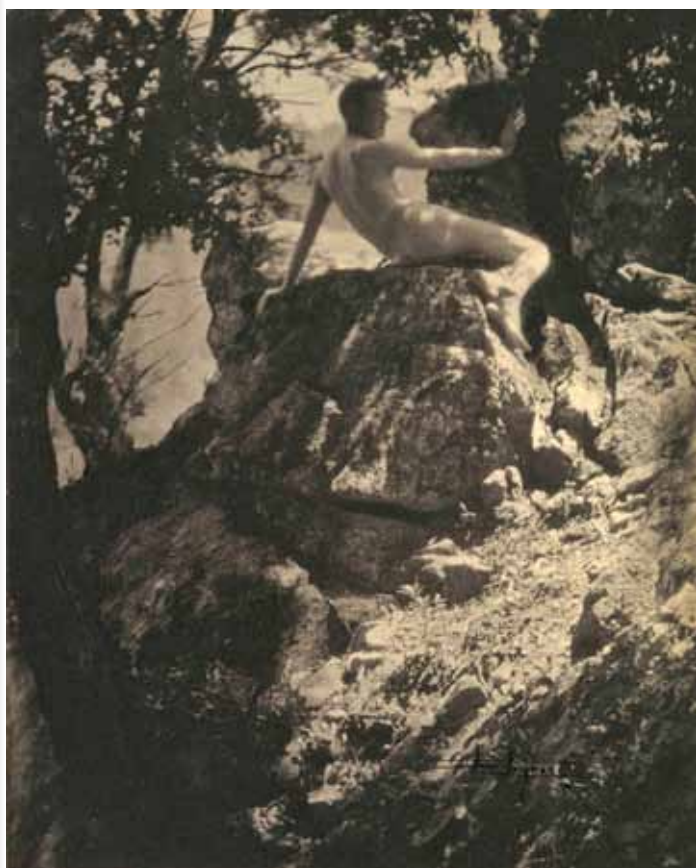
Space” examines the range of approaches taken by contemporary artists to express their individual identities.

Rose Art Museum, Brandeis University, Waltham □ “Dora García: Love with Obstacles” (May 17) New works—a film on the legacy of Alexandra Kollontai, and a performance in which female poetics and politics meet, both focusing on sexual emancipation and equality of women; other new works reference social justice and human rights.

Michigan

University of Michigan Museum of Art, Ann Arbor □ Through May 17: “Witness Lab” A courtroom installation and performance series describing witnessing as a social and artistic act; “Cullen Washington, Jr.: The Public Square” Compositions that explore the ancient Greek public space as a site for assembly and the heart of the artistic, spiritual, and political life of the city. □ “Reflections: An Ordinary Day” (May 10) Mid-century to contemporary Inuit prints, drawings, and sculptures that portray daily life together with daydreaming, meditations, the mundane, and the fantastic.

Marshall M. Fredericks Sculpture Museum, Saginaw Valley State University, Saginaw □ “Explorations in Wood: Selections from the Center for Art in Wood” (May 16) Wood-turned vessels and sculptural forms



Anne Brigman, *Pan*, 1914. Platinum print. In “Anne Brigman: A Visionary in Modern Photography,” Grey Art Gallery, NY



Jordan Casteel, *Joe and Mozel (Pompette Wines)*, 2017. Oil on canvas. In "Jordan Casteel: Within Reach," New Museum, NY

blocks of color—of objects seen or imagined.

Missouri

Springfield Art Museum

□ "Shawn Bitters: Burn Out" (July) An outdoor installation in which encoded stones (the key to the coding can be found at the artist Bitters' website or the museum's front desk) tell a story of the necessary destruction by fire in certain landscapes. □ "Framed: The Art of the Picture Frame" (June 21) From the collection: a demonstration of the trends in both hand-carved and mass-produced molded ornament frames, and the importance of framing in conserving and preserving artwork.

Montana

Hockaday Museum of Art, Kalispell

□ "Continuum: Contemporary American Indian Art from the MAM (Missoula Art Museum) Collection" (May 30) Survey of work by artists, both on and off Reservations, from a diverse selection of tribes, representing the continuum of techniques and experiences through all American Indian culture.

Nevada

Nevada Museum of Art, Reno □ "The World Stage: Contemporary Art from the

Collections of Jordan D. Schnitzer and His Family Foundation" (May 24) Contemporary and 20th-century artworks by renowned American artists, all global influencers—Frankenthaler, Rauschenberg, Warhol, Wiley, and others.

New Jersey

Zimmerli Art Museum, Rutgers University, New Brunswick □ Through May 17: "It makes me think of that awful day..." Contemporary artists grapple with visions of nature and humankind's mark on it; "Everyday Soviet: Soviet Industrial Design and Nonconformist Art (1959-1989)" Soviet material environments: objects from the Moscow Design Museum in contrast to nonconformist art from the Zimmerli collection; "Kazimir Malevich: Two Peasant Women" Oil painting by an artist of the Russian Avant-Garde supplements the museum's Russian collection; "Japan that Griffis Saw: Prints and Photographs from Meiji, Japan" Late 19th-century works made as the country was opening to the West in 1854.

New York

Newington-Cropsey Foundation Art Gallery, Hastings-on-Hudson

□ "Birds in Art" (May 15) images of fauna by artists from around the world, curated and lent by the Leigh Yawkey Woodson Art Museum (WI).

Hofstra University Museum of Art, Hempstead

□ "Uncharted: American Abstraction in the Information Age" (June 19) Two- and three-dimensional, and site-specific works that show how math, science, and technology are transforming our perception of the visual arts.

celebrate the beauty of wood from around the globe.

Minnesota

Tweed Museum of Art, University of Minnesota, Duluth □ "Gashkibidaaganag: A Selection of Bandolier Bags" (spring) Heavily beaded shoulder bags made and worn by several North American Indian tribes around the Great Lakes; their usefulness and beauty spread to other tribes in the region and eventually to Europe.

Goldstein Museum of Design, University of Minnesota, St. Paul

□ "Initial Impressions: Renaissance Type and The Grammar of Ornament" (May 17) Initial capital letters, some dating from 1470 to 1690, the books in which they appear, and contemporary interpretations produced with modern technology and printed using traditional letterpress. □ "Elizabeth Scheu Close: A Life in Modern Architecture" (April 26) The state's first modern architect, a trailblazer for women in her field: co-founded firm dedicated to modern architecture, produced custom designs, and created prefabricated house plans for some 10,000 residences.

Mississippi

Lauren Rogers Museum of Art, Laurel □ "Contemporary Connections: Mastery in Metal" (May 24) Centuries-old mediums—silver, steel, pewter, iron—in modern guise; contemporary metalsmiths make connections to art with these hard materials. □ "Bill Scott: A Garden in the Studio" (June 16) Abstract garden-like images—lines and



Arthur Szyk, *The New Orderlies*, 1941. Watercolor and gouache on paper. In "Arthur Szyk, Remixed," University of California, CA

Katonah Museum of Art □ “Bisa Butler: Portraits” (June 14) Quilts that capture African American identity and culture through the stories they tell and the fabrics they used to make them.

Americas Society, New York City □ Through May 16: “Feliciano Centurión: Abrigo” First solo appearance of Paraguayan artist Centurión: embroidered and painted vernacular objects—blankets, aprons, and such—that engage with folk art and queer aesthetics in 1990s South America; “Flag Series: Esvin Alarcón Lam—America: Todas Invertidas” The inaugural flag of a new series of public artworks: a version of each national flag from Latin America and the Caribbean washed in pink to signify LGBT + pride and activism.

Drawing Center, New York City □ Through May 10: “Curtis Talwst Santiago: Can’t I Alter” A multi-faceted narrative in an immersive, drawing-filled installation that explores the theme of ancestry and the need to preserve the past; “Guo Fengyi: To See from a Distance” Drawings that incorporate the diagrammatic, mystical, and imaginative.

El Museo del Barrio, New York City □ “Taller Boricua: A Political Print Shop in New York” (June 28) A Puerto Rican organization created in New York City that mentors artists, art historians, and curators; on view are works by founding and early members of the organization—serigraphs, lithographs, linocuts, paintings, assemblages, collages, and drawings.

Fotografiska New York, New York City □ “Fever Dreams” (May 3) A look at the everyday people, places, and events that shaped the artist’s life in Springfield, Missouri, “the generic American town.” □ “Cooper and Gorfer: Between These Folded Walls, Utopia” (June 7) Surrealistic portraits of uprooted young women, by this duo of photographers who draw from their subjects’ experiences of having to find new places to live because of forced migration. □ “Naima Green: Brief and Drenching” (June 14) Portraits made by invitation to sitters to co-create a context for the final work. □ “Nick Brandt: This Empty World / Inherit the Dust” (June 21) Works from two series that remind the viewer of the grandeur

and fragility of the disappearing natural world, including the degradation of East African landscapes as development takes over. □ “New Visions” (July 5) Emerging artists from around the world, the vanguard of photography.

Grey Art Gallery, New York University, New York City □ “Anne Brigman: A Visionary in Modern Photography” (July 11) pioneering and radical artist’s depictions of herself and other female nudes outdoors in the Sierra Nevada, more than 50 years prior to the advent of “feminist art.”

Institute for the Study of the Ancient World, New York University, New York City □ “A Wonder to Behold: Craftsmanship and the Creation of Babylon’s Ishtar Gate” (May 24) Objects that bring to light the master craftsmanship and ancient beliefs that transformed clay, minerals, and organic materials into this powerful monument and its affiliated Processional Way, offering entry into the imperial city of Babylon.



Christi Belcourt (Métis), *The Wisdom of the Universe* (detail), 2014. Acrylic on canvas. In “Hearts of Our People,” Renwick Gallery, Smithsonian Art Museum, DC

International Center of Photography, New York City □ Through May 18: “The Lower East Side : Selections from the ICP Collection” Mid-20th-century works create a narrative about this first port of entry for generations of immigrants; “James Coupe: Warriors” Artworks that examine the often unseen and unacknowledged



Dorothea Lange, *On the Road to Los Angeles, California, 1937*. In “Dorothea Lange: Words & Pictures,” Museum of Modern Art, NY

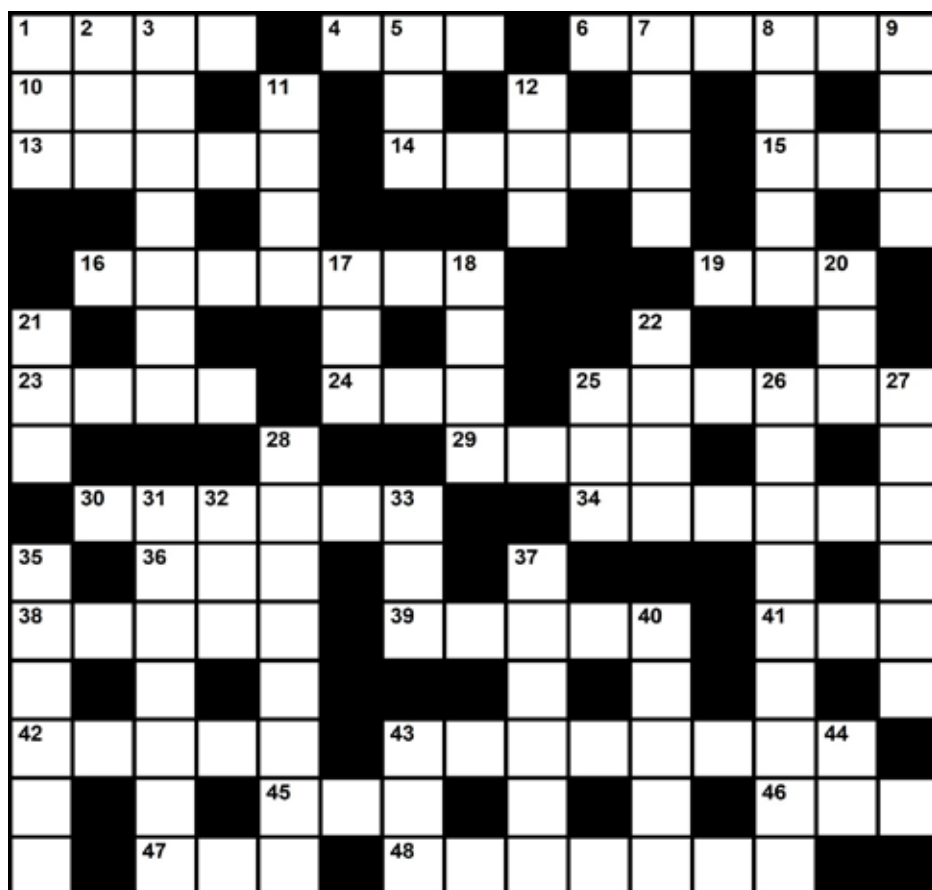
edged impact of surveillance and artificial intelligence on our everyday lives; “Contact High: A Visual History of Hip-Hop” Four decades of photography, from the late 1970s to today, document a revolution in music, politics, race relations, fashion, and culture; “Tyler Mitchell: I Can Make You Feel Good” Says Mitchell: “I feel an urgency to visualize Black people as free, expressive, effortless, and sensitive.... Documentary and

real, or fictitious and staged, my images are characterized by an interest in purity and intimacy.”

Morgan Library & Museum, New York City □ Through May 10: “Jean-Jacques Lequeu: Visionary Architect.” (May 10) Drawings from the Bibliothèque nationale de France—a first retrospective: pen and wash drawings of buildings, imaginary monuments, invented landscapes, animals, erotic fantasies, enriched with characters and stories drawn from this reclusive artist’s library; “Alfred Jarry: The Carnival of Being” An examination of the multi-faceted career of Jarry’s

role in the transition from 19th-century avant-garde to modernism of the early 20th century. □ “The Book of Ruth: Medieval to Modern” (June 14) A contemporary illuminated book of the bible, accordion-folded to nine inches high by eighteen feet long, one side in Hebrew with colored illustrations of a

CROSSWORD by Myles Mellor (solutions on page 19)



Across

1. Photographer who created the *Hurricane* series, Clifford ____
4. Painter of *The Black Teapot*, Joseph ____
6. His handling service is called Pest Control
10. Renaissance, for one
13. Art work from Henry Chalfont
14. Bird in John Singer Sargent's *Chiron and Achilles*
15. Painting medium
16. Art collector and girlfriend of Roman Abramovich, Dasha ____
19. 1894 painting by Edvard Munch, ____es
23. 1953 painting by William Kurelek, *The ____*
24. Word with time or tone
25. Dark and gloomy, as in the works of Amedee de La Patelliere
29. Artist commissioned by MASS MoCA to create the world's largest known water color painting, 2015
30. Sculpture by Adriaen de Vries, c 1594
34. Painter of *Buffalo Bull, Grazing on the Prairie*
36. Type of vase
38. Watch that first went on the moon
39. Art Festival section
41. Creator of *Asia One*, commissioned by the Guggenheim Museum, Cao ____
42. Painter of *Isabel Alexander*
43. Painter of *Burden*
45. ____ Dhabi
46. Curse
47. Wheatfield with *Rising ____*, Van Gogh
48. Owner of Christie's

Down

1. Picasso period
2. Spanish for gold
3. Painter of *Topologia Erotica*, Zilia ____
5. *A Scene on the ____* by Hendrick Avercamp
7. He created the series of paintings called *Sacred Mirrors*, ____ Grey
8. Sculptor of *Banalitiy*
9. New Haven school
11. Type of Chinese painting
12. Faberge ____
17. No longer popular
18. Over
20. Color
21. Andy Warhol painted one of their Art Cars
22. He created the etching, *Carretadas al Cementerio*
25. Part of a min. (abbrev.)
26. Elaine de Kooning work
27. Painter of *Nude in an Armchair*
28. Abu Dhabi ruler who is creating Louvre Abu Dhabi, 2 words
31. Native American dwellings
32. Website ending for *Museum Views*
33. The sun or moon, for example
35. Artist who created *The New Sun*
37. First name of the *Rosie The Riveter* painter
40. Japanese verse
43. Object in Pierre Bonnard's painting *Coffee*
44. Compass point

continuous landscape, the other side in English with black ink illustrations—shown in juxtaposition with 12th- to 15th-century examples of *The Book of Ruth* together with the 2018 gift to the Morgan of the *Rose Illuminated Book of Ruth*. □ “The Drawings of Al Taylor” (May 24) Compositions by a sculptor and draftsman who found inspiration in banal objects and everyday situations.

Museum of Modern Art, New York City □

“Dorothea Lange: Words & Pictures” (May 9) Iconic works from MoMA’s collection accompanied by less seen photographs. Together they show Lange’s concern for the human condition and her interest in the introduction of words in images to arouse public awareness; a central focus here is her landmark 1939 photobook *An American Exodus*, which combines words and pictures to convey the human impact of Dust Bowl migration. □ “Material Ecology” (May 25) Revolutionary works that are informed by and engaged with the structures, systems, and aesthetics of nature. □ “Judd” (July 11) Retrospective. □ “Félix Fénéon: The Anarchist and the Avant-Garde—From Signac to Matisse and Beyond” (July 25) Major works that Fénéon admired, championed, and collected, contemporary photographs, letters, and publications. □ “Neri Oxman: Material Ecology” (May 25) Demos for a library of materials and processes that might someday be available to all architects and designers—all are designed as if grown. □ “Private Lives Public Spaces” (July 5) 100-screen presentation of homemade works, 1907-1991, explores connections between artist, amateur, and family filmmaking as alternatives to commercial film production. □ At **MoMA PS1**: “Making Thread for a Walk” (May 17) The birth of textile as a creative discipline, through Anni Albers, the Bauhaus School of Art and Design, Cranbrook Academy of Art, and Black Mountain College; here one takes a thread for a walk among ancient textile traditions, early 20th-century design reform, and industrial materials and production. □ “Private Lives Public Spaces” (July 5) A review of home movies and amateur films presents personal films by amateurs using 16- and 18-millimeter equipment, a technique in use since the beginning of photography.

National Museum of Mathematics, New York City □

“Venn Pirouettes; The Art of Michael Schultheis” (April 26) Paintings and sculptures that explore the dynamic relationship between mathematics and human relationships.

New Museum, New York City □ “Peter Saul: Crime and Punishment” (May 31) Survey beginning in the 1960s includes this artist’s own versions of



Leonid Sokov, *Project to Construct Glasses for every Soviet Citizen*, 1976. Painted wood. In “Everyday Soviet,” Zimmerli Art Museum, NJ

Pop art, Surrealism, history painting, vernacular illustration, and current events. □ “Jordan Casteel: Within Reach” (May 24) Works from the artist’s series *Visible Man* and *Nights in Harlem*, as well as portraits of her students.

□ “Daiga Grantina: What Eats Around Itself” (May 18) Large-scale sculptural assemblages emulate the natural world with synthetic materials that refer to the properties of lichen.

New York Historical Society, New York City □ “Colonists, Citizens, Constitutions: Creating the American Republic” (May 31) Books and documents depicting the story of America’s constitutionalism from founding to the turn of the 20th century. □ “The People Count: The Census in the Making of America” (June 7) Books and manuscripts that describe the origins and tell the story of the U.S. Census from 1790 through the 1800s.

Solomon R. Guggenheim Museum, New York City □ “Countryside, The Future” (Summer) The environmental, political, and socioeconomic issues through the lens of architect and urbanist Rem Koolhaas and Director of AMO, the think tank of the Office for Metropolitan Architecture Samir Bantal, exploring changes in the rural, remote, and wild territories—the countryside (98 percent of the earth’s surface not occupied by cities).

Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie □ “Miracles on the Border: Retablos of Mexican Migrants to the United States” (June 28) Retablos are thank-you notes to the heavens and are dedicated to Christ, the Virgin, or saints; the votives on display were offered by Mexican migrants and their families as reminders of the dangers of crossing the border and living in the United States.

Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs □ “FLEX” (June 7) Contemporary and historical works consider the intersections of muscular physiques and heroic images—classical ideals rearticulated today, seen in Ancient Roman and Greek sculptures. □ “Mary Weatherford: Canyon—Daisy—Eden” (July 12) Survey drawn from two groupings: early 1990s paintings based on operatic heroines and gestural canvases overlaid with neon glass tubing. □ “Elevator Music 40: Melissa Thorne—Landslide/Solid” (April 26) Combined interior design, abstraction, and narrative pop create a listening environment in the museum’s elevator featuring hand-printed sound curtains and a limited-edition 12-inch record.

Everson Museum of Art, Syracuse □ “Casual China: Modernist Dinnerware” (May 31) Revolutionary dinnerware in the postwar era produced by Iroquois China, Homer Laughlin, the Hall China Company, and others.

North Carolina

Mint Museum, Charlotte □ “Immersed in Light: Studio Drift at the Mint” (April 26)



Mary Henry, *Brooks Range*, 1975. Prismacolor on paper. In “Recent Acquisitions: Mary Henry,” Frye Art Museum, WA

Sculptures that explore the relationship between humanity, nature, and technology.

Ohio

Cincinnati Art Museum □ “Something Over Something Else: Romare Bearden’s Profile Series” (May 24) Collages from the famous series that traces his journey from rural North Carolina to working-class Pittsburgh to his first studio in Manhattan. □ “Gorham Silver: Designing Brilliance 1850-1970” (June 7) New light is cast on the legacy of this 120-year-old manufactory’s artistry, innovation, and technology.

Oregon

Portland Museum of Art □ Through May 17: “Art and Race Matters: The Career of Robert Colescott” Survey of a long career full of controversy about race and gender issues starting with transforming familiar images giving them new meanings and pioneering the reemergence of figuration; “Volcano! Mount St. Helens in Art” Artists’ responses to the awesome power and beauty of the mountain before and 40 years after the terrible eruption of 1980: native American objects made from the



Bisa Butler, *The Princess*, 2018. Cotton, chiffon, lace and satin. In “Bisa Butler: Portraits,” Katonah Museum of Art, NY

basalt and obsidian from the peak, contemporary paintings, drawings, and photographs. □ “The Art of Reading: American Publishing Posters of the 1890s” (June 21) The American take on the European trends in poster advertising. □ “Being Present: Revisiting, Somewhat Unfaithfully, Portland’s Most Experimental Art Experiment, PCVA” (June 14) The Portland Center for the Visual Arts, from 1972 to 1987, was a major force in the Pacific Northwest bringing progressive forms of contemporary art to Portland; this exhibition presents objects made by the curators to recall the bygone triumphs and failures of the PCVA.

Pennsylvania

Lehigh University Art Galleries, Bethlehem □ Through May 22: At the Zoellner Art Center: “Art Architecture, and Design Faculty Exhibition” A selection of works based on experiential learning and critical visual thinking by theoreticians, historians, and makers of all kinds. □ At **Maginnes Hall**: “The Motion of Light in Water” A variety of solutions to the puzzle of photographing this elusive subject. □ “Robert Doisneau: Paris After the War” (May 24) One of France’s great photographers illuminated the humanity of Parisians struggling to resume their everyday lives in the aftermath of WWII. □ At the **Fairchild-Martindale Study Gallery**: “British Abstraction: Three Views” From the artists attracted to the town of St. Ives in Cornwall, abstract images that reference the horizon, deep space, crags, and boulders, all in vibrant colors and geometric forms. □ At the **Gallery at Rauch Business Center**: “Brit Pop Snapshot” British artists’ response to American pop culture in the 50s, infusing their work with parody and irony.

Michener Art Museum, Doylestown □ “Ponstingl: Dreams of Past Futures” (June 20) The work of Pennsylvania native Franz Jozef Ponstingl who, in the 1960s and 70s, with no formal art training, produced fantastical visions of surreal landscapes, future civilizations, and abstract networks.

Westmoreland Museum of American Art, Greensburg □ “African American Art in the 20th Century” (May 10) Works from the Smithsonian American Art Museum’s collection: artists who came to prominence between the Harlem Renaissance and the Civil Rights movement recognize individuals



Fragment from the Ishtar Gate, Babylon. In "A Wonder to Behold," Institute for the Study of the Ancient World, NY

and community and acknowledge the role of art in celebrating the wide range of American society.

Everhart Museum, Scranton □ "Forming The Maslow Collection: A Reflection on the New York City Art Scene in the '80s and '90s" (May 25) Works that reflect the changes in technologies, globalization, industry, and pop culture during those decades: Abbott, Johns, Kelly, LeWitt, Lichtenstein, Rauschenberg, Ruscha, Stella, and Warhol, among others.

South Carolina

Gibbes Museum of Art, Charleston □ Through May 3: "A Return to the Grand Tour: Micromosaic Jewels from the Collection of Elizabeth Locke" Delicately crafted plaques containing up to 1,400 shaded tiles of glass per square inch were made into jewelry boxes, and paperweights in the 18th and 19th centuries and sold to travelers on the Grand Tour through Italy; "Central to Their Lives: Southern Women Artists in the Johnson Collection" Paintings and sculptures created when the role of women artists in the South was redefined through their own efforts. □ "Charleston Collects: British Sporting Art from the Penkhus Collection" (June 28) Selections from collections of Lowcountry residents.

Tennessee

Knoxville Museum of Art □ "Beauford Delaney and James Baldwin: Through the Unusual Door" (May 10) Paintings, works on paper, and unpublished archival material that examines the 38-year relationship between painter and writer, and how they influenced one another.

Texas

Kimbell Art Museum, Fort Worth □ "Flesh and Blood: Italian Masterpieces from the Capodimonte Museum" (June 14) All the way from Naples, a selection of paintings that reflect the major achievements of Italian Renaissance and Baroque painting: Titian, Raphael, Parmigianino, El Greco, Carracci, Artemisia Gentilischi, Reni Giordano, and the latest addition, Caravaggio's *Flagellation of Christ*.

Moody Center for the Arts, Rice University, Houston □ "Radical Revisionists: Contemporary African Artists: Confronting Past and Present" (May 16) Works by artists from Africa and the Diaspora that address themes of the colonial past and post-colonial present and that pose the problems of Eurocentric ideas of race, representation, and the past.

Virginia

University of Richmond Museums □ At the **Lora Robins Gallery**: "Across Time & Cultures: Ceramic Vessels from the Collection" (May 8) A selection from ancient Greece to contemporary Japan, from Native Americans to pre-Columbian artisans, from 19th-century British bowls to American pitchers, from Oceanic objects to late Qing Dynasty Chinese porcelains, from traditional Japanese tea bowls to contemporary

American vessels. □ "Continuum: Contemporary Ceramics in Historical Context" (May 1) The tradition of ceramic pottery carried on by Virginia potters. □ At the **Harnett Museum of Art**: "Fritz Ascher: Expressionist" (May 24) The work of a talented young student in Germany, one of the "Lost Generation" of painters, imprisoned and forbidden to paint during the war, and later emerging into Expressionism. □ "Structure & Gesture: Abstract Prints by Jack Tworlov" (July 5) Works that identify the artist's interest in mathematics, geometry, and his use of the Fibonacci sequence as an organizing concept. □ At the **Harnett Print Study Center**: "I Am In Between: Divisions of Self & Place in Art" (July 5) Works that address divisions—physical barriers or ideological and societal limitations.

Washington

Frye Art Museum, Seattle □ "Recent Acquisitions: Mary Henry" (June 7) Two Minimalist diptychs that show Henry's experimentation during the 1970s within this confined artistic medium.

Wisconsin

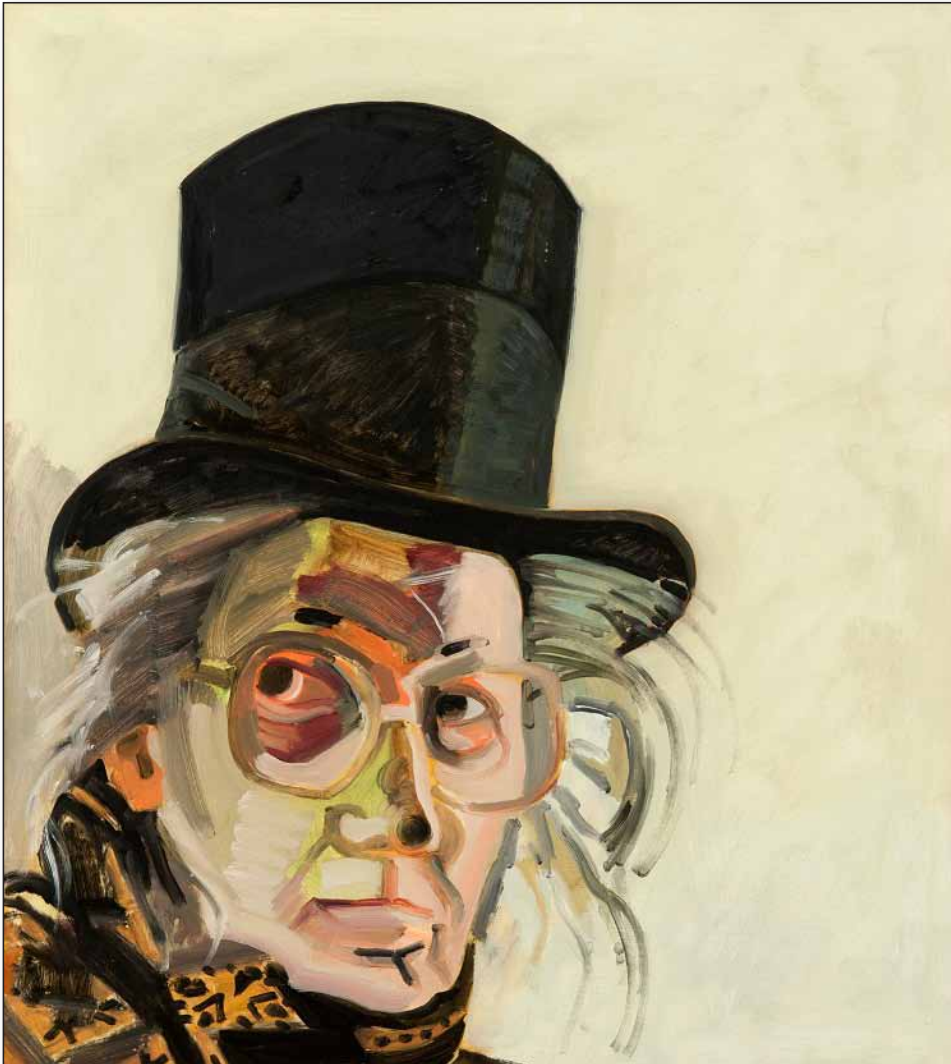
Villa Terrace Decorative Arts Museum, Milwaukee □ "The Trajectory Series" (July 26) Exhibition and series of programs: Innovative art inspired by and created with emerging technologies such as artificial intelligence, bioengineering, and virtual and augmented reality, tracing the evolution and creative interplay of art and science and how this relationship inspires artists, scientists, engineers, inventors, and craftspeople.

Leigh Yawkey Woodson Art Museum, Wausau □ Through May 31: "L'Affichomania: The Passion for French Posters" The Belle Époque on display through the work of five master printmakers: Chéret, Muchat, Grasset, Steinlen, and Toulouse-Lautrec: posters and ephemera dating from 1875 to 1910; "Some Illustrator! Pictures by Melissa Sweet" Children's book illustrations in watercolor and found-object collages. □



Romare Bearden, *Profile/Part I, The Twenties: Mecklenberg County, School Bell Time, 1978.* Collage on board. In "Something Over Something Else," Cincinnati Art Museum, OH

“Selfies” from the Smithsonian National Portrait Gallery



Lois Dodd, *Self-Portrait*, 1989. Oil on Masonite



Elaine de Kooning, *Self-Portrait*, 1946. Oil on Masonite



Lee Simonson, *Self-Portrait*, c. 1912. Oil on canvas



Left: Alison Saar, *Mirror, Mirror; Mulatta Seeking Inner Negress II* (2015). Woodcut on chine-collé



James Amos Porter, *Self-Portrait*, 1957. Oil on canvas



Right: Thomas Hart Benton, *Self-Portrait with Rita*, c. 1924. Oil on canvas



Caravaggio, *Flagellation of Christ*, 1607. Oil on canvas. In "Flesh and Blood," Kimbell Art Museum, TX



Marcos Dimas, *Lolita Lebrón, Puerto Rican Freedom Fighter*, detail, c. 1971. In "Taller Boricua," El Museo del Barrio, NY



Below: John Sanderson Wells, *Jogging Home*, c. 1920. Oil on canvas. In "Charleston Collects," Gibbes Museum of Art, SC

Right: *Retablo* of José Cruz Soria, 1960. Oil on metal. In "Miracles on the Border," Frances Lehman Loeb Art Center, NY



CROSSWORD SOLUTION

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