

museum **VIEWS**



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

Fall 2020

What is a Museum?

[From an article in *The Art Newspaper*, August 2020, by Vincent Noce]

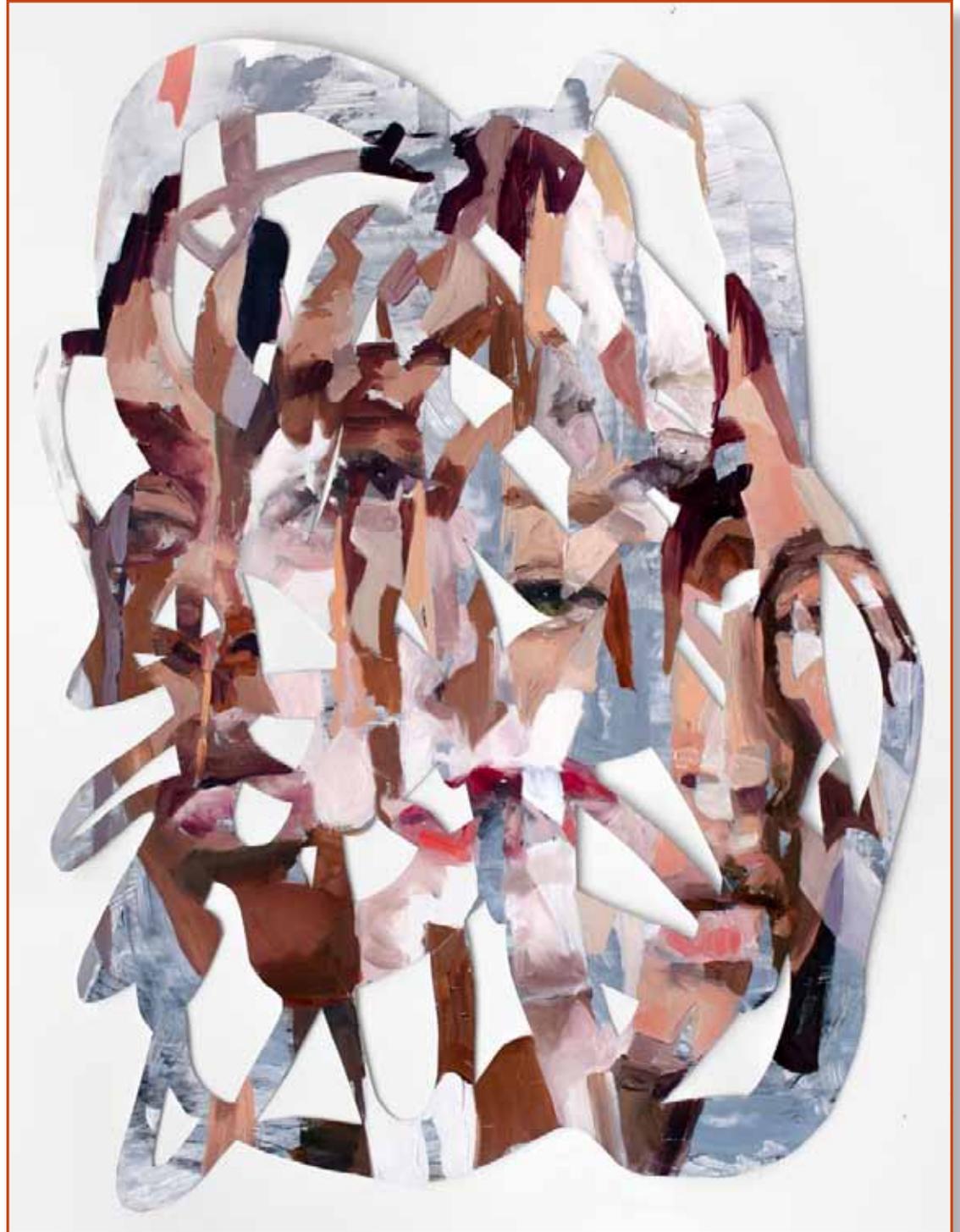
The International Council of Museums (Icom) was shaken last year by a series of resignations in the wake of the identity crisis that erupted at its conference in Kyoto. In its attempt to officially articulate a final definition of museums in answer to the existential question, What is a museum?, Icom lost several officials who resigned, lost the affirmation of 70% of member delegates who refused to vote on a new definition, gained a new chair to lead the association of some 45,000 museum professionals and institutions worldwide, and faced postponement of the debate.

The new definition proposed in Kyoto was a 99-word statement presenting museums as “democratizing, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures.” The text defined museums as “participatory and transparent,” working “in active partnership with and for diverse communities” and “aiming to contribute to human dignity and social justice, global equality and planetary wellbeing.”

Multiple national Icom branches were opposed, seeing the new definition as a fuzzy collection of political correctness and trendy posturing that would have little legal value. Some expressed alarm at the omission of words such as “education” or even “collection,” which they consider essential to a museum’s mission.

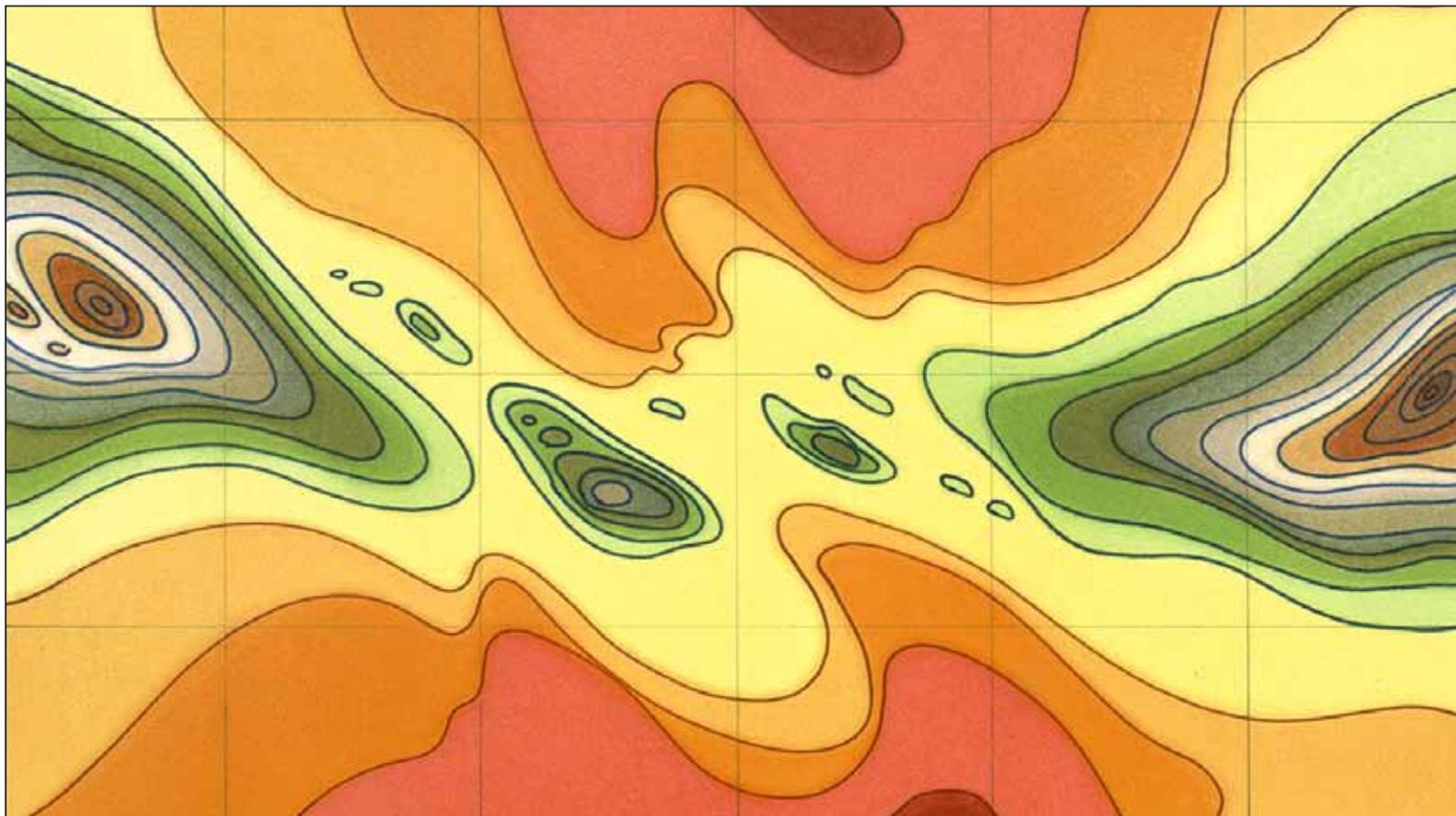
At a subsequent meeting, the chair of Icom Ireland expressed the general feeling that “no one disagrees with the inspiration and sentiments for democracy and participation” but the proposed text was “not a definition.” Participants then requested an “absolutely transparent process” and more time for consultation. A former committee member from the U.S. suggested to the *New York Times* that the conflict reflected a fundamental debate over whether museums should be just “houses of collections and beautiful stops on the tourist trail” or engage with wider society.

The new president, Alberto Garlandini, wants “everyone to accept the diversity of opinion and put aside ideological positions.” He believes he will enable a consensus on the new definition at the next general conference, planned for 2022 in Prague. “If after five centuries,” one member mused, “we do not succeed in defining ourselves, it will be very difficult for the civil servants who distribute their subsidies to take us seriously.” □



Lacey McKinney, *Obscenely Loved.*
In “Domestic Brutes,”
Pelham Art Center, NY

What's Next: Musings About the Future



Lordy Rodriguez, *Untitled #377*, 2008. Ink on paper. In "In the Flow," Nevada Museum of Art, NV

Following her appointment as the inaugural museum director of the University of California Irvine's Institute and Museum of California Art (IMCA), Kim Kanatani expressed some views about the future of museums. Before arriving at the university in the summer of 2019, she had been deputy director for education at the Solomon R. Guggenheim Museum in New York and, previously, at the Museum of Contemporary Art in Los Angeles and the Los Angeles Municipal Art Gallery.

Now, due to the COVID-19 pandemic, she is faced with what the American Alliance of Museums estimates as losses of \$33 million per day and some 725,000 jobs nationwide, not to mention the interim closing of her own museum which awaits the opening of a new facility.

A long and detailed interview revealed a forward-looking and-thinking new director. Some of that interview follows.

What will it take for museums to return and how will they adapt to a post-COVID-19 world? In short: **reopen safely** following Center for Disease Control guidelines; **continue to engage** with the public creatively; **seize the opportunity** to make real change by authentically addressing diversity, equity, justice, and access.

What do you think will be the long-term economic impact on museums? Will many scale back or close? Certainly, some museums will struggle. The field may need to explore different economic models to adapt to the "new normal." A recent survey released by *Culture Track* found that 61 percent of respondents were aware of financial strains on arts organizations in their area, but only 16 percent considered theirs a funding priority.

That said, visitors, members, donors, supporters, and funders remain generous because they acknowledge the vital impact that

investing in museums has on local and regional constituencies.... IMCA is exploring new paradigms through our strategic planning process. Our vision is, in part, to foster transformative experiences inspired by art and its global contexts....

What changes in providing educational outreach do you envision? Museums need to move beyond "educational outreach," which implies a unilateral delivery of teaching and content to audiences who may or may not want those services. Audience development should also be a multilateral dynamic. For museums to remain relevant, they need to engage in a process that, instead, demonstrates generosity and reciprocity through offerings and programs that are collaboratively developed from the inside out and the outside in. IMCA is committed to that process and will serve as a dynamic hub on campus and for the regional community for experiential learning through education initiatives developed with and for our audiences and presented on- and off-site and in the digital realm. In so doing, we will serve as a vital bridge that interconnects UCI with the region and beyond.

You'll be overseeing the building of a new IMCA museum. How do you think the effects of the COVID-19 pandemic will influence how the facility is designed and utilized?...it's premature to comment on the design of our new facility. I can say that it will be an architecturally significant building elevating function over form.... Generally, I predict more fluid integration of interior and exterior to bring in the landscape and offer a physical embodiment of transparency. Public gathering spaces are already being gridded to let us be together at a distance (like pop-up drive-in movies). We anticipate a con-tinued emphasis on green and sustainable design and ongoing reimagining of the built environment.... □

Behind the Scenes: How to Safely Install Exhibitions

With Lead Preparator at MIT List Visual Art Center, John Osorio-Buck

I have been a part of the installation crew at the List Center for over twenty years! As Lead Preparator I work with our gallery manager and a small team of preparators. We serve a variety of different roles, but our primary function is the installation and deinstallation of art objects. Our “shop” is located directly behind the Hayden and Reference galleries, which is where we create and construct elements for each exhibition.

As we prepare to reopen our galleries to the public, we wanted to share an aspect of our work that many of our visitors don’t often get to see!

What does a preparator do?

Before an exhibition is ready to open to the public, we work closely with several members of the museum staff to prepare the space and install the artwork. This process usually includes the following:

- Before the artwork even arrives at our loading dock, we work with the curatorial team to understand how the space will be designed. Sometimes this means building temporary walls, creating pedestals, designing wall text, sourcing audio/visual devices, or planning light fixtures.
- When the artworks arrive in their shipping crates, we work closely with our Registrar and Curator to unpack, check the conditions, and care for the objects.
- Next, we get to work on the installation. Every exhibition requires a different set of skills and tools. For our Student Lending Art Program exhibition, we work quickly to hang over 600 works of framed art on our walls. Whereas, with some site-specific installation projects, we might work more directly with the artists and curators to test things like sound, lighting, or projections.
- When an exhibition ends, we carefully deinstall and pack the art objects and any exhibition materials that might be traveling with the show. Sometimes this requires creating specially crafted shipping crates that are custom fit to the shapes and dimensions of the artwork. Once one show comes down, another one goes up and the process starts all over again.

How will we install exhibitions in the wake of COVID-19?

The Coronavirus has certainly brought several changes to the way we do our work. While we have been closed for the past few months, we have been hard at work planning for our re-entry into the galleries.

We are anxious to get back to work, but before we can enter our workshop, we have to address the reality that our workplace will not be the same. The safety of our crew and visitors is of the utmost importance to us. Our crew works collaboratively and sometimes that means working in close proximity to one another.

In order to ensure our crew’s safety, we are creating what we’ve called “Common Sense Safety Kits.” Each crew member will be issued a tool kit at the beginning of our deinstallation and installation process. Each kit will contain all the hand tools we use on a regular basis, so we don’t have to share. The kits will also contain specialized safety items: gloves, masks, goggles, face shields, hand sanitizer, and alcohol wipes.

We look forward to safely working in the galleries and sharing our upcoming exhibitions as soon as we’re able to reopen our doors to the public.

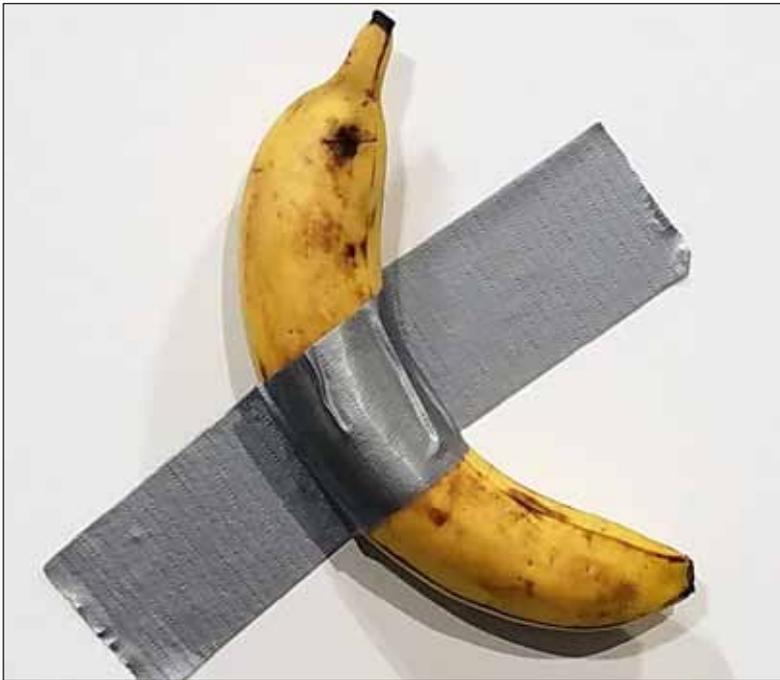
See you then! ☐

Andy Warhol, *The Last Supper*, 1986.
Screen print and colored graphic art paper collage on HMP paper.
In “Andy Warhol: Revelation,” Speed Art Museum, SC



Has Everyone Gone Bananas?

[by Anny Shaw for The Art Newspaper]



The British artist Damien Hirst has revealed how he was so hell-bent on acquiring an edition of Maurizio Cattelan's banana duct-taped to a wall that he offered to swap any of his own works in exchange for an edition of the potassium-rich piece of art.

Hirst was so enamored with Cattelan's work, which went viral after the Italian trickster stuck it to his gallery's wall at Art Basel in Miami Beach in December with a \$120,000 price

tag, that he enrolled the help of the curator Francesco Bonami. "I was desperate to buy this artwork from Maurizio Cattelan, called *Comedian*, because I love it so much," Hirst posted on Instagram. "I asked my friend and curator Francesco Bonami to ask Maurizio if he had an A.P. he could sell me or if he would make me a special one? I offered to swap it for anything of mine. But sadly he said no! Wahhhh!"

The sculpture, whose ontological status was fiercely debated (is it a banana, art, or symbol of the art market's delusion?), was created in an edition of three with two artists' proofs. Collectors Billy and Beatrice Cox and Sarah Andelman were among those to purchase editions. According to the *Guardian*, a second version of the piece was also created and sold.

Alas, no such treatment for Hirst. Apparently feeling sorry for the artist, Bonami created his own version and sent it to Hirst as a gift—with one condition: the artwork be installed pointing the other way. "This is it now on my wall and I love it, he said the banana has to point the opposite way," Hirst says. "Thanks Francesco and thanks for trying! Maybe I should call you Francesco Bananami from now on!"

As per Cattelan's original instructions, Hirst says he now plans to replace the banana weekly. "I want it to look fresh," he says, adding that he will eat the discarded produce. When asked why he loves Cattelan's innuendo-laden work so much, Hirst responds: "Because after everything we've seen in art it's still shocking and upsetting and it makes me laugh."

Of all the puns the work conjured, the most obvious still prevails: has the art world gone bananas? In Hirst's opinion, not as much as the real world. "But maybe that's what this artwork is saying?" he adds. □

The Art Trade Galleries, Fairs, Auction Houses

Believe it or don't. Uncomfortable—and unfortunate—as it is: although Black and other minority artists are experiencing extraordinary exposure and successes in today's market, their art is still sold—and bought—predominantly by white people. So, the question arises, how to correct the systemic inequities manifested in the commercial world of the arts?

Long-time San Francisco gallerist Karen Jenkins-Johnson has commented: "I have been dismissed and ignored by many a white male—[from] museum directors and gallerists, to writers and publishers—who often approach my white employees first with questions and inquiries. I joke darkly that I'm the invisible gallerist."

The Black Lives Matter movement has inspired an increase in solidarity statements, fund raising, protest gatherings, political statements, and more. But the bare truth remains about the same: gallery owners, fair exhibitors, key personnel are white. The commercial art world struggles to reach diversity in hiring. □

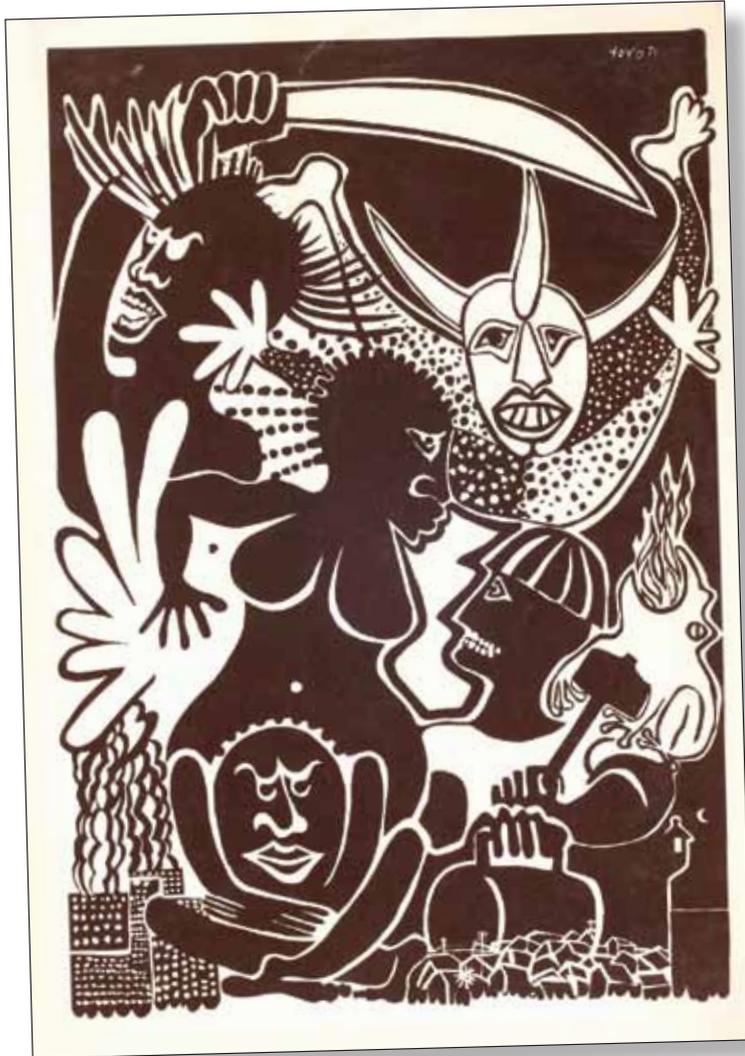
María Magdalena Campos-Pons, *Untitled*, from the series *When I am not Here, Estoy alla*, 1996. Dye diffusion transfer print. In "Eye to I," Springfield Art Museum, MO



Museums Grapple with Ethics of China Projects

[Following are two articles from The Art Newspaper by Cristina Ruiz:

One on the conundrum posed by the Western museums in China which are forging strong connections there despite their objections to the disastrous record on human rights, the other an interview with Ai Weiwei.]



Yoyo Rodriguez, *Untitled*, 1971.
In "Taller Boricua," El Museo del Barrio, NY

Ai Weiwei Weighs In

European museums in China, he declares, are betraying their own values. "If you do not question Chinese power, you are complicit with it."

September 1, 2020

Interviewer: Do you think that European museums should operate in China? Should they try to exert pressure on government officials with regards to the detention of Uyghurs and the crackdown in Hong Kong?

Ai Weiwei: Almost none of the Western museums operating in China support the culture they represent, not even to mention the values they represent. Most of them are in China purely for strategies of self-development, attempting to get away from the struggles facing institutions in the West.

The Pompidou is the perfect example having lent their works to Shanghai, a city under heavy communist censorship. My name cannot even appear in museum exhibitions in Shanghai. It is a gigantic monster of a city that has absolutely no aesthetic or moral foundation upon which art can exist.

On 3 April 2011, the same day I was arrested and placed in secret detention, Germany and China opened the biggest so-called two-state cultural exchange at the National Museum in Beijing. The show cost approximately €30m and it was called "The Art of Enlightenment," but not a single Chinese institution was enlightened. At the same time, I was in detention and there was not a single voice questioning the Chinese state's behavior toward their own artists. The exhibition was a complete failure and a waste of German tax-payer money, yet the German press kept silent about it.

Some galleries continue to stay open in Shanghai or Beijing without selling a single work in the past decade. To ask them to speak out about violations or other political issues in Hong Kong or within China sounds like a joke. In Beijing's 798 art district, the UCCA [Center for Contemporary Art] functions to please the Chinese government by showing so-called safe art, to decorate the "openness" of Chinese society. In reality, they are collaborators in this crude censorship on ideology and free speech, and they perform their role well. □

September 1, 2020

Tate, the Victoria & Albert Museum (V&A) and the Centre Pompidou have defended their partnerships with state-owned companies in China in the face of mounting criticism of the country's extensive human rights abuses.

All three are collaborating or consulting on major projects in China with development firms owned by the state. They say that sharing their collections and expertise in this way "can help to foster tolerance and curiosity" (Pompidou), "generate greater understanding between global cultures and communities" (V&A), and help "increase Chinese people's access to the possibilities of international art" (Tate).

Such partnerships also make a significant contribution to these museums' balance sheets, at a time when commercial revenues are under enormous pressure....

But now, artists and human rights groups are increasingly questioning partnerships with state-owned firms in China in light of growing evidence of the detention of an estimated one million Muslim Uyghurs in the Xinjiang region; the crackdown on protestors in Hong Kong; pervasive state censorship; and other widespread abuses perpetrated by the Chinese Communist Party under President Xi Jinping. □



Anne Bobroff-Hajal, Paintings of icons: *Peter the Great*, *Catherine the Great*, *Ivan the Terrible*. In "Playground of the Autocrats," Museum of Russian Icons," Clinton, MA

Announcement from a Director

Early in my tenure [at the Speed Art Museum in Kentucky], I worked with the board of trustees to establish milestones I hoped to accomplish as director, including laying the groundwork for a healthy succession process. I'm proud to say that, together with my strong leadership team and their strong teams, we have done just that, while also guiding the museum safely through a global pandemic, civil unrest and a sharpened focus on racial justice, and a recession—closing the museum, reopening it safely to the public, and publishing the Speed's first "Racial Equity Report," already being cited as model in our field.

Seeing that our long-term succession planning was working so well, I informed the board early this year that I would renew my contract for one last year, ending my time as director in March 2021, after four years of service. We are now announcing my transition and our plans to identify my successor....

My milestones have been guided by the new mission statement we established shortly after I arrived: "At the Speed Art Museum, we invite everyone to celebrate art, forever," and they include:

- Structuring a new Advancement Department, increasing contributed revenue by nearly 50% over three years, and launching "The Art of Bourbon," now the premier national nonprofit bourbon auction.
- Advancing diversity, equity, accessibility, and inclusion efforts with our "Speed for All" free family membership; free tours and transportation for all Title I schools; offering paid internships; and a dramatic increase in staff diversity at all levels.
- Launching "After Hours," the Speed's most successful program to date, attracting over 1,000 visitors monthly to enjoy the Speed's exhibitions and permanent collection, and pivoting this to a successful virtual event during the pandemic.
- Expanding our mission as the state's museum with a state-wide support group, education programs in classrooms across Kentucky, and an ongoing series of exhibits celebrating all the arts of the Commonwealth.
- Building the design and launching fundraising efforts for the "Speed Outdoors," a plan to transform the Speed's six-acre campus with art and landscaping.



Paola Podestá Marti, *Vergara Palace Cornice* (detail), 2010. Foam core, aqurille paper, and stainless steel. In "Paper Routes," National Museum of Women in the Arts, DC

- Resuming and accelerating an acquisition program for the permanent collection, including our first oil paintings by Louisville native Bob Thompson and numerous works by women artists, including Diana Al-Hadid, Janine Antoni, Clémence-Sophie de Sermézy, Keltie Ferris, Summer Wheat, and Gertrude Vanderbilt Whitney;
- Partnering with museums like the Perez Art Museum, the Andy Warhol Museum, the Minneapolis Institute of Art, the Dixon Gallery and Gardens, and the Nasher Museum of Art on exhibitions; and securing a five-year partnership with the Eskenazi Museum of Art at Indiana University on multiple exhibitions and ongoing loans between the two institutions.

Our Board of Trustees Chair-Elect Roger Cude has been leading a seven-person Search Committee since June; they are about to name the firm that will lead a national search for my successor. The search will emphasize the attributes of leadership that we will need for the future and will have a specific focus on diversity.

We look forward to an inclusive process to select a new director who will assume leadership in early 2021, and we plan for some overlap in our tenures to help make the transition as smooth as possible.

Stephen Reily
Director, Speed Art Museum
Louisville, Kentucky

A Unique Organization

Independent Curators International (ICI) focuses on the role of curators in contemporary art, armed with the conviction that curators are more than creators of exhibitions—they are arts community leaders and organizers; they build essential infrastructures such as art spaces and institutions; and they generate public engagement with art. Curators are, according to ICI precepts, uniquely positioned to have an impact on the artistic field, and on the communities they serve.

By connecting curators from different regions, back

grounds, and generations, and across social, political, and cultural borders, the organization provides an international framework for knowledge sharing. In addition, by working with curators, artists, and art spaces from around the world, it produces and presents exhibitions, public programs, and educational initiatives for professionals.

Together, the collaborative programs promote the organization's core values: cultural exchange, broad access to contemporary art, and building public awareness for the role of the curator. □

Forgers and their Fakes through the Years

Leave it to *The Art Newspaper* to find a way to catch your attention and hold it—for years. Scattered through past issues is a treasure trove covering the great forgers and their output—a source of wonder and fascination in the archives. Following is a review of some of the articles that have been published over the years. For lack of space we have included only the introductory information—a tantalizing sampling.

Pablo Picasso is often credited as saying “good artists borrow, great artists steal.” The implication is that while great art transforms its source material, lesser art relies on imitation. But then, a counterfeit good enough to fool the experts is in a category of its own. Perhaps that is why forgeries hold such perennial appeal.



‘The biggest contemporary art fraud of the century’

First published in March 1999

John Drewe was given a six-year sentence for what Scotland Yard has described as “the biggest contemporary art fraud of the 20th century.” The origin of the scam dates back to 1986, when Drewe spotted an advertisement in *Private Eye*, placed by the artist

John Myatt, who offered to paint “genuine fakes” for £150. Drewe commissioned Myatt and then set about creating false provenances to “authenticate” the works.

Continued on next page

Forgers continued

‘Jesuit priest’ in red Cadillac donates fake Impressionist works to US universities’

Museums and universities across the US were targeted by an art forger who tried to donate works, complete with auction house records, that the museums later discovered to be fakes. At Hilliard University Art Museum in Lafayette, Louisiana, “he got out of a red Cadillac dressed like a priest, with the collar and pin,” said Mark Tullos, the museum’s director. The museum accepted the painting, which turned out to be a skillful forgery, issued a receipt, and the man “blessed us in the parking lot” and left.



True scale of alleged Beltracchi forgeries revealed



*First published in
December 2011*

It was the biggest art forgery trial in Germany for decades — but just weeks after the first criminal trial, the problems created by master forger Wolfgang Beltracchi and his gang were far from resolved. German police revealed a much longer list of alleged forgeries: 53 in total, of which only 14 have been considered in court.

Continued on next page

‘Spanish Forger’ miniatures bought by V&A

*First published in
February 2009*

The Victoria and Albert Museum acquired five “medieval” miniatures produced by the notorious “Spanish Forger,” who operated a century ago. Although one of the most successful fakers in art history, his identity still remains a mystery—as does his nationality, which is probably not Spanish.



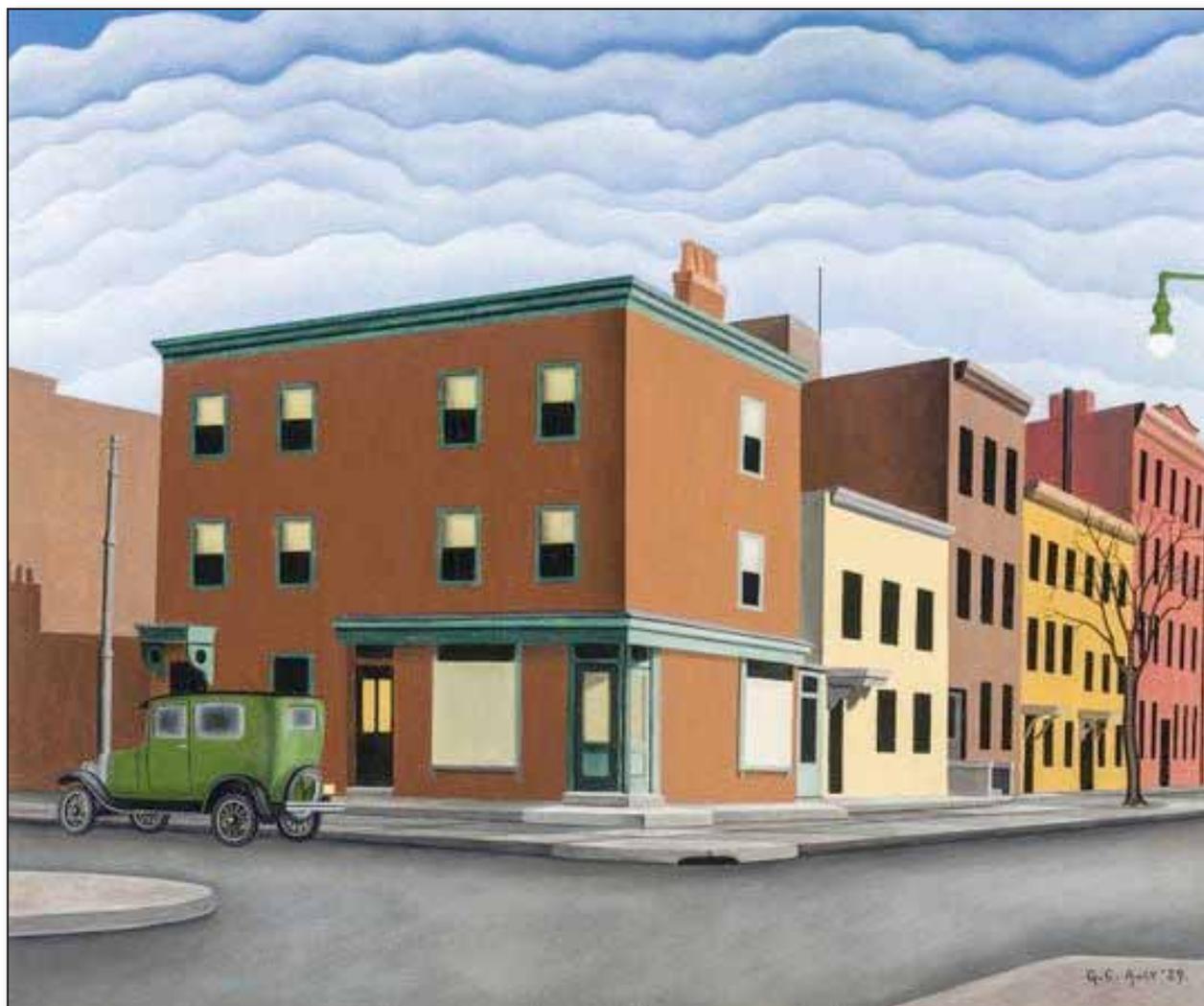
The source of infamous forger Van Meegeren’s secret supplies exposed

*First published in
October 2010*

A secret Scotland Yard report showed that the notorious Dutch forger Han van Meegeren bought rare lapis lazuli paint for his “Vermeers” from Winsor & Newton.

Early in 1931, he purchased what may have been the equivalent of eight years’ total sales of the pigment by the UK firm, which was one of the few anywhere in the world to market it.

Forgers *continued*



Left: *Morning in Brooklyn*, supposedly by the artist George Ault, was sold to Hirschl & Adler gallery for \$270,000

Right: *Coming Home*, purportedly by Gertrude Abercrombie, sold at auction for \$93,750 last year. The FBI is investigating it as the product of a suspected forgery ring.



Percent-for-Art

Overseen by the **List Visual Arts Center** (MA), the Massachusetts Institute of Technology's Public Art Collection has continued to grow since its inception in 1968. Today, with \$500,000 allocated to a new commission with every major renovation or construction project on the campus, the program, Percent-for-Art, brings site-specific projects by internationally renowned artists to fruition. The result is acquisitions, commissions, and/or conservation efforts in the Public Art Collection and, recently, work by Jeffrey Gibson, Matt Johnson, and Agnieszka Kurant.



Banksy, *You Don't Mask, You Don't Get*. Painting inside a Circle Line service carriage.

The Ignominious Fate of a Banksy Work of Art

Simply put, it vanished. A graffiti that brightened a car of the London underground was unceremoniously removed by the crew assigned to clean away graffiti. Unaware that the object of their efforts could have been valued in the millions, they scrubbed and they scrubbed until it was gone, and they stood proudly in front of a spanking clean surface viewing the result of their hard work.

Later the TFL (Transport for London) relented on its strict anti-graffiti policy by offering the artist a more "suitable" space for a new work to replace that which had been wiped away, a space safe from the dutiful workers determined to carry out their TFL-given responsibilities.

Shakers Build Anew on Old Principles: Optimism, Community, Cooperation

The **Shaker Museum** in New Lebanon (NY) announced that it has acquired a building in downtown Chatham (NY) in which a new, permanent facility will open in 2023. Groundbreaking will kick off the \$15 million project in 2021. The planned completion will house the museum's collection of more than 18,000 items of Shaker material culture and archives. The

museum will continue to own and manage the historic Shaker Village at Mount Lebanon, which was the largest utopian communal society in America for 160 years from 1787 to 1947.

\$\$s Enable Expanded Program

The **Metropolitan Museum of Art** (NY) announced that, due to a \$5 million donation, it would begin a fully paid internship program beginning in the spring of 2021. In addition, the funds will go toward the MetLiveArts series of performance programming.

Currently unnamed, the internship program—there were some 70 interns last year—will provide nearly 120 undergraduates and graduates—students who cannot afford to work without compensation—with a broad access to the workings of the museum and the opportunity to learn about museum practice in more than 40 department areas.

The philanthropist donor said: "Paid internships are an important step towards increasing opportunities and supporting equity in the art field. This, along with an enduring focus

on themes of resilience, lifting up artists from a variety of backgrounds through the museum's performance programming, forms the foundation of my gift."

The application process began in September.

NEH Grants

The **National Endowment for the Humanities** (DC) announced its last round of funding for fiscal year 2020: \$30 million in grants for 328 humanities projects across the country including a national traveling exhibition and public programs at 20 libraries commemorating the 20th anniversary of the 9/11 terrorist attack.

Unwitting Buyer Claims Ownership, Keeps Loot

According to a three-judge panel from the Ninth Circuit Court of Appeals in California, the Thyssen-Bornemisza Collection Foundation is the legal owner of a Camille Pissarro that a Jewish family seeking to leave

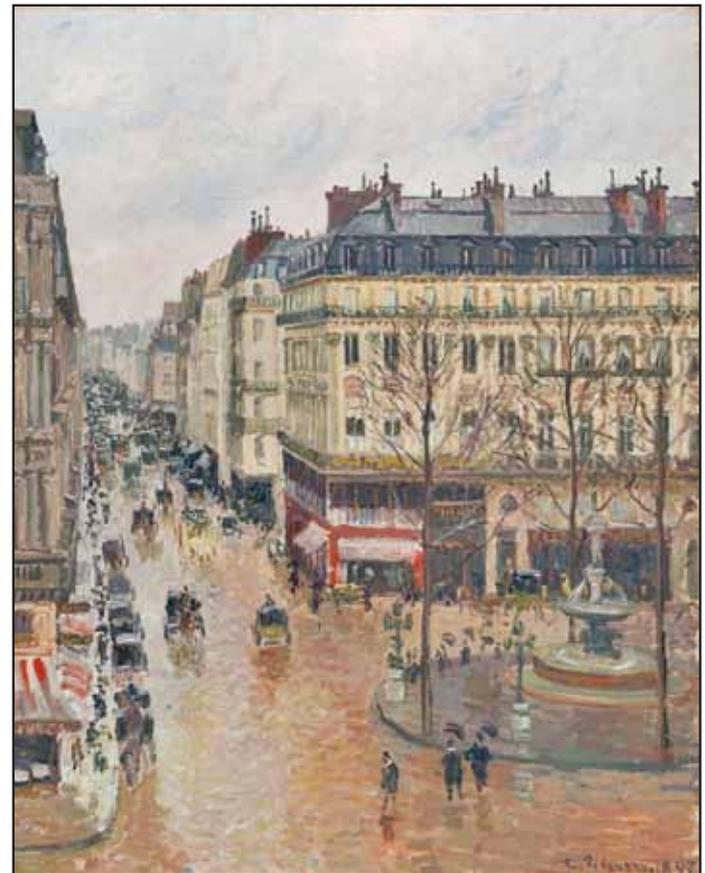
Germany under duress, handed to a Nazi official in 1939.

The claim on *Rue Saint-Honoré, après-midi, effet de pluie* (1892) was made in 2005 by Claude Cassirer, the grandson and sole heir of Lilly Cassirer Neubauer. Neubauer left the work in 1939 with a Nazi appraiser of her property, who paid around \$360 into a blocked account that she could not access. Claude died in 2010, and his son, David Cassirer, has continued the suit.

Lawyers for the Spanish foundation argued that Baron Hans Heinrich Thyssen-Bornemisza, who bought the picture from a New York dealer in 1976, did not know that it was Nazi loot. Nor, they said, was the painting's history known to the Spanish government, which acquired the baron's collection for the Thyssen-Bornemisza Museum in Madrid in 1993 for \$350 million.

Thaddeus Stauber, who represented the foundation, noted that the German government compensated Lilly Cassirer Neubauer for the painting at its market value in 1958. Claude found the painting at the Thyssen-Bornemisza Museum in 2000. He continued the claim that the Pissarro was looted.

In the end, the court found that, under Spanish law, the foundation owned the painting. In their ruling, however, the judges noted that Spain signed the



Camille Pissarro, *Rue St. Honoré, Après Midi, Effet de Pluie*, 1897. Thyssen-Bornemisza Museo Nacional, Madrid, Spain

Washington Principles of 1998, in which 44 countries called for applying moral standards to Nazi-Era art disputes. The court's opinion found those principles, although admirable, were unenforceable.

New Initiative Confronts Inequities

The *New York Times* announced a new initiative undertaken by the **Solomon R. Guggenheim Museum (NY)**—a plan to adjust recruitment and hiring practices, seek a more diverse board, acquire more works by minority artists, reach out to a wider audience, expand the internship program to include more college students of color, promote job opportunities at black colleges, form a cross-departmental committee to advance anti-racism conversation within the museum, and hire a senior manager to oversee and act on the stated goals. Spurred into action by a letter to the Guggenheim's leadership signed by "The Curatorial Department" that accused the museum of fostering a work environment enabling discriminatory practices, and that demanded urgent reforms, the museum came up with a two-year plan, the Diversity, Equity, Access and Inclusion (DEAI) Action Plan. In closing, the letter states: "We, the staff and leadership of the Guggenheim are dedicating ourselves to creating paths that lead to a more inclusive and diverse institution. We must not only diversify our team, but also amplify the voices of Black people, Indigenous people, and people of color, and broaden the scope of thought and perspectives within our museum."



Černý, *The Thief*, 1944. Olomouc Museum of Art, Czechia

Who is the Winner?

The **Whitney Museum of American Art (NY)** has canceled a recently announced show amid backlash from black artists who discovered that their work had been acquired by the museum without their knowledge from fundraising sales to which artworks were donated or sold at a discount to benefit racial justice causes.

In fact, having informed artists by email that their work had been acquired and was included in the exhibition, the museum had

requested biographical information and an image of the work and had promised a lifetime pass to the museum as payment. Social media outlets overflowed with cries of "injustice," "racism," "bargain basement purchases" (many of the works were acquired for \$100).

"I don't think that it's an acquisition, I think it's theft," said Fields Harrington, who received an email stating that his work was included in the show.

Dora Maar Attacked

The *Art Newspaper* reported an attack on Picasso's *Bust of a Woman (Dora Maar)* (1944), on display at the Tate in London, by an art student who "dropped his coat on the floor and rushed towards the painting, punching the artwork and causing the protective glass to smash and ripping the painting in the middle."

It was an "art performance," said the over-energized student. He will spend 18 months in jail.

Something New and Different

STABLE is a new nonprofit that is strengthening Washington, DC's contemporary visual arts community by providing affordable and sustainable studio space, and collaborating with local, national, and international partners to provide programming and exhibition opportunities, fostering an engaged, diverse community in Washington, DC. STABLE is supporting a creative community where visual artists not only remain in Washington, DC, but thrive there.

News from Olomouc, Czechia

Pertinent to the closure of museums and the importance of art as a vital element in the surrounding community, a sculpture installed along the façade of the Olomouc Museum of Art attracts the public. *The Thief* is a sculpture of a robber escaping the museum with a valuable piece of art in his backpack. Mechanized, fitted with sound transmission, and made of patinated fiberglass, the figure dangles with two hands clutching a ledge of the museum, calls out to the crowd below, and moves along the side of the building.

Created by Czechia artist Černý, the figure was placed to bring attention to the value of art in a public setting.

A Heartening Tale of Rescue

"Hello Pia [Pia Klemp, former captain of several rescue boats], I've read about your story in the papers. You sound like a badass. I am an artist from the UK, and I've made some work about the migrant crisis. Obviously I can't keep the money. Could



Pablo Picasso, *Bust of a Woman (Dora Maar)*, 1944. Oil on canvas. Tate Museum, London

you use it to buy a new boat or something? Please let me know. Well done. Banksy."

And so, British street artist Banksy financed a boat used to rescue refugees traveling to Europe from North Africa. The ship, named *Louise Michel* after the 19th century French feminist and anarchist, is emblazoned with a Banksy artwork of a girl in a life jacket painted on its side. It rescued 89 people in distress in the Mediterranean Sea in mid-August. Currently, at writing, it is reportedly in search of a safe seaport to either disembark the passengers or to transfer them to a European coast-guard ship.

This is the last iteration of a long story of Banksy works referencing the issue of immigrants in distress.

Follow-up (days later)

The *Louise Michel* issued distress calls from Maltese waters over the weekend, pleading for European authorities to allow its passengers to come to port.

The ship had set out Thursday under a German flag to assist more than 80 people marooned on a rubber dinghy. It then encountered a ship traveling from North Africa to Europe with 130 people aboard and some bodies of people who had died during the journey. With ten crew members in tow, the 101-foot-long *Louise Michel* quickly became overcrowded and could not properly steer, they reported.

On Saturday, an Italian coast guard vessel intervened on behalf of Malta to take on 49 of the most vulnerable passengers, in addition to the body of a deceased man. Another German boat, the *Sea Watch 4*, later responded to the Mayday call and took on the remaining passengers.

Said Banksy on Instagram, "Like most people who make it in the art world, I bought a yacht to cruise the Med. It's a French navy vessel we converted into a lifeboat because European authorities deliberately ignore distress calls from non-Europeans. All Black Lives Matter."



Bonnie Zahn Griffith, *In Perfect Harmony*. Pastel. In "A Timeless Legacy," Hockaday Museum of Art, MT

Four sites on the National Mall are under consideration.

Visionary in Appalachia—Somewhere

"I'm making a rest-of-my-life commitment to this." So said Brook Smith, a Louisville-based entrepreneur, philanthropist, and contemporary art collector. His plans revolve around a massive 90-foot sculpture, cast from an uprooted tree, called *Cripplewood*, created for the Belgian pavilion at the Venice Biennale of 2013 by Berlinde De Bruyckere. The sculpture, looking like a wounded body, evoked in Smith's mind the wounded, wasted, and now repurposed coal-mining sites of Kentucky where he had run an insurance business.

He imagined "Somewhere Appalachia," an art destination with gardens, sculpture parks, and buildings for art galleries, teaching and performance facilities, and an artist residence, with *Cripplewood* as its centerpiece.

So, Smith bought the sculpture and began the task of finding the perfect sites. The journey begins. Sometime at the end of 2021 or beginning 2022, the dreams of a visionary will be a reality.

Stepping onto the International Stage

From Lisbon, Portugal, the Art Curator Grid announced its launch in June as the first digital platform for curators. Acting as an online resource, Grid brings communities together with an expansive array of digital tools for professional opportunities and creative collaborations—a centralized online source for a worldwide constituency of curators, artists, art enthusiasts, institutions, and spaces. Member profiles serve as online portfolios that present past projects as well as ideas for the future.

"Art Curator Grid was built out of a need for curators to gain visibility and recognition within the digital realm," said founder Pauline Foessel. "Prior to its development, there was no platform specifically designed to support the professional needs of curators..." □

NYU Gallery Closes for Year

The **Grey Art Gallery** at New York University, which has been closed to the public since March 14, 2020, in accordance with NYU's plan to limit the spread of COVID-19, will remain closed until fall of 2021. The exhibition *Taking Shape: Abstraction in the Arab World, 1950s–1980s*, which opened January 9, 2020, and was on view when the museum closed, will not reopen to the public. Rather, this fall, the upper level of the Grey Art Gallery will be transformed into a temporary study center for NYU students. Fortuitously, the Grey had previously decided to cancel all exhibitions for the 2020–21 academic year in order to implement infrastructure updates.

Students and visitors will be welcomed back to the museum during the 2021–22 academic year, when exhibitions will resume. In the meantime, the Grey will remain active in the digital sphere, with virtual public programs and an array of online projects and resources.

First Giant Step

On July 27, a bill to create a National Museum of the American Latino was passed in the House of Representatives. The new museum would rise on the National Mall under the umbrella of the Smithsonian Institution. Now a companion bill awaits action in the Senate.

The legislative push, begun in 2003, to establish a fully-fledged museum was unsuccessful. In 2008, lawmakers approved a bill to create a commission to study the possibilities. Three years later, in 2011, the commission issued its report. Subsequent legislation to create the museum never won passage, but lawmakers revived the campaign with the introduction of the House and Senate bills last year.

Berlinde De Bruyckere, *Cripplewood*. 2012–2013, Wax, epoxy, iron, paint, wood, fabric, rope, gypsum, roofing. See "Visionary in Appalachia" above.



California

Laguna Art Museum □ “Our Ocean’s Edge” (Jan. 10, 2021) B/W photographs that capture California’s marine parks and mile-long coastline. □ “Granville Redmond: The Eloquent Palette” (Nov. 15) California Impressionist captures the topography, vegetation, and color of both northern and southern California.

Institute of Contemporary Art, Los Angeles □ Through Jan. 10, 2021: “Harold Mendez: Let us gather in a flourishing way”

Transformed archival photographs and found-object sculptures explore the tension between fiction and truth and cultural identity; “Stanya Kahn: No Go Backs” Videos that reflect on our times— climate change, racism, state power, and rebellion.

Monterey

Museum of Art □

“Gretchen Andrew: FUTURE NEWS” (Jan. 3, 2021) a hybrid virtual and in-person exhibition that employs “vision boards” (on display in the museum galleries) to skew Google search results, exposing the limitations of binary technology and at once using the limitations to reclaim the internet as a useful tool: the feminine and trivialized materials of the vision boards clash with the male-dominated worlds of artificial intelligence, programming, and political control within which they also operate.

Crocker Art Museum, Sacramento □

“Al Farrow: *The White House*” (Nov. 15) Using guns and ammunition, Farrow transforms the tools of destruction into an architectural monument, and by doing so, he represents the contradiction between the title and the dark, rusted exterior that insinuates corrosion of ideals. □ “Wayne Thiebaud 100: Paintings, Prints, and Drawings” (Jan. 3, 2021) To celebrate the 100th birthday of Sacramento’s most renowned artist, a showing of his variegated subjects and styles.

District of Columbia

National Museum of Women in the Arts

□ “Paper Routes—Women to Watch 2020” (Jan. 18, 2021) The sixth installment of the museum’s *Women to Watch* exhibition series, showcasing the transformation of paper into complex works of art, not merely as a support

for drawings, prints, or photographs, but as a medium itself.

Smithsonian American Art Museum □

“Alexander von Humboldt and the United States: Art, Nature, and Culture” (Jan. 3, 2021) Prussian naturalist and explorer, Humboldt, between 1804 and 1903, had a major impact on five spheres of American cultural development: the visual arts, sciences, literature, politics, and exploration; here, paintings, sculptures, maps, artifacts, and a video focus on the fine



Rachel Farbiarz, *Memorial Hill*, 2013. Graphite and collage on paper. In “Paper Routes--Women to Watch 2020,” Museum for Women in the Arts, DC

arts as a lens through which to understand how deeply intertwined Humboldt’s ideas were with America’s emerging identity.

Georgia

Georgia Museum of Art, University of Georgia, Athens □ “In Dialogue: Cecilia Beaux’s “Twilight Confidences” (Jan. 31, 2021) First in a series of installations in which the museum’s curators create focused conversations around a single work of art from the permanent collection and works by influential peers, related sketches and studies or selected objects from later periods. □ Through Jan. 17, 2021: “Carl Holty: Romantic Modernist” Paintings and drawings that reflect Holty’s pursuit of modern art theory, much of which focused on color, first as a structural matrix and later as atmosphere, all based on a romantic ideal; “Sarah Cameron Sunde: A Durational Performance with the Sea” One of a series of nine site-specific participatory performances during which Sunde stands in ocean water for a full tidal cycle (12 to 13 hours) as the water rises up to her chin, then recedes to her feet. □ “The Art of Seating: 200 Years of American Design” (Jan. 3, 2021) Survey of American chair design, early 19th century to the present. □ “Drama and

Devotion in Baroque Rome” (Nov. 8) A celebration of how Caravaggio shaped the Italian Baroque and galvanized numerous followers.

Morris Museum of Art, Augusta □ Through Dec. 31: “Folk Art in the South: Selections from the Permanent Collection” Works that reflect the concerns of folk artists: religion, memory, patriotism, place and season, family, the celebration of life, and their affinity for the natural world; “The Eugene Fleischer Collection of Studio Art Glass” The brief history of the studio

art glass movement in America, drawn from the museum’s permanent collection. □ “From Brayer to Brush: Hand-Colored Prints by Jim Sherraden” (Nov. 8) The manager and developer of Nashville’s Hatch Show Print for some 33 years turned his attentions to woodcuts, then wooden “quilts,” then paper quilts, which are the focus of this exhibition. □ “Music in the South” (Nov. 22) Paintings,

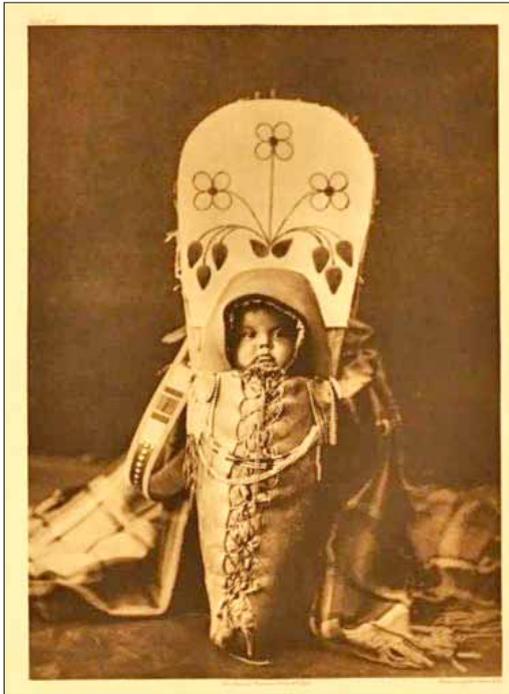
drawings, prints, and photographs celebrate the region’s diverse musical traditions.

Kentucky

Speed Art Museum, Louisville □ “Shaker Commonwealth” (Jan. 3, 2021) The creative output of Kentucky’s Shaker communities: Two exhibitions, “Careful, Neat & Decent: Arts of the Kentucky Shakers” tells the history of the Pleasant Hill and South Union Shaker communities beginning in the early 1800s through a selection of Shaker objects; and “Miriam Ghani + Erin Ellen Kelly: When the Spirits Moved Them, They Moved,” a contemporary dance and three-channel video meditation on the Shaker landscape, architecture, song, and dance. □ “Andy Warhol: Revelation” (Nov. 29) A comprehensive examination of the Pop artist’s complex Catholic faith in relation to his artistic production; the largest presentation of Warhol’s work ever in the region.

Massachusetts

Fuller Craft Museum, Brockton □ “Stephanie Cole: Secular Cathedral” Autobiographical found-object constructions—the many phases of the artist’s life told in bits and pieces of mosaic, stained glass, wood, and fiber. □ Through Nov. 22: “Serious Bling: Radical Jewelry Makeover – The Artist Project” Recycling project spotlights the impacts



Edward Curtis, *Image of Baby*, 1908. Photogravure print. In "Edward Curtis, Shadow Catcher," Cahoon Museum, MA

Catcher" Selection of early 20th-century photographs from Curtis's renowned *The North American Indian*; "Streetside / Alfred Glover: Garden Grove" A drive-by exhibition, part of the museum's ongoing Streetside Series, this one of colorful aluminum trees inhabited by fanciful creatures, all visible from the road; "Adria Arch: Interference" Oversized, interconnected shapes emerge from the museum's lobby, hearths, stairwells, family room; "Mavor: Bedtime Stitches" Original artwork for Mavor's latest book, *My Bed*, showing hand-stitched scenes of children.

Museum of Contemporary Art, North Adams
 □ "The Breath of Empty Space" (Dec. 22) A series of drawings based on press images and the artist's own recollection of these tragedies; by adding and editing, Shaun Leonardo explores the reductive nature of memory—how time and endless cycling of images affect what we remember and what we forget. □ "Ledelle Moe: When" (Jan. 3, 2021) Weathered, monolithic heads and figures bring to mind the relics of an ancient civilization or statues toppled in the wake of political upheaval, contradicting the usual characteristics of traditional monuments—what looks like time-worn stone is really concrete, massive forms are made from many smaller sections, colossal objects become giant shattered hollow dolls. □ Through Dec. 31: "Louise Bourgeois" Marble sculptures, some never before seen in the U.S., that range between whimsical and grotesque, threatening and nurturing, monumental and small; "A Wall Drawing Retrospective" Selection of Sol LeWitt's sculptures.

Provincetown Art Association and Museum
 □ "Alvin Ross; A Centennial Exhibition" (Nov. 1) Precise, finely wrought, small-scale still-life paintings. □ "Kahn and Selesnick" (Nov. 15) Two artists joined together as a team to create absurdist projects based on the landscape and photographic images of the Outer Cape (Cod). □ "Mimi Gross: The Arrival, 1620" (Nov. 29) Life-sized figures, a to-scale Mayflower, proportional sea and sky put together, turn a gallery into the shores of Provincetown as it existed 400 years ago.

Peabody Essex Museum, Salem □ "Peter Hutton: At Sea" (Nov. 1) Lifetime traveler Hutton's film depicting the life cycle of a container ship from construction in Korean shipyards to a journey across the Atlantic, and the manual labor of ship breakers in Bangladesh. □ "Charles Sandison: Figurehead 2.0" (Jan. 3, 2021) Site-specific work that activates the words and images from 18th-century ship captains' logs—an immersive representation of trade routes, politics, competition, and voices.

Missouri

Springfield Art Museum □ "This & That: Cartoons by Bob Palmer" (Nov. 29) From 1945 to 1991 this newspaper cartoonist pokes fun at everyone from city council members to U.S. Presidents and every issue from peace negotiations to local landfill concerns. □ "Eye to I: Self-Portraits from the National Portrait Gallery" (Jan. 17, 2021) How American artists have chosen to portray themselves since the beginning of the 20th century: paintings, drawings, photographs, prints, videos—de Kooning, Lawrence, Nevelson, Rauschenberg, and many more.

Montana

Hockaday Museum of Art, Kalispell
 "A Timeless Legacy 2020: Women Artists of Glacier National Park" (Oct. 31) Paintings, drawings, and sculptures with subjects ranging from the park's views, its wildlife, and past and present cultures that exist in and around the park. □ "Picturing Paradise: Cuadros from the Peruvian Women of Pamplona Alta" (Nov. 14) Embroidered and appliquéd fabric *cuadros* (pictures) created by women of two art cooperatives in Pamplona Alta, a shantytown on the outskirts of Lima, Peru; the exhibition emphasizes the women as artists and their creativity, resilience, and hope, despite harsh living conditions.

Nevada

Nevada Museum of Art, Reno □ Through Jan. 3, 2021: "A Sweet Life: Celebrating Nancy Peppin" Collector and watercolorist whose favorite subject for her paintings was Twinkies, the popular snack cake; "Helen Glazer: Walking

of gold mining and encourages sustainable jewelry-making practices; artist-created works; "Shelter, Place, Social, Distance: Contemporary Dialogues from the Permanent Collection" Reviewing the words and phrases that emerged as a result of the COVID-19 pandemic. □ "James Grashow: The Great Monkey Project" (Jan. 31, 2021) Site-specific installation includes eighty life-size cardboard monkeys.

Museum of Russian Icons, Clinton □ "Tradition & Opulence: Easter in Imperial Russia" (Oct. 25) Objects that range from opulent creations to humble embroidery, but the focus of the exhibition is on a panoply of Easter eggs produced by Fabergé, the Imperial Porcelain Factory, and others. □ "Playground of the Autocrats" (Jan. 24, 2021) Paintings by contemporary artist Anne Bobroff-Hajal present a large-scale visual commentary of Russian socio-political history, drawn from the visual languages of iconography and graphic art with humor and whimsy added.

Cahoon Museum of American Art, Cotuit □ Through Dec. 22: "Edward Curtis: Shadow



Charles Searles, *Celebration*, 1975. Acrylic on canvas. In "African American Art in the 20th Century," Westmoreland Museum of American Art, PA

in Antarctica” A multi-media result of a 2015 journey to Antarctica: 3D printed sculptures made from photographic images of ice and geological formations and a series of audio tours; “John Yoyogi Fortes: An Eyeful of Nothing A Brain Full of Everything” A single painting that draws from Filipino culture, comics, pop culture, and art history—symbols, marks, and text. □ “Prototype for New Understanding” (Nov. 1) Recent acquisitions alongside longtime favorites from the collection that focus on ways people interact with natural, built, and virtual environments, a field particularly appropriate because of the museum’s location in a desert environment with diverse indigenous cultures; rich natural resources; military, industrial, and nuclear history; complex land and water issues; and legacies of colonialism. □ “In the Flow” (Jan. 10, 2021) Works in a variety of mediums manifest the concept of flow: the rhythms of nature.

New York

Americas Society, New York City □ Through Nov. 20: “Feliciano Centurión: Abrigo” Paraguayan artist’s first solo show in the U.S.: textile works (embroidery and painting of vernacular objects such as blankets and aprons) engage with folk art and queer aesthetics in 1990s South America; “Joaquín Orellana: The Spine of Music” Innovative instruments alongside the work of contemporary artists.

Bronx Museum of the Arts, New York City □

“Sanford Biggers: Codeswitch” (Jan. 24, 2021) Survey of quilt-based works by the New York interdisciplinary artist who weaves American history into a broader context of traditions and styles; “Codeswitch” refers to both the quilt series, or the Codex series, which includes mixed media paintings and sculptures done directly on or made from pre-1900 antique quilts.

Drawing Center, New York City □ “100 Drawings from Now” (Jan. 17, 2021) Drawings made by an international group of artists since early 2020 provide a snapshot of artistic production during a period of profound global unrest.

El Museo del Barrio, New York City □ “Taller Boricua: A Political Print Shop in New York,” (Jan. 17, 2021) In celebration of Taller Boricua’s 50th anniversary: the first monograph exhibition in three decades about the East Harlem-based Nuyorican collective workshop and alternative space; the organiza-

tion, commonly known as “The Puerto Rican Workshop,” began as a printmaking studio producing and circulating hundreds of artists’ prints in the 1970s that centered on issues of



assemblage artist is well known; this exhibition takes a look at the relationship between her finished works and the small sketchbooks she filled with preliminary annotated sketches as well as her travel sketchbooks, made throughout a career that began in the 1960s and continues today.

New Museum, New York City □ Through Jan. 3, 2021: “Peter Saul: Crime and Punishment” Survey of paintings that present a blend of Surrealism, history painting, vernacular illustration, and the real-life shock and horror of current events; “Daiga Grantina: What Eats Around Itself” Site-specific sculptural installation that interweaves cast silicone with paint, latex, fabric, and felt, replicating the growth of lichen.

Pelham Art Center, Pelham □ “Domestic Brutes” (Nov. 7) Sculptures, installations, paintings by contemporary women artists from the greater New York City region mark the 100th anniversary of the 19th amendment by examining what feminism, race, gender, equality, fashion, motherhood, all mean in America today.

Left: Walter Price, *Scarecrow*, 2020. Graphite, gel pen, Scotch tape, burned paper, color pencil and Sharpie on manila tagboard paper. In “100 Drawings,” Drawing Center, NY

Parrish Art Museum, Water Mill □ Through Jan. 31, 2021: “Lucien Smith: Southampton Suite” Ten large-scale abstract paintings create an immersive environment that together represent the artist’s quest to “...replicate a natural process with manmade tools”; “Jackie Black; Last Meal (Series), 2001-2003” Photographs that explore the ambiguity of



Nayland Blake, *Untitled (Pinocchio)*, 1994. In “No Wrong Holes,” MIT List Visual Arts Center, MA

Puerto Rican independence, workers’ rights, anti-imperialism, and other Latin American issues.

Fotografiska New York, New York City □ “Martin Schoeller: Death Row Exonerees” (Jan. 10, 2021) Digital portraits of individuals who tell how they were convicted, sentenced to death row for crimes they did not commit, and finally exonerated. □ “Information” (Oct. 25) A partnership with Aperture Foundation produced the seventh annual Aperture Summer Open exhibition to be installed at Fotografiska for the first time ever—how photography portrays and charts our experiences of technology, politics, and the social landscape.

Morgan Library & Museum, New York City □ “Betye Saar: Call and Response” (Jan. 31, 2021) Saar’s work as a collagist and

American culture surrounding mortality and a commentary of capital punishment—images show the last meals and statements of tried, convicted, and executed individuals in Texas between 1984 and 2001; “Housebound: Fairfield Porter and His Circle of Poets and Painters” Paintings and poems that were produced during weekend visits to the Porter’s home in Southampton, NY. □ “Field of Dreams” The inaugural exhibition of the new “Art in the Meadow” initiative created to activate the museum’s 14 acres of outdoor spaces.

North Carolina

Mint Museum, Charlotte □ **Uptown**: “New Days, New Works” (Jan. 3, 2021) New ways of viewing the familiar as a result of the isolation of COVID-19, and never-before-seen works of art from the collection. □ “Airing Out the ‘Dirty’ Laundry” (Nov. 29) Installation: clothesline display of stories by women whose



Rodney McMillian, *Untitled (The Supreme Court Painting)*, 2004-06. Acrylic on canvas. In "States of Mind," Moody Center for the Arts, TX

continued participation adds to the sense of community and sharing. □ "Messages for the City" (Fall) Displayed on a large screen for five minutes per 5 images, artist-made images and animations that celebrate frontline and essential workers during the pandemic.

Nasher Museum of Art, Duke University, Durham □ "Resist COVID / Take Six!" (Fall) Outdoor exhibition and public awareness campaign by Carrie Mae Weems, emphasizing the disproportionate impact of the virus on communities of color through large-scale banners and window clings, posters, street signs, and more.

Pennsylvania

Michener Art Museum, Doylestown □ "Rising Tides: Contemporary Art and the Ecology of Water" (Jan. 10, 2021) Local contemporary artists visualize ecological crisis and global change following the 50th anniversary

of Earth Day by investigating the effects of global warming, climate change, pollution, and other environmental issues related to bodies of water and aquatic species. □ "Paint Dtown" (Oct. 31) The museum "paints" Doylestown with reproductions of selections from the permanent collection placed in 16 locations through the town; an audio guide is available.

Westmoreland Museum of American Art, Greensburg □ "African American Art in the 20th Century" (Jan. 17, 2021) A traveling exhibition: from the Smithsonian American Art Museum's collection, artworks by 34 African American artists who came to prominence during the period bracketed by the Harlem Renaissance and the Civil Rights movement.

Everhart Museum of Natural History, Science & Art, Scranton □ "Eyes on America" (Dec. 31) Folk art objects and works on paper

that explore both the traditional and unconventional symbols of America—the working class, Native Americans, famous figures, and abstract symbols.

South Carolina

Gibbes Museum of Art, Charleston □ "Building a Legacy: The Vibrant Vision Collection of Jonathan Green and Richard Weedman" (Jan. 10, 2021) Selections from this private collection with works by Green himself as well as artists across the Pan-American spectrum; "A Return to the Grand Tour: Micromosaic Jewels from the Collection of Elizabeth Locke" A large selection of small mosaic plaques that were made with thousands of glass tiles per inch, placed on jewelry, boxes, and paper weights, and sold to travelers on the "Grand Tour" through Italy in the 18th and 19th centuries

Texas

Moody Center for the Arts, Rice University, Houston □ "States of Mind: Art and American Democracy" (Dec. 19) Works that span three decades, some of which examine the status of the country's founding principles of freedom and equality and others that engage with questions of voting access, gun control, and immigration policies.

Wisconsin

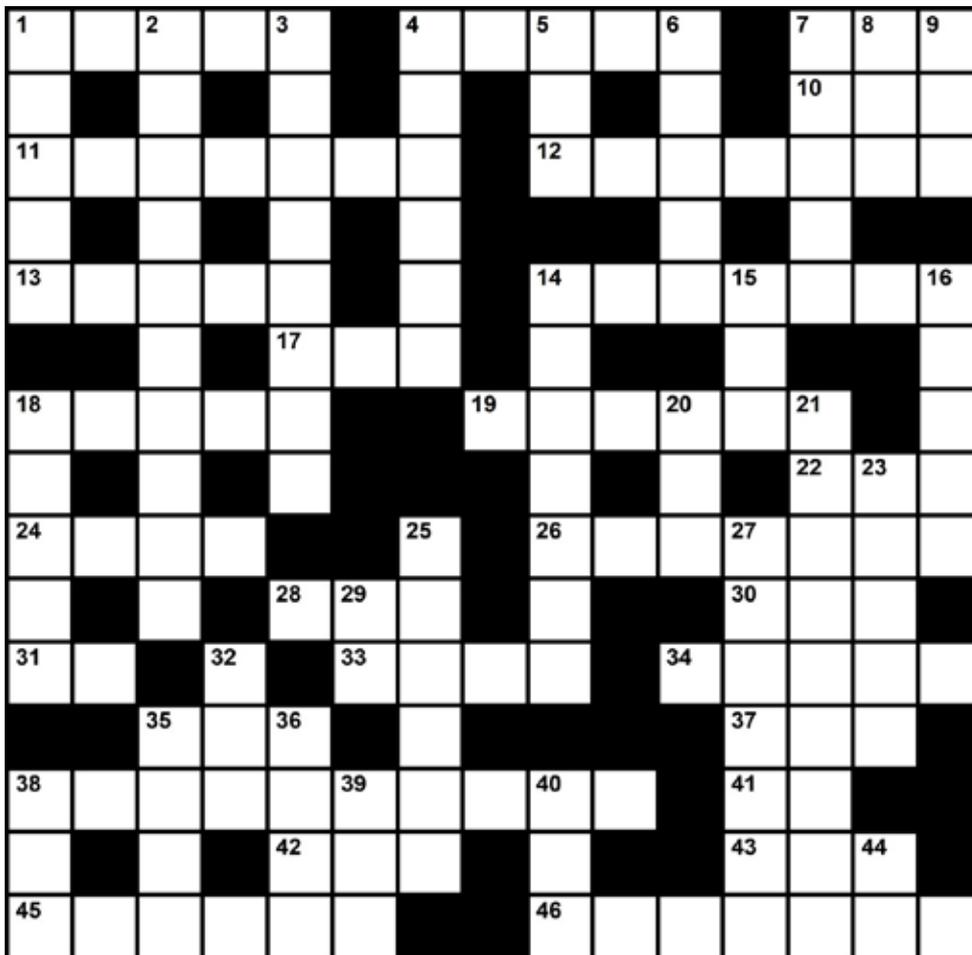
Museum of Wisconsin Art, "Wisconsin Funnies: Fifty Years of Comics" (Nov. 22) The major themes, innovations, and publications that characterize the state's past half-century of comic art: hand-drawn original art and printed material such as comic books, weekly newspapers, and other ephemera. □ "Thomas Gondek: Breaking the Bonds" (Nov. 1) Works of plexiglass and plywood, airbrushed with automotive paint straddle the boundary between painting and sculpture. □



Alex Katz, *George Washington*, c.1976. Lithograph. In "Eyes on America," Everhart Museum of Natural History, Science & Art, PA

The Puzzle

CROSSWORD by Myles Mellor (solution on next page)



ACROSS

1. Painter of *The Young Decadent*, Ramon ____
4. Painter of *Philip the Fair*, Kehinde ____
7. Much prized artwork
10. Artist whose portrait was painted by Manet, ____ Gonzales
11. Painter who lived in The Yellow House in Arles, 2 words
12. Skillfully created
13. Dutch pottery city
14. Painter of *St. Rosalia Interceding for the City of Palermo*, 2 words
17. 1893 painting by Monet, ____ *Floes*
18. Arthur Fitzwilliam Tait painting, *Doe and Two* ____
19. Home of the Acropolis
22. Prepare for war
24. Beth ____ : photographer of *Snow in May* (2020)
26. William Johnson's *Swing Low, Sweet* ____
28. Cezanne's *Still Life with* ____, *Cup and Apples*
30. Naval rank, for short
31. Dorothy's aunt
33. John La Farge painting in Harvard's collection, *The* ____
34. Monet's ____ *Lilies*
35. In the manner of, 2 words
37. Stack of oldies, maybe
38. NYC medium for artists' appreciation of essential workers during the pandemic, digital ____
41. Des Moines' state
42. Colonnade tree
43. Van Gogh's *Olive Trees with Yellow Sky and* ____
45. Delphi figure
46. Folklore creature popularized in a Roald Dahl book(1943)

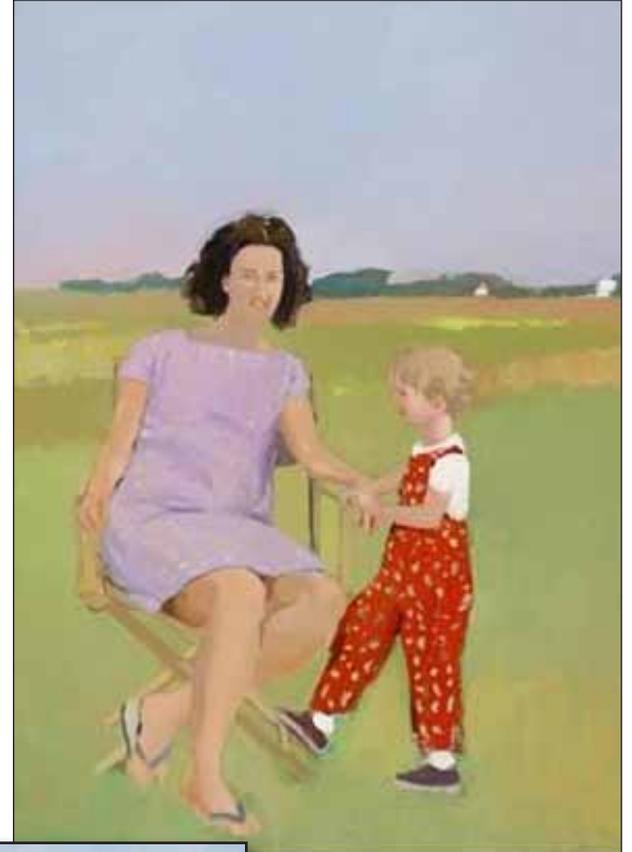
DOWN

1. Pandemic that shut down business for art galleries and artists, abbr.
2. Gauguin's portrait of Van Gogh, *The Painter of* ____
3. Nationality of portraitist Henry Raeburn
4. Hawaiian for lady
5. Lake, in Geneva
6. Long (for)
7. Trust that announced a 10 million dollar fund to provide relief for non-profit museums and visual arts organizations in LA County
8. Figure in Rubens' *The Fall of Man*
9. Like King Lear
14. Italian museum storing many renowned Roman sculptures and important masterpieces of the Renaissance
15. Cave
16. Austrian symbolist
18. ____ fatale
20. Renaissance or Medieval, e.g.
21. Caravaggio painted his conversion, 2 words
23. Henri Fantin-Latour's ____ and *Lilies*
25. Painter of *Interior*, 1939-40 John ____
27. Painting style
29. Marketing piece
32. Complete
35. Duchess that was the subject of many Goya paintings
36. Cain's killer, depicted by Pier Francesco Mola
38. Ghost's cry
39. Flamenco cheer
40. Boxer, for one
44. Symbol for nickel

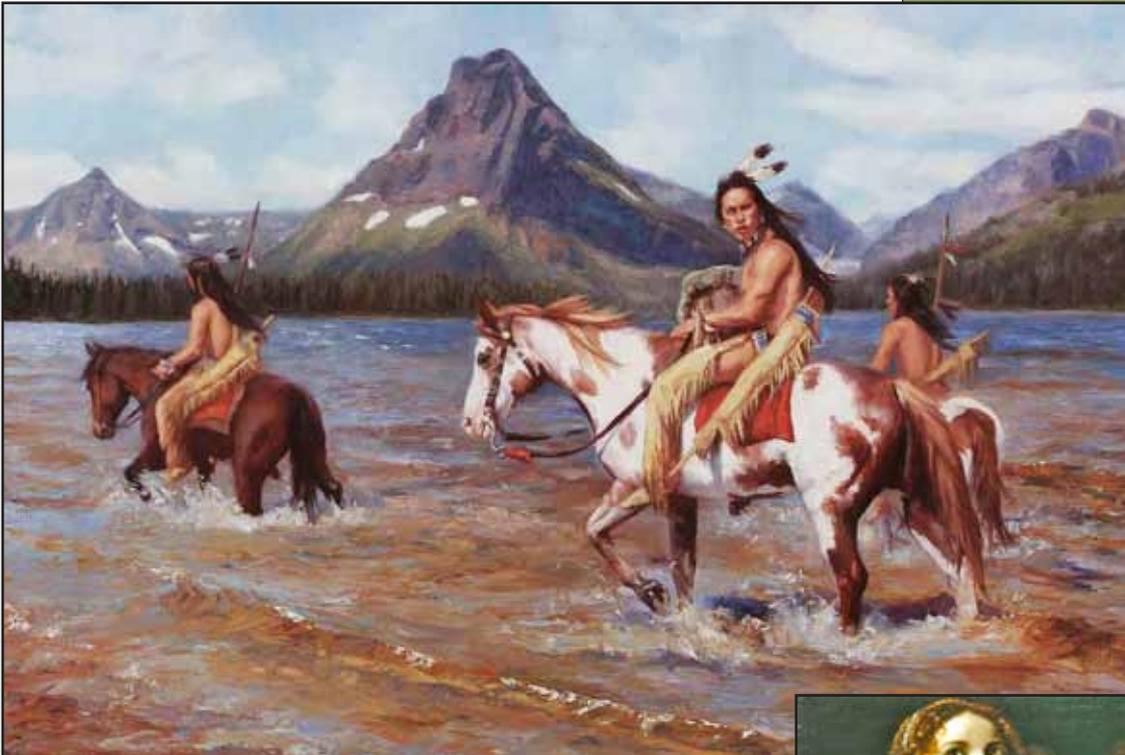


Cecilia Beaux, *Twilight Confidences*, 1888. Oil on canvas. In "In Dialogue," Georgia Museum of Art, GA

The Solution



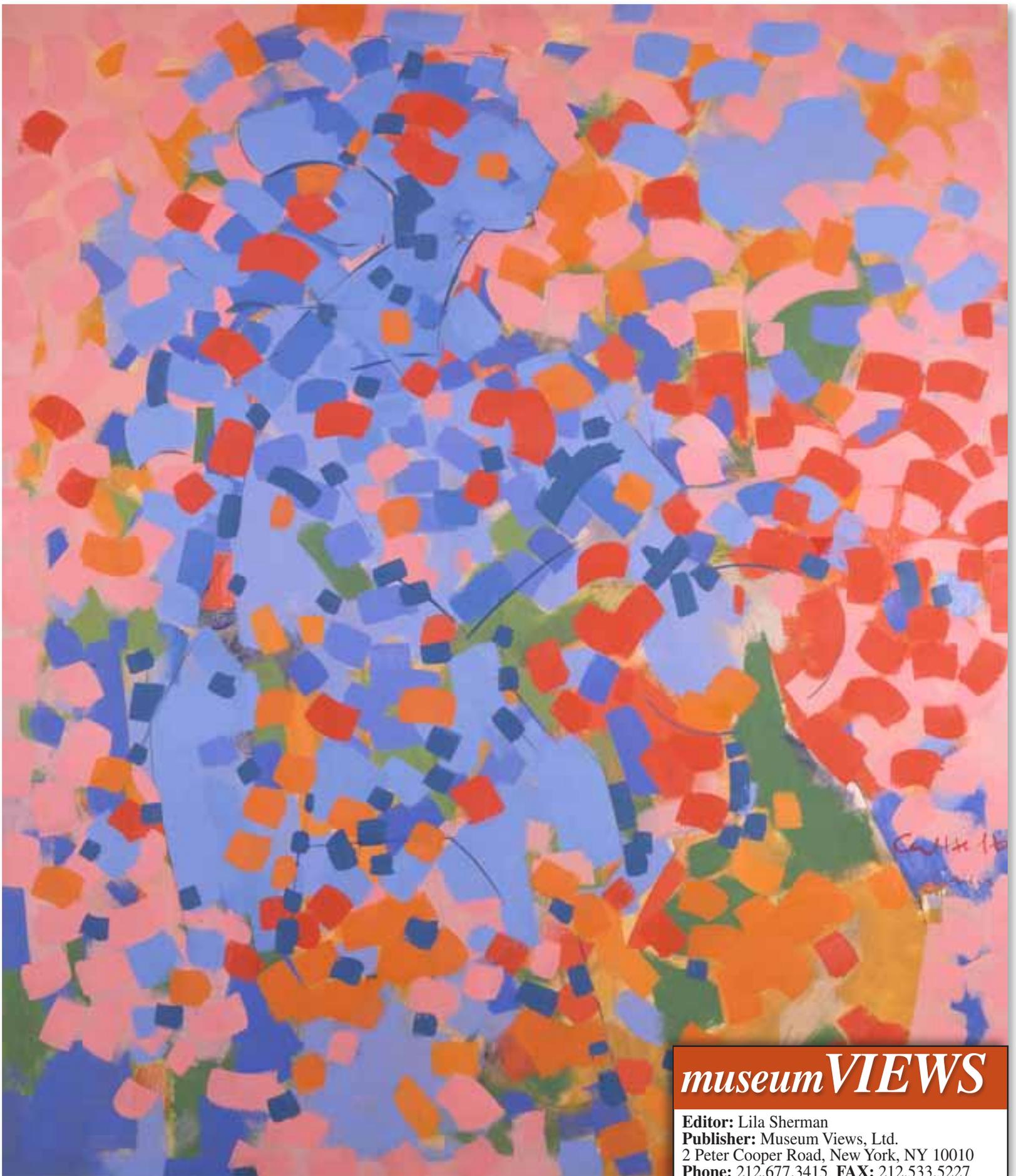
Above: Fairfield Porter, *Jane and Elizabeth*, 1967. Oil on canvas. In "Paintings and Poetry by Fairfield Porter and his Circle of Friends," Parrish Art Museum, NY



Above: Deborah Berniklau. *Covering Our Tracks*, 2019-20. Oil on linen. In "A Timeless Legacy 2020," Hockaday Museum of Art, MT



Right: Giovanni Lanfranco, *Saint Cecilia*, 1620-21. Oil on canvas. In "Drama and Devotion in Baroque Rome," Georgia Museum of Art, GA



Carl Holty, *Two Women Bathing*, 1948–50. Oil on Masonite.
In “Carl Holty: Romantic Modernist,” Georgia Museum of Art, GA

museum **VIEWS**

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