

# *museum* **VIEWS**

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



Mark Rothko, *Untitled*, 1951. Oil on canvas.  
In "Rothko," Katonah Art Museum, NY

*January 2021*

# *Looking Back, and Ahead – Into and Out of a Pandemic*



Lillie Morris, *Coming Up for Air*, 2019. Acrylic and mixed media on canvas. In "Water Works," Morris Museum of Art, GA

As the Covid-19 pandemic engulfed the country and the closings began, ingenuity emerged as a necessity in the transformation from pre-Covid to Covid-reality. Especially in museums, which depend so heavily on the visual. Computer programming became essential—journeys into the virtual world took would-be visitors into barely explored territory, live streaming programs and lectures, classes, exhibitions, Zoom conversations and meetings—all these projects became commonplace.

This issue of **museumVIEWS** reflects a bit of what is happening now, during the winter of the pandemic. The listings of current and upcoming exhibitions are short because we have chosen not to list the thousands of

inventive and intriguing virtual exhibitions. They are readily available to everyone across the land by a simple check with the museum online. Instead, we have focused on the prospect of changes that could take place in the dawning new age of museums—equity in compensation, racial equality, boards that reflect the community, exhibitions that are cogent to viewers, and much more.

Today, as we prepare to post our work online, we look forward in 2021 to a healing, with universal mask use and clean hands and careful distancing, and finally, a vaccine. Museums will open to show their collections again, classes will resume, and the world will return to normal. □



# “...THIS WEEK WE CELEBRATE GRATITUDE”

[The following letter was posted before Thanksgiving 2020 by Raphaela Platow, Director and Chief Curator at the Contemporary Art Center in Cincinnati, OH. It seemed to us that its sentiments can be applied to everyone in the New Year as well as the old, which was filled with stress, hardship, and tragedy for many.]



I didn't grow up celebrating Thanksgiving. Instead, I celebrated the German *Erntedankfest* (thankfulness celebration for the harvest). Whatever our cultural relationship to Thanksgiving, its rootedness in giving thanks for the blessings of the harvest extends into the present day as an opportunity to reflect in deep gratitude on all we are and have.

This year, as Covid-19 forces us to deliberate if we can risk gathering with loved ones, or as we struggle with job or financial insecurity, or even mourn the loss of a loved one, gratitude might be harder to come by. As I have contemplated this upcoming holiday, and our work at the CAC during these turbulent past months, there is much I am thankful for.

First, I want to acknowledge that The Contemporary Arts Center occupies land that has been the traditional land of the Hopewell, Adena, Myaamia (Miami), Shawadasse Tula (Shawanwaki/Shawnee), and Wazhazhe Manzhaz (Osage) peoples. We recognize them as past, present, and future caretakers of this land and are grateful to have the opportunity to continue to research and learn about their cultures.

This year has made me realize more than ever how grateful I am for the privilege and opportunity to serve you. Covid-19 and the initial closing of our doors urged us to think hard about how to reach you.... [How] to provide you with an innovative slate of programs and exhibitions and aim to foster new perspectives while providing opportunities for engagement. Thank you for your continuous support and for being a part of an institution that continuously

engages in the difficult work of illuminating the challenges we share as citizens and societies.

Furthermore, I am thrilled that you are still creative with us! My deep gratitude goes to... [all those who] have brought so many new ideas to the CAC, and to everyone who has kept the CAC vibrant and relevant.

There is much more to be thankful for, but I want to end with my deep appreciation that 2020 has provided us with the opportunity to take a hard look at our institutional history and current reality. We understand now better than ever before that we can, that we ought to, that we want to, be more inclusive and more equitable. Redesigning our institutional system will not be easy, but we are ready and eager to embark on this important journey that will truly transform CAC into a contemporary cultural center for ALL PEOPLE.... □



Kent Monkman,  
Metropolitan Museum of Art, NY:  
Top: *Welcoming the Newcomers*, 2019;  
Right: *Resurgence of the People*, 2019



# HERE'S TO THE FUTURE!

[British view by Helen Stoilas, The Art Newspaper]

The question to ask is not whether the arts will play a role in the new White House, but how big a role and what form it would take. “You just have to be patient. It’s not all going to happen at once,” said Nina Ozlu Tunceli, executive director of the Americans for the Arts Action Fund. “But things are going to change.” She adds, “This could take many forms, there’s more than one way to get a high-level position that is a direct adviser to the president and a representative of the country to the world on cultural issues.”

Perhaps the most promising clue of how much the arts will be involved in the new administration comes from President-elect Joe Biden and Vice President-elect Kamala Harris themselves. Both have spoken in support of the arts—

Biden regularly quotes Irish poets, and both have been involved in museum building projects in Washington, DC. And when Biden’s projected victory was announced, the campaign released a celebration video that was inspired by the artist Lorraine O’Grady’s 1983 performance piece *Art Is...* “Biden’s got the heart and soul for the arts,” says the writer and producer of the video Tanya Selvaratnam, adding that seeking her approval before releasing the video “was an example of the respect this administration will have” for art and artists. Harris, says Tunceli, understands the role of art in our society. “She sees it as part and parcel of what it means to be an American, what it means in terms of our history, our identity, our future.” □



## A Happy Reunion

An exhibition at the Metropolitan Museum of Art, showed a series of paintings titled *From the History of the American People* (1954-56) by Jacob Lawrence—minus one panel that could not be located. Coincidentally, a sharp-eyed visitor to the museum noticed the similarity between the works on display and one owned by a neighbor. Suspecting that the painting might belong in the vacant place in the display, he

urged the neighbor to contact the museum.

The missing painting from the series was located, identified, the empty space on the wall exhibiting 29 works of the Lawrence series was filled, and the exhibition completed.

Number 16 in the series, *There are combustibles in every State, which a spark might set fire to.*—Washington, 26 December 1786 depicts Shays’ Rebellion with slashing forms of blue, black, yellow, and sienna in tempera on panel.

The traveling exhibition, “Jacob Lawrence: The American Struggle,” was organized by the Peabody Essex Museum in Salem (MA), opened at the Met, and is now on view at the Birmingham Museum of Art (AL). Following that it will travel to the Seattle Art Museum (WA) and the Phillips Collection (DC). □

Jacob Lawrence, *There are combustibles in every State, which a spark might set fire to.*—Washington, 26 December 1786, 1956. From the series *Struggle: From the History of the American People*. Egg tempera on hardboard. In “Jacob Lawrence: The American Struggle,” Birmingham Museum of Art (AL)



# DIRECTORS DESCRIBE A NEW ERA

After interviews with some 28 museum directors around the world, writer for *The Art Newspaper* Andras Szántó wrote “...regardless of their situation, all of them saw this moment as crystallizing a long-brewing realization: the institutional model of the art museum needs a rethink.” Thus, an accelerated push to adapt and innovate in six principal ways

- **To continue** to retreat from the projection of the museum as an exclusive club and turn more to openness, reciprocity with visitors who are becoming more and more diverse.
- **To embrace** the notion of an expanded mission, inventing a museum that goes beyond custodianship to serving the community and addressing social needs.
- **To increasingly confront** economic and racial inequities often encoded in collections, exhibitions, staffing, and organizational structure.
- **To develop** new methods of collaboration and repatriation.
- **To rethink** the experiences of the museum, from offering more inclusive approaches to collecting, curating, interpreting, and storytelling, to using technology that captivates today’s audiences, to making the building and campus more hospitable to everyone.



Kehinde Wiley, *Marechal Floriano Peixoto II*, from *The World Stage: Brazil* series, 2009. Oil on canvas. In “The World Stage,” Nevada Museum of Art, NV

- **To find new business models;** look into untapped funding sources, develop collaborations with commercial brands.
- **To “stop being so high-minded** and let go of this obnoxious attitude that [we] are an authority on all things; We need to get off our own pedestals.”

Toward the end of a long article, Szanto muses: “The institutions most likely to flourish in the new era will be the ones willing to meet the moment by asking whom they serve and following the answers where they lead. In some cases, those answers may result in an organization that does not look much like the museum we used to know. And that’s okay. The gift of this moment is that we may pivot to a new pluralism of art institutions, each one doing what it does best for its constituency with the tools at its disposal.” □

[András Szántó is founder of the New York -based cultural strategy advisory firm András Szántó LLC and author of *The Future of the Museum: 28 Dialogues* (Hatje Cantz, 2020)]



# AMERICA'S CULTURAL TREASURES

**"America's Cultural Treasures"** is a two-pronged national and regional initiative undertaken by the Ford Foundation and partners to acknowledge and honor the diversity of artistic expression and excellence in America and provide critical funding to organizations that have made a significant impact on America's cultural landscape, despite historically limited resources.

As of September 23, 2020, the initiative has raised more than \$156 million from 16 foundations and major donors.

The national component consists of \$81 million in funding from the Ford Foundation and five other donors:

Abrams Foundation, Alice L. Walton Foundation, Bloomberg Philanthropies, Tom and Lisa Blumenthal, and Barbara and Amos Hostetter.

As the second component of America's Cultural Treasures, numerous foundations will drive fundraising and design for individually tailored regional grantmaking initiatives, which will be seeded by an initial \$35 million in support from the Ford Foundation.

The regional foundation partners are The Barr Foundation (MA), Getty Foundation (Los Angeles), Heinz Endowments (Pittsburgh), Houston Endowment (Houston), John D. & Catherine T. MacArthur Foundation (Chicago), Joyce Foundation (Chicago), McKnight Foundation (MN), The Ralph M. Parsons Foundation (Los Angeles), Terra Foundation for American Art (Chicago), and William Penn Foundation (Philadelphia).

## Why launch this effort now?

The Covid-19 pandemic presents an existential threat to nonprofit organizations and arts institutions across the country. Economists and fundraising experts predict that the drop in charitable giving will likely be more significant than that of the Great Recession in 2008, and recovery will likely take longer. Arts and cultural organizations play an essential role in our communities, and without intensified support many organizations will be forced to close for good. This is especially true for arts organizations led by and serving communities of color that have historically been underfunded. As the DeVos Institute reported in its 2015 study of Diversity in the Arts, "the 20 largest mainstream organizations have a median budget of \$61 million; the 20 largest organizations of color have a median budget size of \$3.8 million." .... a glaring illustration of disparity.

## Which organizations will receive support from this initiative?

Nationally, 20 organizations have been selected to receive grants: Alaska Native Heritage Center, Alvin Ailey American Dance Theater, Apollo Theater, Arab American National Museum,

Ballet Hispanico, Charles H. Wright Museum, Dance Theater of Harlem, East West Players, El Museo del Barrio, Japanese American National Museum, Jazz at Lincoln Center, Museo de Arte de Puerto Rico, Museum of Chinese in the Americas, Museum of Contemporary Native Arts, National Museum of Mexican Art, Penumbra Theatre, Project Row Houses, Studio Museum in Harlem, Urban Bush Women, and Wing Luke Museum of the Asian Pacific American Experience.

Regional grantees have not been selected yet. The scope and recipients of local programs will be announced in early 2021 and more cities and regions will be added as funders join this effort.

## How much funding will the national grantees receive?

National grants will range in size from \$1 to \$6 million, representing a significant portion of each institution's operating budget. In addition to the grant funds each grantee will receive up to \$100,000 for organizational capacity building — particularly in key areas including digital strategies and other needs.

## Why were the 20 organizations selected as national grantees?

The 20 national grant recipients represent the cultural heritage and creativity of communities that have been historically marginalized, underfunded and excluded from participation in mainstream arts institutions. They were selected based on one or more of the following criteria:

- A nationally or internationally recognized quality in artistic and cultural production and reach;

*Continued on next page*



Illustration for the exhibition  
"Taller Boricua: A Political Print Shop  
in New York," El Museo del Barrio, NY

# America's Cultural Treasures *continued*

- a recognized legacy for stewarding and sustaining a cultural tradition rooted in a community of color;
- a significant legacy of impact over more than two decades;
- leadership as a training ground or school for several generations of artists and arts leaders; and
- recognition as an indispensable hub for a larger network of allied organizations.

## *Do you plan to identify more national grantees in the future? Will this be an ongoing program?*

America's Cultural Treasures is a one-time initiative intended to catalyze a national conversation and increase giving to Black, Latinx, Asian, and Indigenous arts organizations by other donors and foundations. It was made possible by an initial investment of \$85 million from the proceeds of the Ford Foundation's historic social bond offering announced earlier this year. While this initiative is time-limited, the Ford Foundation will continue to fund diverse arts and cultural organizations through its ongoing Creativity and Free Expression program.

## *Why is this initiative only in seven cities and regions of the country?*

The regions are selected by the local funding partners that have committed to raising funds for America's Cultural Treasures. Each of these funders have made previous significant investments in the arts and have a strong commitment to social justice and racial equity. We hope to add regions as more donors join this effort.



Jasmine Swope, *El Matador State Beach, Point Dume State Marine Conservation Area, Los Angeles County.*  
In "Our Water's Edge," Laguna Art Museum, CA

## *Can organizations apply for regional funding?*

Regional grants will be determined by the local foundations in the seven cities and regions. Each of these programs will be individually tailored, and funding partners will have more to announce in the coming months.

## *Case in Point*

*[From the Alaska Native Heritage Center, Anchorage]*

The Alaska Native Heritage Center has been named one of "America's Cultural Treasures," by the Ford Foundation initiative that provides grants to support BIPOC (Black, Indigenous, People of Color) arts and cultural organizations impacted by the Covid-19 pandemic.

Bringing together 16 major donors and foundations, the initiative awards grants of from 1\$ to \$6 million to 20 different organizations across the country, recognizing their work as unique and vital despite limited resources.

The ANHC's application for funding outlined the healing-based initiatives it envisions—a space of healing where indigenous peoples can connect with each other and with their own culture. The center will receive \$3 million over the next four years for general operating support as it carries out the roster of healing, educational, and cultural programs that it plans to create, expand, and implement in the coming years. An additional \$100,000 in technical services is attached. □

The Alaska Native Heritage Center, Anchorage, AK





# MONUMENTAL GRANT FOR MONUMENT RE-IMAGININGS

As monuments and memorials across the U.S. face a cultural reckoning in the wake of the Black Lives Matter protests, the Andrew W. Mellon Foundation has announced a five-year \$250 million grant to the Monuments Project, an initiative that will aim to “reimagine and rebuild commemorative spaces” in an effort to “transform the way history is told in the U.S.,” according to the foundation.

“Our history is the story of many different people living in glorious complexity, but we’ve been over-taught just one side of that story,” Elizabeth Alexander, president of the Mellon Foundation, tells *The Art Newspaper*. “I joined the foundation with many years of teaching African-American literature and culture—always grounded in a historical context—and I’ve been thinking about our commemorative landscape in that same context for a long time.

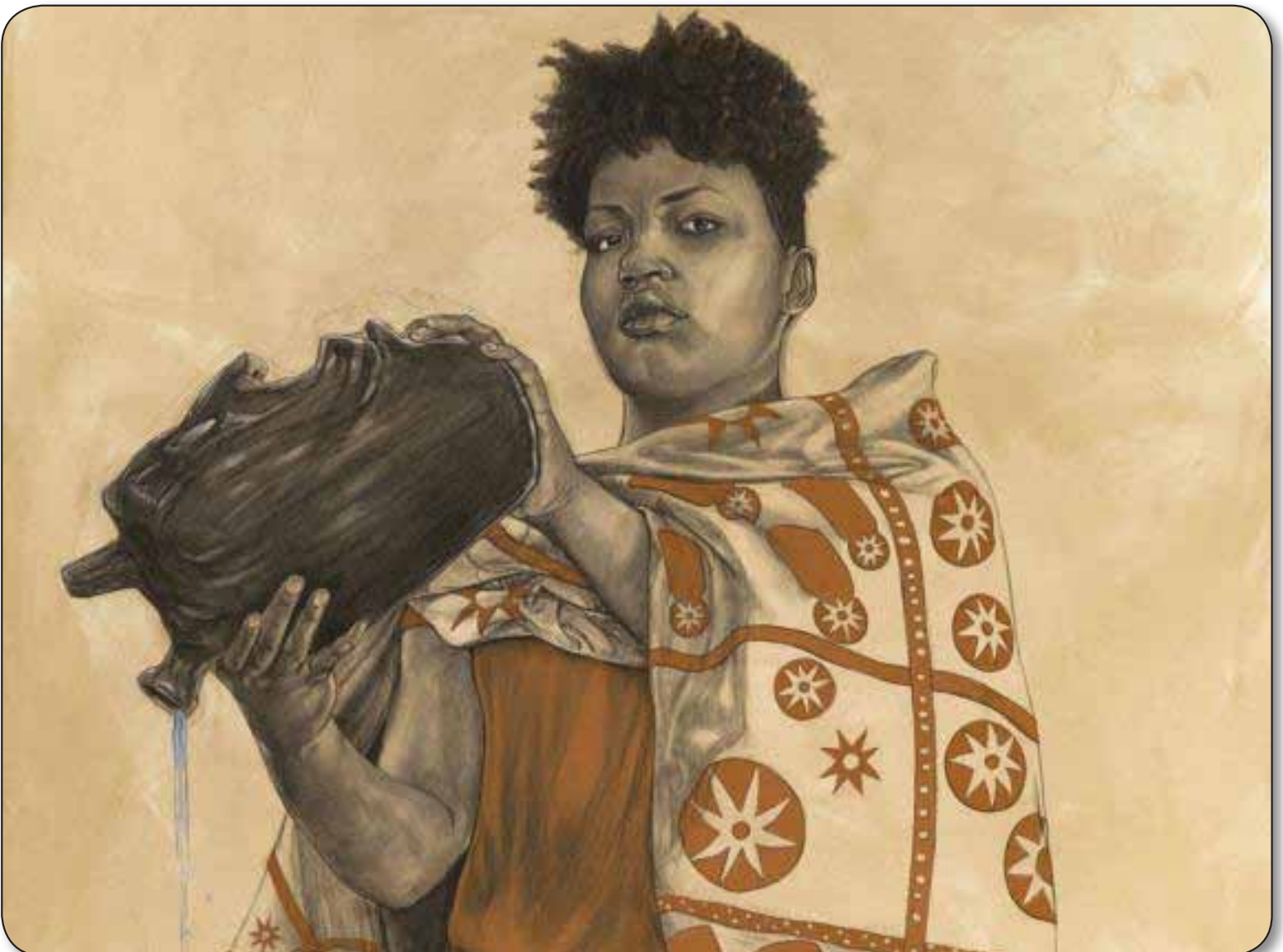
“I’m delighted that with the Monuments Project, the Mellon Foundation is committed to funding grants that will help tell a richer, fuller story about who we are and where we come from.”

The announcement comes amid scrutiny of contested monuments and memorials in the U.S. as protests have erupted over the killings of George Floyd, Ahmaud Arbery, Breonna Taylor, and other African-Americans by the police. More than 300

monuments and memorials seen as championing white supremacy have been vandalized and toppled by demonstrators or removed by city officials and transferred to storage.

The grant will help fund new monuments and memorials and support the relocation of existing ones—a costly and bureaucratic process in states with laws created to protect such statues. In addition, the money will help to contextualize existing monuments through installations, research, and educational programs that focus on the role of diverse communities.

The first major grant issued under the Monuments Project will be a three-year \$4 million stipend to support the Philadelphia-based Monument Lab, a non-profit art organization that supports public projects in cities throughout the U.S. and aims to highlight stories of social justice through art in public spaces. According to the foundation, Monument Lab will use the grant to expand its headquarters and grow its full-time staff. It will use \$1 million to open ten research field offices—a “network of civic practitioners who build on national momentum to shift the way history and art live in public.” It will commission new forms of knowledge production. And it will assess the current monument landscape and the protest activities across the U.S. □



Robert Pruitt, *Banner* created for the Contemporary Art Wing at the Museum of Fine Arts, Boston, MA



# AAM's MAP

The American Alliance of Museums' (AAM) Museum Assessment Program (MAP) provides an opportunity, in these challenging times, to improve operations and create new roadmaps for the future. MAP has been doing it for forty years and has helped more than 5,000 small and mid-sized museums to strengthen operations, plan for the future, and meet standards.

Through a one-year process of self-assessment, institutional activities, peer review, a site visit and recommendations, museums emerge with:

- Greater alignment of activities, mission, and resources
- Analysis of strengths, weaknesses, and opportunities
- Prioritized roadmap for improving operations and meeting standards
- Practices benchmarked to standards
- Enhanced credibility with potential funders and donors
- Improved communications between staff, board, and other constituents
- Expert advice, recommendations, and resources
- Increased capacity for strategic planning
- Preparation for core document verification, accreditation, or reaccreditation

**MAP offers five different assessments to choose from:**

## • Organizational

- Help to examine the museum's operations: how well activities, resources, and mission align with each other and with professional ethics, practices, and standards; help to define key areas of operations that need to be strengthened.

## • Collections Stewardship

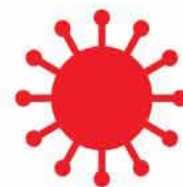
- Focus on practical, ethical, and strategic collections issues related to care and management; assess collections within the context of the total operations, plans, and resource allocation.

## • Education & Interpretation

- Examine the museum's current content delivery vehicles in context with the community, audiences, and other aspects of operations in order to maintain responsive and relevant—a partner in the community's larger educational system.



**DON'T WORRY,  
WE'LL HOLD  
HANDS AGAIN.**



**RESIST  
COVID  
TAKE 6!**  
A SOCIAL STUDIES 101 PROJECT  
RESISTCOVIDTAKES.ORG

"Don't worry," Poster courtesy of Carrie Mae Weems. In "RESIST COVID / TAKE 6!" Gibbs Museum of Art, SC. Public awareness campaign emphasizing the disproportionate impact of the deadly virus on communities of color.

## • Community & Audience Engagement

- Gather better input from constituents, develop a better view of the surrounding demographics—audiences and community; respond to changing audiences; incorporate findings into decision making.

## • Board Leadership

- **Guidance** on how to strengthen the institution and ensure its long-term success through more effective leadership-oriented governance.

Applications will be accepted through the **February 1, 2021** deadline. For questions, reach the MAP team at: [map@aam-us.org](mailto:map@aam-us.org). □

Left: Mary Ellen Mark, *Girl Jumping over a Wall, Central Park, New York City* (detail), 1967 (printed later). Gelatin silver print. In "True Life," National Museum of Women in the Arts, DC

# BOOKS

*In the past year, during long shutdowns and workless weeks, reading about art became a good substitute for actually seeing it. A list of titles, compiled by Robert Smith, Holland Cotter, Jason Farago, and Siddhartha Mitter earmarked as the best artbooks of 2020, was published in The New York Times at the end of the year.*

*Holland Cotter writes, "...with access to live art still limited, images on the pages of some of these books will let you create your own private museums at home, and they'll be pretty glorious."*



## Here is a sampling:

### **"Peter Saul: Professional Artist Correspondence, 1945-1976"**

Edited by Dan Nadel (*Bad Dimension Press*)  
Sensitive letters from correspondence with the artist's parents and his first dealer.

### **"Modern Artifacts"**

By Michelle Elligott and Tod Lippy (*Esopus Books*)

### **"Abstract Art: A Global History"**

By Pepe Karmel (*Thames & Hudson*)

### **"Félix Fenéon: The Anarchist and the Avant-Garde"**

By Starr Fugura, Isabelle Cahn, and Phillippe Peltier (*Museum of Modern Art*)

### **"Eva Hesse: Oberlin Drawings"**

Edited by Barry Rosen (*Hauser & Wirth*)

### **"Duro Olowu: Seeing"**

Edited by Naomi Beckwith  
(*Museum of Contemporary Art, Chicago/DelMonico Books/Prestel*)

### **"Rosie Lee Tompkins: A Retrospective"**

By Elaine Y. Yau, Lawrence Rinder, and Horace Ballard (*University of California, Berkeley Art Museum, and Pacific Film Archive*)

### **"Sahel: Art and Empires on the Shores of the Sahara"**

By Alisa LaGamma (*Metropolitan Museum of Art*)

### **"Latinx Art: Artists, Markets, and Politics"**

By Arlene Dávila (*Duke University Press*)

### **"Women, Art, and Society"**

By Whitney Chadwick (*Thames & Hudson*)



Above: Saul Steinberg, *Country Still Life*, 1970. Crayon and pencil on paper.  
In "What We See and How We See," Parrish Art Museum, NY



Right: Wendy Ewald, *Talk*, from the series *African American Alphabet*, 2000. Gelatin silver print.  
In "This is America,"  
University of Kentucky Art Museum, KY



# NOTES ON A SYMPOSIUM:

## Reframing Museums

### Where Next?

To mark the anniversaries of the Emirati museum and New York University Abu Dhabi, a symposium attended by museum dignitaries and others was held in the late fall of 2020 in Abu Dhabi. Three subjects were under discussion: museum collections, buildings and people, and the impact of the coronavirus pandemic.

### On Exhibitions

- not dead, but they will be different
- seeing shows in person and on site will be more important than ever in the wake of the coronavirus crisis
- the public is tiring of digital content
- social distancing measures have led to the “collapse” of the blockbuster exhibition model
- questioning the relevance of large-loan exhibitions: “Can we think about making exhibitions more in relation to permanent collections?”

### Collections

- collections can be reinterpreted to unleash multiple narratives and share more locally
- Michael Govan, director, Los Angeles County Museum of Art (Lacma):

“The Black lives Matter movement has touched museums very deeply” because they are “at the intersection of a certain amount of colonialist thinking.” Since the 19th century, Western art collections have reinforced “the Eurocentric point of view of the colonizers,” but a new generation of curators are calling “not to rethink the museum but to tear it down and build it again.”

In fact, under his leadership, Lacma has demolished much of its existing galleries to make way for a \$57 million building project. The redesign will create multiple new narratives for the collection rather than replicating the traditional categories of geography or chronology. Govan described a more “inclusive” kind of curating. “We have these artefacts, and they tell many stories, not just one story. People want to think of museums as somehow objective, but they’re not objective at all.”

- the cost of shipping and insuring art is a barrier to non-profit institutions sharing their collections internationally. Instead, more local collaborations are advantageous. “It is inexpensive and very effective to create collections sharing with university museums.”

### Museum models

- Museums need new business models that are less dependent on visitor numbers.
- “The three pillars—events, sponsorship, and ticketing—are not enough.”
- It is important to be connected to local audiences, but also to amplify the international role.
- Equitable and inclusive institutions must empower their audiences—diversity and inclusion are most relevant here.
- Democratic institutions will “rise above class-based distinctions and ultimately empower audiences to form their own opinions about exhibitions. We don’t believe we are just purveyors of knowledge. The value lies in discourse and dialogue.”
- Transition toward curating that is focused on serving communities rather than the stewardship of collections.
- The public is demanding “parity in representation and storytelling” and greater engagement from museums in “civic discourses.”
- Increasing collaboration between curatorial and education departments: “The role [of a curator] has so significantly shifted, we need to look for different qualities, skills, backgrounds, beyond art-historical knowledge.” □



Samuel Rosenberg, *Horizons*, 1954. Oil on canvas. In “The Permanent Collection,” Westmoreland Museum of American Art, PA





## “Wanted!”

Where else? Paris of course!

An Art Treasure Hunt (it took place in Paris in October 2020). Called “Wanted!”, it was held at the Grand Palais, which was empty while awaiting renovations. “Throughout the course of 48 hours, visitors are invited to search for 20 works by 20 artists [represented by Galerie Emmanuel Perrotin] which are concealed in the empty nave of the Grand Palais. The rules are simple: If you find a work in the Grand Palais, you will leave with the work.”

“Wanted! Art is Yours” was co-organized by the RMN-Grand Palais cultural body and the Galerie Emmanuel Perrotin. Each session lasted 50 minutes maximum; coronavirus precautions were in place—a capacity limited to 500 people per time slot and mandatory facial coverings. Participation was free of charge.

## Bronx Museo Receives Award

El Museo del Barrio (NY) announced the receipt of a \$4 million grant from the Ford Foundation and Partners to support the museum’s curatorial and education programs, general operations, and an additional \$100,000 for organizational capacity-building including digital strategies and more. The grant comes through the Ford Foundation’s America’s Cultural Treasures initiative—\$156 million to be distributed to local museums over the next four years. (See article on page 6).

## Acquisition Advances Surge Toward Diversity

A series of 15 screen prints, *The Life of Toussaint L’Ouverture* (1986-1997), depicting the legacy of Haitian revolutionary L’Ouverture, was acquired by the Colby College Museum of Art (ME). The prints are based on a series of 41 tempera paintings, also called *The Life of Toussaint L’Ouverture*, that Lawrence made between 1936 and 1938.

The L’Ouverture series was the first of Lawrence’s narrative cycles, which eventually led to his magnum opus, *The Migration Series* (1941). Through time the various series reveal the mutating practice of an artist whose signature style became a mixture of geometric abstractions and reductive representation.



Jacob Lawrence, *Toussaint at Ennery* (1989) from the series *The Life of Toussaint L’Ouverture* (1986-97). Colby College Museum of Art, ME

The Grand Palais, Paris, during art treasure hunt “Wanted!”

Seen in this iteration of the L’Ouverture series are vignettes of the man’s life and events that led to the Haitian Revolution, which toppled French colonial rule in Haiti. Following that, and L’Ouverture’s rise to commander-in-chief of the Revolutionary army, was the campaign to draft Haiti’s first democratic constitution, which went into effect in 1800.

## Helen Frankenthaler Foundation Covid-19 Relief Effort

In response to the catastrophic situation artists and art organizations face in the wake of the Covid-19 pandemic, the Helen Frankenthaler Foundation has announced a promise of \$5 million toward relief funding over the next three years. Building on its commitment to supporting artists and art institutions, this multiyear initiative marks the Foundation’s largest dedication of funding to date in support of a single cause since it became active in 2013.

The MIT List Visual Arts Center became one of the first of those selected, receiving an unsolicited sum of \$50,000 for the purpose of addressing the challenge to creative communities and arts organizations vis-a-vis the pandemic.

## A Bucolic Exhibition

The Clark Art Institute in Williamstown (MA) has opened its first plein-air exhibition, which it calls “Ground Work.” The exhibition will remain on view year-round on its 140-acre

*Continued on next page*



campus of rolling hills, pastures, and forestland, all characteristics of the Berkshire landscape. The works on display—site-responsive commissions—were conceived by six contemporary women artists.

## Portraits Wanted

An open call for submissions to the sixth triennial Outwin Boochever Portrait Competition, held at the Smithsonian's **National Portrait Gallery**, is continuing until Jan. 29. Artists 18 years of age and over, living and working in the United States, Puerto Rico, US Virgin Islands, American Samoa, and Guam are invited to submit one portrait for consideration by a panel of experts. Prize winners and finalists are then featured in a museum exhibition, the aim of which is to broaden the definition of portraiture while highlighting the genre's widening relevance to society and within the field of contemporary art. The goal: to bring together works that recognize the country's diversity.

The first-prize winner will receive \$25,000 and a commission to portray a remarkable living American for the National Portrait Gallery's collection. Additional cash prizes will be awarded. Submissions from each finalist and prizewinner will form "The Outwin 2022: American Portraiture Today" exhibition, which will be displayed at DC's Portrait Gallery from April 30, 2022, through Feb. 26, 2023, before traveling to other cities in the U.S.

## Closings Proliferate

On Friday, November 20, 2020, museums began to announce "temporary closing, effective immediately" as a result of the surge in the incidence of Covid-19 across communities. The number of these announcements has grown, starting with the Smithsonian Museums in Washington, DC, reiterating their caution

for both staff and the public as the pandemic covers the country.

## It Began on Times Square

A large LED, digitally activated billboard on the front of number 10 Times Square, located at the corner of 41st Street and 7th Avenue in New York City, is flashing artworks by artists from around the world for the benefit of passers-by. Now, it is no longer necessary to buck the traffic or to push through crowded sidewalks on the way to Times Square in order to see this new-world street gallery. The same images are showcasing online at Zaz Corner Billboard ([www.ZAZ10TS.com](http://www.ZAZ10TS.com)).

"ZAZ Corner" includes works curated by Lightbox Live in NYC, Bezalel Academy's Screen-Based Art Department in Jerusalem, and the Film Department of San Francisco Art Institute.



Times Square digital billboard

## Getty Grants Go Global (in Southern California)

Led by and made possible through grants from the Getty Foundation, a collaboration of arts institutions called Pacific Standard Time has been formed across southern California. The initiative has produced hundreds of linked art exhibitions, scholarly publications, and public programs, the majority of which have relied on grant-supported research and planning. The next program, opening in 2024, "Pacific Standard Time: Art x Science x LA," explores the

intersection of art and science in a global dimension.

Joan Weinstein, director of the Getty Foundation, has said that in view of the coronavirus outbreak, the Getty has extended the deadline for groups applying for the first round of Pacific Standard Time research grants for the 2024 sequel. For this third iteration of Pacific Standard Time, the trust was moved to support organizations "as they struggle with the effects of the Covid-19 pandemic."

For information, contact the Getty Foundation.

## Gardner Challenge

An anonymous donor has committed a \$5 million matching grant to the **Isabella Steward Gardner Museum** (MA). The challenge is: supporters are asked to raise another \$5 million. The money is earmarked for the museum's

endowment fund. It will be part of a \$65 million campaign called "Renewing the Promise: For the Public Forever," which is slated to implement the museum's Strategic Plan ensuring continuing successes.

## Art Teachers Cite Parrish and Others

The Parrish Art Museum (NY) received a 2020 Special Citation Business/Institution Award from the New York State Art Teachers Association for its outstanding service and commitment

to art education. The statewide citations were awarded to four organizations this year for their significant contributions to art education.

The nominating statement highlighted the museum's commitment to supporting art teachers by providing free access to enrolled teachers, workshops free of charge, a reception and certificates for professional development hours, an annual student exhibition, weekly studio art classes, summer art camps, and weekend family art workshops, among other programs.

*Continued on next page*





## Utah Monolith Mystery Mounts

The metal monolith, discovered in the Utah desert by a team of biologists from the Utah Division of Wildlife counting bighorn sheep from a helicopter, posed a conundrum. Speculation abounds. Was this a work from outer space à la *2001: A Space Odyssey*? Was it a practical joke? Was it a sculpture by artist John McCracken? Where is it now?

Soon after its discovery, and after other similar objects were discovered in remote areas around the world, it was taken down and hauled away by a group of outdoorsmen who, while respecting works of art and the artists who create them, decried the effect the object had on the pristine surrounding landscape, citing the presence of legal restrictions on public lands and the ethical responsi-

bility to preserve them.

One of the demolition group wrote to *The Art Newspaper*, "...the damage caused by the internet sensationalism and subsequent reaction from the world [was enormous.] This land wasn't physically prepared for the population shift, especially during a pandemic." The group witnessed hundreds of cars in the area, trash and detritus scattered about, visitors ignoring walking trails, dogs off-leash, a plane parked nearby. The writer went on: "Mother Nature is the artist in the wild, and we should leave her art untouched."

## Dia Expands in Chelsea (NY)

The **Dia Foundation** in New York announced the reopening of its Chelsea venue, enlarged and revamped. The April event will follow a two-year \$20 million renovation project that reconnects three contiguous buildings with a single façade on West 22nd Street between 10th and 11th Avenues.

The new 32,000 square-foot facility will utilize 20,000 square feet for exhibition and public programming space and a bookstore. Admission will be free of charge. An inaugural exhibition will feature two new commissioned installations by Lucy Raven.

## Frick Moves to Breuer

For the time being—for two years—the **Frick Collection** will be on view at the Breuer building on Madison Avenue in New York City. It will be known as **Frick Madison**. The landmark Brutalist building, owned and formerly occupied by the Whitney Museum of American Art, and following that, temporarily occupied by the Metropolitan Museum of Art, will be the temporary home for the Frick collection, displaced by massive renovations of the 1914 Gilded Age mansion that is its permanent place of residence on Fifth Avenue.

Director Ian Wardropper says, "We're taking advantage of a totally different space. They [the artworks] won't have the rich bath of the Gilded Age to luxuriate in—they will have to stand on their own more. It's an opportunity for us to re-examine the collection—how it looks in a fresh context. The main thing is that we are able to continue to present the collection; otherwise during construction we would have gone completely dark...."

The \$160 million renovation will increase exhibition space and improve the museum's circulation, amenities, and infrastructure. The installation in the new surroundings will include all 14 paintings of Fragonard's *Progress of Love* series, all of eight van Dycks that belong to the collection, and two 16th-century Mughal carpets that have been in storage. The collection will be shown chronologically and by region, each of three floors focusing on areas of Europe.

"I hope," said Deputy Director and Chief Curator Xavier F. Salomon, "it's going to be a chance for people who know the Frick well to be able to say, 'Oh, I never noticed that before.'"

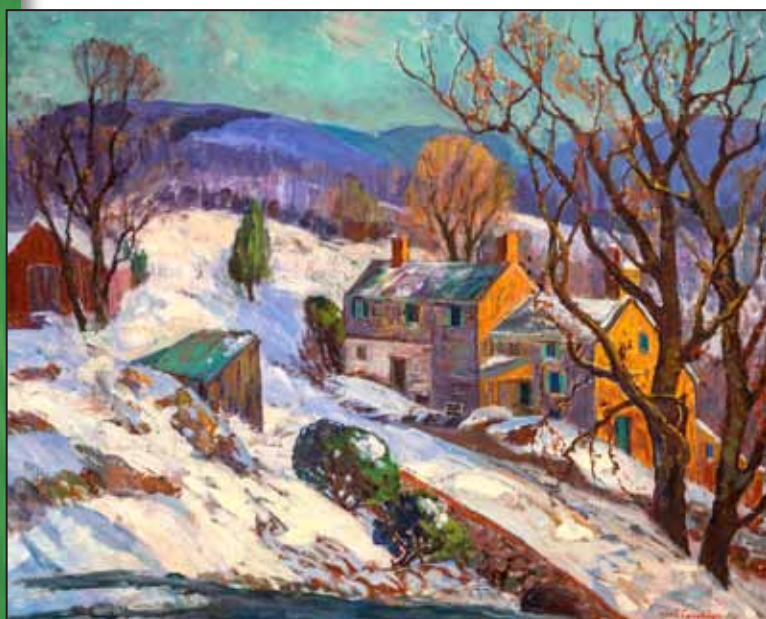
## Statue of Liberty Solution

The **Statue of Liberty Museum** (NY) has devised a solution to today's long pandemic wait times that is applicable to any partially open museum contending with visitor impatience. To address limited access to the crown and longer wait times at the pedestal, the foundation created the Immersive Theater to give everyone access to visuals of Lady Liberty through 4K projection technol-



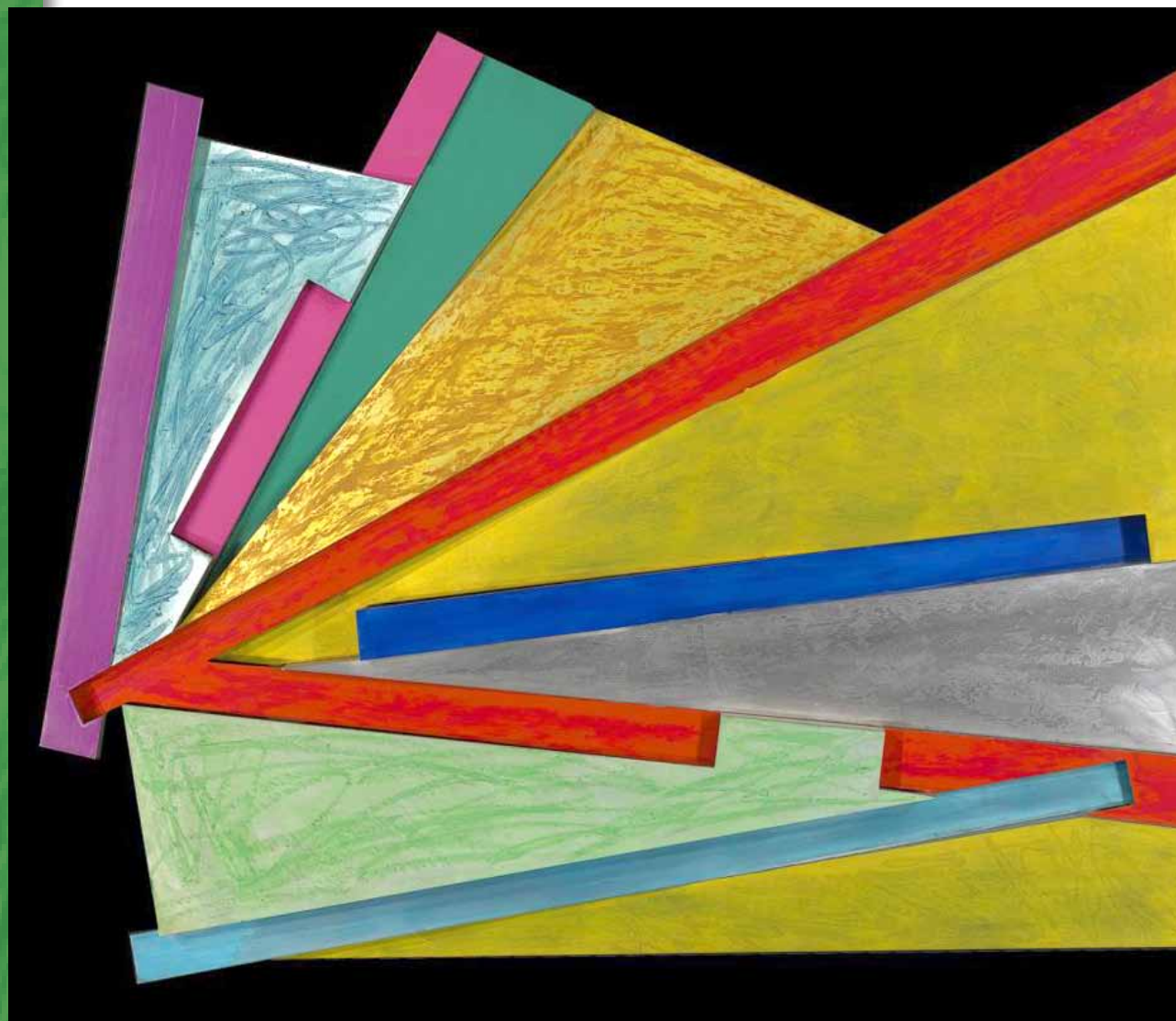
ogy, extending the view from beyond the ground floor. With the projection surface consisting of uniquely curved shapes and folds (Liberty's robe) the museum worked with Panasonic to install 8 PT-RQ32KU 3DLP 4K projectors and edge blending technology to create accurate, crisp, and undetectable projection blends. These technology solutions will serve the museum and its millions of visitors for years to come.

*Continued on next page*



Left: Fern Coppedge, *Winter Landscape Near New Hope*, n.d. In "Fern Coppedge," Michener Art Museum, PA





Frank Stella, *Maquette I for Joatinga, 1974*. Oil and lacquer on aluminum. In "Sculpture Down to Scale," Smithsonian American Art Museum, DC

## Big \$ Surprise for Museum in PA

The **Wharton Esherick Museum** (WEM) in Malvern, Pennsylvania, announced the receipt of a \$10 million endowment gift from the Windgate Foundation, a longtime supporter of the museum and a champion of American craft. Returns from the investment of the unexpected gift are projected to provide income that will support the museum's annual operating budget at a time when, like every cultural organization, it is grappling with the effects of the Covid-19 pandemic.

"Windgate's partnership with the Wharton Esherick Museum began in 1996 and over the years we have been increasingly impressed with the varied programs, tours, and educational opportunities they have offered," commented Pat Forgy, executive director of the foundation. "The endowment gift is a culmination of our many years of working together and shows our trust in the staff and board and their future vision...."

## Honey Bees—a Sweet Addition to a Museum

The **Parrish Art Museum**(NY) announced the arrival of its second season of Parish Honey, which is produced in hives occupied by Carniolan and Italian bees. Located on a far corner of the many-acre grounds, the Parrish bees are a boon to bees, the museum landscape, and the museum itself (through sales).

The originator of the project is a beekeeper, someone who needed a site for his hives. The museum offered the site, and the partnership began. "The offer to keep them on the museum grounds was a win/win—for me, the museum, the bees, our natural environment, and the community at large. The native meadow and forest surrounding the museum is truly the perfect location for the hives. They are super strong and productive," said a happy Tony Piazza, the beekeeper and founder of Piazza Horticultural, a firm

that designs, builds, and maintains dynamic environments.

Last year, 180 pounds of honey were produced—an exceptional number for first-year hives. The location and types of bees were key to the success. Carniolan bees are preferred by beekeepers particularly for their ability to defend themselves against insects, and for their gentle behavior with the beekeepers. Italian bees are favored because they are excellent foragers and show a strong disposition to breeding.

The four Parrish bee houses were strategically placed along the rarely traversed tree line at the northwest corner of the Terrace Meadow to ensure the safety of the bees and the public. Tree flowers are a substantial source of nectar and pollen, and the flavor profile of Parrish honey, technically wildflower honey, is most likely influenced by the Tupelo trees on the grounds. In addition, the vineyard next door, apple trees across the highway, and a wide array of wildflowers in the meadow provide a multitude of opportunities for pollination. □





## Alabama

**Birmingham Museum of Art** □ “Jacob Lawrence: The American Struggle” (Feb. 7) Series of paintings on panels entitled *Struggle: From the History of the American People* (1954-1956), thirty 12 x 16 inch panels representing historical events from 1775 through 1817, reunited for the first time in more than 50 years. (See article on page 4) □ Through March: “Days of Seeing: Buildings and Monuments” How artists see our built environment: objects that explore the close relationship between artists and architects; “All Things Bright and Beautiful” A group of works that explore the dynamics of power through portrait painting, music making, creating artworks from everyday objects, and more.

## California

**Laguna Art Museum** □ “Our Ocean’s Edge” (Jan. 10) B/W Photographs capture California’s marine parks and its 1,100-mile-long coastline. □ “Wayne Thiebaud: Clowns” (Apr. 4) This clown series is a tribute to performers remembered from his boyhood.

## Connecticut

**Yale Center for British Art**, Yale University, New Haven □ “Love, Life, Death, and Desire: An Installation of the Center’s Collections” (Feb. 28) The 1991 installation (in London) that launched Damien Hirst’s career, shown here alongside works of historic, modern, and contemporary art.

## District of Columbia

**National Museum of Women in the Arts** □ “Julie Chen: True to Life” (Feb. 12) Small sculptures made of handmade papers and other materials, marrying text and complex structures and elaborately constructed books that call for interaction by readers. □ “Mary Ellen Mark: Girlhood” (Apr. 18) Photographs of girls and young women, taken throughout the artist’s career.

## Smithsonian American Art Museum

□ At the **Renwick Gallery**: “Sculpture Down to Scale: Models for Public Art at Federal Buildings, 1974-1985” (Mar. 28) Maquettes, varied in scale, format, and level of finish, that offer a concrete vision of the artists’ ideas—windows into the creative process, sometimes envisioning the artist’s original intention, sometimes simply documenting destroyed or unrealized projects. “The idea itself...is as much a work of art as any finished product. All intervening steps...are of interest....” —Sol LeWitt, 1967.

## Georgia

**Georgia Museum of Art**, University of Georgia, Athens □ “Carl Holty: Romantic Modernist” (Jan. 17) Follow the artist’s journey through an evolving 20th-century modernist movement from realism to cubism to abstraction, spanning a period of some five decades.

**Morris Museum of Art**, Augusta □ “Water Works Recent Paintings by Lillie Morris” (Jan. 31) Abstract paintings that represent this Georgia native’s response to and reverence for the waterways of the Central Savannah River Area.

## Kentucky

**University of Kentucky Art Museum**, Lexington □ “The Sketch: Willard Leroy Metcalf and Thomas Satterwhite Noble” (Mar. 20) Selections from sketchbooks and loose drawings, some studies for future works, visual diaries of trips, accountings of bird sightings, and more. □ Through Feb. 13: “Jeanne Silverthorne: More Flesh and Bone” New works made of cast rubber, crates, skeletons, lightbulbs, and a self-portrait; “This is America” Dedicated to Congressman and civil rights leader John Lewis, this exhibition of works from the permanent collection and other sources has been brought together to create an environment that challenges viewers to sort out their knowledge of, and feelings about living in America at this volatile time—a safe space for the discussion of difficult topics and uncertain outcomes.

**KMAC Museum**, Louisville □ “The Field is Infinite: Jordan Nassar” (Apr. 4) Embroidered landscapes that incorporate a centuries-old traditional Palestinian form known as *tatreez*, used to adorn women’s garments and domestic objects—a cultural symbol of matrilineal heritage in Palestine, the artist’s homeland.

**Speed Art Museum**, Louisville □ “Careful, Neat & Decent: Arts of the Kentucky Shakers”

Wayne Thiebaud, *Two Jolly Cones*. In “Clowns,” The Laguna Art Museum, CA



Sheryl Bodily, *Fresh Water*, 1996. In “I Ventured Into the Dream,” Hockaday Museum of Art, MT

(Mar. 21) Objects produced by and for the South Union and Pleasant Hill Kentucky Shakers: furniture, textiles, hats and bonnets, vegetable seeds, and preserves, showing their faith through worship and work. □ “Mariam Ghani + Erin Ellen Kelly: When the Spirits Moved Them, They Moved” (Mar. 14) Video installation with related photographs—a meditation on Shaker landscaping, architecture, song and dance as ways of organizing being-in-common.

## Massachusetts

**Eric Carle Museum of Picture Book Art**, Amherst □ “Eric Carle: Just for Laughs” (Feb. 28) Comical collages, illustrated letters and thank you notes reveal Carle’s sense of humor.

## Museum of Fine Arts, Boston

□ “Writing the Future: Basquiat and the Hip-Hop Generation” (May 16) Basquiat’s works in painting, sculpture, drawing, video, music, and fashion, alongside works by his contemporaries—and sometimes collaborators; this first-time in-depth exposition shows how this group’s subversive abstractions of both visual and verbal languages—including neo-expressionism, freestyle sampling, and wild-style lettering—rocketed their creative voices onto the main stages of international art and music; the 1980s in New York City marked the transition of street art from city walls and subway trains onto canvases and into the art world. □ “Women Take the Floor” (May 3) Artworks made by women over the last 100 years—a “takeover” of the entire American Wing celebrating the centennial of the ratification of the 19th Amendment and the MFA’s 150th anniversary. □ Through Feb. 28: “Monet and Boston: Lasting Impression” The museum’s entire collection—35 works—of Monet’s oil paintings, many of which were brought to Boston during his lifetime, shown together during BFA’s 150th anniversary celebrations; “Cezanne: In and Out of Time” 12 paintings by Cézanne in conversation with work by Degas, Pissarro, Renoir and others, show what sets him apart from his contemporaries. □ “The Banner Project: Robert Pruitt” (Mar. 15) The

Continued on next page





inaugural installation of a new series of annual commissions that engage artists to create banners for the museum's Contemporary Art Wing—three large-scale banners of figurative drawings about the African Diaspora hanging from the ceiling.

**MIT List Visual Arts Center**, Massachusetts Institute of Technology, Cambridge □ “No Wrong Holes: Thirty Years of Hayland Blake” (Feb. 14) Survey: sculpture, drawing, performance, and video, inspired by the feminist and queer liberation movements as well as punk and kink. □ “List Projects 22: Cindy Ji Hye Kim” (Mar. 21) Recent grisaille paintings of stylized figures contained by restrictive structures such as scaffolding, gallows, or theatrical lighting rigs.

**Museum of Russian Icons**, Clinton □ “Russian Lacquer Boxes” (Mar. 31) Papier-mâché enameled boxes decorated with miniature folk-scenes and fairytale paintings in bright, highly polished lacquered surfaces. □ “Pysanka: Symbol of Renewal” (Apr. 11) Traditional Ukrainian Easter eggs—Pysanky—revived and refreshed with folk designs made with a wax-resistant method.

**Cape Ann Museum**, Gloucester □ “Our Souls are by Nature Equal to Yours: The Legacy of Judith Sargent Murray” (May 2) A 100th anniversary celebration of the life and legacy of women's rights advocate Judith Sargent Murray spotlights John Singleton Copley's three-quarter length oil on canvas portrait of Murray.

**Peabody Essex Museum**, Salem □ “Michael C. McMillen: The Pequod II” (Mar. 28) Taking its title from *Moby Dick*, this Pequod is suspended in air with billowing sails and meticulous details, all made from common domestic objects such as vacuum cleaner parts, colanders. □ “The Salem Witch Trials 1692” (Apr. 4) Rarely exhibited original witch trial documents from the museum's Phillips Library collection reveal the true story of this year-long tragedy as told through the voices and with the possessions of those directly involved. □ “Anila Quayyum Agha: All the Flowers Are for Me” (Feb. 22) Sculptural chamber of light and shadow inspired by Persian and Turkish architecture, textiles, and miniature paintings—a laser-cut steel cube suspended from the ceiling and illuminate by a single bulb casts intricate shadows across the walls and the people in the gallery. □ “Made It: The Women Who Revolution-

ized Fashion” (Mar. 14) A display of women's contribution over some 250 years to the fashion and design industry, from Mary Todd Lincoln's seamstress to Elsa Schiaparelli and Coco Chanel—show-stopping ensembles, street fashion, ready-to-wear, and haute couture that define issues of representation, creativity, consumption, transculturation, and distinctiveness.

## Michigan

**University of Michigan Museum of Art**, Ann Arbor □ “Reflections: An Ordinary Day” (Jan. 17) The museum's second exhibition of Inuit art—mid-century to contemporary Inuit prints, drawings, and sculptures that portray the day-to-day reality of life in the far polar north.

## Missouri

**National World War I Museum and Memorial**, Kansas City □ “Silk and Steel: French Fashion, Women and WWI” (Apr. 11) Presenting original dresses, coats, capes, hats, shoes, and accessories, accompanied by topics such as the evolution of the war-time silhouette, Parisian designers during the war, military uniforms' influence, women's uniforms in France and America, war work, economics of fashion, and post-war emancipation.

**Springfield Art Museum** □ Through Feb. 28: “Afloat: Artists and Rivers” River-based works from local rivers and beyond reflecting this important natural resource as a source of artistic inspiration, especially to Missouri native son

Thomas Hart Benton who voiced his support of protecting his favorite rivers – the Current, the Buffalo, and the White, sites that were featured extensively in his work; “the interference structure provides” 1960s and 70s works by artists interested in analyzing systemic structures in their art.

## Montana

**Hockaday Museum of Art**, Kalispell □ “I Ventured into the Dream: A Sheryl Bodily Retrospective” (Feb. 13) Local artist Bodily's works in oils present traditional Western and Native American images. □ “Members Salon 2020” (Feb. 27) Annual display of art by members of the museum.

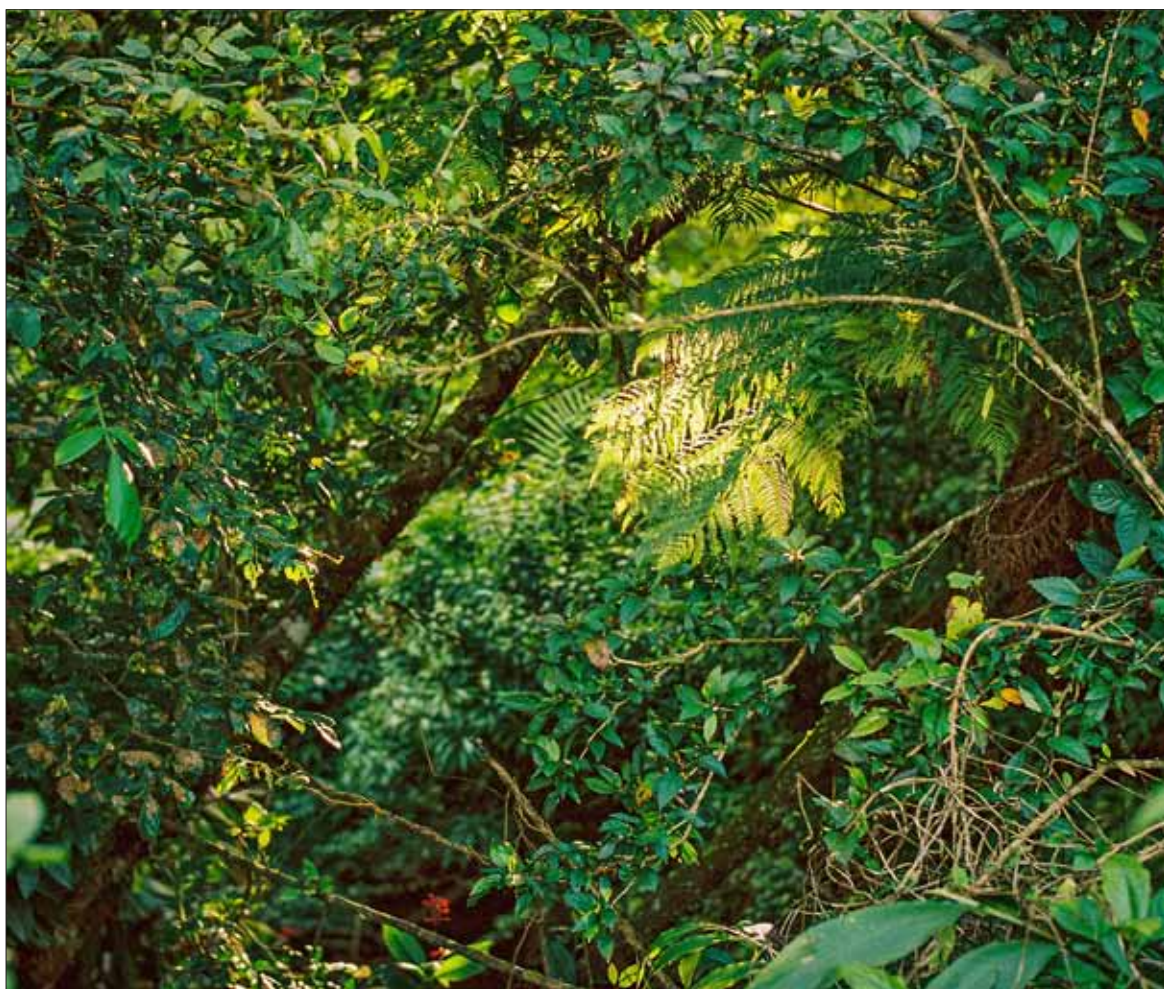
## Nevada

**Nevada Museum of Art**, Reno □ “The World Stage: Contemporary Art from the Collections of Jordan D. Schnitzer and His Family Foundation” (Feb. 7) Paintings, installations, mixed-media works, and prints made in a variety of techniques: Frankenthaler, Rauschenberg, Warhol, Wiley, and others. □ “Animal Crossings” (Apr. 11) From the permanent collection, artists' reflections on the human-animal interface—the ways humans love, admire, study, hunt, and kill animals.

## New York

**Katonah Museum of Art** □ Through Jan. 24: “Hands & Earth: Perspectives on Japanese Contemporary Ceramics” Selections from the

*Continued on next page*



Jaime Alvarez, *El Yunque*, 2020. Pigment print. In “Windows on Latimer,” The Print Center, PA



Horvitz collection provide a survey of Japan's ceramic tradition, starting with the Mingei Folk Craft Movement of the 1930s to contemporary ceramic sculpture; "Rothko" *Untitled* (1951) is the first in a series of Rothko works displayed in a room designed for contemplation.

**Americas Society**, New York City □ "Joaquín Orellana: The Spine of Music" (Mar. 5) First showing in the U.S. of the Guatemalan composer's *útiles sonoros* (sound tools)—innovative instruments—alongside contemporary artworks, connecting the art with a musician's avant-garde ideas.

**El Museo del Barrio**, New York City □ "Taller Boricua: A Political Print Shop in New York" (Jan. 17) A host of works including serigraphs, lithographs, linocuts, paintings, assemblages, collages, and drawings celebrates the 50th anniversary of Taller Boricua—The Puerto Rican Workshop, an East Harlem-based Nuyorican collective workshop and alternative space.

**Fotografiska**, New York City □ "Infamous" (Mar. 14) Photographs of racist artifacts constitute a visual exploration of the long history of racism in the United States. □ Through Feb. 28: "Naima Green: Brief & Drenching" Portraits; "Cooper & Gorfer: Between These Folded Walls, Utopia" Portraits of uprooted young women as goddesses explore the idea of Utopia in the age of the new diaspora.

**Grey Art Gallery**, New York University, New York City □ "Americans in Paris: Artists Working in France, 1946–1962" (Apr. 9, 2022) Archival materials and artworks by visual artists who relocated to Paris after World War II: those who took advantage of the newly created G.I. Bill; a number of women; those who rejected the nationalism of postwar America, some well known, some not; many who were artists of color fleeing racism.

**Museum of Arts and Design**, New York City □ "Beth Lipman: Collective Elegy" (Apr. 4) A survey of work that examines aspects of material culture and history through still lifes, site-specific installations, and photographs. □ "Brian Clarke: The Art of Light" (Feb. 21) Stained-glass works, compositions in lead, and related drawings. □ "45 Stories in Jewelry:



Manning Williams, *Oyster Roast*, 1985–86. In "Manning Williams," Gibbes Museum of Art, SC

1947 to Now" (Jan. 24) The museum's contributions to broadening the status of art as a wearable medium.

**New York Historical Society**, New York City □ "Women March" (Jan. 24) Imagery and video footage of women's collective action over time. □ "Colonists, Citizens, Constitutions: Creating the American Republic" (Feb. 7) Books and documents that sketch the often troubled history of the country and its expansion across the continent.

**Parrish Art Museum**, Water Mill □ Through Jan. 31: "Lucien Smith: Southampton Suite" Series of paintings, made by spraying blue and yellow paint onto a canvas from a fire extinguisher replicating rain, begun in 2011 and finished in 2013; "Jackie Black: Last Meal" Photographs recreating the last meal requests of 23 individuals on death row in Texas between 1984 and 2001; "Housebound: Fairfield Porter and His Circle of Poets and Painters" Artistic renderings of the shared experiences in the village of Southampton (NY) of this group of friends during the 1950s through the 70s. □ "What We See, How We See" (Apr. 30) Seven exhibitions that explore how artists see and interpret the world: works from the late 19th century to the present shown in galleries that focus on specific themes featuring paintings, works on paper, photographs, and sculpture. □ "Maya Lin: Bay, Pond, & Harbor (Long Island Triptych)" (Jan. 26) Lin's artistic response to the Long Island ecology, surrounded by water, capturing the quality of water and the fragility of the ecology with recycled cast silver.

## North Carolina

**Frye Art Museum**, Charlotte □ "Agnieszka Polska: Love Bite" (Jan. 31) Computer-generated media works combining original texts with digitally manipulated imagery.

**Nasher Museum of Art**, Duke University, Durham □ "Resist Covid / Take 6!" Outdoor exhibition and public awareness campaign by artist Carrie Mae Weems—large-scale banners and window clings, posters, street signs, and more, emphasize the disproportionate impact of the virus on communities of color.

## Ohio

**Cincinnati Art Museum** □ "Anila Quayyum Agha: All the Flowers Are for Me" (Feb. 7) Intricate shadows of geometric and floral patterns on walls, floor, and ceiling of the gallery are cast by light from the center of a laser-cut steel cube. □ "Frank Duveneck: American Master" (Mar. 28) First look in 30 years, including oil paintings, drawings, watercolors, pastels, etchings, monotypes, and sculpture—images of streetwise kids, informal and society portraits, Bavarian landscapes (he was born in Westphalia), Venetian harbor views, Italian city and country folk, nude figures. □ "Grand Experiment in Italy: Etchings by Duveneck and His Students" (Apr. 4)

**Contemporary Arts Center**, Cincinnati □ "Vhils: Haze" (Feb. 28) Portraits by Portuguese street artist Alexandre Farto (aka Vhils), created by removing the surface of urban walls, etching, and bleaching until sculptural pieces appear. □ "Earthling Discharge" (Mar. 21) Collage comprised of photographs depicting items associated with technology and energy use across the center's 40-foot lobby wall.

## Pennsylvania

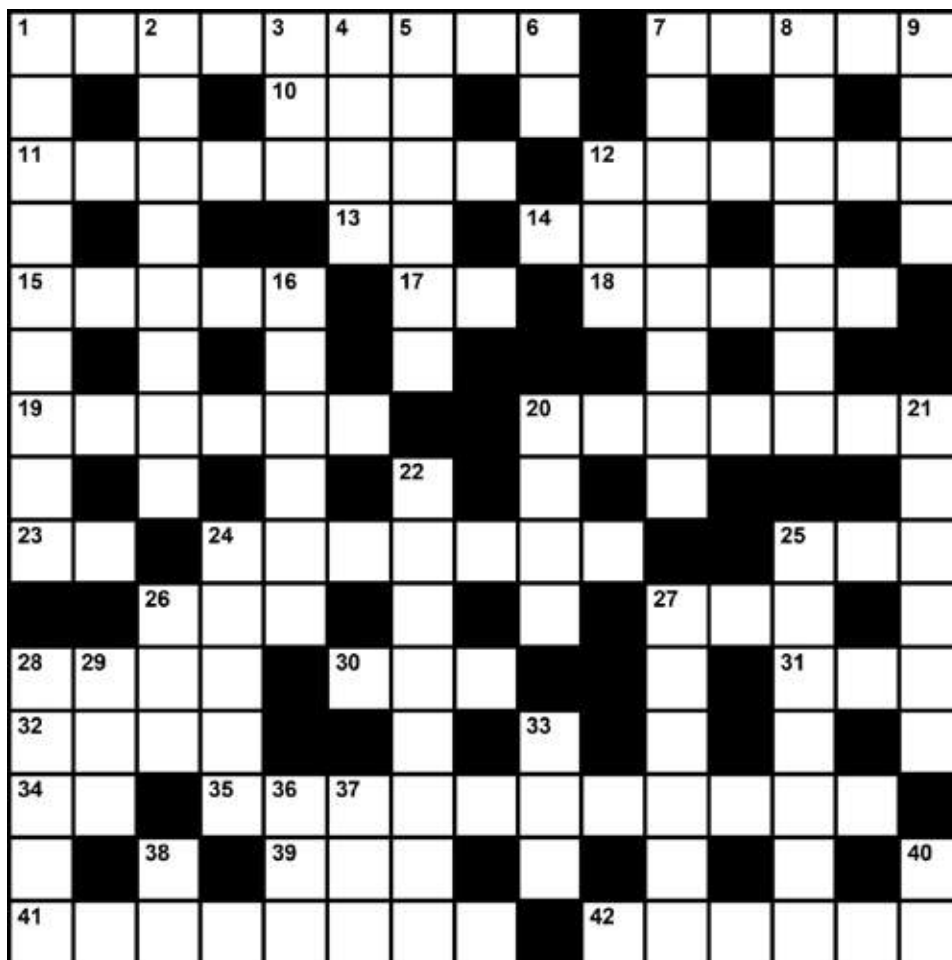
**Michener Art Museum**, Doylestown □ "Syd Carpenter: Portraits of Our Places" (Feb. 28) African American gardens and farms in sculpture and ceramics. □ "Sculpture with a Purpose: Women, Patronage, and Wharton

*Continued on page 20*



# A Puzzle

## CROSSWORD by Myles Mellor (solution on next page)



### ACROSS

1. Papal librarian whose portrait was painted by Raphael
7. Intersects
10. Caricaturist, \_\_\_ Dunn known as a "speed painter"
11. Painter of *Bacchus*
12. Designer of the Solomon R. Guggenheim Museum in New York
13. Medical show
14. Craggy peak
15. Painter of *The Billboard*, George \_\_\_\_
17. Former
18. Founder of Black Rock Senegal, Kehinde \_\_\_\_
19. Fruit in a basket in a Van Gogh still life
20. Subject of a George Dawe painting, \_\_\_\_, Prince of Saxe-Coburg
23. Yes in Spain
24. Austrian artist noted for his final lithograph *Girl*
25. Light source in *Dido Building Carthage*
26. Night and \_\_\_\_
27. Tree appearing in many John Constable paintings
28. Museum showcasing a reimagined suite of Africa galleries
30. American painter and miniaturist, \_\_\_\_ Hall
31. Hans Baldung Grien painting, \_\_\_\_, *The Serpent and Death*
32. Tackle Tolstoy, say
34. Trending
35. The S in SAAM
39. Grasshopper's fable colleague
41. Painter of *Obscenely Loved*, Lacey \_\_\_\_
42. \_\_\_\_ to the Light, painting by Wifredo Lam

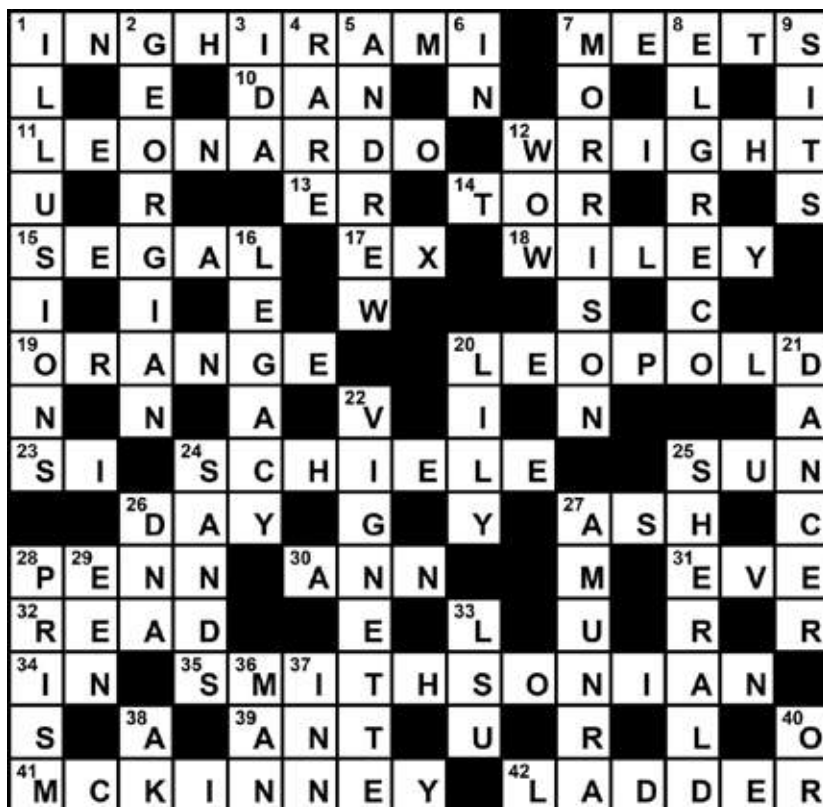
### DOWN

1. Creations of trompe-l'oeil paintings, essentially
2. Joshua Reynolds painted during this era of English history
3. Mount in Crete
4. Hard to find
5. First name of a famous 20th century American realist painter
6. Enclosed
7. Toni \_\_\_\_, first African American woman to win the Nobel prize for literature
8. Painter of *The Holy Trinity*, 1579, 2 words
9. Poses as a model
12. Knockout
16. Property bequeathed by will
20. Flower loved by Monet
21. Edgar Degas painting \_\_\_\_s
22. Small illustrative sketch in a book
24. Time, metaphorically
25. Portrait painter who painted a mural of Najee Spencer-Young on the side of a Philadelphia Target store, Amy \_\_\_\_
26. Body blueprint, for short
27. Ancient Egyptian deity, 2 words
28. Light refractor
29. Hallow ending
33. Site of the Louisiana Museum of Natural History, abbr.
36. Solution to the Riddle of the Sphinx
37. The Canterbury Tales setting
38. Ketchikan's state, abbr.
40. French for gold



Joaquín Orellana, *Imbaluna*.  
In "Joaquín Orellana,"  
Americas Society, NY

## The Solution



Esherick, 1930-1945" (Feb. 6) The impact of three women—Fischer, Weil, and Content—on the development and career of Esherick. □ "Fern Coppedge: New Discoveries" (Apr. 18) Winter scenes of the Bucks County landscape, newly acquired.

**The Print Center, Philadelphia** □ "Windows on Latimer" (June) Series of site-specific commissions presented in the center's bay window on Latimer Street; starting in August 2020, the installations, which feature Philadelphia artists, have changed every month; to come, January will see a work by Jaime Alvarez; February, by Kevin Claiborne; March, by David Rothenberg; April, by Dawn Kim; May and June displays to be announced.

**Westmoreland Museum of American Art, Greensburg** □ "Acupuncture Photography Project" (Jan. 24) A merger of a photographer and an acupuncturist resulted in images that represent the ancient medical practice in the modern world. □ "The Permanent Collection—A Sneak Peek" (Feb. 7-May 9) Works not always accessible to the public. □ "African American Art in the 20th Century" (Jan. 17) The work of artists who came to prominence during the period bracketed by the Harlem Renaissance and the Civil Rights movement; selections from the Smithsonian American Art Museum's collection.

## South Carolina

**Gibbes Museum of Art, Charleston**

□ "Manning Williams: Reinventing Narrative Painting" (Apr. 18) A native son's forty years of paintings that are rooted in the history, traditions, and terrain of the South Carolina Lowcountry and the West.

## Texas

**Moody Center for the Arts, Rice University, Houston** □ "Creative Interventions: Rice University Outdoor Structures" (May 21) New tent-like facilities provide blank canvases for university faculty, staff, students, and outside collaborators with opportunities for artistic site-specific interventions. □ "Artists and the Rothko Chapel: 50 Years of Inspiration" (May 15) Group exhibition organized in two sections highlights the past—the 1975 show featuring works by Marden, Novros, and Rothko—and the future, with works by contemporary artists Gilliam, Hicks, Kim, and others.

## Washington

**Frye Art Museum, Seattle** □ "Agnieszka Polska: Love Bite" (Jan. 31) Computer-generated media works combining original tests with digitally manipulated imagery. □ "Boren Banner Series: Marilyn Montufar" (Apr. 11) Billboard-sized banner on the museum's façade—a public art initiative that showcases work by artists of the Pacific Northwest. □ "Anastacia-Reneé: (Don't be Absurd) Alice in Parts" (Apr. 25) Meditation on gentrification and its effects on the body.

## Wisconsin

**Villa Terrace Decorative Arts Museum, Milwaukee** □ "The Trajectory Series" (Jan. 24) Art inspired by and created with emerging technologies; through these artworks, the exhibition examines how creative behaviors advance cultures and technologies. □



Tompkins Harrison Matteson, *Trial of George Jacobs, Sr. for Witchcraft*, (detail) 1855. Oil on canvas. In "The Salem Witch Trials 1692," Peabody Essex Museum, MA





Above: Kelly Akashi, *A Device to See the World Twice*, 2020. Double-concave lens mounted on cast bronze branches. In "Ground Work," Clark Art Institute, MA



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



Above: John Singleton Copley, *Portrait of Mrs. John Stevens* (detail), 1770–72. Oil on canvas. In "Our Souls Are by Nature Equal to Yours," Cape Ann Museum, MA

Hugo Crosthwaite,  
*A Portrait of Berenice  
Sarmiento Chávez*  
(detail), 2018.  
Stop-motion drawing.  
Prize-winner, 2019  
Outwin Boochever  
Portrait Competition,  
National Portrait  
Gallery, DC



## *museum***VIEWS**

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