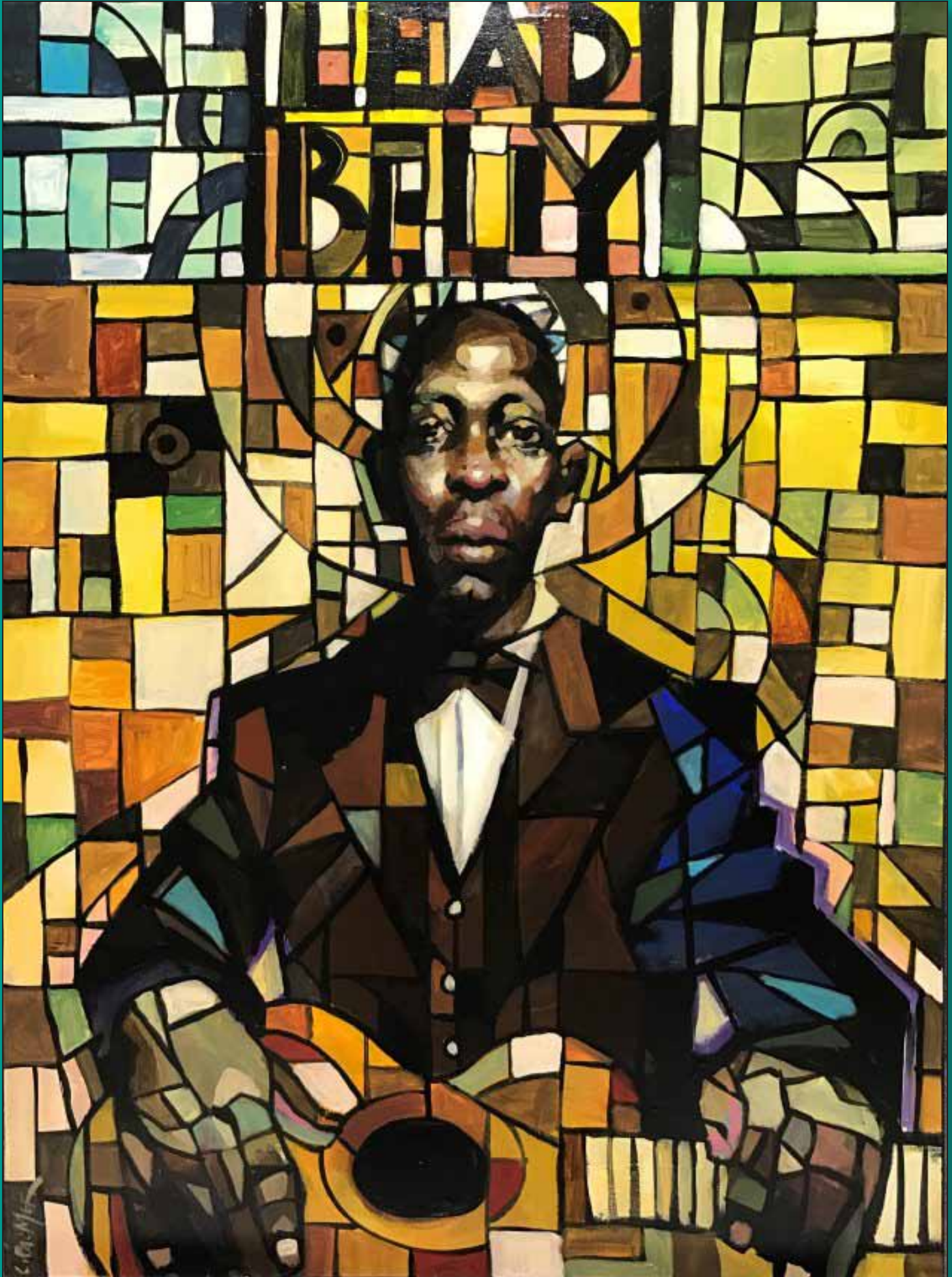


museum **VIEWS**

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



Charly Palmer, *Leadbelly*, 2012. Acrylic on canvas.
In "Identity and Response," Lauren Rogers Museum of Art, MS

Spring 2021

A New Day!

Just as we are coming out of our isolation and venturing forth, so too museums are breaking out, opening doors, letting the air and the people back into their halls and galleries. But the process is slow; safety calls for caution; states and locations have different rules and call for different actions—requiring tickets, scheduled visits, masks, distancing, or even remaining closed. Those that have opened have carefully thought-out

restrictions, limiting hours and numbers of visitors. In all cases, if you go, you will be required to wear a **MASK**.

The listings in this issue include only exhibitions that are in-person, on-site. We came to this decision knowing that virtual exhibitions are so easily and instantly available to everyone with the touch of a button. No bus or car ride. Just go to the museum's website. It's all there!

How a Big City Deals with Covid-19, Artist-wise

In an effort to combat the impact of Covid-19 on New York City's cultural landscape, the Lower Manhattan Cultural Council (LMCC) has awarded a second round of free artist residencies at LMCC's Arts Center at Governors Island to 22 artists and cultural practitioners, all of whom have been affected by the Covid-19 crisis. Now in its second year, the 2021 emergency residency program doubles the number of artists supported in 2020 by LMCC at Governors Island.

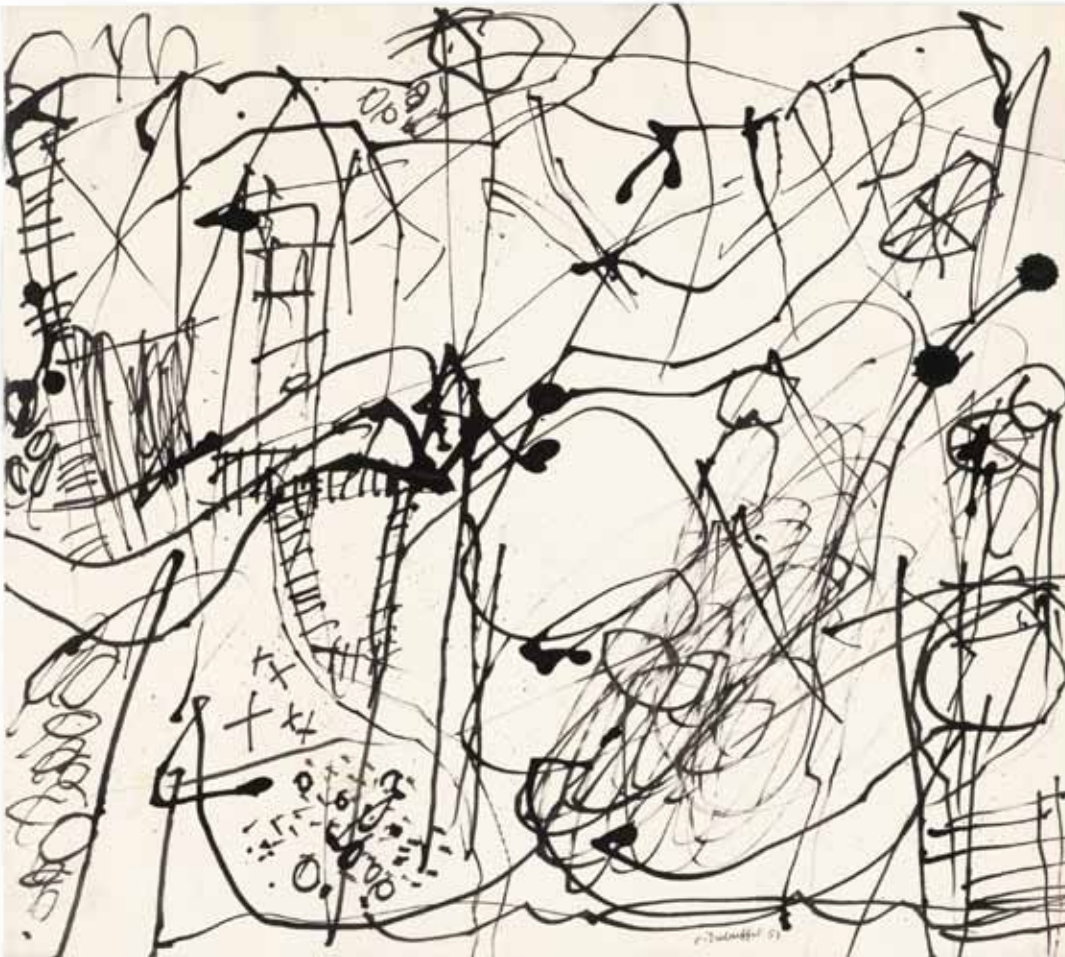
LMCC's Open Call for Residencies in Response to Covid-19 was organized in 2020 as part of the Governors Island Residency Initiative, an Island-wide partnership between LMCC, the Trust for Governors

Island, and 18 other cultural organizations that repositioned indoor spaces as residencies or workspaces open to artists, writers, cultural workers, and creative practitioners living and working across the five boroughs.

More than 250 artists applied for the 2021 season. The selection process included:

- ensuring that artists and cultural practitioners of diverse racial identities, gender expressions, and sexual orientations from across New York City have access to the opportunity and are represented;
- seeking out artists and cultural workers whose practices give back to, or aim to make positive change within the cultural community and/or the city at large;
- seeking out artists and cultural workers whose practices address important socio-political issues, including but not limited to public health, gender discrimination, immigration, racial equity, climate change, and environmental justice;
- seeking out artists and cultural workers whose practices will benefit from working on Governors Island as a public space serving diverse audiences.

For admission, artists described losing studio space and residency opportunities due to the pandemic; identified how LMCC's residency would facilitate trying new creative practices; and cited needing studio space in which to work during quarantine, separate from their current shared living spaces. □



Jean Dubuffet, *Landscape (Paysage)*, 1951. Ink on paper. In "Degree Zero," Museum of Modern Art, NY.

The Economy and the Pandemic

[The following is a report by Wallace Ludel for The Art Newspaper, Feb. 26, 2021]

Economic reports released in New York and Los Angeles reveal the dire impact of the coronavirus pandemic on arts employment in the U.S. The Otis College of Art and Design released its annual report on the creative economy in California, finding that every single sector saw substantial losses throughout the year, with over 175,000 jobs gone across the state in the past year, including nearly a quarter of the cultural workforce in Los Angeles. While in New York, a report from the state Comptroller's Office found that employment in the creative fields had fallen by 66% in the past year.

According to the Otis report, between February and December of 2020, 13.3% of jobs in the creative sector were lost throughout California, mainly from the art hub in Los Angeles, where nearly 110,000 jobs have been cut, or 23.5% of the workforce. Throughout the state, fine and performing arts saw nearly 16,000 jobs lost, entertainment and digital media saw over 128,000, the fashion industry saw nearly 23,000, and creative goods and products saw nearly 6,000....

[Adam Fowler, the director of research at Beacon Economics was the author of the report. Fowler added that] "it's still an open question in terms of who's going to survive and who's not" for both artists and organizations...

Smaller groups and individual practitioners are "going to need time to build a strategy if there's going to be an extended period where their business model has to change.... We don't want a recovery that doesn't include the arts. What a depressing thought that we could come back to an economy that doesn't have the interesting art, theater, and cultural assets that make our cities what they are...."



A further study by Californians for the Arts noted that, of the roughly 1,000 creative workers it surveyed, 88% of respondents confirmed that they had lost income or other arts-related revenue as a result of the pandemic. And 43% of respondents said they were unsure whether they would be able to continue to make a living in their chosen field moving forward.

New York

And in New York, a report from the state Comptroller's Office detailed that, as of December 2020, employment in the creative industry had declined by 66% from the year before. According to the report, New York City was home to 93,500 jobs in arts, entertainment, and recreation with an average salary of \$79,300, but as of December, two thirds of these jobs have been lost. "Prior to the Covid-19 pandemic, the level of employment, the number of establishments and total wages in the arts, entertainment, and recreation sector had each expanded significantly over the past decade, growing at a much faster rate than for all sectors citywide."

In addition, the city's identity "as a cultural powerhouse" served as a magnet for workers and businesses "making the sector vital to the city's economy."

New York State Comptroller Thomas DiNapoli commented on his office's findings: "Direct relief from the federal government, and state and local programs to create safe venues for artists and entertainers are steps in the right direction, but more help is needed to keep the lights on." □

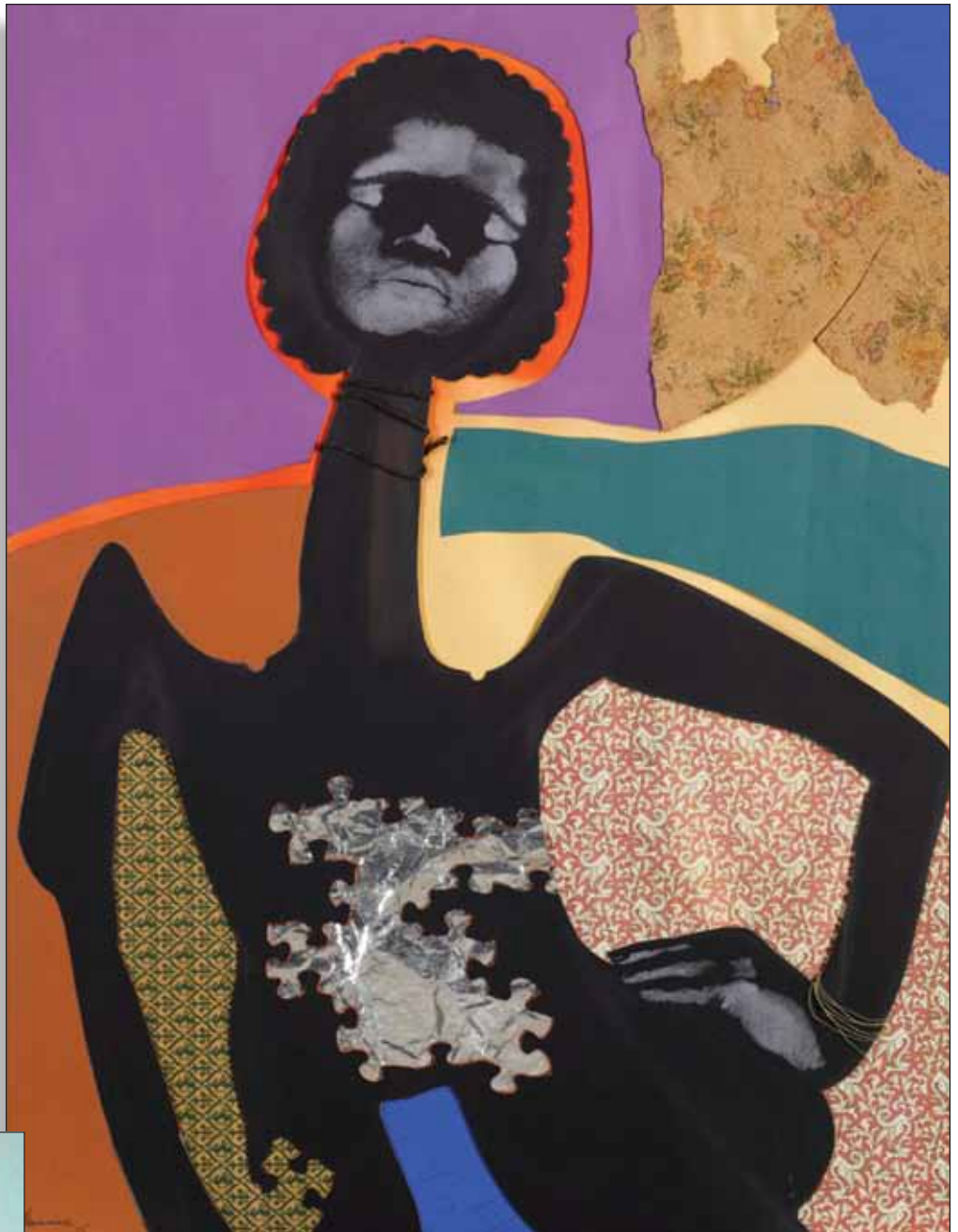


Wendy Red Star, *Apsáalooke, The Indian Congress*, 2021. Mixed media installation. In "Wendy Red Star," Joslyn Art Museum, NE

A COLLEGE EXPERIMENT

Black Mountain College, an experimental school in the North Carolina mountains near Asheville, was active from 1933 to 1957. The secluded environment fostered a sense of individuality, inter-disciplinary experimentation, and creative intensity, and served as a key setting in which artists were moved to revolutionize a broad range of modern art forms. Movement and music—both time-based activities—can be difficult to express in static mediums such as painting, drawing, and photography, yet many artists want to explore them. Movement serves as inspiration—either to capture it or to create it in entirely different mediums. Similarly, music is driven by rhythm, patterns, and variations that are enticing departures for visual artists. In very few places did movement, music, visual arts, and other disciplines intermingle with such impact as they did at Black Mountain College. It had a profound influence on the course of American modernism.

The **Asheville Art Museum** (NC) features its large collection of works from the college. Having gathered Black Moun-



Above: David Hammons, *Untitled*, 1975. Grease, Pigment, and mixed media on paper, on two sides. In "David Hammons: Body Prints, 1968-1979," The Drawing Center, NY



Left: Antonio McAfee, *The Gem*, 2019. Pigment print. In "Traces," Kreeger Museum, DC

tain-related artworks for more than 25 years, the museum salutes the school's importance to western North Carolina and to the development of American art. The Black Mountain College Collection continues to grow through gifts from students, faculty, and through the acquisition of later works by artists who had produced during the years the school was open. □



Right: Juan Fuentes, *South African Women's Day*, 1978. Offset lithograph on paper. From Smithsonian American Art Museum's "iPrinting the Revolution!" A series of five virtual conversations called "The Legacy of Printmaking" that explore the collaboration by Chicana printmakers across communities — how artists and Chicana graphic arts together use printmaking to debate larger social causes.

DISCOVERY!

Martin Bailey, chief guru on Vincent van Gogh at *The Art Newspaper*, has written about a discovery, made during the restoration of Van Gogh's painting *Olive Trees* (1889), a pride of the Nelson-Atkins Museum of Art in Kansas City (MO).

Vincent van Gogh was painting in an olive grove when a grasshopper blew onto his wet paint. He either didn't notice—or perhaps didn't care—and carried on, producing one of the finest landscapes he painted just outside the walls of the asylum where he was living," says the museum's catalog.

And Bailey writes the following:

When Vincent agreed to move to the asylum just outside Saint-Rémy-de-Provence in May 1889 after mutilating his ear, he made two conditions. As his brother Theo told the asylum director, Vincent should have "at least 1/2 liter of wine with his meals" and "the freedom to paint outside the institution."

A month after arriving, he was allowed outside the asylum walls, immediately discovering the ancient olive groves which lay beneath the hills of Les Alpilles. Struck by their gnarled and twisty trunks and glimmering leaves, he painted the work that is now in Kansas City.

Conservators at the Nelson-Atkins have been studying *Olive Trees*, in association with the Van Gogh Museum, to prepare for an exhibition which will be held in Amsterdam and Dallas. This has involved eight years of research on the painting, which now makes it possible to track how the artist worked on it.

Using a powerful microscope, conservators discovered the head and a hind leg of a grasshopper entombed in the paint of the foreground, just to the right of the center. It is hardly visible to the naked eye. There was no disturbance to the paint, which would have occurred if a live insect had got stuck, so it was presumably dead on arrival.

The Rhône Valley has an extremely strong wind, the mistral, which often made it awkward for Van Gogh to paint outside. But he would persevere in windy conditions and it was probably a mistral that blew the dead grasshopper onto his canvas. That summer Vincent had written about painting in the groves with great numbers of insects "flying in the heat."

Olive Trees is painted in his typical thick impasto technique, so the dead insect just added a little more bulk to the picture surface. The Nelson-Atkins Museum conservator Mary Schafer and her

colleagues also found plant material, which remains unidentified, blown into an area of blue paint. The Nelson-Atkins Museum catalogue reveals that the painting was completed in two stages. Most of the work was done outside, in early June. Van Gogh then suffered a mental attack the following month and he could only resume work in September. Conservators found that he then added the finishing touches, including some short dabs of fresh yellow paint on the trees.... In a revealing letter to his brother in September he wrote: "Out of doors, exposed to the wind, the sun, people's curiosity, one works as one can, one fills one's canvas regardless. Yet then one catches the true and the essential.... One orders one's brushstrokes, making the painting more harmonious and agreeable to see, and one adds to it whatever one has of serenity and smiles." Conservators have determined that the colors we see now have altered, as they have in so many of Van Gogh's paintings. The geranium lake red pigment beneath the trees has faded nearly to the point of invisibility, turning his violet shadows blue.



Vincent Van Gogh, *Olive Trees*, (with grasshopper section circled) 1889. In the Nelson-Atkins Museum of Art, MO

Describing a similar olive grove scene done at around the same time, Vincent told his sister Wil how the trees "cast shadows violet on the sun-drenched sand."

...Vincent sent *Olive Trees* to Theo in Paris, and his widow Jo Bonger eventually sold it in 1905. Five years afterward it was bought by Adolf Kohner, one of Hungary's richest men.... Kohner sold the Van Gogh in 1930.... In 1932, *Olive Trees* was bought for the Nelson-Atkins Museum from New York's Durand-Ruel gallery....

It was only the second Van Gogh to enter a U.S. museum.

Olive Trees has now been promised for two major exhibitions, both of which will be shown in the U.S. "Van Gogh and the Olive Groves" is scheduled for the Dallas Museum of Art (October 17-February 6, 2022) and for Amsterdam's Van Gogh Museum (June 18-September 12, 2021). Covid-19 allowing, "Van Gogh in America" will be on view at the Detroit Institute of Arts (October 2, 2022-January 22, 2023). □

[Martin Bailey is a leading Van Gogh specialist and investigative reporter for *The Art Newspaper*. Bailey has curated Van Gogh exhibitions at galleries and museums in Britain and Scotland. He has written a number of bestsellers.]





Robert S. Duncan, *Landscape With Rainbow*, 1859. Smithsonian American Art Museum. Presented on loan to President Joseph R. Biden, Jr., following his inauguration.

Rothko Chapel is Now 50

John and Dominique de Menil first revealed the **Rothko Chapel** (TX) to the public over three days in February 1971. Since its dedication fifty years ago, the Rothko Chapel has served as a spiritual space for solitary contemplation, and as a gathering place for world leaders. Founded on a platform of inclusiveness ahead of its time, the Chapel has operated at the vanguard of social justice, hosting colloquia for scholars and religious leaders from around the globe to engage in discussions on issues affecting human rights, and to work toward a culture of mutual understanding.

This year, on a February weekend, the chapel's 50th anniversary celebrations included performances, interfaith programs, discussions on critical issues of the day. In addition, the celebration marked the completion of phase one of the restoration master plan.

Reports have it that the original de Menil concept placed the chapel on the campus of the University of St. Thomas as a Roman Catholic chapel, and they commissioned Rothko to create contemplative works to fill the space. Later, the octagonal building, designed by Philip Johnson and completed by Barnstone and Aubey, was re-sited and re-dedicated to a non-denominational space adjacent to the Menil collection. Rothko died by suicide a year before the opening of what he believed would be the great legacy of his creative life.

2021 U.S. Premiere of "Glasstress"

In September 2021, an intriguing exhibition at the **Boca Raton Museum of Art** (FL) will close. That gives the public five months to get there to see "Glasstress 2021 Boca Raton" (Sept. 5). The 34 artists in this new, never-before-seen edition of Glasstress were invited by Adriano Berengo to work alongside his master glass artisans at the Berengo Studio on the island of Murano in the Venetian lagoon. In doing so, Berengo has stimulated artists into thinking about the medium of glass and how it can be used to create provocative works of art. The result is apparent in the large spaces provided by the Boca Raton galleries—34 new never before seen works of art that explore some of today's pressing subjects.

The stated mission of "Glasstress"—to restore the visibility and reputation of Murano glass—proved to be a success. Glass masters and experienced artists, novices in the medium, joined together,

merged their ideas with their highly skilled collaborators, and produced the unique pieces on view in "Glasstress."

Asian American Art Takes Center Stage

The **Cantor Arts Center** (CA) announced the Asian American Art Initiative (AAAI) to acquire, preserve, display, and research art related to Asian Ameri-

can and Asian diaspora artists and their practices. The action is anchored by the Cantor's acquisition of 233 ceramic masks that comprise *Untitled (LC. 123, Wall of Masks)* by Ruth Asawa and 141 artworks by Asian American artists from the Michael Donald Brown Collection, privately assembled between 1880 and 1996. Recently, the Cantor also obtained 25 photographs by the San Francisco and Los Angeles photographer Michael Jang.

NEA Starts 2021 with Awards

In 2013, **MIT List Visual Arts Center** (MA) started List Projects, a series of focused exhibitions supporting emerging and under-represented artists at pivotal points in their careers. A smaller gallery, designated for the series, complements the main gallery program. With a quickly adjustable time frame to realize shows, the center offers this unique platform to present new and topical work quickly.

A \$30,000 National Endowment for the Arts Grants for Arts Projects award supports this ongoing exhibition series.

The List Project exhibition series is included among 1,073 projects across America totaling \$25 million during the first round of fiscal year 2021 funding in the Grants for Arts funding category.



Ruth Asawa, *Untitled (LC.012, Wall of Masks)* (detail), c. 1966–2000. Ceramic, bisque-fired clay. Cantor Arts Center, CA

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The **Provincetown Art Association and Museum** (MA) has been approved for a \$20,000 Grants for Arts Projects award to support Art Reach, PAAM's youth education program.

The NEA approved the **Hudson Valley Museum of Contemporary Art** (NY) for a grant of \$20,000 in partial support of the project Enlighten Peekskill. The project is part of a New York State Downtown Revitalization initiative whereby Peekskill Waterfront Green and the Peekskill MTA station will be linked to Downtown Peekskill through illuminated sculptures that create a safe walking route while highlighting the importance of the arts in everyday life.

Frick Madison Opens

As advertised, the **Frick Collection** opened the doors of its temporary home—**Frick Madison**—in the Breuer building on Madison Avenue and 75th Street in New York City at the end of March. The building was formerly occupied by the Metropolitan Museum of Art and before that by the Whitney Museum of American Art, the original occupant for whom the building was designed and built. The Frick Collection will occupy this venue for approximately two years while its historic buildings on East 70th Street undergoes renovation.

In a departure from the institution's customary domestic presentation style, Frick Madison offers the public highlights from the collection organized chronologically and by region. On three floors, visitors can view paintings and sculptures by a long list of the great masters of all time alongside decorative arts and rarely seen works such as 17th-century Mughal carpets and long-stored canvases from *The Progress of Love* by Jean-Honoré Fragonard. New acquisitions are also on display, many for their debut performances.

Advance tickets are required.

About the Breuer

The Breuer Building on Madison Avenue and 75th Street in New York City was the third home of the Whitney Museum of American Art, which began life on West 8th Street, moved to West 54th Street, then took up residence in the Breuer. The building, which opened in 1966, was designed by Hungarian-born, Bauhaus-trained architect Marcel Breuer. His efforts resulted in a strong modernist statement in a neighborhood of traditional limestone, brownstone,

and brick row houses and postwar apartment buildings.

Considered brutally heavy and plain at the time, the building is now known as one of the most interesting and appealing buildings in the city—unadorned, square, and strong.

At its opening the Breuer building was reviewed with glowing approval: "The gallery is a modernist show-stopper" —*The New York Times*

"It's a delight: intelligent, informative, elegantly lean and visually rich" —*The Wall Street Journal*

In 2014, the Whitney packed up and migrated back to lower Manhattan, opening a new facility, designed by Renzo Piano, at 99 Gansevoort Street in what had been the meat-packing district of the city. Piano's rendition for the Whitney faces the Hudson River on one side and the High Line, an elevated 1.5-mile pedestrian park built on the remains of a freight rail line, on the other. A green, landscaped walkway, the High Line meanders through the West side of Manhattan along the path of the railway, offering more artworks that double as a bonus to visitors of the Whitney.

California Museums Shuffle Leadership

The **Museum of Contemporary Art**, Los Angeles, announced that Director Klaus Biesenbach will begin a new role as artistic director in charge of exhibitions, other programming, and collections, while another executive director will have charge of daily management and operations. The reshuffling signals the financial difficulties museums across the country have had since last spring's pandemic-related closings, and renders into action the push toward bolstering the bottom line. Other major institutions have opted for the same separation of duties.

In San Francisco, Neal Benezra, director of the **San Francisco Museum of Modern Art**, is stepping down from



MaPó Kinnord, *Inheritance* (detail), 2018. Stoneware and acrylic paint. In "Outside In," Ogden Museum of Southern Art, LA

his post, promising to help in the search for his replacement. After 19 years as director, he said, "The time feels right to begin our succession planning.... the beginning of a transition, not a departure."

Met Considers Sales

Recent rumblings from the **Metropolitan Museum of Art** (NY) have indicated that its leaders are in discussions about selling works of art for the purpose of financing the care of the collection. In quick order, the cry has gone out: That's not what we do! Art museums should not invade the sanctity of their precious holdings to pay the telephone bills! If the Met does it, then the universe of art museums will follow suit and sell, sell, sell!

In fact, in order to find ways to help museums through the paralyzing effects of declining revenues caused by the coronavirus shutdowns, the Association of Art Museum Directors loosened the guidelines for selling artworks last April, the new rules to stay in effect until April 10, 2022. Institutions would then be open to use the money from deaccessioned works to support the direct care of their collections without fear of sanctions. Thus, the intentions posed by the Met are in line with the new directives. Previous to the

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April 2020 directive, museums had been limited to using proceeds from sales of art from their permanent collections only to buy more art.

Now, with the intentions of the Met becoming public, leaders in the museum firmament are crying out. Because the Met has such great clout, they say, a surge in sales could result. "This is a slippery path." "Deaccessioning will become a dependency." "Destructive consequences" for museums. "Could lead to deaccessioning for operating costs!"

As reported in *The New York Times*, Max Hollein, director of the Met said, "This is the time when we need to keep our options open. None of us have a full perspective on how the pandemic will play out. It would be inappropriate for us not to consider it [deaccessioning for collections care] when we're still in this foggy situation."

Met Rewards Interns, Gets Diversity

From a total of 997 applicants for paid spring internships at the **Metropolitan Museum of Art**, 28 individuals were chosen in mid-February last through April 23. The number of applicants was triple that of last year when salary was not a factor, except for a small number of recipients. The result has been that the museum "was able to fund more diverse candidates in all the departments," said Heide Holder, chair of education. The interns are paid \$15.00 an hour and work 14 hours a week in any of 40 areas of

interest within the museum from administration, curatorial responsibilities, conservation, and education to the museum's all-encompassing art historical departments ranging from ancient to contemporary.

Most of the interns are students or recent graduates of elite colleges and universities, but come from diverse backgrounds. Their interests are no less diverse except that most champion the cause of equity and hope to further that cause into their futures.

Will the U.S. Lose Museums?

"Museum recovery will take years and without a sustained Congressional lifeline, I fear that many museums will be lost forever," said Laura Lott, president and chief executive of the American Alliance of Museums. Her comment came on the day that a plea from 600

supporters was sent to Congress for approval of funding for museums reeling from shutdowns caused by the coronavirus pandemic. She went on: "The pandemic has provided an overdue wake-up call for Congress and decision makers who haven't always understood the business models or value of museum."

The appeal pronounced several goals: Congressional funding for museum programs sponsored by the Institute of Museum and Library Services and other service agencies; tax deductions for charitable contributions regardless of the recipient's identity; increased funding for so-called Shuttered Venue Operators Grants, which now include some \$15 billion in outlays to venues that have been shut down.

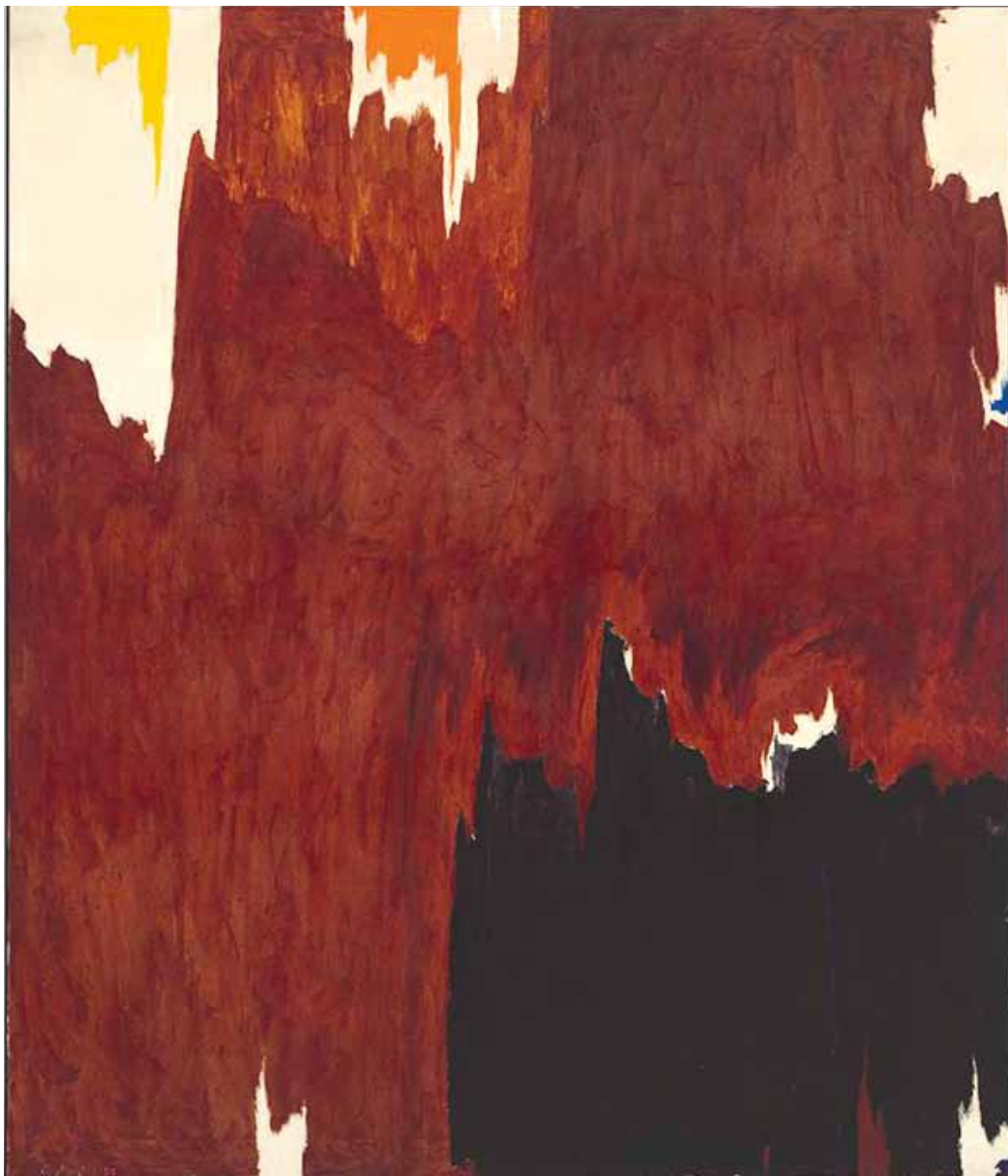
Left out of the appeal document were the organization's efforts during the last administration to stop the dissolution of the IMLS, the National Endowment for

the Arts, and the National Endowment for the Humanities. Also omitted was all the lobbying done to promote the allocation of forgivable Federal Paycheck Protection Program loans to museums, and the critical role played by museums throughout the country.

Baltimore Museum Forges Ahead

Following the fracas brought about last autumn by the intentions of the **Baltimore Museum of Art** (MD) to sell three major

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Clyfford Still, 1957-G, 1957.
Baltimore Museum
of Art, MD

artworks to raise funds for equity, inclusion, and other initiatives, the museum stepped back and canceled the sales auction. The works by Andy Warhol, Clyfford Still, and Brice Marden were expected to yield some \$65 million, with \$55 million going to an endowment to generate income for collections-related expenses and \$10 million for acquisitions of new works by diverse artists.

Although stymied in its plans for selling the three masterworks, the museum remains committed to its efforts toward financial diversity, equity, accessibility, and inclusion, and welcomed donations from philanthropists who have, more or less, saved the day. Half of Eileen Harris Norton's gift of \$1 million will go toward the stated purposes—salary raises, etc.—for the next three years, and the other half will seed the creation of an endowment to ensure that these efforts continue. The Rouse Company Founda-

tion promises to provide \$350,000 to extend opening hours to 9 p.m. one day per week, continuing for 16 months. Another gift of \$110,000 will finance wage increases for workers paid by the hour from \$13.50 to \$15.00.

Director of the BMA Christopher Bedford says that while it will take some doing to raise the hoped-for \$65 million, "there is broad awareness of the urgency of our goal," and that the museum's commitment to structural change is stronger than ever. "It was a disappointment that we couldn't proceed with those sales, but it's done nothing to diminish our commitment."

The NFT Phenomenon—Seriously?

The following paragraphs opened a recent story in *The Art Newspaper* called "Art enthusiasts' burn a Banksy print then sell it as an NFT."

"As if understanding the NFT [non-fungible token] art world wasn't already like descending into Dante's Inferno, here comes a group of self-proclaimed 'tech and art enthusiasts' who are selling a Banksy print as an NFT—but not before they have burned the original.

"In a video posted yesterday on the Twitter account, BurntBanksy, one member of the group takes a lighter to the 2006 print, titled *Morons*, which was reportedly purchased for \$33,000 at Christie's in December and came with a Pest Control certificate of authenticity. The print, which features the line, 'I can't believe you morons actually buy this shit,' is a satirical poke at the shallow, over-inflated art market.

"The reason for the stunt? The Burnt Banksy member explains to the camera: 'If you were to have the NFT and the physical piece, the value would be primarily in the physical piece. By remov-

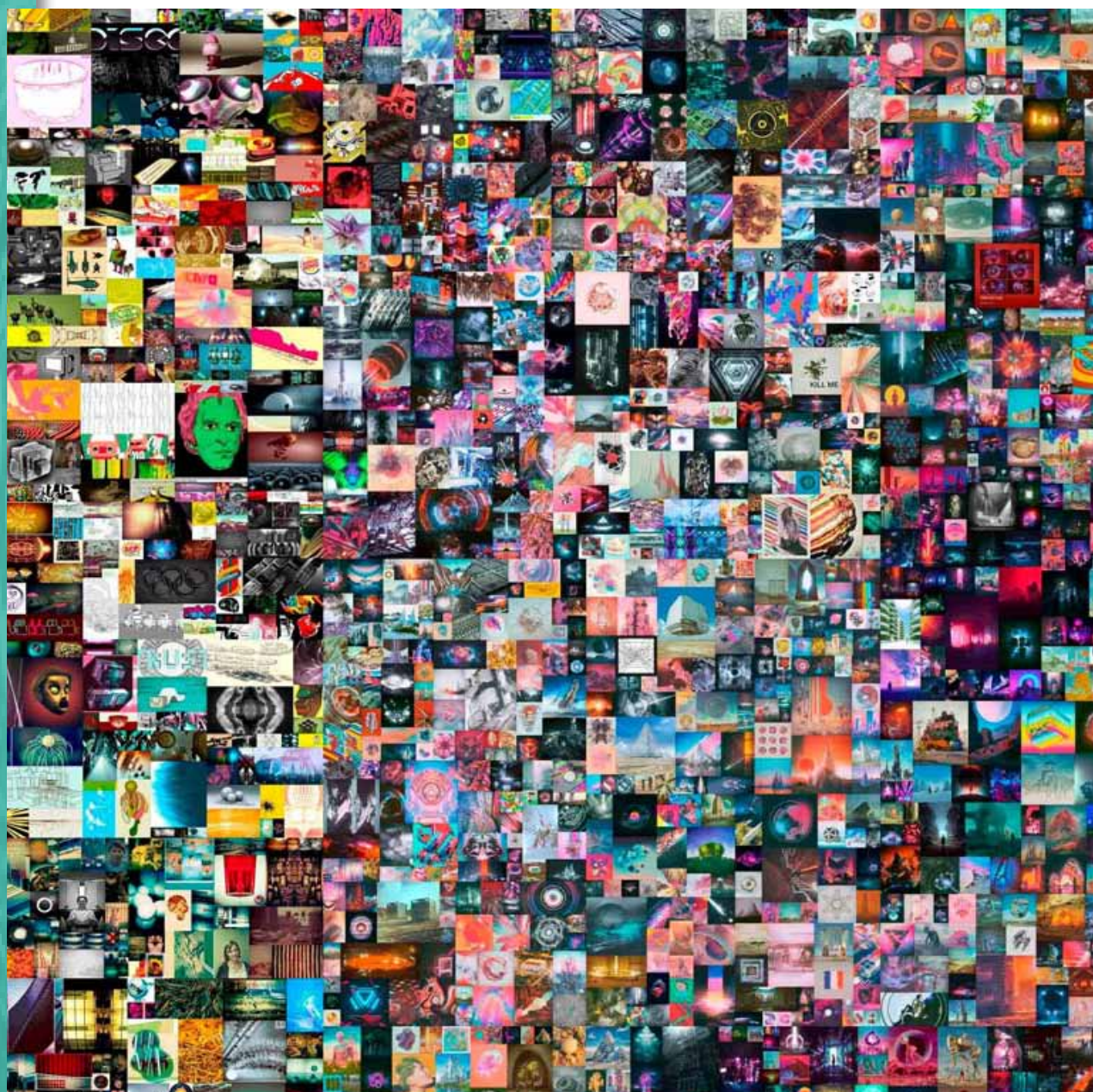
ing the physical piece from existence and only having the NFT, we can ensure that the NFT, due to the smart contract ability of the blockchain, will ensure that no one can alter the piece and it is the true piece that exists in the world. By doing this, the value of the physical piece will then be moved onto the NFT.'"

And, as if that were not enough, the digital world is all atwitter about the mega-sale of Beeple's (aka Mike Winkelmann) *Everydays: The First 5,000 Days*, 2021, for \$69.3 million. The virtual work will be featured in a yet-to-be-realized virtual museum.

NEW FRIENDS FIND HOMES on museum grounds

Beehives, two of them, inhabited by a resident community of some 60,000 honeybees, have been installed on the Cincinnati Art Museum's (OH) grounds in support of

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Beeple (aka Mike Winkelmann), *Everydays: The First 5,000 Days* (detail), 2021. A non-fungible token.

the Queen City Pollinator Project, a partnership aimed to aid the health of the community at large. "Pollinators are a vital part of a balanced ecosystem. Nearly all pollinators are suffering from declines," says the project's publicity. In addition to the important role of pollinating, the new residents, with support from their human neighbors, will supply the museum with honey for its commissary, with enough left over to sell in the museum shop. The Green Team (museum staff members) has come up with other functions related to the bees: a naming of the queens contest (entree fee required), an "adopt a bee" plan (for a \$5 or \$10 fee), and other challenges (with fees) as of now undetermined. The money raised will support the museum's community wellness initiatives.

The hives are located in the pollinator garden near the administrative wing. Additional hives may be added in the future. The "friendly" bees are said to sting rarely and travel up to three miles from their hive—long-range emissaries of the Cincinnati Art Museum.

Amish Come to the Smithsonian

A major collection of masterpiece Amish quilts came to the **Smithsonian American Art Museum** (DC) in the form of a gift from collectors Faith and Stephen Brown. The quilts were made between the 1880s and 1940s, from communities in Illinois, Indiana, Iowa, Ohio, Pennsylvania, and other states. An upcoming exhibition will feature a selection from the collection.

Before the late 1960s, Amish quilts were little known beyond their communities. The "Sunday-best" quilts were usually made as wedding gifts rather

than items for daily use, and covered beds on days when the family hosted worship meetings in their home. When art collectors discovered these quilts, critics looked at them as works of art, praising them for their visual power and striking affinities to modern art. The bold colors and abstract patterns, they said, were like the paintings of Paul Klee, Ellsworth Kelly, Joseph Albers, and others.

From Near Disaster to Recovery

In 2009, Brandeis University (MA) proposed to close down its **Rose Art Museum** and sell off its holdings for funds to fend off a debilitating recession.

Students, alums, faculty, and friends protested; the art world was up-in-arms; and the university backed away from its proposal. Since then, through ensuing years, the Rose Art Museum has flourished, as sharply indicated by a recent surfeit of gifts—some 68 works of art donated by alumni/ae, faulty, and friends—in celebration of the museum's 60th anniversary. This trove of artworks includes pieces by Francesco Clemente, Jim Dine, Yoko Ono, Nam June Paik, Jenny Holder, Pablo Picasso, Betye Saar, Andy Warhol, and many others, both established and emerging.

Among the many gifts showered on the museum, these works have enriched and expanded the existing holdings.

Museums Without Borders; A Worldwide Collaboration

The **Museum of Art and Photography** (MAP) in Bengaluru, India has created a series of collaborative online exhibitions with



Jean-Michel Basquiat, Anthony Clarke, 1985. Acrylic, oil, and collage on wood. In "Writing the Future: Basquiat and the Hip-Hop Generation," Museum of Fine Arts Boston, MA

some leading art institutions worldwide.

The latest installation of the series features the **Morgan Library** (NY). The organizers look at the work of two photographers and a video is created that explores the artistic practices of the photographers.

The series is titled **Museums Without Borders**. Each collaboration features two artworks in dialogue with one another; one from MAP's collection matched with a partner museum's object. The dialogue between the objects is carried forward by curators of both institutions in the form of a short video.

Among more than 50 institutions collaborating with MAP are the Asian Art Museum of San Francisco, the British Museum, Peabody Essex Museum, The Morgan Library and Museum, Detroit Institute of Arts, Vitra Design Museum, Museum of Design Excellence. The Museum of Art and Photography is still under construction. Completion is expected by the end of the year, with an opening planned for the succeeding spring. □



Walter T. Matia, *High Plains Drifters*, 2006. Bronze. In "Beyond Artworks," Leigh Yawkey Woodson Art Museum WI

Dancing and Color



Mark Emma Amos, *Sandy and Her Husband*, 1973. Oil on canvas. In "Emma Amos: Color Odyssey," Georgia Museum of Art, GA

Below: Pablo Picasso, *Two Dancers*, 1925. In "Conversations in Drawing," Morgan Library & Museum, NY



Dean Meeker, *Juggler*, 1947. Oil on canvas. In "Dean Meeker: Myths and Legends," Museum of Wisconsin Art, WI



Right: Otto Hierl-Deronco, *Spanische Tänzerin (Spanish Dancer)*, n.d. Oil on canvas. In "Unsettling Femininity," Frye Art Museum, WA

California

Laguna Art Museum, Laguna Beach □ “Hymns to the Silence” (May 31) High contrast B&W photographs focusing on parts of architectural structures in southern California.

Institute of Contemporary Art, Los Angeles □ “The Inconstant World” (May 30) A selection of works by artists using various modes of abstraction. □ “Harold Mendez: Let us gather in a flourishing way” (June 27) Survey of Mendez’s sculpture, printmaking, and photography which together explore various cultures, fiction, truth, and the tensions between them.

Chinese Cultural Center, San Francisco □ “WOMEN 我們: From Her to Here,” (Aug. 28) Group exhibition centers on Asian feminist diasporic perspectives: video and film works, mixed media installation, photography, painting, and more by LGBTQ+ and women artists and art collectives from the Bay Area, Taiwan, Hong Kong, and beyond.

San Francisco Art Institute □ “A Spirit of Disruption” (July 3) To celebrate its 150 anniversary, the institute presents artwork that reflects its diversity and its influence on contemporary art by faculty and alumni/ae from the 1960s to the present; included is a series of podcasts and a web series.

Cantor Arts Center, Stanford University, Stanford □ “When Home Won’t Let You Stay: Migration through Contemporary Art” (May 31) How contemporary artists respond to the migration and displacement of people worldwide: works made since 2000 by artists born in more than a dozen countries offer diverse artistic responses to this universal phenomenon.

District of Columbia

Kreeger Museum □ “Traces” (May 29) In paintings photograph, mixed media, sculptures, sound and video, and site



Alexis Rockman, *The Lifeboat of the HMS Erebus*, 2019. Oil on wood. In “Alexis Rockman: Shipwrecks,” Peabody Essex Museum, MA

responsive installation, regional artists explore how the past evokes shifting memories as well as the future.

National Museum of Women in the Arts □ “Sonya Clark: Tatter, Bristle, and Mend” (May 31) Mid-career survey of works that address race, visibility, and Blackness by using fiber art techniques with human hair, currency, combs, and other everyday materials to explore the impacts of the African diaspora. □ Through June 30: “Julie Chen: True to Life” Interactive books in which readers are called upon to do more than simply turn pages; “Selections from the Collection” Paintings, prints, photo-based works, and sculptures from the late 16th century through today. □ “New York Avenue Sculpture Project: Betsabeé Romero” (May 2) Mexico City-based artist’s installation of carved and painted tires assembled into totemic structures. □ “Mary Ellen Mark: Girlhood” (July 11) Photographs of girls and young women.

Florida

Boca Raton Museum of Art □ “Paul Gervais: Faces and Forms” (May 30) Two bodies of work: self-portraits and portraits of friends and relatives, and paintings of imagined objects. □ Through Sept. 5: “Glasstress Boca Raton 2021” (see notes in “Briefs” on p. 6); “An Irresistible Urge to Create: The Monroe Family Collection of Florida Outsider Art”

Georgia

Georgia Museum of Art, University of Georgia, Athens □ “Emma Amos: Color Odyssey” (April 25) Retrospective: prints, paintings, and mixed media works made over the course of the artist’s career from the late 1950s to around 2015, including the time she was the only woman member of Spiral, a group of Black artists who came together to examine their relationship with

art and activism. □ “Extra Ordinary: Magic, Mystery and Imagination in American Realism” (June 13) Survey of the artists who stayed with realism and representation in the face of the rising tide of abstraction at mid-century: Albright, Cadmus, Evergood, and others. □ “In Dialogue: Look, Paint, Repeat: Variations in the Art of Pierre Daura” (May 23) One of a series of installations that place single works of art in dialogue with other works by the artist’s peers.

Kentucky

Speed Art Museum, Louisville □ “Collecting – A Love Story: Glass from the Adele and Leonard Leight Collection” (June 20) Works by more than 50 artists illustrate the stories of international contemporary glass and the diverse practices used. □ “Promise, Witness, Remembrance” (June 6) A reflecting on the life of Breonna Taylor, her killing in 2020, and the year of protests that followed.

Louisiana

Ogden Museum of Southern Art, New Orleans □ “The Guardian of the Wetlands: Works by John Taylor” (May 30) Storyteller, environmentalist, self-taught artist, and lifelong resident of New Orleans Lower 9th Ward presents carvings from found driftwood, photographs of the Bayou Bienvenue Wetlands Triangle, and historical information about Louisiana wetland loss. □ “Built” (July 25) The myriad of styles, mediums, colors, scale, textures, traditions with which Southern artists have expressed themselves through sculpture, all here. □ “Outside In, Improvisations of Space: The Ceramic Work of MaPó Kinnord” (July 18) Ceramic art challenged with infusions of assemblage, collage, light, drawing, and painting.

Continued on next page



Rembrandt van Rijn, *Portrait of a Young Woman*, 1632. Oil on panel. In “Rembrandt Revealed,” Allentown Art Museum, PA



Sam Gilliam, *Tequila*, 1979. Acrylic and mixed media on canvas. In "American Painting," Cincinnati Art Museum, OH

Massachusetts

Eric Carle Museum of Picture Book Art, Amherst □ "Picture the Dream: The Story of the Civil Rights Movement through Children's Books" (July 3) Works by a galaxy of artists picturing the civil rights movement from its beginning in 1955.

Isabella Stewart Gardner Museum, Boston □ "Shen Wei: The Moving Image" (June 28), Films in which the artist uses setting, light, and framing to craft mystical worlds are shown in three areas throughout the museum; a separate gallery contains Shen Wei's recent paintings, notebooks, sketches, and documentation of his choreography.

Museum of Fine Arts, Boston □ "Writing the Future: Basquiat and the Hip-Hop Generation" (May 16) At the start of the hip-hop culture are Basquiat's paintings, sculptures, drawings, videos, music, and fashion, all seen here alongside his contemporaries, marking the transition of street art from city walls and subway trains onto canvas and into the art world. □ "Black Stories, Black Futures" (June 20) Works by 20th-century artists of color, curated by young scholars as part of the museum's partnership with local youth empowerment organizations. □ "Personal Space: Self-Portraits on Paper" (May 23) From traditional (Kollwitz, Dine) to experimental (Rauschenberg), from symbolic to realistic to abstract, from the turn of the century to today. □ "Elsa Dorfman: Me and My Camera" (May 23) Large-scale self-portraits tell the

story of the artist's life and her intimacy with and delight in the camera.

Fuller Craft Museum, Brockton □ "Makers and Mentors: The Art and Life of Snow Farm—The New England Craft School" (July 4) The work of multiple generations of artists involved with and shaped by the school in its classrooms, its workshop, and its studio. □ "Particle & Wave: PaperClay Illuminated" (May 30) Works by artists who are redefining the potential of the ceramic arts; the evolution of paper clay (clay to which processed cellulose fiber—usually paper—has been added).

Museum of Russian Icons, Clinton □ "Painted Poetry: Alexander Gassel" (May 23) A retrospective of contemporary paintings by Russian-born American Gassel that blend avant-garde with traditional Russian iconography, ancient symbols with contemporary subjects.

Cahoon Museum of American Art, Cotuit □ "Scott Prior: Illuminations" (May 29) Paintings, prints,

and drawings—realistic portraits, still lifes, and landscapes. □ Through June 5: "Cahoon Contemporary Artists: Jackie de Ruyter" Recent abstract paintings and sculptures. □ "Shape Shifters" (June 5) Recent abstract paintings and sculptures by two local area artists.

Fitchburg Art Museum □ Through June 6: "The Big Picture: Giant Photographs and Powerful Portfolios" In two parts: recent photography acquisitions—large-scale prints, some more than 6 x 8 feet, and groups of multiple related photographs that create narratives; "Cloth is Money: Textiles from the Sahel" Woven cloths, made in the southern border region of the Sahara, that represent wealth as well as the complex culture in Africa.

Continued on next page

Jacob Lawrence, *We crossed the River at McKonkey's Ferry 9 miles above Trenton... the night was excessively severe...which the men bore without the least murmur...*
—Tench Tipton, 27 December 1776, 1954. Panel 10 of "Struggle."
In "Jacob Lawrence," Seattle Art Museum, WA



Massachusetts Museum of Contemporary Art (Mass MoCA), North Adams □ “Wendy Red Star Apsáalooke: Children of the Large-beaked Bird” (May 31) Portraits, annotated, of the 1880 Crow peace delegation that met with U.S. officials for land rights negotiations; annotations denote intentional changes that remove sitters from their contexts; add plush stuffed animals based on Crow drawings and self-portraits of the artist in Apsáalooke clothing. □ “Erre: Them and Us / Ellos y Nosotros” (June) Installation representing the border wall between Tijuana and San Diego. □ “James Turrel: Skyspace” (May 31) Repurposed concrete water tank transformed into light installation—the sky framed in a small opening in the ceiling.

Peabody Essex Museum, Salem □ “Peter Hutton: At Sea” (July 6) Film titled *At Sea* depicting the life cycle of a cargo ship from mechanized construction in Korean shipyards to a journey across the Atlantic and ending with the manual labor of ship breakers in Bangladesh, shot by a 40-year veteran of world travel via cargo ship. □ “Alexis Rockman: Shipwrecks” (May 31) Oil paintings and watercolors of historic shipwrecks that symbolize the impact that migration of goods, people, plants, and animals has on the planet.

Michigan

Marshall M. Fredericks Sculpture Museum, Saginaw Valley State University, Saginaw □ “Michigan Modern: An Architectural Legacy” (June 26) See Michigan’s modern architectural design history from 1928 through 2012.



Dante Gabriel Rossetti, *Proserpine (detail)*, 1881–82. Oil on canvas. In “Victorian Radicals,” Nevada Museum of Art, NV

Mississippi

Lauren Rogers Museum of Art, Laurel □ “Home / Work” (April 25) Installation that explores Laurel’s lumber industry—its impact on the natural world and the work and private lives of those who support it. □ “Identity and Response: Works by African-American Artists” (June 27)

Missouri

Springfield Art Museum □ “Four by Four 2020: Midwest Invitational Exhibition” (June 27) Works by four artists, a winner selected from entries from each of four states in the region—Missouri, Oklahoma, Arkansas, and Kansas.

Montana

Hockaday Museum of Art, Kalispell □ “The Last Glacier: Images of Our Changing Landscape” (June 19) A display of artworks resulting from four years of a collective of artists called The Last Glacier, traveling on foot through Glacier National Park (MT) and recording what they saw—

the wonders of the park as well as the evidence of climate change.

Nebraska

Joslyn Art Museum, Omaha □ “Wendy Red Star” (April 25) Installation: archival photographs and museum collections of historical Apsáalooke (Crow) artwork tells the history of

the 1898 Indian Congress that took place during Nebraska’s Trans-Mississippi Exposition: cut-out photographs of the hundreds of delegates who attended and memorabilia gathered from area museums explore the Apsáalooke and indigenous histories of Omaha, and recreate the Indian Congress.

Nevada

Nevada Museum of Art, Reno □ “Victorian Radicals: From the Pre-Raphaelites to the Arts and Crafts Movement” (May 30) From the collection of the city of Birmingham, UK, paintings, works on paper, and decorative objects that illuminate the love of beauty and the rejection of the prevailing industrialization in Britain in the late 19th century by the iconoclastic Pre-Raphaelites—a brotherhood of artists including Ford Madox Brown, Bunce, Burne-Jones, Millais, Rossetti, and others. □ “The E.L. Wiegand Collection: Representing the Work Ethic in American Art” (July 11) Paintings that depict a broad variety of working people and their labors.

New York

Katonah Museum □ Through June 27: “Still/Live” How contemporary artists working in photography, video, and new media are reimagining the ancient genre of still life; “The Rothko Room” Inspired by Rothko’s vision of single work “chapels,” two paintings presented in a room designed for viewers’ contemplation; “Beatrice Scaccia: My Hope Chest” A stop-motion animation and a site-specific wall drawing explore the expectations placed on women.

Americas Society, New York City □ “Joaquín Orellana: The Spine of Music” (April 24) Sculptural, surreal musical instruments invented by one of Guatemala’s most respected composers who seeks to express the suffering of his country.

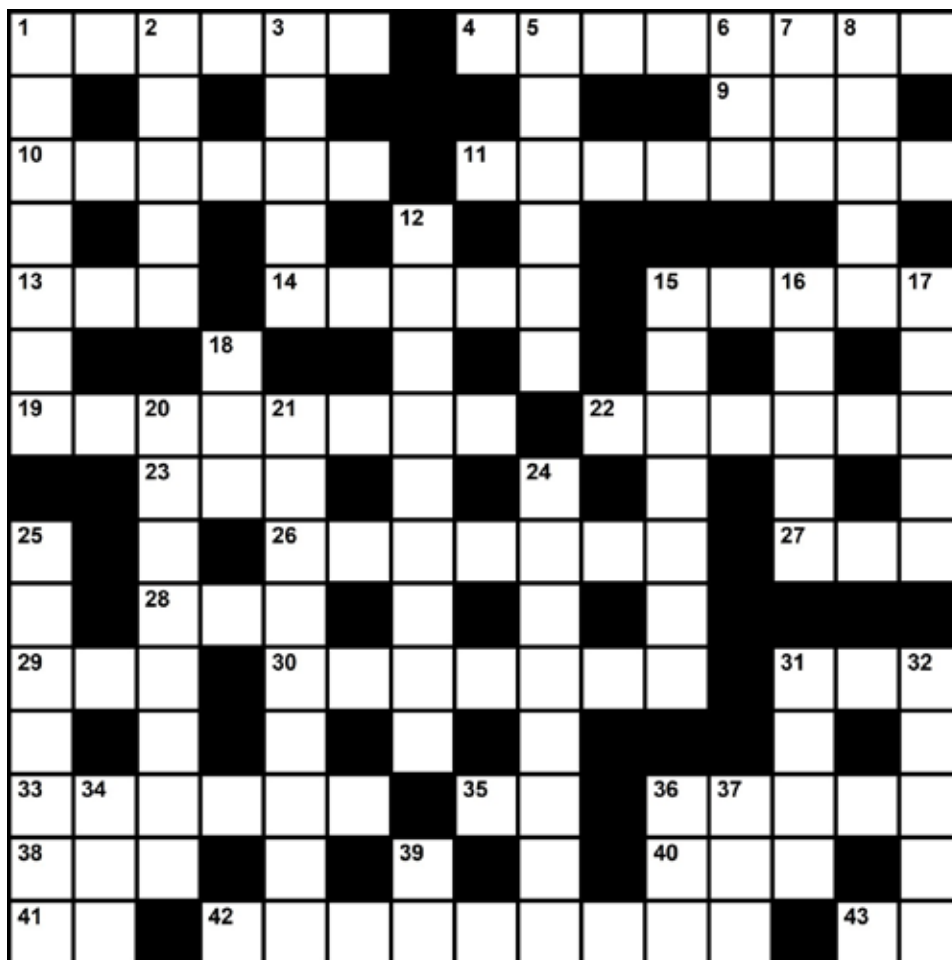
Continued on page 16



Todd Anderson, *Tyndall Glacier*. In “The Last Glacier,” Hockaday Museum of Art, MT

A Puzzle

CROSSWORD by Myles Mellor (solution on next page)



ACROSS

1. American color field painter, Mark _____
4. Traveling exhibition which opened at the Met, Jacob ____: *The American Struggle*
9. Nothing
10. Sculptor, Frank _____, creator of *Maquette 1 for Joatinga*
11. Type of art on display at the Getty Villa
13. "___ the season ..."
14. *The* ____, 1880 painting by Pierre Auguste Cot
15. Photographer of *El Matador State Beach*, *Point Dume State Marine Conservation Area*, Jasmine _____
19. Personifies
22. Diego Rivera's country of birth
23. Floral necklace
26. *Skull of a Skeleton with Burning Cigarette* painter, 2 words
27. English cathedral city
28. Figure in Titian's *Fall of Man*
29. The end of a pencil
30. Natalia Goncharova's nationality
31. "___ the season . . ."
33. *Coming up for Air* painter, Lillee _____
35. Depart
36. Recently published art book, *Seeing* by Duoro _____
38. In addition
40. "..._____ any drop to drink": Coleridge
41. "“Out of the question”"
42. 1889 Van Gogh painting, last word in the title
43. R and B singer Green

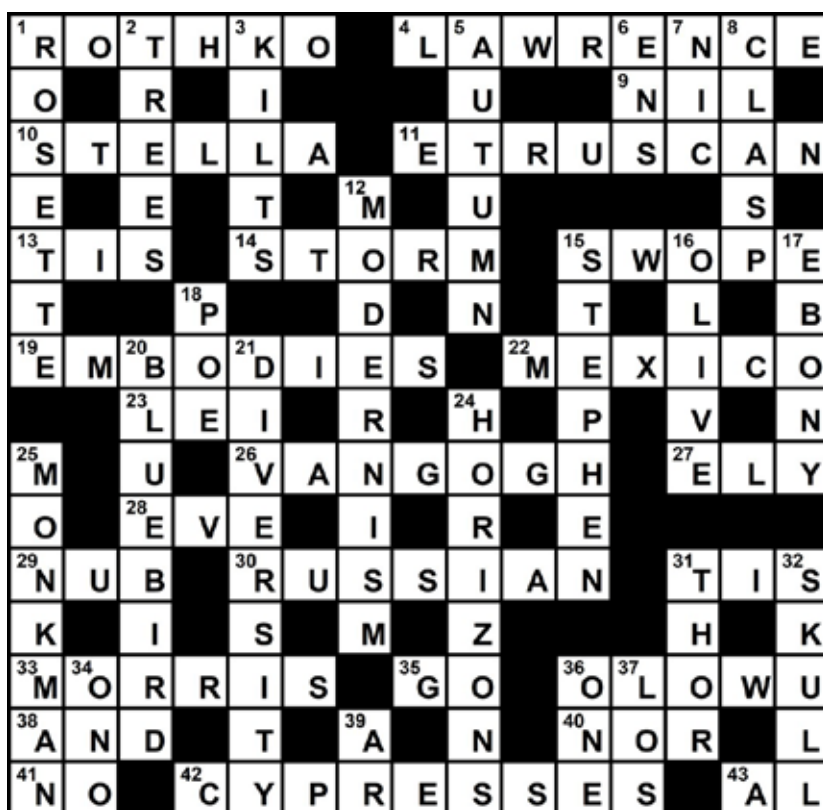
DOWN

1. Round, stylized, floral design that has been used since antiquity
2. Natural landscape features in many Constable and Monet paintings
3. Scots' wear
5. 1875 painting from Frederic Edwin Church
6. One-striper (abbr.)
7. Pioneer in the staged photography movement, ____ Nicosia
8. Fastening device
12. Artistic movement that developed during the 19th and twentieth centuries
15. 20th century abstract expressionist and surrealist, ____ Greene
16. . Shade of green
17. Dark wood
18. *The Raven* writer
20. *The* ____ by Marc Chagall, 2 words
21. Keyword for museums of the future
24. Samuel Rosenberg painting, 1954
25. Painter of *Welcoming The Newcomers*, Kent _____
31. Norse thunder god
32. Subject of a Jean-Michel Basquiat work
34. Artist famous for *Cut Piece*
36. Single
37. Gatos or Angeles
39. Mena's state



Kendall Bessent,
Nadine & Sasha (detail), 2020.
In "Tracking Down Intimacy,"
Fotografiska New York, NY

The Solution



Bronx Museum of Art, New York City □ “Shaun Leonardo: The Breath of Empty Space” (May 30) Drawings that critique how mediated images of systemic racial violence has shaped our fear, empathy, and perception: intimate drawings based on images circulated in the media. □ “SeeMeBronx / We’re Bringing the Museum Outside! (May 24) For its 50th anniversary, the museum expands outside with an interactive project about visibility, intersectionality, and identity.

The Drawing Center, New York City □ Through May 23: “David Hammons: Body Prints, 1968-1979” Early monoprints and collages: the body is used as both drawing tool and printing plate; “Ebecho Mualimova: Scenes in the Sublevel” Site-specific installation: large-scale mixed-media drawings of “Fatebe,” the artist’s uninhibited cartoon alter ego’s misadventures.

Fotografiska New York, New York City □ “Tracking Down Intimacy” (May 2) In partnership with Black Artist Fund: images created by 2020 grantee photographers who explore loss and closeness at a time when intimacy is on hold. □ “A Million More” (April 25) A partnership with carmaker Volvo results in this multimedia installation featuring portraits and audio recordings that tell the stories of safety belt survivors; the belts have saved a million lives; Volvo hopes to save a million more.

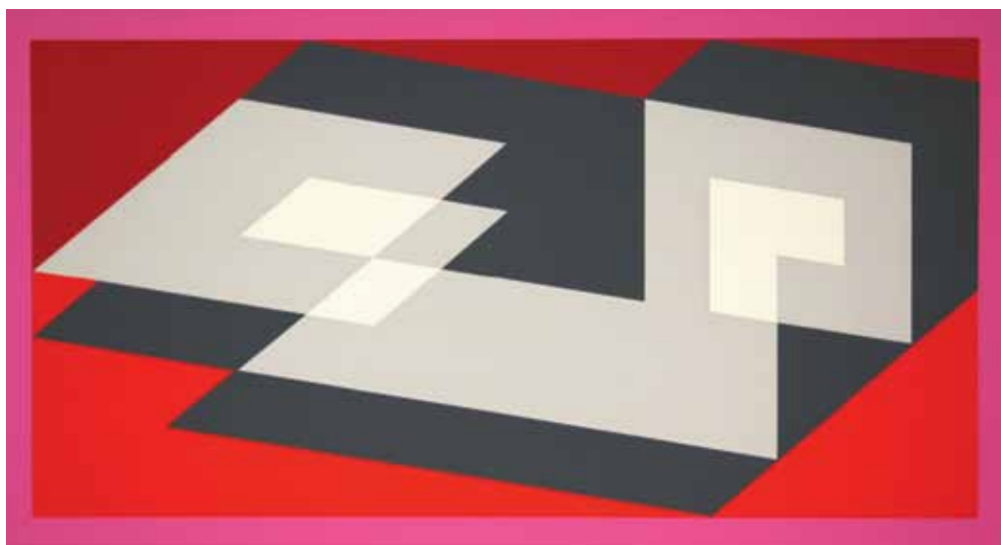
Metropolitan Museum of Art, New York City □ “Pictures, Revisited” (May 9) Contemporary photography that illustrated the legacy of visual appropriation—images snipped from magazines or copied from other artworks. □ “Arte del Mar: Artistic Exchange in the Caribbean” (June 27) The artistic exchange around the rim of the Caribbean Sea before the 16th century. □ “Art and People of the Kharga Oasis” (May 23) Archaeological finds from digs in the Kharga Oasis in Egypt’s Western Desert reveal the culture and religions of societies that occupied the region from the 3rd to 7th centuries A.D.

□ “Selections from the Collection of Jefferson R. Burdick” (May 31) Baseball cards, 1890s -1950s. □ “Chinese Painting and Calligraphy Up Close” (June 27) Original artwork alongside photo enlargements of their details. □ “Goya’s Graphic Imagination” (May 2) Drawings and prints that reveal Goya’s complex responses to the social and political changes taking place at the time.

Morgan Library & Museum, New York City □ “Conversations in Drawing: Seven Centuries of Art from the Gray Collection” (June 6) Celebrating the remarkable collection of drawings assembled by one of America’s foremost art dealers, Richard Gray, and his wife, art historian Mary L. Gray: works from the collection, assembled over some 50 years, were made in Europe and the United States between the 15th and the 21st century and represent a survey of key aspects in the history of drawing. □ Through May 30: “David Hockney: Drawing from Life” Made in pencil, pen and ink, etching, photocollage, iPhone and iPad drawing—portraits on paper from Hockney’s early years as a student, through the years to his sketchbooks of the 2000s, some made in different stages of the same sitters’ aging process; “Édouard Vuillard: Sketches and Studies” An overview of Vuillard’s drawing practice through his career, from quick sketches to more elaborate studies.

Museum of Modern Art, New York City □ “Reconstructions: Architecture and Blackness in America” (May 31) Fourth installment in the series “In Contemporary Architecture” explores architecture in the context of systemic racism and how it has fostered discrimination and injustice in the built environment of American cities. □ “Degree Zero: Drawing at Mid-century” (June 5) Drawings made between 1948 and 1961 that come from across movements, geographies, and generations, highlighting connections and diversities. □ “Private Lives, Public Spaces” (June 20) Home movies and amateur films. □ “Amanda Williams: Embodied Sensations” (June 20) Participatory artwork involving visitor performances, museum furniture that has been removed from use and brought back in stacks, and the transformation of public and virtual space during the pandemic; an examination of systemic injustice and inequities that underlie changes in the way we move and how we relate to one another.

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Josef Albers, *Formulation: Articulation Folio, Folder 14, 1972*. Screenprint on paper. In “A Lasting Imprint,” Knoxville Museum of Art, TN



Left: Elizabeth Carlett, *Sharecropper*, 1970. Woodblock. In "Identity and Response," Lauren Rogers Museum of Art, MS

many others, coming in waves of generations through the years.

North Carolina

Asheville Art Museum □ "Beauford Delaney's Meta-morphosis into Freedom" (June 21) Paintings and works on paper reveal the career evolution of this modern Knoxville, Tennessee/Paris painter in the context of his 38-year relationship with writer James Baldwin (New York/Saint-Paul-de-Vence, France), a friendship that shaped both artist's creative output and worldview. □ "Meeting the Moon" (July 26) Works from the collection that were inspired by the unknown, yet increasingly familiar moon. □ "Connecting Legacies" (May 17) Archival objects presented alongside artworks from the museum's Black Mountain College Collection.

New Museum, New York City □ "Grief and Grievance: Art and Mourning in America" (June 6)

An intergenerational group of artists who have addressed the concept of mourning, commemoration, and loss in response to the racial violence experienced by Black communities across the country.

□ "Screen Series Online" (June 30) New video works.

New-York Historical Society, New York City □ "We Do Not Dream Alone" (July 25) First ever collaborative exhibition with the Asia Society—a multi-venue festival of art, ideas, and innovation drawn from both collections.



Doug Edmunds, *Ella Fitzgerald*, 1983. Digital archive print. In "Warhol and the Portfolio of Fame," Museum of Wisconsin Art, WI

Everson Museum of Art, Syracuse □ "The Floating Bridge: Postmodern and Contemporary Japanese Ceramics" (July 4) Seldom seen works from the museum's collection and works by Japanese master potters on loan from Syracuse University Art Museum. □ "From Domestic to Divine: Andean Ceramics from the Permanent Collection" (May 2) Samplings from the diverse religions and material cultures of the ancient Andean civilizations.

Parrish Art Museum, Water Mill □ "Field of Dreams" (Aug. 31) Part of the museum's Art in the Meadow initiative intended to bring performances, projections, and works of art out onto the museum's grounds—a sculpture exhibition created to extend the galleries outdoors and to engage the public while conforming to government directives about distancing. □ "Women of Abstraction: Artists on Eastern Long Island, 1950 to 2020" (July 25) Artist who worked and developed in the fertile artistic and intellectual landscape of the region: Krasner, de Kooning, Mitchell, Frankenthaler, and

Mint Museum, Charlotte □ At the **Mint Museum Uptown**: "Walls: Defend, Divide, and the Divine" (July 25) A look into the historic use and artistic treatment of walls over the centuries, the earliest from 1897, the most recent from July 2019. □ "Georgie Nakima: Constellation CLT" (May 2) Kaleidoscopic installations throughout the museum as part of a series of rotating exhibitions designed to connect visitors to community-based artists. □ At

the **Mint Museum Randolph**: "Light the Barricades" (July 25) Interactive installation: illuminated wall offers introspective site for visitors.

Nasher Museum of Art, Duke University, Durham □ "Graphic Pull: Contemporary Prints from the Collection" (June 6) Works dating from the 1970s to today show both traditional and unconventional printing methods and how artists continue to expand this age-old graphic form.

Ohio

Cincinnati Art Museum □ "American Painting: The Eighties Revisited" (July 11) A reconstruction of an exhibition of abstract paintings that originated in New York University's Grey Art Gallery in 1979, touching off an ongoing debate about the nature and directions of painting in America.

Pennsylvania

Allentown Art Museum □ "New Century, New Woman" (April 18) New personal and political freedoms at the turn of the 20th century through the lens of fashion. □ "Rembrandt Revealed" (May 2) Having been examined and scrutinized after conservation, *Portrait of a Young Woman*, 1632, previously attributed to Rembrandt's studio, has been re-attributed to Rembrandt himself, and is now featured in this exhibition which delves into the finer points of conservation.

Michener Art Museum, Doylestown □ "Essential Work 2020: A Community Portrait" (July 11) Digital images from the Bucks County community, Philadelphia, and the greater Delaware Valley region that capture the many meanings of "essential work." □ "Through the Lens: Modern Photography in the Delaware Valley" (Aug. 15) Photographic images taken over some 70 years reveal the myriad experiments and variety of subject matter that held the public in thrall through the years.

Westmoreland Museum of American Art, Greensburg □ Through May 9: "Pattern Makers" This exhibition tracks the presence

Continued on next page



Right: Albrecht Dürer, *The Four Horsemen of the Apocalypse* (detail) from *The Apocalypse*, 1496-98, the Latin edition of 1511. Woodcut on laid paper. In "Charleston Collects," Gibbes Museum of Art, SC

and meanings of pattern across a selection of works from the museum's collection; "Surface-Texture-Materials" Works made with a variety of mediums: wood, clay, Plexiglas, metal, stone, found objects, wire, felt, silver leaf, oil, acrylic paint; "Acupuncture Photography Project" A joining of acupuncturist and photographer brings together modern art and healing art through a series of prints representing the ancient medicine of acupuncture in the modern world.

The Print Center, Philadelphia □ "Fit to Print" (June 30) A group exhibition: How artists engage with the news: the use of newspapers in contemporary art from the post-war era to today. □ "95th Annual International Competition Solo Shows" (April 30) Three solo shows of works by three awardees of the annual competition.

South Carolina

Gibbes Museum of Art, Charleston □ "Charleston Collects: Devotion and Fantasy, Witchcraft and the World's End" (June 27) Northern Renaissance artworks created in the Low Countries and Germany between 1440 and 1590.

Tennessee

Knoxville Museum of Art □ "A Lasting Imprint: Rendering Rhythm and Motion in the Art of Black Mountain College" (May 2) Prints, textiles, drawings, paintings, and sculptures from the Asheville Art Museum document the radical experiments to integrate music, movement, and the visual arts by artists such as Josef and Anni Albers, John Cage, Buckminster Fuller, Kenneth Nolan, Robert Rauschenberg, and many others associated with Black Mountain College, which was located in the North Carolina mountains near Asheville.

Texas

Moody Center for the Arts, Rice University, Houston □ "Artists and the Rothko Chapel: 50 Years of Inspiration" (May 15) Celebrating the 1971 opening in two sections: first, a re-staging of the 1975 exhibition "Marden, Novros, Rothko: Painting in the Age of Actuality," and second, works by contemporary artists.

Washington

Frye Art Museum, Seattle □ "Unsettling Femininity: Selections from the Fry Art Museum Collection" (May 30) A variety of representations, primarily out of Germany and Austria, of 19th- and early 20th-century women that show the prevailing sentiments of the time by contemporary artists. □ "Anastacia-Reneé: (Don't be Absurd) Alice in Parts" (April 25) A multilayered character named Alice Metropolis, whose home is a place of solace, nightmares, and spiritual sanctuary in which she struggles against various forms of gentrification, both literal and figurative, is presented here as an immersive installation, a walk-through that charts her struggle through oppression and loss of self.

Seattle Art Museum □ "Jacob Lawrence: The American Struggle" (May 23) The 30-panel series from the *History of the American People* reunited for the first time since 1958: modernist paintings that chronicle pivotal events in the American Revolution through the westward expansion, featuring Black, female, and Native protagonists as well as the founders of the country.

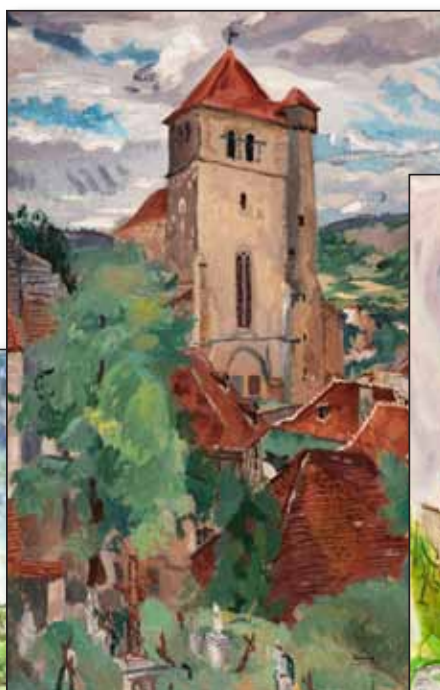


Francisco Goya, *Seated Giant El Colosso (The Colossus)* 1818. Aquatint with burnishing and scraping. In "Goya's Graphic Imagination," Metropolitan Museum of Art, NY

Wisconsin

Leigh Yawkee Woodson Museum of Art, Wausau □ "Beyond Artworks: Artists & Their Stories" (June 6) Why and how some collected artworks were created and acquired by the museum, anecdotes about owners, personal relationships, and comparisons between works by the three Wyeths.


Museum of Wisconsin Art, West Bend □ Through May 2: "Warhol and the Portfolio of Fame: The Photography of Doug Edmunds" (May 2) Large-scale photographs of famous faces: Warhol, Hank Aaron, Ella Fitzgerald, Aaron Copland, Allen Ginsberg, Lily Tomlin, Bob Woodward, and more; "Rafael Francisco Salas: In Flowered Fields" Reflections on rural life and the traditions of landscape painting: Salas's paintings paired with works from the collection. □ "Dean Meeker: Myths and Legends" (April 11) Retrospective presenting all phases of the artist's career. □



(Left to right) Pierre Daura, *Church, Saint-Cirq Lapopie*, c. 1955-60. Oil on canvas; *Saint-Cirq-Lapopie (Lot). L'église vue du cimetière (Saint-Cirq-Lapopie. The church seen from the cemetery)*, 1930 - 39; *Church and Presbytery, Saint-Cirq-Lapopie*, ca. 1955-71. Oil on canvas. In "In Dialogue," Georgia Museum of Art, GA

(Far right) Pierre Daura, *André Breton House from Daura's Window, St. Cirq #3*, 1955 - 70. Watercolor on off-white paper. Indianapolis Museum of Art at Newfields, IN





Peruvian, Nazca Culture, *Bridge Spout Vessel with Fish Decoration*, 200-300. Earthenware and paint. In "From Domestic to Divine," Everson Museum of Art, NY

Below: Ian van Coller, *Svinafellsjökull, Northern Icefield*, 2014. In "The Last Glacier," Hockaday Museum of Art, MT



Reena Saini Kallat, *Woven Chronicle*, 2011–16. Circuit boards, speakers, electrical wires, and fittings; single-channel audio (10:00 minutes). In "When Home Won't Let You Stay," Cantor Arts Center, CA

*museum***VIEWS**

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