



museum **VIEWS**

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

Summer 2021

Natori Shunsen, *The Actor Ichikawa Chūsha VII as Takechi Mitsuhide* (detail), 1926. Woodblock print; ink and color on paper with mica and embossing. In "Seven Masters," Lauren Rogers Museum of Art, MS

The Short and the Shorter...



Ethan Murrow, *The Greenhouse*. In "Ethan Murrow," Cahoon Museum of American Art, MA

embodied in the anachronism of Cyrus Dallin's 1909 sculpture.

Lenape People Honored at Met

The Metropolitan Museum of Art (NY) has mounted a bronze plaque on its Fifth Avenue façade recognizing the Lenape. The museum explains that the installation follows years of research and consultation on ways to honor the Lenape, who owned the land on which the museum now stands.

The plaque reads: "The Metropolitan Museum of Art is situated in Lenapehoking, homeland of the Lenape diaspora, and historically a gathering and trading place for many diverse Native peoples, who continue to live and work on this island. We respectfully acknowledge and honor all Indigenous communities—past, present, and future—for their ongoing and fundamental relationships to the region."

Blue Star Museums

Frequently asked questions:

What is the Blue Star Museum program?

Blue Star Museums is a collaboration among the National Endowment for the Arts, Blue Star Families, the Department of Defense, and museums across America to offer free admission to the nation's active-duty military personnel including National Guard and Reserve and their families each summer. The program begins on Armed Forces Day in mid-May and ends on Labor Day at the beginning of September.

Which museums are participating?

Typically, more than 2,000 museums across America participate in Blue Star Museums each summer. These include children's museums, art museums, history and science museums, zoos, and nature centers. You can find participating museums at arts.gov/bluestarmuseums.

Who is eligible for free museum admission through Blue Star Museums?

The free admission program is available for those currently serving in the United States Military—Army, Navy, Air Force, Marine Corps, Coast Guard as well as Active Duty and Reservists, National Guardsman (regardless of status), U.S. Public Health Commissioned Corps, NOAA Commissioned Corps, and up to five family members. Qualified members must show a **Geneva Convention common access card (CAC)**, **DD Form 1173 ID card (dependent ID)**, or a **DD Form 1173-1 ID card** for entrance into a participating Blue Star Museum. If you are a retiree or veteran, please reach out to the museum you plan to visit directly; many times, they offer reduced or special rates for our retiree or veteran population.

How many military personnel and/or family members are allowed in free per visit?

The military ID holder and **up to five** family members. The military ID holder can be either active-duty service member or other dependent family member with the appropriate ID card.

Gardens, Traditions, Lessons

Between May and September, artists and activists Ekua Holmes (African American) and Elizabeth James-Perry (Aquinnah Wampanoag) have created a "Garden for Boston" outside the Museum of Fine Art, Boston's main entrance. Two installations, in dialogue with each other and the surrounding space, reshape the grounds around a monumental bronze sculpture named *Appeal to the Great Spirit* (made by Cyrus Dallin, a white man, in 1909) with sunflowers and corn—plants that are part of the cycle of nature as well as the centuries-old traditions of New England.

Some 3,000 sunflowers comprise Holmes' garden *Radiant Community*, which she created working with local collaborators. An extension of her ongoing "Roxbury Sunflower Project," in which she uses sunflowers to beautify a historically Black neighborhood, Holmes' installation for the MFA will cloak a section of the surrounding lawn with a field of color. The garden delivers a message: the beauty of nature and the determination to utilize it can change a community and the people who live there.

James-Perry's installation, *Raven Reshapes Boston: A Native Corn Garden at the MFA*, draws on planting techniques used by local indigenous peoples for thousands of years. The artist and her collaborators created a field of corn, beans, and sedges—grown in mounds in the traditional Woodlands Native American methods—in the shape of a horseshoe crab and framed by crushed quahog shells. Over time, tall corn stalks will surround *Appeal to the Great Spirit*. Here James-Perry is saying that the Native presence in New England endures and serves as a counterpoint to the misrepresentations

Continued on next page

The Short and the Shorter... continued

The active-duty member does not have to be present for family members to use the program. Just bring your DD Form 1173 ID Card, or DD Form 1173-1 ID Card, for active-duty military family members.

How do you define a family member?

A family member of active-duty military may include a spouse or child, aunts, uncles, grandparents, etc.

What if my spouse is deployed?

Can my family and I still participate?

Yes, spouses of deployed military are eligible for Blue Star Museums. Just bring your DD Form 1173 ID Card, or DD Form 1173-1 ID Card, for active-duty military family members.

What if my spouse is not deployed but cannot come to the museum with the family? Can my family and I still participate?

Yes, your family can still participate, as the active-duty member does not have to be present to use the program. Just bring your DD Form 1173 ID Card, or DD Form 1173-1 ID Card, for active-duty military family members.

What if my child is under the age of 10 and doesn't yet have a military ID?

Children under the age of 10 without military ID are welcome

to attend with their parents who either hold a Geneva Convention Common Access Card (CAC), a DD Form 1173 ID Card, or a DD Form 1173-1 ID Card.

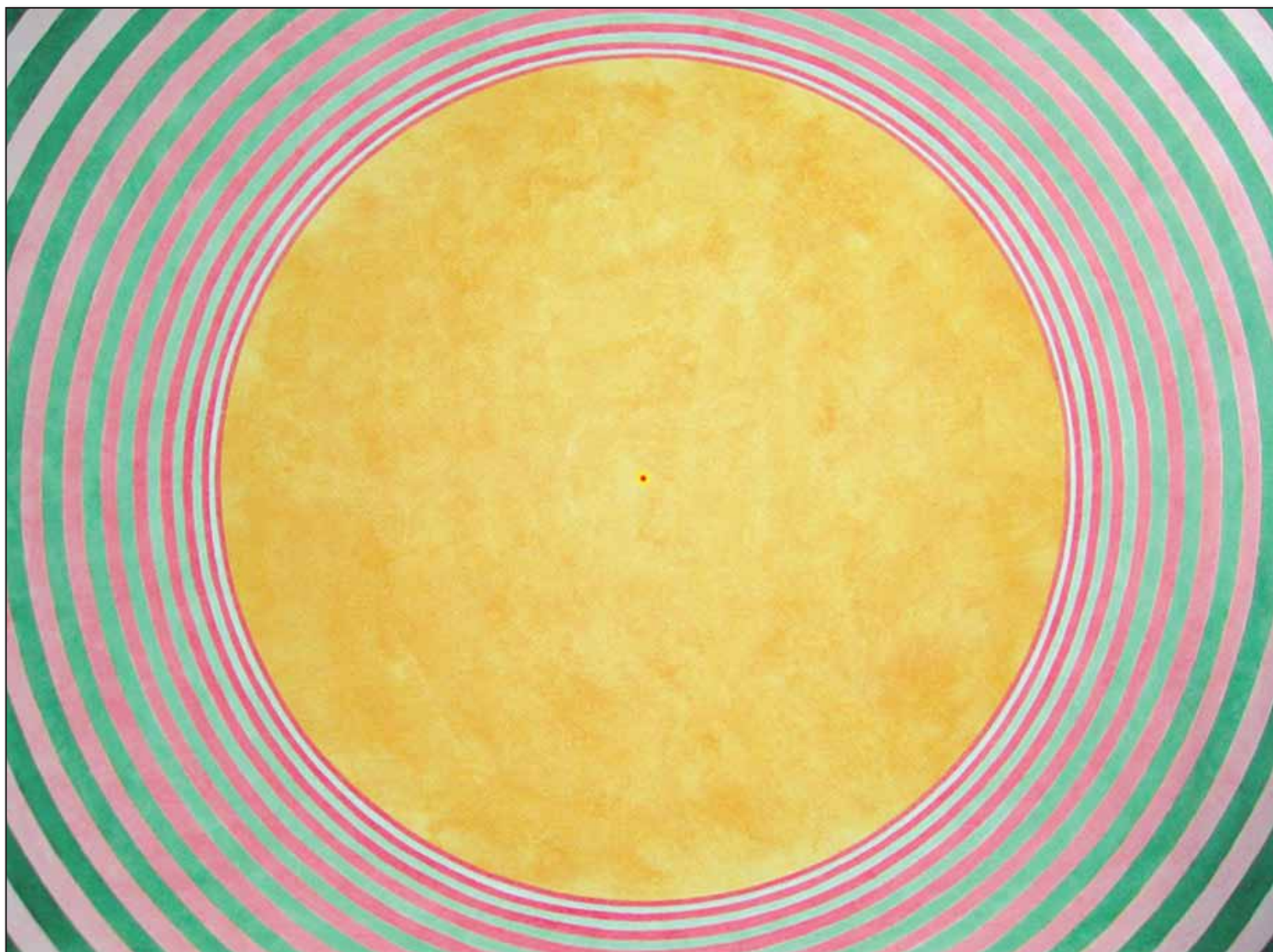
Does the Blue Star Museums program include admission for veterans and retirees? For parents with a child currently serving on active duty, or for those who have lost a child on active duty?

Admission for these individuals is not included in the scope of this program. Blue Star Museums is an effort to improve the quality of life for active-duty military families, especially focusing on the approximately two million children who have had at least one parent deployed since 2001. Blue Star Museums was created to show support for military families who have faced multiple deployments and the challenges of reintegration. This program offers these families a chance to visit museums this summer when many will have limited resources and limited time to be together. If you are a retiree or veteran, please reach out to the museum you plan to visit directly; many museums offer reduced or special rates for the retiree or veteran population.

Will I receive free entry to special, fee-based exhibits?

Some special or limited-time museum exhibits may not be included in this free admission program. For questions on particular exhibits or museums, please contact the museum directly.

continued next page



Don Cooper, *Point of Origin*, 2007. Acrylic on canvas.
In "Don Cooper," Morris Museum of Art, GA

The Short and the Shorter... continued



Above: John Henry Twachtman, *Dredging in the East River*, ca. 1879. Oil on canvas.

Below: Norman Rockwell, *Gramercy Park*, ca. 1918. Oil on canvas.

Both in "Artworks from the Elie and Sarah Hirschfeld Collection," New-York Historical Society, NYC

Museums See the Sprouting of Unions at Home

The Whitney Museum of American Art (NY) has voluntarily joined the sweep of museums around the country to unionize. The Whitney has recognized union Local 2110 UAW AFL-CIO in which workers sought to organize through a petition to the National Labor Relations Board. As a result of the museum's voluntary consent, an election will not be necessary and curators, conservators, porters, visitor service staff, and educators—employees across the board—will be represented in negotiations on their demands.

Other museums in New York City joining the surge of union presence are the **New Museum**, the **Museum of Modern Art**, the **Bronx Museum of the Arts**, the **New-York Historical Society**, the **Brooklyn Museum**, the **Hispanic Society**. Other unions have been asked to represent employees at the **Penn**

Museum, the **Philadelphia Museum**, the **Free Library of Philadelphia**, and the **Philadelphia Zoo**, as well as New York's **Metropolitan Museum of Art** and the **American Museum of Natural History**. The **Guggenheim Museum** and the **Museum of Fine Arts**, Boston are additional large-institution turn-overs to unionization.

Notable at the Whitney, says Maida Rosenstein, president of UAW Local 2110, is "how often people express that they like their jobs and the work that they do, and they really care about the institution. They don't hate their jobs; the jobs are just too precarious for people to tolerate for long periods of time, and they want it to be more sustainable."

A seasoned visitors' service assistant at the Hispanic Society, Karissa Francis, commented: "The pandemic brought to the forefront of my own and my colleagues minds concerns about pay equity and job security."

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Is there a limit on the number of Blue Star Museums I can visit this summer?

No, there is no limit on the number of participating museums that eligible parties can visit.

If a museum already offers free admission, can it still participate in Blue Star Museums?

Museums with free admission are also welcome to join the Blue Star Museums list on the NEA website.

How can museums join the Blue Star Museums program?

Museums that wish to participate in Blue Star Museums may contact bluestarmuseums@arts.gov

Who are the national partners on Blue Star Museums?

The National Endowment for the Arts, Blue Star Families, the Department of Defense, and museums across America all collaborate in the program. Blue Star Families is a national, non-profit network of military families from all ranks and services, including guard and reserve, dedicated to supporting, connecting, and empowering military families. The effort to recruit museums has involved partnerships with the American Alliance of Museums, the Association of Art Museum Directors, the Association of Children's Museums, the American Association of State and Local History, the Association of Science-Technology Centers, and the Institute of Museum and Library Services.

Surreal Works in MI

Adding to its collection of works by women artists, the **Detroit Institute of Art (MI)** has purchased a Surrealist painting by Danish-born Rita Kernn-Larsen (1904-1908). It is the museum's first work by Kernn-Larsen, one of very few paintings by Kernn-Larsen in an American museum, a diversifying factor in the institute's holdings of Scandinavian art, and a strengthening addition to the collection of modern European Surrealist art.



The Short and the Shorter... *continued*

"These issues are not unique, and we've seen from organizing efforts at other arts institutions. We were inspired by these efforts, which allowed us to see what is possible when you advocate for yourselves as a collective. We believe in the mission of the museum and believe that a union will strengthen our relationship by allowing us the space to voice concerns that come up in a constructive way."

Pompidou in Jersey City?

A new museum aligned with Paris's Centre Pompidou has been reported by *The Art Newspaper* to open in early 2024 in Jersey City. It will serve as a "multidisciplinary art laboratory" for cultural and educational programming for the area.

The new museum, said the report, will feature exhibitions with works from the Pompidou's Modern and contemporary art collections as well as a range of events "at the crossroads of all disciplines." It will be created in the 58,000 sq. ft., 1912 Pathside Building in Jersey City in Journal Square, near many transportation lines with routes that include a 15-minute PATH trip to Lower Manhattan and another short hop to Newark's Penn Station.

In Support of Black Lives: Membership Sales

Following up on its ongoing commitment to supporting Black lives and Black art, **The Mattress Factory Museum of Contemporary Art (PA)** donated 100% of membership sales in the month of June to Black artists and the organizations that support them.

Each week features another organization or institution that conforms to the purpose of the program. Instructions are simple: "Click the red button below to buy a membership, gift a membership or renew a membership today that will support [the featured organization]."

"With Love from El Museo"

El Museo Del Barrio (NY) announced "With Love from El Museo," an installation of posters of works from the permanent collection at East Harlem's community healthcare center, NYC Health Hospitals/Metropolitan. The display, conceived during the

covid-19 pandemic and inspired by the belief in the healing ability of art, includes posters with works by Domingo Garcia, Hiram Maristany, Dulce Pinzón, Arnaldo Roche Rabell, Nitza Tufiño, Manny Vega, and others. The selection is on view through 2021 in the hospital's gift shop, the main lobby, the Emergency Department, the Employee Respite Center, and other locations in the hospital complex.

\$5M Gift Expands Chinese Collection

A **University of Michigan** alumnus named William Weese has given a gift of art and endowment valued at \$5 million to his alma mater. The gift will expand the university's **Museum of Art's** Chinese ceramics collection and enable the creation of a new fund in support of scholarship and programming around the ceramic arts.

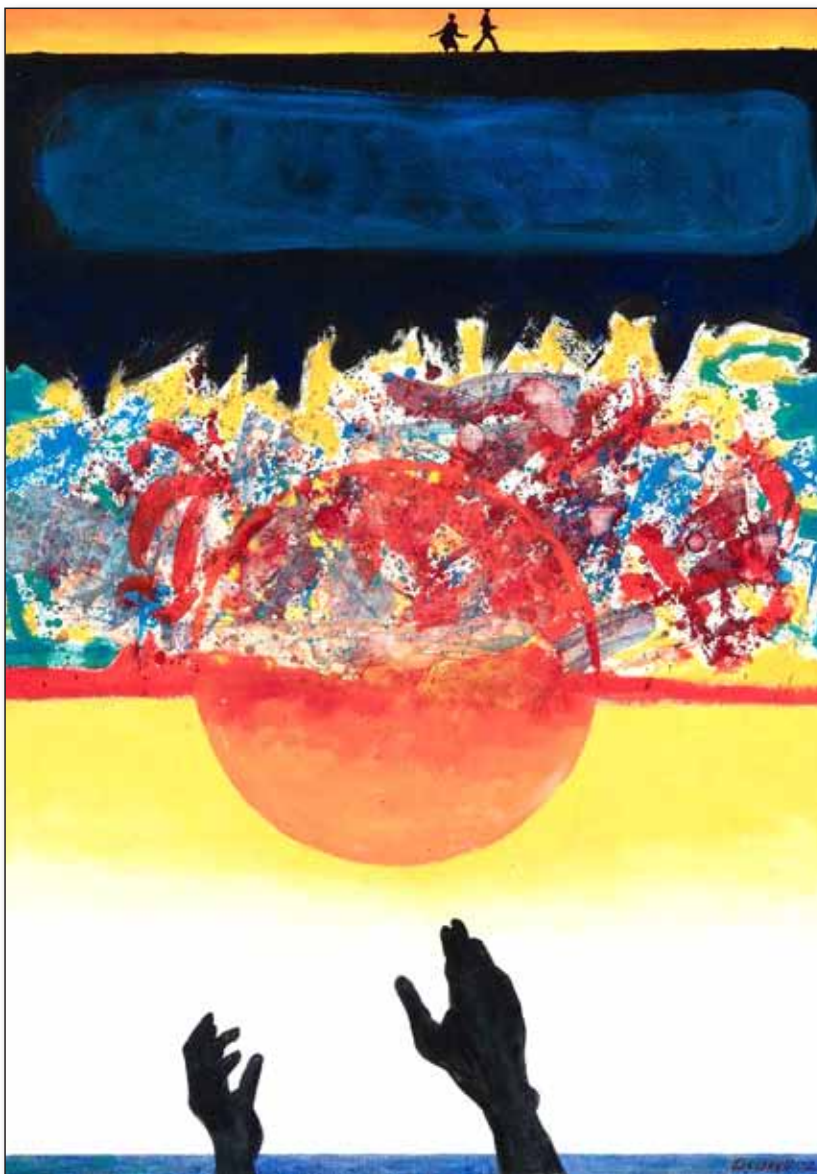
The museum's collection includes representative objects from major periods in the history of Chinese ceramics, with special strength in the Ming and Qing dynasties. Weese's gift includes more than 1,000 ceramic decorative arts from China's Neolithic period, with pieces dating from as early as 3000 B.C. through to the mid-19th century.

The portion of the gift designated to create an endowment of \$1.7 million will be used to "develop, promote, and implement programs to further the education, appreciation, and understanding of ceramic arts."

Women's Museum Plans Renovation

The only museum in the world solely dedicated to women artists, the **National Museum of Women in the Arts (DC)**, has announced plans to renovate its historic building on New York Avenue NW. The 1908 Classic Revival structure, listed on the National Register of Historic Places, will morph into a state-of-the-arts exhibition venue with expanded spaces, enhanced programming, and improved mechanical systems while maintaining the integrity of the early 20th-century exterior.

For two years after August 9, the museum will remain closed, but will continue to offer online programs and events, virtual exhibitions, and digital content. Off-site exhibitions and special events are also in the offing.



David C. Driskell, *Swing Low, Sweet Chariot*, 1972. Acrylic on canvas. In "David Driskell," Portland Museum of Art, ME

The Short and the Shorter...

continued

PECHAKUCHA: Visual Storytelling

The **Parrish Art Museum** (NY) joined some 140+ countries, 1200+ cities, 10K+ events and 130K+ presenters in its PechaKucha Night Hamptons, Vol. 33, that took place in mid-June. During the event, artists and photographers gave 6-minute, 40-second presentations about their creative process, live from the museum. Open, spontaneous, fun, informal, silo-breaking were some of the words used to describe how PechaKucha brings people together around the world to laugh, learn, and connect.

What is It?

PechaKucha means “chit chat” in Japanese. This creative outlet began as nighttime get-togethers in Tokyo in 2003 by two renowned architects. Since then, three million people have attended PechaKucha events worldwide. Currently, PechaKucha’s 20x20 presentation format shows your 20 chosen images, each for 20 seconds. In fact, PechaKucha began because, well, because people talk too much!

In 2003, yearning for “More show. Less tell,” architects Astrid Klein and Mark Dytham of Tokyo’s **Klein Dytham Architecture** invented PechaKucha. The initial purpose: to streamline long design presentations. Sessions soon morphed into happenings: PechaKucha Nights – first in Tokyo, then around the world. Today, more than 50,000 people present at 1,100+ global PechaKucha Nights every year. And the number keeps growing. Today, all over the world, schools, businesses, museums, and others use PechaKucha to engage students and employees on a range of subjects — 400 seconds to tell a story.

Monumental Gift Supports Long-term Stability

Philanthropist and author MacKenzie Scott has proffered transformative gifts to 285 museums and other non-profit institutions which, together, form the nexus for artists of African descent across the country. Among the beneficiaries of the gift are the Studio Museum in Harlem, and El Museo del Barrio—both exemplary of the culturally specific, community-centric organizations flagged for support by Scott’s gift and her acknowledgement of art and culture’s ability to create space and build community. Her donations tend to level the field for institutions that have been overlooked in the philanthropic landscape.

Patrick Charpenel, executive director of El Museo del Barrio said, “This monumental gift represents a significant recognition of the historic and cultural contributions of more than 60 million Latinxs in this country, and of the mission and legacy of El Museo del Barrio....”



Nikolai Astrup, *Marsh Marigold Night*, c. 1915. Color woodcut with hand coloring on paper. In “Nikolai Astrup,” Clark Art Institute, MA

Shaker Museum Moving

What is widely considered the country’s premier collection of Shaker objects, furniture, tools, costumes, and sundry archival material is presently housed in dilapidated farm buildings in Old Chatham, NY, and is known as the **Shaker Museum**. This treasure trove is on view online only. But that is about to change. The museum is scheduled to take up residence in a sturdy Victorian structure at the foot of Main Street in Chatham, NY, in 2023.

Contrary to the precepts of its prospective occupants, the building has a checkered past as a sanitarium, a hotel and tavern, a furniture store, and an automobile dealership.

Its latest incarnation as the home of the Shaker Museum brings it full circle to a new era through its state-of-the-art redesign. As a showplace, it will include an added wing, conservation and storage facilities, permanent and rotating exhibition spaces, a public reading room, and a community space. A series of glass links connects its new wing to the old, all of which will open onto a Shaker-inspired landscape.

The designer Annabelle Selldorf, “something of a court architect to the art world” (*NYTimes*, June 21), currently working on the expansion of the Frick Collection in New York and an addition to the Museum of Contemporary Art in San Diego La Jolla, speaks of the Shaker undertaking: “Modern architects tend to like the clarity and simplicity of Shaker furniture and architecture. But, of course, it’s so much more profound than that. It’s about equality, sustainability, and community, to mention a few of the values.”

Site of Marilyn Sculpture Protested

The installation of John Seward Johnson II’s super-size sculpture of Marilyn Monroe, skirt wind-blown above her waist, on a public site next to the Palm Springs Museum (CA) inspired protests, a popular petition, and legal action.

Despite the so-named “exploitative” nature of the work, a dedication ceremony took place, flyover by a WWII plane included. Attending were members of the city council, but leaders of the museum who now, every day, view Marilyn’s exposed underpants, chose to stay away. In fact, the last four directors of the museum have opposed its placement, as have a number of activist groups who sent the disrupters to the dedication. □



Alice Ravenel Huger Smith, *Moonlight on the Cooper River*, 1919, Woodblock print on paper. In “Japonisme in Charleston,” Gibbes Museum of Art, SC

summer *VIEWS*



Jack Rosen, *Lovers*, New Hope, PA, 1978. Selenium-toned print on paper. In "Through the Lens," Michener Art Museum, PA

ships with literary environmental conservationists and photographers.

Chinese Culture 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.

turned activism and translated into the continuing rise of Chicanox graphic arts; "Dawoud Bey and William H. Johnson" Recently acquired photographs by Bey in conversation with a painting by Johnson about the Underground Railroad. □ At the **Renwick Gallery:** "Forces of Nature: Renwick Invitational 2020" (Aug. 15) Artworks derived from nature crafted in fiber, mosaic, glass, and metals.

Florida

Boca Raton Museum of Art □ Through Sept. 5: "An Irresistible Urge to Create: The Monroe Family Collection of Florida Outsider Art" Selections from the Monroe collection show the freedom of expression and the personal resolve of these untrained artists; "Glasstress Boca Raton 2021" An international array of artists contributed to this display of the centuries-old tradition of glassblowing; "The Signing by René Cox" This photographer's large-scale spin on Howard Chandler Christy's painting *Scene at the Signing of the Constitution of the United States*, this version populated by people of color dressed in a variety of costumes from current fashions to 1700s period clothing and African garb.

Sarasota Art Museum □ "Unraveling: Aranda/Lasch + Terrol Dew Johnson" (Sept. 26) Woven sculptures by a Tucson, Arizona-based design studio in collaboration with a member of the Tohono O'odham Nation—traditional coiled basket weaving combined with digital techniques.

Georgia

Georgia Museum of Art, University of Georgia, Athens □ Through Aug. 15:

California

Museum of California Art, University of California, Irvine □ "Radiant Impressions," (Aug. 14) The renderings of light by California Impressionists, some well known, some less familiar: landscapes, portraits, genre scenes. □ Through Sept. 5: "Queer Communion: Ron Athey" Videos, costumes and props from performances, photographs, press clippings, and ephemera that together present an historic survey of performer Athey's career; "Kenneth Tam: Silent Spikes" Two-channel video that explores masculinity, gender, and economics with reference to Asian males, their representations in history, and their connection with Westward expansion and Chinese immigration in the U.S.

Laguna Art Museum, Laguna Beach □ "Matthew Rolston, Art People: The Pageant Portraits" (Sept. 19) Larger-than-life photographs of participants in the city's Pageant of the Masters by the artist whose images appeared in Warhol's magazine *Interview* as well as *Rolling Stone*, *Vanity Fair*, and other publications. □ Through Oct. 24: "Hymns to the Silence" High-contrast, black and white photographs of parts of southern California architectural structures; "Wayne Thiebaud: Clowns" Selections from the clown series, the product of a boyhood fascination with clowns and the circus.

Monterey Museum of Art □ "Color Duets: Kaffe Fassett and Erin Lee Gaffill" (Oct. 10) Following many decades of visual conversations, Fassett—an established textile designer—and his niece Gaffill—a landscape painter—show differences in style that come from differences in work backgrounds. □ "Ansel Adams Portraits: By and Of" (Sept. 19) An examination of Adams role at the center of the contemporary creative community and his relation-

District of Columbia

Hillwood Estate, Museum & Gardens □ "The Porcelain Flowers of Vladimir Kanevsky" (Sept. 5) Contemporary flower sculptures shown throughout the mansion.

Kreeger Museum □ "Objects from the Studio: The Sculptor's Process" (Aug. 31) Maquettes, sketches, and other objects from sculptors' studios explain how outdoor sculptures are made.

National Museum of Women in the Arts □ Through Aug. 8: "Mary Ellen Mark: Girlhood" Portraits shot around the globe that show children from all walks of life and circumstances; "Selections from the Collection" Thematic groups of artworks show connections between historic and contemporary art—ideas explored by women around the world and through time. □ "Julie Chen: True to Life" (June 30) Artists' books and paper sculptures.

Smithsonian American Art Museum

□ Through Aug. 8: "iPrinting the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now" The new political and cultural consciousness of the 1960s

Valerie Imparato, *Essence*, 2019. Photographs and acrylic on wood. In "Valerie Imparato: Interwoven," Fitchburg Art Museum, MA



"Hands and Earth: Perspectives on Japanese Contemporary Ceramics" The history of Japanese ceramics starting with the *mingei* (folk craft) movement of the 1930s and its influence, shown through contemporary experimental and sculptural works; "Rediscovering the Art of Victoria Hutson Huntley" Lithographs and two paintings; "Echoes from Abroad: American Art from the Collection of Barbara Guillaume" Paintings dating from 1878 to 1940. □ "Modernism Foretold: The Nadler Collection of Late Antique Art from Egypt" (Sept. 26) Coptic objects dating from the 3rd to the 8th century.

Morris Museum of Art, Augusta □ "Local Color: Photography in the South" (July 25) Images from the commonplace to the surreal that explore and celebrate the region around Augusta. □ "Don Cooper" (Aug. 1) Ritualistic paintings inspired by universal symbols representing consciousness, the point of origin and return. □ "Manning Williams: Reinventing Narrative Painting" (Sept 12) On view is the long and prolific career of a South Carolina native son whose works told stories, often about overlooked people and places.

Iowa

Des Moines Arts Center □ "Manos (Hands)" (Sept. 26) A lithograph titled "Manos," by José Clemente Orozco, joined by drawings by Diego Rivera, etchings by Francisco Sunig, and other works on paper by Mexican artists.

Kentucky

Speed Art Museum, Louisville □ "Isabelle de Borchgrave: Fashioning Art from Paper" (Aug. 22) Life-size trompe l'oeil paper costumes that replicate images found in European masterworks.

Maine

Portland Museum of Art □ "David Driskell: Icons of Nature and History" (Sept. 12) A survey of seven decades of this artist's painterly practice, which combines sharp observation of the American landscape with the aesthetic of the African diaspora. □ "Small Wonders: Rethinking American Arts and Crafts, 1880-1920" (Aug. 22) Witness the creative drive toward the simple and the natural, especially in ceramics workshops manned and directed mainly by women.

Maryland

Academy Art Museum, Easton □ "Norma Morgan: Enchanted World" (Aug. 1) Prints, watercolors, paintings, and drawings, made over a span of 30 years, some experimental, some formal observations, some magical. □ Through Oct. 4: "Recent Photography Acquisitions & Highlights from the Permanent Collection" An introduction to 19th- and 20th-century photography—creativity, history, and method; "Close Introspection: From Picasso to Kusama" Comparisons



Louis Betts, *Mid-Winter, Coronado Beach*, c.1907. In "Radiant Impressions," Institute and Museum of California Art, CA

between works from the major movements of the 20th century, from European Abstraction and Abstract Expressionism to Feminist Art: Frankenthaler, Pfaff, Picasso, and many more.

Massachusetts

Museum of Fine Arts, Boston □ Through Oct. 17: "Monet and Boston: Legacy Illuminated" Monet's masterpieces, his early works that reference Japanese art alongside ukiyo-e prints, and more of his works along with those of Millet and Rodin—an entire career, all of which captured the imagination of the people of Boston;

continued next page



Vladimir Kanevsky, *Flower Arrangement*. Porcelain. In "Porcelain Flowers of Vladimir Kanevsky," Hillwood Estate, Museum & Gardens, DC



Marty Spielman, *Jordan's Tree*, 2021. In "Reminiscences," Newington-Cropsey Foundation, NY

"Paul Cézanne: Influence" Cézanne's works shown with those of other artists who followed after him. □ "Writing the Future: Basquiat and the Hip-Hop Generation" (July 25) How a group of subversive abstractionists, led by Basquiat, rocketed onto the main stages of international art and music; for the first time, Basquiat's work in relation to hip-hop.

Fuller Craft Museum, Brockton □ "Beyond the Walls: Sculptures from the New England Sculptors Association" (Sept. 12) Throughout the 22-acre campus, works of ceramics, metal, and stone, among other mediums. □ "Tamara Kostianovsky: Savage Legacy" (Aug. 22) Sculptural forms that examine the relationship between the landscape, the body, and violence. □ "Michelle Samour: Mapping Borders and Boundaries" (Sept. 19) Palestinian craft used to reference the concepts of homeland, exile, and diaspora.

Museum of Russian Icons, Clinton □ "Atomic Alert! Confronting 'The Bomb' in the New Atomic Age" (Aug. 8)

Cautionary, educational posters, brochures, and videos revisit the early atomic age and the cold war. □ "The Long Way Home: A Photographic Journey with Gordon Lankton" (Oct. 3) Pictures taken in the course of a 1956 motorcycle trip that began in Frankfurt, Germany.

Cahoon Museum of American Art, Cotuit □ "Duncan Johnson: Under Construction" (Sept. 19) Series of wall assemblages made from reclaimed wood from construction sites and landfills. □ "Ethan Murrow: The Greenhouse" (Oct. 3) A panoramic wall drawing inspired by old growth forests.

Cape Ann Museum, Gloucester □ At the **Cape Ann Museum Green**: "Dorothy Kerper Monnelly, Brad Story, and the Great Marsh" (July 30) An Essex sculptor named Story and an Ipswich photographer named Monnelly, inspired by their surroundings on the North Shore as well as the Great Marsh, show their wares—sculptures that reference airplanes, birds, and boats, and photographs that put the Great Marsh on display.

Fitchburg Art Museum □ "Valerie Imparato: Interwoven" (Aug. 29) Paintings, collages, and embroidered canvases focus on Blackness and womanhood. □ Through Sept. 5: "Nathan Clark Bentley: Waiting for the Night" New dreamlike, narrative paintings that reference popular music, consumer products, gender roles, and addictions; "Signaling Status" Symbolic references in paintings reveal class, social status, character, profession, personality, and more; "Call and Response: Inside Voices" Images that explore the deeper meanings of interior spaces—domestic, psychological, architectural, and sculptural; "85th Regional Exhibition of Art & Craft" Works by artists and crafters of the region highlight the importance and resilience of art and the people who make it.

Provincetown Art Association and Museum □ "Hawthorne, Hofmann, and Hopper—Preserving a Legacy" (Aug. 29) A focus on works by teachers Hawthorne and Hofmann and selections by their students with added samples of influencer

continued next page

summer *VIEWS* continued

Hopper. □ “Leo Manso: Collages and Other Works” (Oct. 17) Travels and transcendentalism expressed in landscapes. □ “The Silent Side of a Shiver: Photographs by Francis Olschafskie” (Sept. 19) Images that interweave history with modern urban landscapes.

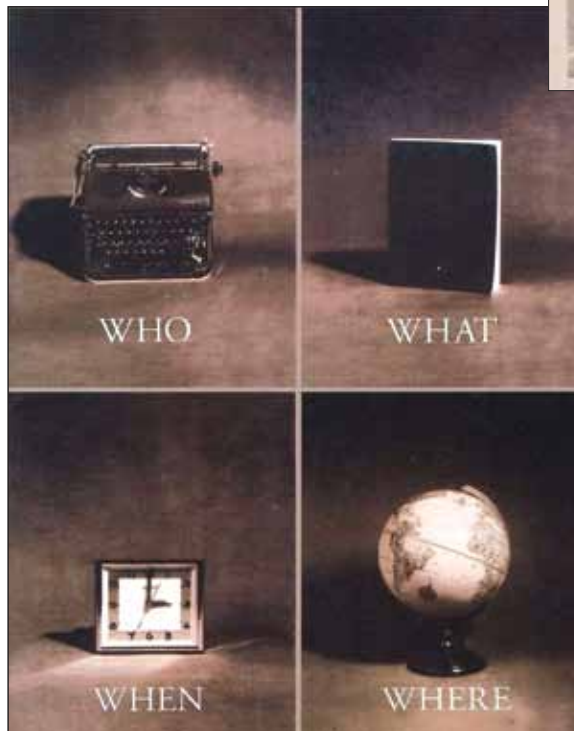
Peabody Essex Museum, Salem □ “In American Waters: The Sea in American Painting” (Oct. 3) Travel across time and water to witness a diverse range of modern and historic artworks that define American waters as they reflect on American culture and history.

Clark Art Institute, Williamstown □ “Ground Work” (Oct. 17) Outdoor exhibition of works by contemporary artists that respond to the sites they have chosen across the Clark’s 140-acre campus. □ “Nikolai Astrup: Visions of Norway” (Sept. 19) Realistic visions of the Norwegian landscape in paintings and prints by one of Norway’s best known artists, never before shown in the U.S. □ “Albrecht Dürer” (Oct. 3) The master and his imitators.

Michigan

Detroit Institute of Arts □ “Robert Blackburn & Modern American Printmaking” (Sept. 5) Lithographs, woodcuts, intaglio prints, and watercolors by Blackburn whose attention moved from the Social Realism of the 1930s (à la Mexican realists) to abstraction and the exploration of color, composition, and mark making.

□ “Experience & Expression” (Oct. 3) Exploring the use of abstraction and figuration, and the definitions of self and others by experimenting with traditional and novel materials. □ “Visions of American Life: Selections from the Nancy and Sean Cotton Collection of American Art” (Sept. 11) Works created between 1850 and 1940 present views of the world that express the evolution of the U.S. from a young republic to a modern nation.



Above: Carrie Mae Weems, *Who What When Where*, 1998. Photographs on canvas. In “Who What When Where,” Everson Museum of Art, NY

Marshall M. Fredericks Sculpture Museum, Saginaw Valley State University, Saginaw □ “Regional Biennial” (Oct. 2) 12th Juried Sculpture Exhibition featuring works by Michigan’s sculptors.

Mississippi

Lauren Rogers Museum of Art, Laurel □ “Seven Masters: 20th-Century Japanese Woodblock Prints” (Aug. 8) The seven masters who developed the “new print,” *shin hanga*, after the opening of Japan to Western influences.

Missouri

Springfield Art Museum □ “Watercolor USA” (Aug. 29) The 60th national, annual, juried exhibition of aqueous painting.



Above: Victoria Hutson Huntley, *The Stairway*, 1931. Lithograph. In “Rediscovering the Art of Victoria Hutson Huntley,” Georgia Museum of Art, GA

Montana

Hockaday Museum of Art, Kalispell □ “Deices Wild: Mary Knapp and Connie Herberg” (Aug. 23) Representational and abstract works in paint and glass by two artists with contrasting points of view.

New Jersey

American Labor Museum, Haledon □ Through Aug. 28: “Union Made: Fashioning America in the 20th Century” Union memorabilia and photographs show fashion trends and the history of organized labor in the fashion industry; “Frontline and Essential Workers Face the Beast” Paintings of front-line workers fighting the covid-19 pandemic, done from photographs and sent as thank-you’s to the workers who are portrayed.

New York

Shaker Museum, Chatham □ “The Future is a Gift” (Aug. 29) Presented in a pop-up space at 17 Main Street, some iconic pieces from the collection, and renderings of the new permanent home, now being developed for a 2023 opening.

Newington-Cropsey Foundation, Hastings-on-Hudson □ “Reminiscences: The Work of Marty Spielman” (July 29) Representational works: portraits, landscapes, genre paintings, and more, presented in the spirit of Jasper Cropsey and the Hudson River School.

Katonah Museum of Art □ “Cladogram: 2nd KMA International Juried Biennial” (Sept. 19) A broad range of contemporary works that engage with and explore personal or family history, and that challenge the dominant narratives of history and art history.



Left: Alice Neel, *Two Girls, Spanish Harlem*. In “Alice Neel: People Come First,” Metropolitan Museum of Art, NY

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Bronx Museum of Art, New York City

□ “Born in Flames: Feminist Futures” (Sept. 12) Presented in sections, contemporary artists speculate on what could have been, what is, or what is to come, and the current struggles for equity. □ “Wardell Milan: Amerika. God Bless You If It’s Good To You” (Oct. 24) Drawings and mixed-media collages as well as choreographed performance works.

The Drawing Center, New York City □ Through Sept. 19: “Edie Fake: Labyrinth” Site-specific drawing on the walls of the center’s stairwell—an architectural fantasy which overlays an imagined maze-like façade, an homage to the Labyrinth Foundation, a 1960s organization for trans men; “Huguette Caland: Tête-à-Tête” Five decades of works on paper and canvas as well as caftans, mannequins, sculptures, and notebooks that challenge taboos referring to representations of female sexuality.

El Museo del Barrio, New York City □

“Estamos Bien—La Trienal 20/21” (Sept. 26) First large-scale national survey of Latinx contemporary art.

Metropolitan Museum of Art, New York City □

“Alice Neel: People Come First” (Aug. 1) Retrospective of a long career dedicated to art, people, and social justice—images of activists against fascism and racism, paintings of victims of the Great Depression, portraits of neighbors in Spanish Harlem, political leaders, queer artists and performers, members of New York’s global diaspora, erotic watercolors and pastels, mothers, and nudes. □ “Alex Da Corte: As Long as the Sun Lasts” (Oct. 31) Huge Big Bird on the Roof Garden. □ “Shapes from Out of Nowhere: Ceramics from the Robert A. Ellison Jr. Collection” (Aug. 29) A selection of modern and contemporary ceramics that chart the evolution of abstraction in clay from the second half of the 20th century through the present. □ “The Medici: Portraits & Politics, 1512-1570” (Oct. 11) In a multitude of mediums—painting, sculpture, medals, carved gemstones, drawings, etchings, manuscripts, armor—are works by the likes of Raphael, Pontormo, Cellini, Bronzino, and others. □ “The New Woman Behind the Camera” (Oct. 3) Works by female photographers from around the world—a reevaluation of the history of photography that includes the contribution of this set of artists.

Morgan Library & Museum, New York City □

“Architecture, Theater, and Fantasy: Bibiena Drawings from the Jules Fisher Collection” (Sept. 12) Drawings that show the Bibiena family theater designs over three generations and the visual splendor of the Baroque stage. □ “Sublime on the Small Scale” (Sept. 12) Oil sketches—the natural world worked in small scale by artists to develop their larger representations of the landscapes through which they traveled. □ Through Sept. 26: “Shahzia Sikander: Extraordinary Realities” The artist’s development from traditional Indo-Persian miniature painting to a new contemporary

art vocabulary; “Bound for Versailles: The Jayne Wrightsman Boobindinh Collection” Decorated books, bound by renowned craftspeople and owned by kings, queens, and high society in 18th-century France, signaled the owners wealth and taste.

Museum of Arts and Design, New York City □

“The Fisher Dollhouse: A Venetian Palazzo in Miniature” (Sept. 26) Inspiration: Venice’s Gritti Palace; result: a 15th-century classical exterior and rooms filled with a range of historic and contemporary craft, art, and design—all tiny.

□ “Beth Lipman: Collective Elegy”

(Aug. 15) Objects of glass, metal, clay, video, and photography, make philosophical statements.

Museum of Modern Art, New York City

□ “Alexander Calder: Modern from the Start” (Aug. 7) Early wire and wool figures, works on paper, jewelry, mobiles, and monumental abstract sculptures. □ Through Aug. 15; “Broken Nature” An examination of restorative design and ways to help people repair their relationship to the environment; “Projects: Gabrielle L’Hirondelle Hill” First time in the U.S., indigenous artist Hill brings together works made primarily with tobacco, the first currency in North America used by both

British settlers and native peoples. □

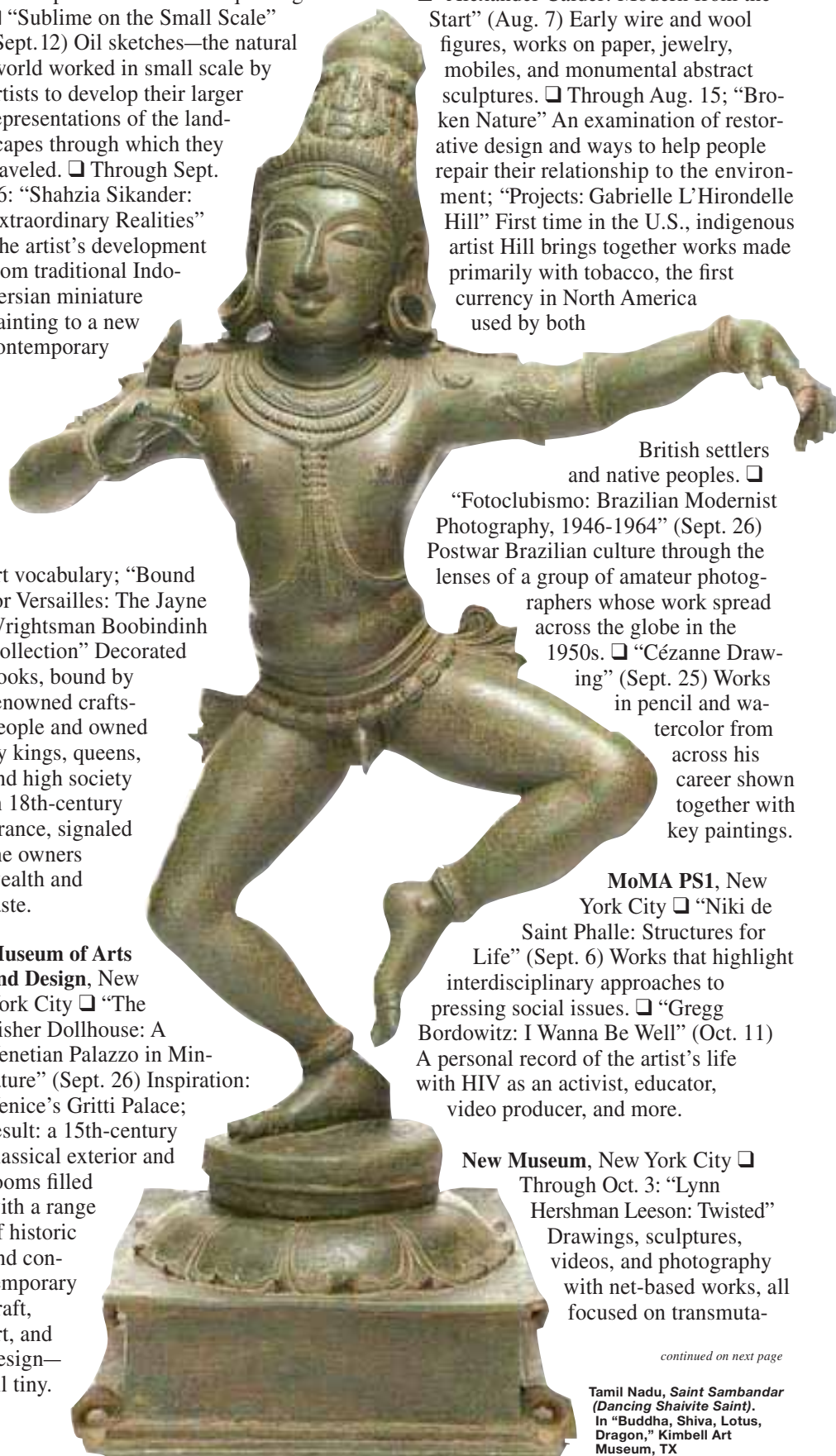
“Fotoclubismo: Brazilian Modernist Photography, 1946-1964” (Sept. 26) Postwar Brazilian culture through the lenses of a group of amateur photographers whose work spread across the globe in the 1950s. □ “Cézanne Drawing” (Sept. 25) Works in pencil and watercolor from across his career shown together with key paintings.

MoMA PS1, New York City □

“Niki de Saint Phalle: Structures for Life” (Sept. 6) Works that highlight interdisciplinary approaches to pressing social issues. □ “Gregg Bordowitz: I Wanna Be Well” (Oct. 11) A personal record of the artist’s life with HIV as an activist, educator, video producer, and more.

New Museum, New York City □

Through Oct. 3: “Lynn Hersman Leeson: Twisted” Drawings, sculptures, videos, and photography with net-based works, all focused on transmuta-



Tamil Nadu, Saint Sambandar (Dancing Shaivite Saint). In “Buddha, Shiva, Lotus, Dragon,” Kimbell Art Museum, TX

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tion, identity, and the evolution of the cyborg; “Wong Ping: Your Silent Neighbor” Videos that tell stories of life in Hong Kong; “Ed Atkins: Get Life/ Love’s Work” Film- and text-based works that track humanity—feelings, living, communicating—hidden behind technological representations; “This End the Sun” A collaboration between three artists, two American and one Iranian, who reflect on interrelationships and the mutability of time.

New-York Historical Society, New York City □ “Artworks from the Elie and Sarah Hirschfeld Collection, Scenes of New York City” (Aug. 1) The big city, 19th century to present day: Haring, Christo, Lawrence, O’Keeffe, Warhol, among others. □ “Bruce McCall’s New York” (Aug. 15) Visions of a fantastical and humorous New York City. □ Through Sept. 5: “So Ready for Laughter: Bob Hope and World War II” The record of Hope’s WWII experience: photographs from his USO tours, artifacts and unpublished photographs, videos of his wartime appearances, scrapbooks, letters, and more; “The Gift of Laughter” Illustrating Hope’s wide-ranging career as USO entertainer, television star, and his many other roles as a comedian. □ “Safe / Haven: Gay Life in 1950s Cherry Grove” (Oct. 11) Photographs on view outdoors in the society’s courtyard explore the gay and lesbian community that flourished on Fire Island when they were stigmatized in the straight world.



Huguetta Caland, *Enlève ton doigt (Remove Your Finger)*, 1971. Oil on canvas. In “Huguetta Caland: Tête-à-Tête,” The Drawing Center, NY

□ “Cover Story: Katharine Graham, CEO” (Oct. 3) Photographs and other objects chart Graham’s life journey from daughter to wife to widow to powerful newspaper woman.

Whitney Museum of American Art, New York City □ Through Aug. 8: “Julie Mehretu” Mid-career survey, 1996-present: works in abstraction, figuration, architecture, and landscape; “Madeline Hollander: Flatwing” Video installation about the emergence of silent crickets, and related works on paper. □ “Dawoud Bey: An American Project” (Oct. 3) Images made by an artist who views photography not only as a form of personal expression but also as an act of political responsibility. □ “Dave McKenzie: The Story I Tell Myself” (Oct. 4) McKenzie’s performances for the camera and documentation of his live art alongside pieces from the Whitney collection.

through the lenses of personal perspective, experience, and belief.

Parrish Art Museum, Water Mill □ “Everything that Wasn’t White: Lonnie Holley at the Elaine de Kooning House” (Sept. 6) Paintings, works on paper, and sculptures made from found objects by the outsider artist Holley during his 2020 artist-in-residency at the de Kooning House. □ “Affinities for Abstraction: Women Artists on Eastern Long Island, 1950-2020” (July 18) The story of artists with ties to the region who speak and expand the language of abstraction. □ “XS” (Aug. 29) Diminutive paintings and sculptures made from 1890-2010.

North Carolina

Mint Museum, Charlotte □ At the **Mint Museum Randolph**: “It Takes a Village: Charlotte Artist Collectives” (Sept. 12) Local artistic talent from three art collectives. □ “Patterns of History” (Fall) Quilts. □ At the **Mint Museum Uptown**: “Foragers” (Sept. 6) Bright panels looking like stained glass, fill the four-story, 3,720 square-foot atrium’s 96 windows with the story of women who labored to build their communities.

Ohio

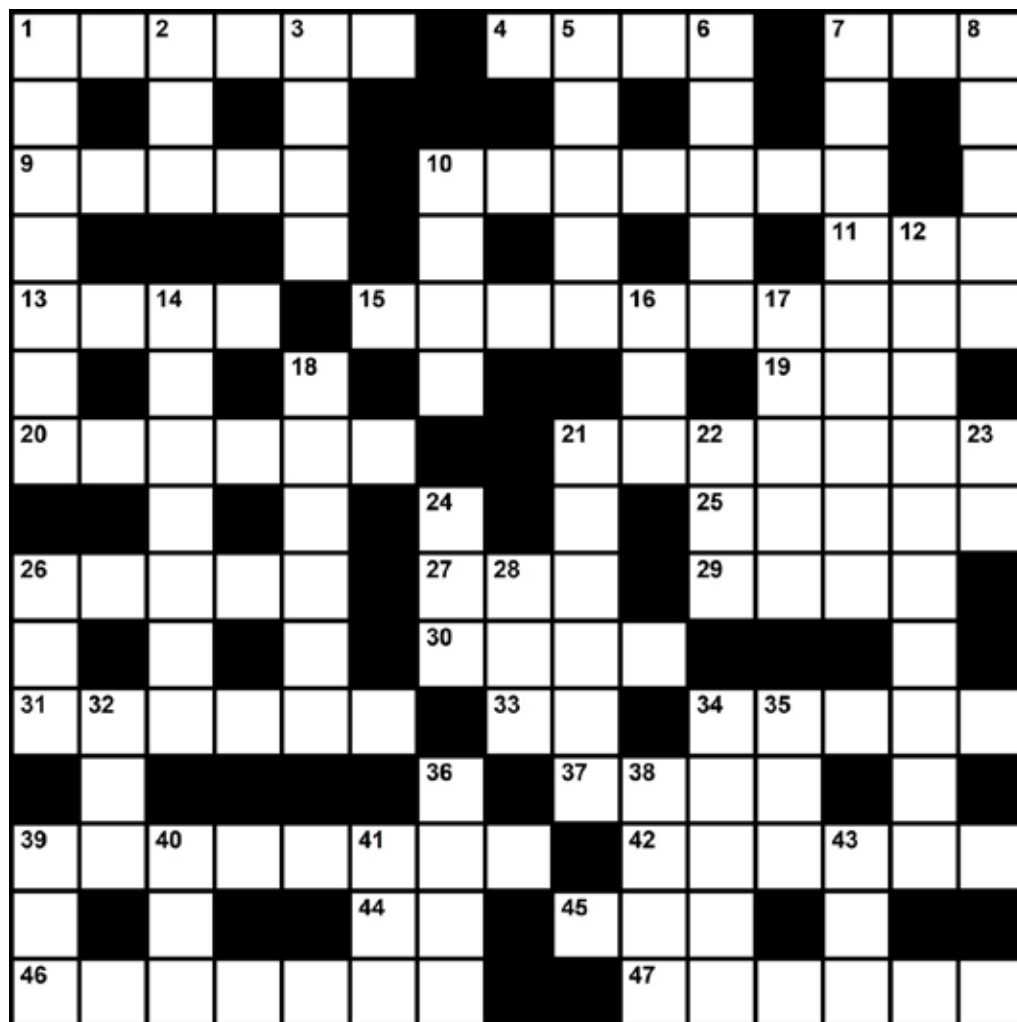
Cincinnati Art Museum □ “American Painting: The Eighties Revisited” (Sept. 5) This museum’s iteration of the original show held at the Grey Art Gallery (NY) in 1979—abstract paintings by young artists unknown at the time. □ “Future Retrieval: Close Parallel” (Aug. 29) A collaboration of former faculty members resulted in the appropriation of imagery from historic



Carol Carol Guzy. *Albanian refugee camp, March 3, 1999.* Photograph. In “Walls,” Mint Museum, NC

Everson Museum of Art, Syracuse □ “Tête-à-tête-à-tête: Drawings by Beatrice Wood” (Aug. 8) Works that focus on social interactions in a time of social distancing. □ “Jaleel Campbell: Homecoming” (Aug. 1) Digital illustrations, video works, and dolls. □ “Who What When Where” (Aug. 22) Using Carrie Mae Weems photographic series of the same name as model, these works from the museum’s collection explore how images are interpreted

CROSSWORD by Myles Mellor (solution on last page)



ACROSS

1. Mixed media painter who created *Winged*, Radcliffe _____
4. President Emerita of the Museum of Modern Art, Agnes _____
7. Organization dedicated to training curators for leadership roles, abbr.
9. Blue hue
10. Dutch and Flemish Renaissance artist
11. Light brown
13. "Painter to the ____" Diego Velazquez role
15. Gradually disappearing
19. Biological eggs
20. Unmask
21. One of the canonical painting styles of the Renaissance
25. Determined (2 words)
26. Creator of *A Person Who Loved Me*
27. Canadian artist _____ Thomson
29. Rose support
30. Trees painted by John Constable
31. NJ tavern that was the site of Rockwell's only mural
33. Fleur- ____ -lis
34. English landscape painter during the Victorian era
37. Sound of heavy waves
39. Painter and illustrator of the *Willie Gillis* series
42. Site of a South Carolina art museum, ____ Beach
44. Email subject line intro
45. American Dadaist, first name
46. *Polka Dots* photographer, Francesca _____
47. Painter of *A Box at The Theater*

DOWN

1. Having a much darker shade
2. Loan note, abbr.
3. Subjects for 18th century and early 19th century romantic jewelry
5. About-face, 2 words
6. Artist who said: "the frame is the reward for the artist"
7. Foster the growth of
8. Situated
10. Quail flock
12. Vitruvian Man drawing type
14. Harrison Begay and Clara Sherman, for example
16. *Lord of the Rings* good guy
17. Louis Verschuier's *The Great ____ of 1680 Over Rotterdam*
18. Sartre novel
21. ____ *Evening*, painting by Isaac Levitan
22. Navy ship intro
23. Placed above
24. Had dinner, say
26. Bleed, as a dye
28. Ancient
32. A while back
34. Painter of *Canyon de Chelly*, Edgar ____
35. Make a mistake
36. *The Monarch of the ____*, by Sir Edwin Landseer
38. Muslim poet, ____ Khayyam
39. Unvarnished
40. Dove cry
41. Historic period
43. Picasso's *The ____ Sisters*



George K. Brandiff, *Sunday Breakfast*, 1930/35. Oil on canvas. In "Radiant Impressions," Institute and Museum of California Art, CA

objects creating new art. □ “Paintings, Politics and the Monuments Men: The Berlin Masterpieces in America” (Oct. 3) Paintings from the Berlin State Museums that traveled to the U.S. after the end of the war.

Contemporary Arts Center, Cincinnati □ Through Aug. 8: “Steffani Jemison: End Over End” Videos and kinetic sculptures that reflect the artist’s interest in performance and acrobatics; “Joan Tanner: Flaw” Site-specific installation: an assemblage of objects and forms that at the same time embrace and challenge the structure of the gallery. □ Through Sept. 19: “Helen Ascoli: Cien Tierras” Large-scale textile installation, kinetic wall sculpture, weavings, videos, photographs, sound works, and more; “Wild Frictions: The Politics and Poetics of Interruption” Works reflecting the disruptions that interrupted the year 2020: sculptures, text, videos, performances, and more.

Pennsylvania

Allentown Art Museum □ Through Sept. 12: “Sleep Tight! Bedcovers and Hangings from Around the World” Illuminating global traditions: textile masterpieces—embroidered suzanis from Central Asia, hand-painted Japanese futon covers, and Pennsylvania-German quilts; “Roots: Sources for American Art and Design” An exploration of art from three groups: the Shakers; the quilters of Gee’s Bend, Alabama; and Native American artists from the Sioux and Haida cultures.

Michener Art Museum, Doylestown □ “Through the Lens: Modern Photography in the Delaware Valley” (Aug. 15) Some 70 years of experimental photographic processes and subject matter by artists in the Delaware Valley region. □ “Collection Spotlight: Etchings by Daniel Garber” (Sept. 26)

Westmoreland Museum of American Art, Greensburg □ “Border Cantos / Sonic Border” (Sept. 5) Images and music—a collaboration of an American photographer and a Mexican American sculptor/composer resulted in large-scale images that capture landscapes, textures, and experiences found across the Mexican American border and an original score for eight instruments created out of discarded objects found at the border. □ “Doug Cooper: Knowing & Seeing the River City” (Oct. 11) Muralist interprets the museum’s Scenes of Industry collection, telling the story of the Big Steel Era in Pittsburgh.

South Carolina

Gibbes Museum of Art, Charleston □ Through Oct. 3: “Lasting Impressions: Japanese Prints from the Read-Simms Collection” A range of popular print subjects by master ukiyo-e artists of the Edo period; “Japonisme in

Charleston: Alice Smith and Her Circle” Works by early 20th century artists who reacted to the wave of enthusiasm for the Japanese aesthetic in Charleston. □ “Charleston Collects: Devotion and Fantasy, Witchcraft and the World’s End” (Aug. 15) Paintings and prints from a collection of Northern Renaissance art created in the Low Countries and Germany between 1440 and 1590.

Tennessee

Knoxville Museum of Art □ Through Aug. 1: “A View of the City: Knoxville & Vicinity” Artists show the area across a century of change; “Undercurrents: Recent Acquisitions of Contemporary Art” The growth of the museum’s contemporary art collection.

Frist Art Museum, Nashville

□ Through Sept. 12: “Designing the New: Charles Rennie Mackintosh and the Glasgow Style” A showing of fine and decorative artworks in the Glasgow Style that emerged in Britain as a manifestation of Art Nouveau—the Glasgow Style was influenced by the Arts and Crafts movement, Celtic Revival, and Japonism; “Bethany Collins: Evensong” Exploring the inter-section of language and race. □ “Kara Walker: Cut to the Quick: From the Collections of Jordan D. Schnitzer and His Family Foundation” (Oct. 10) An overview of a career spent making images of slavery, sexism, violence, imperialism, and a myriad of other injustices.

Texas

Kimbell Art Museum, Fort Worth □ “Buddha, Shiva, Lotus, Dragon: The Mr. and Mrs. John D. Rockefeller 3rd Collection at Asia Society” (Sept. 5) Chinese vases, Indian Chola bronzes, Southeast Asian sculptures; the collection spans more than two millennia.



James Herbert MacNair, Frances Macdonald, and Margaret Macdonald (designers). *Poster for the Glasgow Institute of Fine Arts, c. 1895.* Lithograph on paper. In “Designing the New,” Frist Art Museum, TN



Moody Center for the Arts, Rice University, Houston □ Concepts of Blackness, productivity, labor, and the African diaspora in large-scale installations that often combine the artists’ personal experiences with fictional narratives.

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Left: Robert Blackburn, *Refugees (aka People in a Boat)*, 1938. Lithograph. In “Blackburn and Modern American Printmaking,” Detroit Institute of Arts, MI

Washington

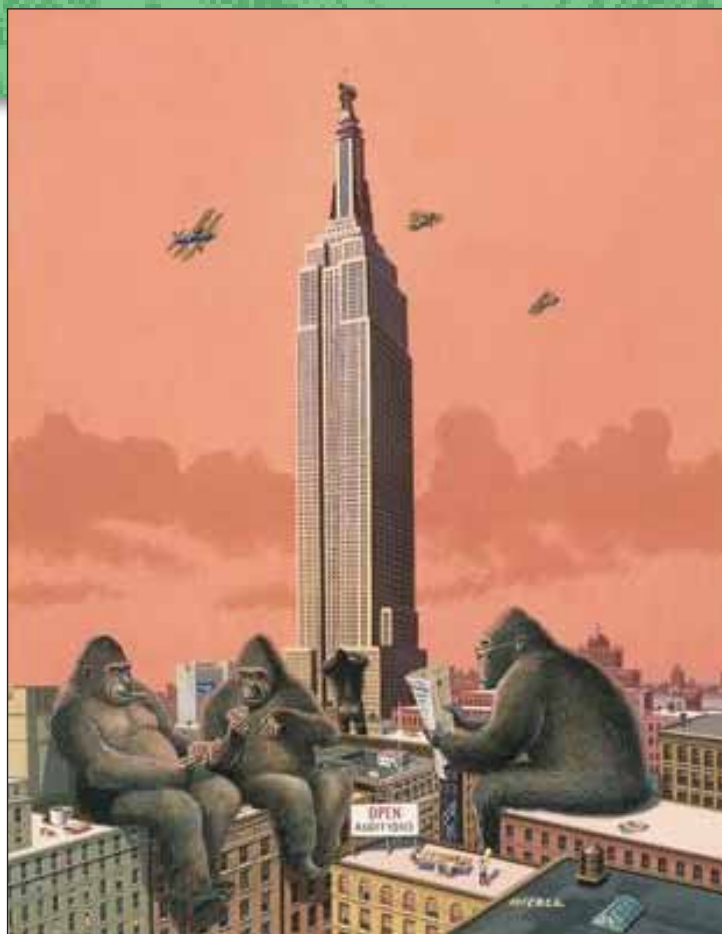
Frye Art Museum, Seattle □ “Black Refractions: Highlights from the Studio Museum in Harlem” (Aug. 15) From 1920s to the present, works by artists of African descent, among them Hendricks, Ringgold, and Jacob Lawrence. □ “Human Nature, Animal Culture: Selections from the Frye Art Museum Collection” (Aug. 21) Domesticated animals on canvas. □ “Boren Banner Series: Russna Kaur” (Oct. 17) Disparate materials and ideas brought together—smaller paintings arranged together into large-scale compositions in bold color combinations that reference amusement parks and community festivals and ceremonies.

Wisconsin

Villa Terrace Museums, Milwaukee □ “Villa Incognito: Latent Narratives in the Permanent Collection” (Sept. 26) The mansion and objects that show how imitation, synthesis, and symbolism work to create an idealized environment.

Racine Art Museum □ “The Art of the Cup: Variations on Cups from the RAM Collection” (Aug. 7) Clay, glass, metal iterations of cup forms. □ “Racine and Vicinity Show 2021: All Media Juried Competition” (Aug. 14) Works from artists’ studios in Racine, Kenosha, and Walworth counties.

Museum of Wisconsin Art, West Bend □ “Artists Without Borders” (Aug. 1) A diversity of artworks that reflect the cultural diversity of the artists, many of whom have deep roots in far off lands. □ “Claiming Space: A New Century of Visionary



Bruce McCall, *King Kong Call*, 1994. Cover for *The New Yorker*, Jan. 23, 1995. Gouache on board. In “Bruce McCall’s New York,” New-York Historical Society, NY

Women” (Oct. 3) Celebrating the museum’s 60th anniversary, a look at the state’s women artists, spanning a spectrum of mediums and honoring the familiar artists and the anonymous artisans who enrich the Wisconsin cultural scene. □ “Carey Watters: Tiny Cuts” (Oct. 17) Paper reliefs cut from cast-off printed materials. □

CROSSWORD SOLUTION

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museum VIEWS

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