

museum **VIEWS**

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



Eriko Horiki, *Washi Light Object TANE*, 2017.
Washi paper and resin mold, light fixture (steel).
In "Washi Transformed," Allentown Art Museum, PA

Fall 2021

CAN AFGHANISTAN'S CULTURAL HERITAGE BE SAVED?

[This article by Frank K. Lord IV, an attorney based in New York who specializes in art and cultural property law, appeared in **The Art Newspaper** on August 26, days after the takeover of Afghanistan by the Taliban.]

In 2015, the Association of Art Museum Directors put into place Protocols for Safe Havens for Works of Cultural Significance from Countries in Crisis, establishing a structure under which museums can act to protect cultural property in immanent peril. They outline circumstances under which objects can be taken into a museum's care and how those objects should be subsequently returned....

Essentially, the protocols allow museums to take at-risk objects into their custody and hold them until safe return to the source country is possible. But many risks accompany this laudable goal. How can institutions ensure that they comply with applicable law? How do institutions determine whether those presenting the objects for safekeeping have authority to do so? And crucially, how does an institution determine when and to whom objects should be returned? The protocols acknowledge these issues and also the impossibility of complete foresight, so some latitude was deliberately included lest overly detailed guidance obstruct implementation.



Mazar -i- Sharif. Photo: Cheryl Benard from *The Art News*

As an attorney who has spent nearly 20 years working on claims to looted art and artefacts, I know that the risks to institutions are not theoretical. Claims are made against museums by source countries for objects believed to have been taken in violation of law and there is a history of looting. Museums face the possibility that taking objects into their care, whatever the motivation, might create claims with tangible and intangible costs: staff time, legal advice, and potential controversy. The protocols allow museums to accept these risks (after careful consideration) in service of the greater goal of preserving irreplaceable objects.

There is also a risk that outsiders' protective measures may be perceived as condescending, colonialist, or even opportunistic by the source country. External institutions taking possession of Afghanistan's cultural property might not be applauded—particularly if the objects are taken to the U.S. or any other country that helped it during the long war. The protocols foresee this (and the danger of shipping delicate objects over long distances) and suggest that objects be removed "to the closest safe haven possible," so evacuation to North America or Europe need not be the first solution.

In the context of a Taliban takeover of Afghanistan, concerns about intervention are outweighed by the dangers. The Taliban have a well-documented history of destroying objects that do not fit within their world view. And there is no reason to think a new Taliban regime will act differently.

We will soon see whether the U.S., its allies, and museum professionals have planned in advance for the safety of Afghanistan's cultural heritage. The dangers were undisguised, and the AAMD protocols provide a map that any organization—not just member institutions—can use to further a mission to safeguard threatened cultural property. Moreover, there is precedent for the work, as demonstrated by the history of the Monuments Men, who protected Europe's treasures during and after the Second World War. Hopefully, proactive measures have already been taken and organizations that may be safe havens for Afghanistan's cultural property will also act immediately to lay plans to return it at the appropriate time. □



Left: Romare Bearden, *River Mist*, c. 1962. Oil on unprimed linen and oil, casein, and colored pencil on canvas, cut, torn, and mounted on painted board. In "Romare Bearden," Gibbes Museum of Art, SC



Peter Pincus. *Losing #422*, 2020. Colored porcelain and gold luster. In "Beyond the Blue," Everson Museum of Art, NY

Security Guards Become Curators

Security guards at the Baltimore Museum of Art (MD) will become guest curators for the creation and extended duration of an upcoming exhibition called "Guarding the Art." Opening in March 2022, the show will bring together works chosen by each of the 17 participating curators that offer "different perspectives from within the museum hierarchy," said curator and art historian Lowery Stokes Sims, who helped develop the project.

While guarding (and looking at) works of art the officers are interacting with the public and watching their reactions to it, an experience not available to most staff members working from their offices off the gallery floors. Says Sims: "I was struck and moved by the extraordinarily personal, cogent arguments that each officer made for their selection, which was so different from the intellectual and filtered approach that a trained curator would take."

About his choice of Pre-Columbian sculptures one guard/curator observed that they are "a means to inject some of my Puerto Rican-America culture in the exhibition." Another who



chose a work by a self-taught painter said, "It's a glimpse into an old Baltimore by a Baltimore-centric artist that most people have never heard about before, and it shows the neighborhood I live in." Each officer expressed his own reasons for his choice and is now working to bring the exhibition to fruition—installation design, catalogue content, public programming, and all the details of exhibition production. □



Left: "I am an American Day" parade, East Baltimore Street, 1977. Gelatin silver print. In "Welcome Home," Smithsonian American Art Museum, Renwick Gallery, DC

GRAND OPENING! Polonsky Exhibition of The New York Public Library's Treasures

The New York Public Library announced the grand opening of its first-ever permanent exhibition, the Polonsky Exhibition of The New York Public Library's Treasures. For more than 125 years, the library has collected, preserved, and made accessible the world's knowledge



Guarding the NY Public Library

to foster a greater understanding of both the past and the present. The Polonsky Exhibition builds on that longstanding legacy by making some of the most significant collection items freely available to everyone, empowering all visitors to discover, learn, and create new knowledge, both today and in the years ahead. □

Another City, Another ICA

The Institute of Contemporary Art San Francisco (CA), a non-collecting museum dedicated to championing local artists and attracting international artists, is planned to open by Autumn 2022. "One of the tenets of ICA SF," said Director Alison Gass, "is to address issues of pay equity for artists and staff. Instead of an arms race of collecting, we are committed to paying artists and museum workers an above-average salary for our region."



Left: Arthur Tress, *Girl with Doll, Keystone, WV, 1968*. Fiber-based gelatin silver print. In "Inside Look," Georgia Museum of Art, GA

Below: Luis Garza, *Hide n' Seek Budapest, Hungary 1971, (detail)*. In "Time Refocused," Marshall M. Fredericks Sculpture Museum, MI

Ready for a New U.S. Naval Museum?

Development plans for a new National Museum of the United States Navy (DC) have begun to form according to an announcement by the naval History and Heritage Command. Tentative plans have it opening in 2025 in the vicinity of the Washington Navy Yard, a more accessible location than the current facility which occupies a former naval gun factory. "Future Campus Vision," a current exhibition at the existing museum, provides a glimpse of what is to come: an exploration of the past, present, and future of the Navy, and its legacy of valor.



OF INTEREST FROM *THE ART NEWSPAPER*:

Florida Gets First-Ever Arts & Crafts Museum

The Museum of the American Arts and Crafts Movement—the first-ever institution dedicated exclusively to the 19th-century international art and design trend that arose as a reaction against the Industrial Revolution and mass production—opened its doors in St. Petersburg, Florida, in September. The founder, Florida-based pharmaceutical businessman Rudy Ciccarello, will house his private collection as well as the holdings of the Two Red Roses Foundation, also founded by Ciccarello.

“This museum will be the epicenter for the study of the American Arts and Crafts movement,” Ciccarello says in a recent statement. “Our mission is to preserve and share these beautiful works of art with the public and to teach future generations to appreciate hand craftsmanship and honest design.”

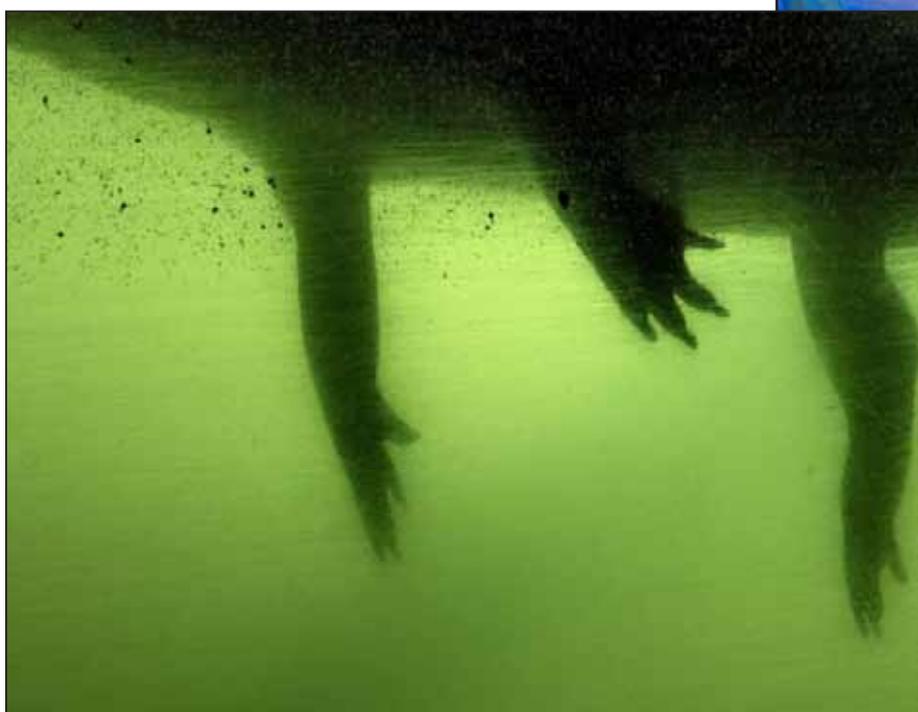
With more than 40,000 square feet of gallery space, the new museum is housed in a five-story, 137,000-square-foot structure designed by Tampa-based architect Alberto Alfonso, whose inspiration came from the Arts and Crafts movement. Amenities include an outdoor garden, an education studio, graphic studio, research library, theater, event space, café, and restaurant

The collection of more than 2,000 objects ranges from furniture, pottery, ceramic tiles and architectural faience, metalwork, woodblocks, fine art, lighting, textiles, and leaded glass. Artists, craftsmen, and companies represented are Gustav Stickley, Charles Rohlf, the Byrdcliffe Colony, Tiffany Studios, Rookwood Pottery, Newcomb Pottery, and Arthur Wesley Dow. Roughly 800 works will be on display at a time along with temporary exhibitions.

The first shows on view now are “Love, Labor, and Art: The Roycroft Enterprise,” a look at objects built by a school of craftsmen founded in upstate New York in the 1890s by Elbert Hubbard, and “Lenses Embracing the Beautiful: Pictorial Photographs” presenting images made by the likes of Alfred Stieglitz and Edward S. Curtis among others. □



Ahmed Morsi, *Green Horse I*, 2001. Acrylic on canvas.
In “Greater New York,” MoMA PS1, NY



Anastasia Samoylova, *Gator*, 2017. Pigment print.
In “Anastasi Samoylova,” The Print Center, PA

Major Gifts to SAAM... Endowment Established

The Smithsonian American Art Museum (DC) has received a \$2.1 million gift from the Windgate Foundation to establish an endowment dedicated to acquiring artworks by living craft artists. The gift also funds two sequential one-year pre-doctoral fellowship positions that further scholarship in American craft. Thus, the Renwick Gallery becomes the nation's preeminent center for the study of American craft, one that supports the role of its craft program to advocate for a diverse and inclusive view of what is traditionally considered great art.

The new fund for acquisitions is dedicated to adding to the museum's collection artworks made by a broadly representative and diverse group of American artists. This collecting effort will be featured, for the first time, in the museum's upcoming exhibition "This Present Moment: Crafting a Better World" (opening May 2022), which celebrates the Renwick Gallery's 50th anniversary by honoring the history of studio craft while also introducing progressive contemporary narratives and artists that highlight the more inclusive and changing landscape of American craft.

The two sequential one-year pre-doctoral fellowship positions will support new scholarship in the field of American craft. Offered during the 2022–23 and 2023–24 academic years, the positions will provide emerging scholars with financial aid, research resources, and access to a network of world-class colleagues at and across the field. The museum's fellowship program is the oldest and largest in the world for the study of American art.

Photography Holdings Increased

The Smithsonian has acquired a collection of objects related to early American photography from the collector Larry J. West. The collection includes 286 objects from the 1840s to about 1925 in three groupings: works by early African American



Unidentified artist, *Untitled* (woman with hair ribbon), undated, sixth-plate ambrotype. Smithsonian American Art Museum

"The near absence of diverse portrait sitters and non-white photographers from many early American photography collections, including SAAM's, is ahistorical. Significantly, SAAM now can show an inclusive history of photography, with African Americans among its earliest practitioners, conveying to viewers their contributions as innovators and entrepreneurs."

Gift Enriches Frick Collection

The Frick Collection (NY)—temporarily Frick Madison—is celebrating its most significant gift of drawings and pastels: 26 works promised to the Frick by New York Collectors Elizabeth and Jean-Marie Eveillard to go on view in the fall of 2022. The list of artists includes several already represented in the collection—Goya, Degas, François Boucher, Fragonard, Thomas Lawrence, and Millet—and others who, until now, are not—Sargent, Vigée Le Brun, Callibotte, de la Tour, and Lievens. The gift also includes works on paper by Tiepolo, Delacroix,

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Right: John Leslie Breck, *Suzanne Hoschedé-Monet Sewing*, 1888. Oil on canvas. In "John Leslie Breck," Mint Museum, NC

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

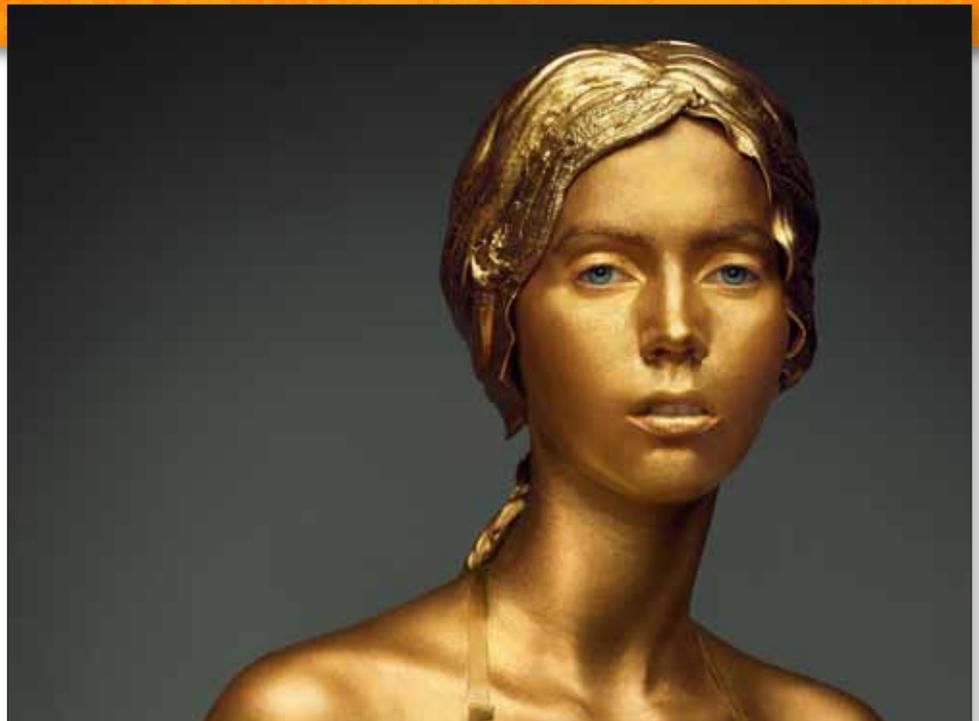
Constable, Jean-Baptiste Wicar, Jules-Alfred de Goncourt, Guido Reni, Proud'hon, Nicolas Lancret, Piazzetta, Salvator Rosa, and Frederico Barocci.

Anonymous Gift to Denver Art Museum

The **Denver Art Museum** (CO) announced a \$25 million endowment gift from an anonymous donor. The gift will support programming, art acquisitions, and outreach of a newly created Institute of Textile Art and Fashion, headed by Florence Müller, the museum's Avenir Curator of Textile Art and Fashion.

The goals of the new institute are to support the development and sharing of the collection and to facilitate the exchange of scholarly research. More than 5,000 objects from Asia, Europe, and North and South America include archaeological textiles as well as contemporary works of fiber art.

Developed over a period of more than 100 years, the institute began with the gift of a Saltillo serape and a Kashmir shawl. Diversity followed dramatically during the ensuing decades under the tenure of several curators, who alternately specialized in textiles and fashion.



New Home for Freeport Art Museum

The **Freeport Art Museum** (IL) has announced the site of its future home: the southeast corner of State and Exchange Streets in downtown Freeport. The 14,000+ square-foot building formerly known as the Kunz Brothers Building is adjacent to the newly developed Arts Plaza and the Post Office. Choosing the site is the most recent milestone in what is a carefully crafted, long-term plan that calls for the creation of an arts and cultural campus in the

downtown district, including the Arts Plaza and the relocation of the main museum facility.

Spanish/English Guide, The First in the Bronx

Joining dozens of cultural institutions around the globe, **El Museo del Barrio** (NY) debuted the first, fully bilingual English-Spanish, multi-media digital guide on the Bloomberg Connects App in August 2021.

Expanding on *El Museo en tu Casa*, an online bilingual initiative that was conceived during the pandemic, the enhanced guide features content related to the museum's history, the story of El Barrio (East Harlem), the permanent collection, current and past exhibitions, virtual public programs, and much more.

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Rokni Haerizadeh, *If Marco Polo Brought the Pasta Meme to Europe from China, He didn't Need to be a Pasta Chef but all he Had to do was to Disperse the Meme in the Environment and Other Humans Infected by it, Would Express it in their Behaviour*, 2017-18. Gesso, watercolor and ink on printed paper. In "Recent Acquisitions in Contemporary Art," Frye Art Museum, WA

Right: Nellie Mae Rowe, *Untitled (Woman Talking to Animals)*.
In "Another Tradition," Morgan Library and Museum, NY

Troika of Directors Takes Over MoCA Cleveland Board

[From The Art Newspaper, August 2021]

A year after its director resigned amid a furor over the cancellation of an exhibition of art depicting police killings, the **Museum of Contemporary Art Cleveland** (OH) has adopted a new leadership structure for its board of directors to promote "equity in decision-making."

The new structure replaces a sole board president with three co-presidents—Audra T. Jones, Joanne R. Cohen, and Stephen Sokany—who will serve two-year terms. The board has also installed a new and diverse cohort of members who will be "critical advocates for the public interest," the museum says.

"This evolved, diverse leadership framework goes beyond creating seats at the table," says Jones in a statement. "It allows for equitable conversation, decision-making, listening and a diversity of perspectives that are unprecedented in Moca's history. A refreshed board leadership structure allows Moca to move forward with a unique and bolder lens centered fully on artists, audiences, and equity."

The reordering came about with the cancellation of Shaun Leonardo's show of drawings depicting police killings of Black and Latino men and boys. Leonardo, who is Black, had accused the museum of "institutional white fragility" and censorship for its decision. Jill Snyder, having served as director for 23 years, apologized to the artist and resigned as a result. She commented: "[I recognize] that the world at large, and our museum in particular, are in a powerful moment of disruption and possibility."

New Mexico Museum of Art

Prepares for Second Venue

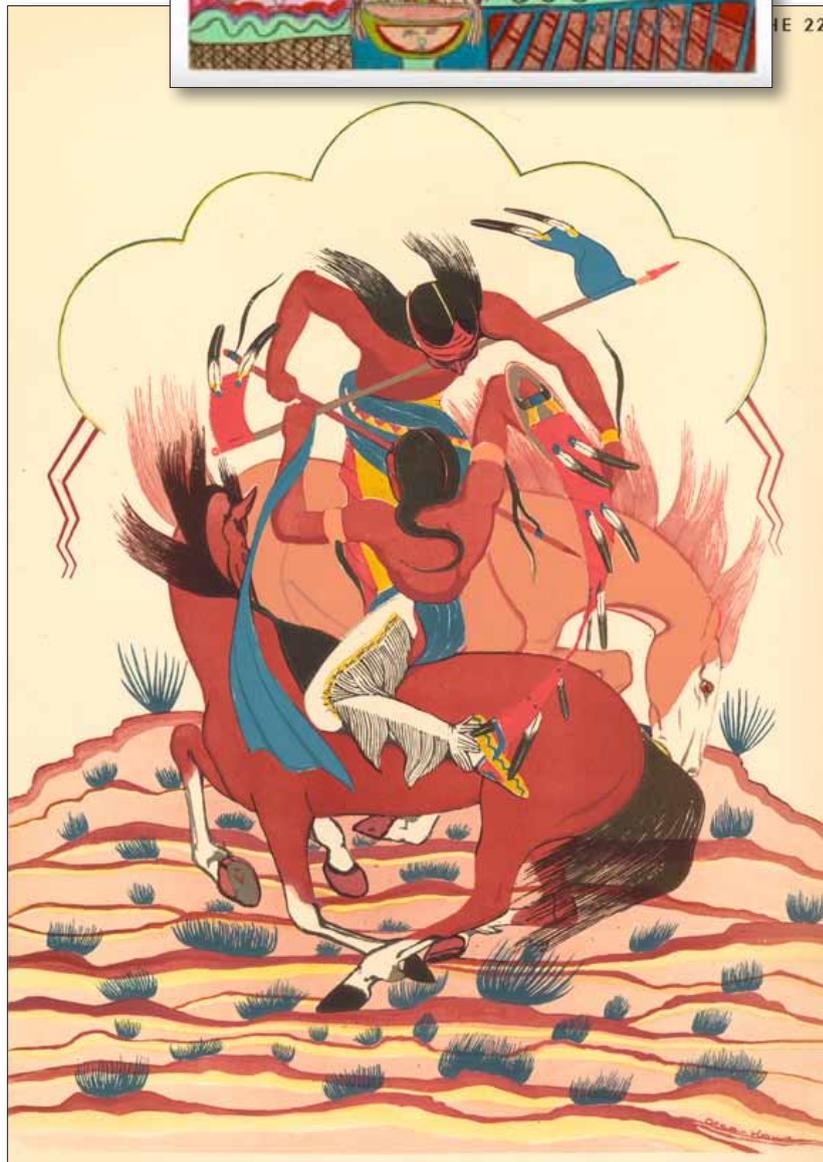
It is called **New Mexico Museum of Art Vladem Contemporary**. A \$4 million gift from Santa Fe philanthropists Ellan and Bob Vladem resulted in the construction of an additional museum in The Railyard, a thriving cultural community of museums, shops, galleries, and more, built around the renewed Santa Fe railroad station. This gift, said Executive Director Mark White, "enables the museum to attain its vision for a modern, cutting-edge, and world-class center for learning and art appreciation."

The New Mexico Museum of Art Vladem Contemporary will have an Education Center where artmaking, classes, hands-on activities, and performance-based arts can occur. The new space will allow the museum to pursue its educational mission with modern exhibition spaces suited for contemporary art, a dedicated artist studio, expanded collection storage, and a collection viewing area.

"Expansive and flexible exhibition space is transformative to our mission of art appreciation and education."



HE 22



Above: Oscar Howe (Yanktonai Dakota), *Sioux Battle*, c. 1948. Lithograph. In "Collective Impressions," Georgia Museum of Art, GA

Large-scale installations, immersive multimedia projects, performance-based works, and increased storage capacity are central to 21st-century artistic practice. These enhancements will preserve New Mexico's cultural treasures for future generations," said White.

Georgia Museum Receives Photo Collection

The Georgia Museum of Art at the University of Georgia has received a gift of nearly 3,000 photographs with a current appraised value of nearly \$8 million. The gift establishes the institution as a major repository for 20th-century works in this medium. □

Botanical Prints for Fall



Botanical samples and prints.
In "Outside In," Jule Collins Smith
Museum of Fine Art at Auburn University.
Each of the North American specimens
is featured alongside its artwork
representation

Alabama

Jule Collins Smith Museum of Fine Art, Auburn University, Auburn □ Auburn University, Auburn □ “Outside In” A collaboration with Auburn’s Museum of Natural History featuring Audubon etchings and scientific specimens; “The Joy Fields” A survey of abstract paintings by Whitney Wood Bailey, an ’05 graduate; “The Weight of Black: Works by Anila Quayyum Agha” A mixed media light installation that touches on politics, gender, and culture.

California

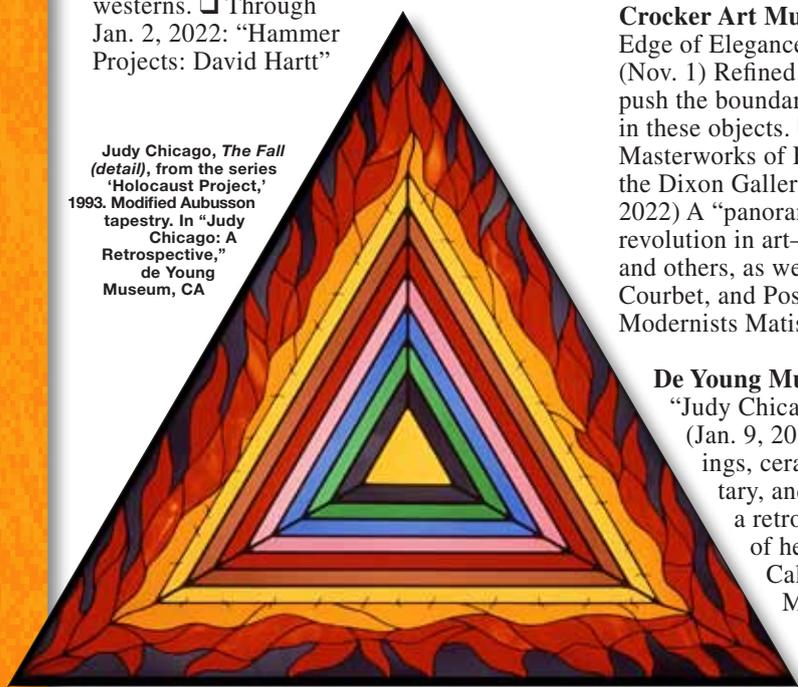
Institute and Museum of California Art, University of California, Irvine □ The Resonant Surface: Movement, Image, and Sound in California Painting” (opened Sept. 11) Multisensory subjects—musical landscapes, rhythmic abstractions, sound and color experiments—that render works of art with immediacy, surfaces that “resonate” within and beyond the spaces they occupy.

Institute of Contemporary Art, Los Angeles □ “Witch Hunt” (Jan. 9, 2022) In collaboration with the Hammer Museum, installations by midcareer women artists from 13 countries who use feminist, queer, and decolonial strategies to explore gender, power, and the global impacts of patriarchy.

Laguna Art Museum □ “Art People: The Pageant Portraits” (extended through Jan. 2, 2022) Larger-than-life photographs of participants in the city’s Pageant of the Masters with its elaborate tableaux and costumes.

Hammer Museum, University of California, Los Angeles □ “Hammer Contemporary Collection: Brian Jungen” (Oct. 31) Conceived and created by this Dane-zaa First Nations artist, an installation of consumer goods and materials that addresses the legacy of colonialism and violence against indigenous peoples depicted in Hollywood westerns. □ Through Jan. 2, 2022: “Hammer Projects: David Hartt”

Judy Chicago, *The Fall* (detail), from the series “Holocaust Project,” 1993. Modified Aubusson tapestry. In “Judy Chicago: A Retrospective,” de Young Museum, CA



A multimedia installation examining the relationships between culture, geography, and colonial histories in the Americas in the 19th century: jacquard-woven tapestries, quadrasonic soundtrack, and 19th-century figures representing cultural pasts through painting and music related to race and geography; “Houseguest: Shadows Fall Down” Artist Monica Majoli explores works ranging from 1505 to 2015 that focus on the body. □ Through Jan. 9, 2022: “No Humans Involved” A showcase of work by seven emerging artists and collectives whose work interrogates and disrupts Western modes of humanism; “Witch Hunt” Paintings, sculptures, videos, sound, and photographs by artists who use feminist, queer, and decolonial strategies to investigate gender, power, and the global impacts of patriarchy.

Monterey Museum of Art □ “Shadows from the Past: Sansei Artists and the American Concentration Camps” (Jan. 9, 2022) Artworks created by third-generation Japanese American artists—Sansei artists—whose art works confront the displacement and injustice of U.S. Executive Order 9066, the forced relocation and incarceration of more than 120,000 Japanese Americans during WWII who demonstrated silence and *gaman*—enduring the unbearable with patience and dignity. □ “Karen Halverson: Trees, Chairs, and Power Lines” (Jan 2, 2022) Landscape photographs of California in two groups: panoramic views and “portraits” of trees.

Crocker Art Museum, Sacramento □ “The Edge of Elegance: Porcelains by Elsa Rady” (Nov. 1) Refined color, shape, and surface push the boundaries of craft and sculpture in these objects. □ “Monet to Matisse: Masterworks of French Impressionism from the Dixon Gallery and Gardens” (Jan. 9, 2022) A “panorama” of the 19th-century revolution in art—Monet, Renoir, Sisley, and others, as well as precursors Corot, Courbet, and Post Impressionists and Modernists Matisse, Gauguin, and Cézanne.

De Young Museum, San Francisco □ “Judy Chicago: A Retrospective” (Jan. 9, 2022) Paintings, prints, drawings, ceramic sculptures, a documentary, and other ephemera add up to a retrospective spanning the years of her early engagement with the Californian Light and Space Movement in the 1960s to



Jerry Takigawa, EO 9066. Print on paper. In “Shadows from the Past,” Monterey Museum of Art, CA

her current body of work, an investigation of mortality and environmental devastation, begun in 2015

Anderson Collection, Stanford University, Stanford □ “Reaching Towards Warmer Suns: Kiyon Williams” (Dec. 5) Sculpture made of soil from the James River (Richmond, VA) in remembrance of the first Black slaves who land in the new world; the work is in a grove of oak trees on the grounds of the Anderson Collection.

Cantor Arts Center, Stanford University, Stanford □ “The Marmor Collection: Frank Stella and Claes Oldenburg” (Nov. 28) Sets of prints by Stella and Oldenburg that use different approaches to abstraction in order to evoke the character of specific places and sites.

District of Columbia

Smithsonian American Art Museum □ At the **Renwick Gallery**: “Welcome Home: A Portrait of East Baltimore, 1975–1980” (Jan. 17, 2022) One of the many National Endowment for the Arts’ photography surveys celebrating the bicentennial of the country’s founding: three women photographers took the measure of East Baltimore, documenting a growing and changing community.

Georgia

Georgia Museum of Art □ “Collective Impressions: Modern Native American Printmakers” (Jan. 30, 2022) Cherokee, Muscogee (Creek), and Yuchi artists whose works address history, memory and belonging—the university stands on the ancestral homelands of these tribes; exhibitions like this one serve to place Indigenous artists, writers, and scholars within the museum’s mission to preserve, exhibit, interpret, and collect the history of art. □ Through Dec. 5: “Kota Ezawa: The Crime of Art” New works in Ezawa’s series of light-boxes and video animations that chronicle high-profile museum heists through history: simplified versions of easily recognizable images in digital animation, slide projections, light-boxes, paper cut-outs,

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collage, print, and wood sculptures; “Neo-Abstraction: Celebrating a Gift of Contemporary Art from John and Sara Shlesinger” A selection of artworks highlighting the resurgence of abstraction among contemporary artists. □ “In Dialogue: Artist, Mentor, Friend: Ronald Lockett and Thornton Dial Sr.” (Nov. 28) Dialogue between two friends who transform discarded materials into complex works of art, and conversations around a single work of art from the permanent collection. □ “Power and Piety in 17th-Century Spanish Art” (Nov. 27) Spanish Baroque works that uphold the tenants of Catholic Counter-Reformation Art—the struggle between the Catholic church and the rise of the Protestant Reformation in Europe. □ “Inside Look: Selected Acquisitions from the Georgia Museum of Art” (Jan. 30, 2022) A peek inside the vaults: recent gifts and purchases including a spectrum of mediums and time periods.

Morris Museum of Art, Augusta □ “The Murphys of Savannah” (Jan. 9, 2022) A large selection of the museum’s collection of works of art by the Murphy family artists, the first of which, an Irish immigrant, began the family’s heritage of painting in the late 19th century. □ “Mildred Weigle Nix Huie” (Oct. 31) A picture chronicle of Saint Simons Island, where the artist lived and worked painting the island’s historic structures. □ “Linda Fantuzzo: Penumbra” (Dec. 12) Works that focus on variations in light with subtle suggestions of human presence such as stairs, ladders, windows, and doors.

Illinois

Tarble Arts Center, Eastern Illinois University, Charleston □ “Force Majeure” (Dec. 4) Contemporary video and media works that trace the history of video and technology as major forces in the feminist demand for voice and visibility;

“Yoko Ono: Mend Piece” Iteration of a 1960s piece: in a simple white room with shattered cups and saucers on a table, Ono proposes communal mending as an act of healing: the resulting creations are on display; “Re:hab / Re:sound: Brad Decker and Will Porter” Live performances with music, movement, and a graphic score.

Kentucky

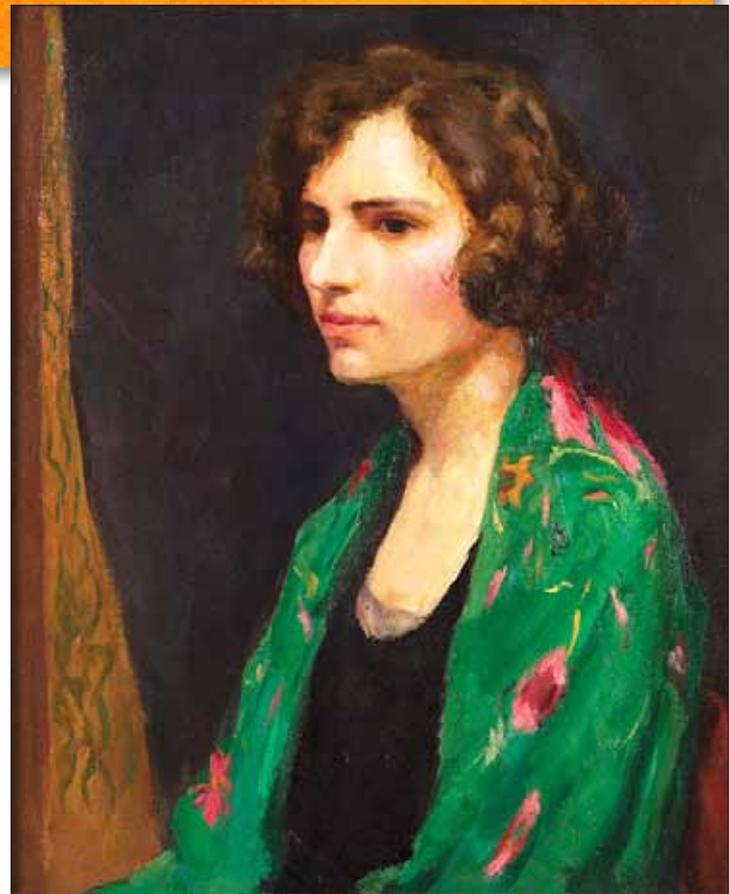
KMAC Museum, Lexington □ “Before It Falls Apart” (Nov. 7) Artist Kiah Celeste rescues outmoded, broken down industrial materials and restabilizes them into sculptures before they fall apart.

Speed Art Museum, Louisville

□ “Collecting—A Love Story: Glass from the Adele and Leonard Leight Collection” (Nov. 7) Works by more than 50 artists illustrate both the collectors’ shared lives and the stories of international contemporary glass. □ “Supernatural America: The Paranormal in American Art” (Jan. 22, 2022) Paintings, drawings, sketchbooks, prints, photographs, furniture, clothing and textiles, video, scientific instruments, and mediumistic/occult paraphernalia, from Native American spiritual traditions to the Salem Witch Trials to Afrofuturism, the exhibition tracks this country’s complex relationship to the otherworldly.

Maine

Institute of Contemporary Art, Maine College of Art and Design, Portland □ “Monitor: Surveillance, Data, and the New Panoptic” (Dec. 10) How artists, looking back at, contesting, and revealing the systems that monitor and influence our daily lives, allow viewers to reflect on the prevalence of surveillance in both contemporary and historic contexts

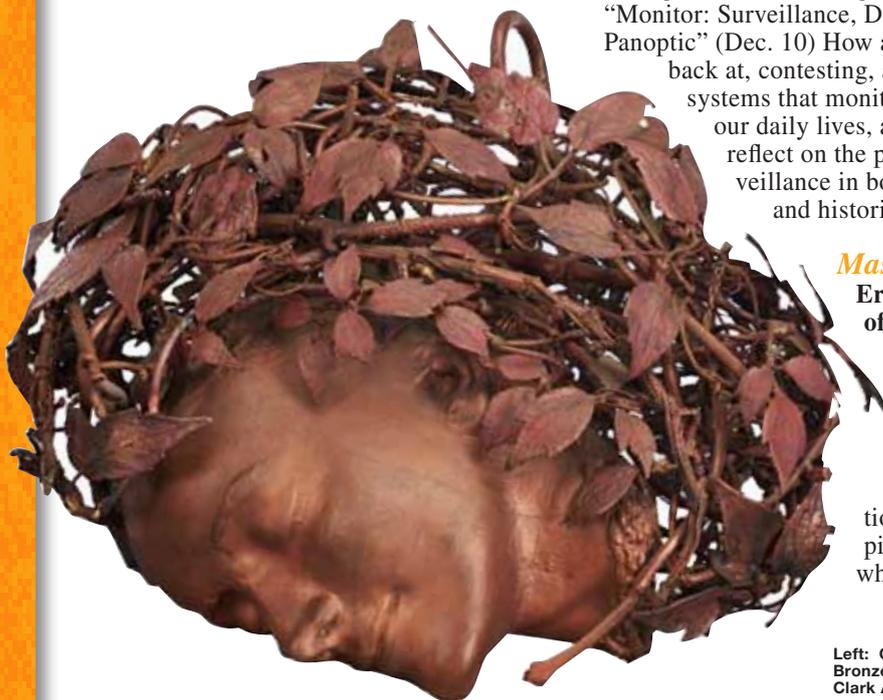


Christopher A. D. Murphy, *Green Kimono*, undated. Oil on canvas. In “The Murphys of Savannah,” Morris Museum of Art, GA

asked to “read” the pictures, the emotions expressed in color, the thoughts expressed in facial expressions or actions, a narrative told without words.

Museum of Fine Arts, Boston □ “Paper Stories, Layered Dreams: The Art of Ekua Holmes” (Jan. 23, 2022) Award-winning children’s book illustrations — collages that reflect the artist’s commitment to Black imagery and representation. □ “Women Take the Floor” (Nov. 28) The overlooked and underrepresented work and stories of women artists—shown in a reinstallation of Level 3 of the Art of the Americas Wing—who advocate for diversity, inclusion, and gender equity. □ “Black Histories, Black Futures” (Jan. 17, 2022) Works by 20th-century artists of color; young curators’ take on Black histories, experiences, and self-representations. □ “Samantha Nye: My Heart’s in a Whirl!” (Oct. 31) Videos, revamped 1950s Scopitone classics, that portray intergenerational fantasies with an expanded vision of love, sex, agency, and belonging. □ “Collecting Stories: The Invention of Folk Art” (Jan. 9, 2022) The history and evolution of the term folk art beginning in the 1940s when work by African Americans and Latin Americans were not included; objects in this exhibition offer insight into contemporary American life by artists working outside the traditional art canon and not yet showing the complete picture of American art. □ “Fabric of a Nation: American Quilt Stories” (Jan. 17, 2022) Creations made by a diversity of hands and minds from the 17th century to today.

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Left: Claude Lalanne, *La Dormeuse (The Sleeping Woman)*. Bronze, galvanized copper. In “Claude & François-Xavier Lalanne,” Clark Art Institute, MA



Dick West (Southern Cheyenne), *Spatial Whorl*, 1949–1950. Oil on canvas. In “Stretching the Canvas,” National Museum of the American Indian, NY

B/W silver gelatin prints that document what was happening in East Los Angeles in the early 1970s, the South Bronx in the 60s, and Budapest in the 70s; “Notes from the Quarantines” Artists whose first encounters with Marshall Fredericks and his materials and practices served as the inspiration for these new works.

Minnesota

Minneapolis Institute of Art □ “In the Presence of Our Ancestors: Southern Perspectives in African American Art” (Dec. 5) Artists from the “Black Belt” region of the South—the name referring to the black soil as well as to African Americans who shaped its social and agrarian culture—who utilize various methods of storytelling and to express ancestral memory.

Fuller Craft Museum, Brockton □ “American Clay: Modern Potters, Traditional Pots” (Nov. 7) Ceramic artists who interpret specific historical styles explore the concept of “traditional” ceramics within a contemporary context.

Cahoon Museum of American Art, Cotuit □ “Sui Park: Floating Imagery” (Nov. 7) Sculptures on the grounds and inside the museum: woven and connected hand dyed industrial cable ties transformed into organic and biomorphic forms. □ Through Dec. 19: “Brenda Kingery: Weaving Messages” Narrative abstract paintings that draw from the artist’s global vision as well as her Chickasaw heritage; “Interwoven: Contemporary Basketry” Regional basketry artists extend the boundaries of the traditional craft through innovative techniques and materials, sculptural forms, and wide-ranging styles.

Fitchburg Art Museum, Fitchburg □ Through Jan. 9: “Joyride: Cars in American Art from the Terry and Eva Herndon Collection” How have cars impacted the lives of Americans since the late 19th century? Take a joyride through a century of art and the automobile; “Uncovering the Human Condition: The Arthur S. Goldberg Collection” Paintings, works on paper, and sculptures feature the human figure as a means to understand the human condition. □ “Agelardo Morell: Projecting Italy” (Jan. 2, 2022) Morell’s tent-camera and camera obscura photographs of sites in Italy in honor of the 20th anniversary of the Center for Italian Culture at Fitchburg State University.

Rose Art Museum, Brandeis University, Waltham □ “Frida Kahlo: Pose” (Dec. 19) Paintings, drawings, and prints, vintage photographs, and ephemera in five sections: posing, composing, exposing, queering, and self-fashioning, all accompanied by contemporaneous artworks from the museum’s collection.

Michigan

Detroit Institute of Arts □ “Detroit Style: Car Design in the Motor City, 1950–2020” (Nov. 15–Jan. 9, 2022) The artistry and influence of Detroit car designers working between 1950 and the present; 12 coupes and sedans designed in that 70-year period highlight significant achievements in style and technology, and design drawings explain the creative processes involved. □ “Black Is Beautiful: The Photography of Kwame Brathwaite” (Jan. 16, 2022) Large-scale color and B/W photographs by a vital figure of the second Harlem Renaissance who helped to advance “Black is Beautiful” in the 1960s: documentary photographs, studio portraits, fashion work, images of Harlem’s artistic and jazz community. □ “Ofrendas: Celebrating *el Día de Muertos* 2021” (Nov. 7) A community exhibition of *ofrenda* altars celebrating the lives of close relatives, friends, or community members who have passed away.

Marshall M. Fredericks Sculpture Museum, Saginaw Valley State University, Saginaw □ Through Jan. 15, 2022: “Time Refocused: Photographs by Luis C. Garza”



Jacques Callot, *Frontispiece from Varie Figure (Various Figures)*, 1617–1622. Etching on paper. In “Jacques Callot,” Springfield Art Museum, MO

□ “The Contemporary Print: 20 Years at Highpoint Editions” (Jan. 9, 2022) Artworks in a broad range of printmaking techniques, styles, and subjects, preliminary drawings, working proofs, and demonstrations.

Goldstein Museum of Design, College of Design, University of Minnesota, St. Paul □ “Totally Radical: Designing the 1980s” (Jan. 9, 2022) From the permanent collection, a look at design through the lens of postmodernism, mixing elements of the past with contemporary ideals.

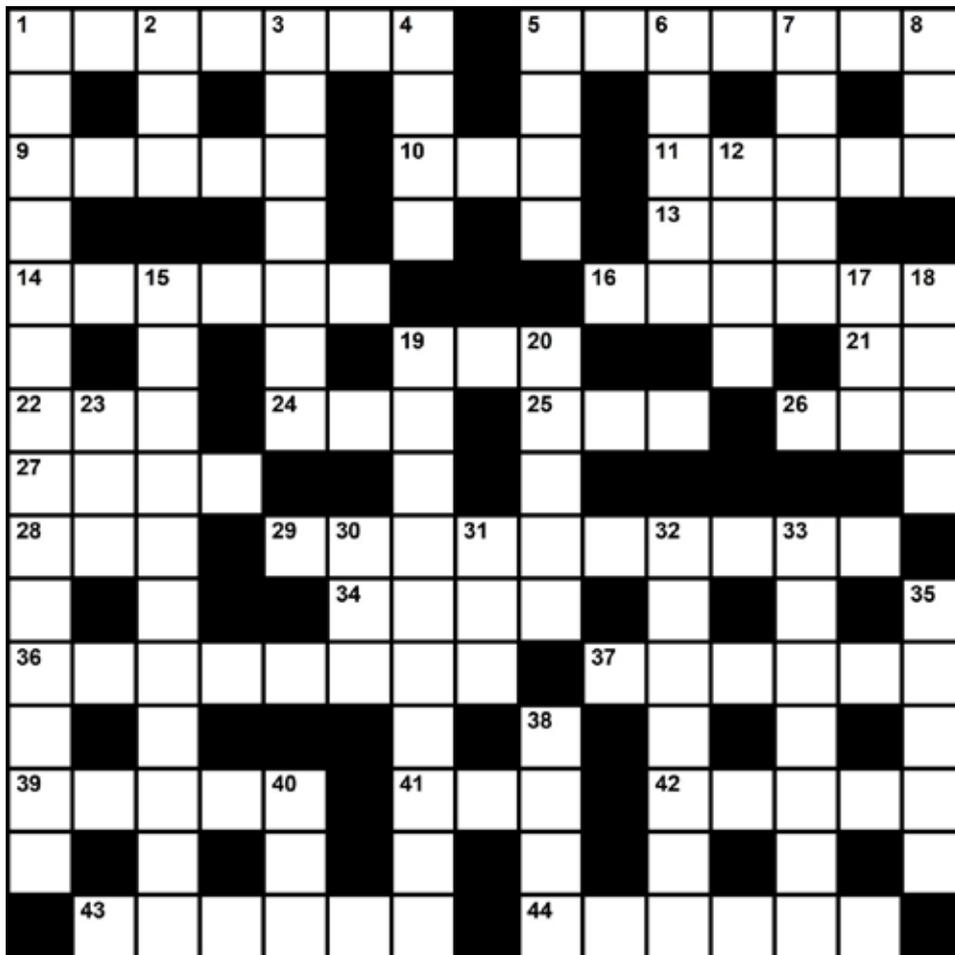
Missouri

Springfield Art Museum □ Through Oct. 31: “Rose O’Neill and the Kewpie Comics” Hand-colored proofs from the Sunday comic series that appeared in newspapers every

Continued on page 16

A Puzzle

CROSSWORD by Myles Mellor (solution on next page)



ACROSS

1. Post-modernist painter who painted *Chateau Noir*
5. *Girl with a Pearl Earring* painter
9. *London Parliament* series painter
10. Fuel alternative
11. Contemporary artist Angel ____ who painted *Acis and Galatea*
13. Bell or Mason?
14. Famous building addition created by I.M. Pei
16. Emerging South African artist, Cinga ____
19. Turf piece
21. 101 to a Roman
22. Tolkien's *Skinbark*, for one
24. Art collector who bought Andy Warhol's *Mao* for \$17 million, Joseph ____
25. Emerson's "jealous mistress"
26. Van Gogh's *Sorrowing Old* ____
27. Robert Rauschenberg's ____ of *Entry* (Anagram-A Pun)
28. Bay area African American artist, ____ Watkins
29. Creator of the sculpture *Primary Colors*
34. Scholarship criterion
36. Diego Velazquez subject from 1626-7, 2 words
37. Painter of *The Youth of Jesus*
39. Hubert Robert painting, *Arches in* ____
41. Yale or Harvard
42. Monet's *Poppy* ____ (*Argenteuil*)
43. Former newspaper titan who built a famous castle
44. *Two Women with a* ____ by Peter Paul Rubens

DOWN

1. The only artist to have shown his work at all 8 Parisian impressionist exhibitions between 1874 and 1886 (2 words)
2. Word from the Mandarin for "contemplation"
3. Inherent
4. Trending
5. Still life subject for many artists
6. Dry red Spanish wine
7. Collector who opened Brooklyn's Amant art space, Lonti
8. Site of the *Christ the Redeemer* statue
12. Far from exciting
15. Brilliant deep blue pigment
17. Tangy tuber
18. Parisian artist and photographer, ____ Koltchitskaia
19. Dali was one
20. Iconic Michelangelo statue
23. Part of Scandanavia, abbr.
30. Compass point, abbr.
31. Paved the way
32. Legendary creature with the body, tail, and back legs of a lion
33. Artist of the *American Old West*, Charlie ____
35. Drawing or sketch done in preparation for a finished piece
38. Harmony
40. Court painter ____ Anthony Van Dyck



Laura Wheeler Waring, *Woman Wearing Orange Scarf*. In "The Kinsey African American Art & History Collection," Tacoma Art Museum. WA

The Solution



Sunday; “Jacques Callot: *Varie Figure*” Prints from the series *Varie Figure*, “Various Figures” (1621-1628) by printmaker Callot feature double images of the same figure, serving as a drawing book; “Shape, Form and Color” An exploration of three of the seven elements fundamental to a work of art.

Nevada

Nevada Museum of Art, Reno □ “Andrea Zittel: *Wallsprawl*” (Dec. 31) *Wallsprawl #4* is an aerial image, converted into custom-designed wallpaper of an American military installation in southern Nevada. □ “Ugo Rondinone: *Seven Magic Mountains*” (Dec. 31) Just outside Las Vegas is this large-scale, site-specific, public land artwork featuring seven brightly painted, towering sculptures—rocks balanced in teetering formations.

New York

Katonah Museum of Art, Katonah □ Through Jan. 23, 2022: “Arrivals” Artists’ perspectives on signal moments of arrival—Columbus, the Middle Passage, the Pilgrims, Ellis Island, the southern border today, among others—and the different ways that the country has responded to societal and demographic changes; “The Rothko Room” A single masterpiece, *Untitled* (1948), by Rothko, displayed in a chapel-like setting designed for quiet contemplation, as Rothko himself envisioned his work.

Arts Center at Governors Island, New York City □ Through Oct 31: “Meg Webster: *Wave*” Installation of an accumulation of previous work that focuses on the environment and geometric forms like spirals, cones, and circles that are reflected in nature; “Onyedika Chuke: *The Forever Museum Archive_Circa 6000 BCE*” Sculptures, text, and images trace systems of power that shape contemporary society; “Muna Malik: *Blessing of the Boats*” Interactive sculpture asking viewers to create a boat imprinted with their own visions for the future.

Bronx Museum of the Arts, New York City □ “Bronx Calling: The Fifth AIM Biennial (Jan.16, 2022) A series that highlights artists from the museum’s professional development fellowship program; this 5th iteration of “Bronx Calling” showcases the work of emerging artists from the 2018 and 2019 cycles.

Frick Madison, New York City □ “The Frick Collection” Highlights from the permanent collection on view in a new way at a new, temporary venue; works are organized in chronological order by region in this new presentation at the Breuer building on Madison Avenue and 75th Street.

Morgan Library and Museum, New York City □ Through Jan. 16, 2022: “She Who Wrote: Enheduanna and Women of Mesopotamia, ca. 3400–2000 B.C.” (Jan. 16, 2022) Artworks that capture women’s lives in ancient Mesopotamia during the third millennium B.C. as goddesses, priestesses, and worshippers; in social, economic, political spheres; as mothers and workers; and as rulers; “Another Tradition: Drawings by Black Artists from the American South” Acquired from the Souls Grown Deep Foundation which supports Black Southern artists and their communities: drawings that demonstrate art of “making do”—created in anything accessible and direct from watercolor, to ballpoint pen, crayon, and glitter. □ Through Jan 23, 2022: “Imperial Splendor: The Art of the Book in the Holy Roman Empire, ca. 800–1500” Overview of manuscript production in the Holy Roman Empire representing one of the most impressive chapters in the history of medieval art, beginning with Charlemagne’s reforms initiated in the early 9th century and ending with the invention of the printing press in the 15th century; “Van Eyck to Mondrian: 300 Years of Collecting in Dresden” Focusing on the graphic collections of the Kupferstich-Kabinett, Dresden, one of the world’s oldest museums dedicated to works on paper.

Continued on next page



Mark Rothko, *Untitled*, 1948. Oil on canvas. In “The Rothko Room,” Katonah Museum of Art, NY

Museum of Modern Art, New York City □

“Adam Pendleton: Who Is Queen?” (Jan. 30) Large-scale installation in the museum’s atrium—three vertical, black scaffold towers that each span five stories, visible from every vantage point within the museum, reframing visitors’ experience of the space—modular scaffolding systems support layers of exhibited paintings, drawings, textiles, sculptures, moving images, and a sound piece, together examining the relationships between Blackness, abstraction, and the avant-garde. □ “Shigeo Kubota: Liquid Reality” (Jan. 1, 2022) Six video sculptures from the decade between 1976 and 1985, during which Kubota pivoted from her sculptural reinterpretations of works by Marcel Duchamp to her “autobiographical objects.” □ “Automania” (Jan. 2, 2022) Cars and car parts, architectural models, films, photographs, posters, paintings, and sculptures, from 1930s designs to Andy Warhol’s *Orange Car Crash Fourteen Times*. □ “Artist’s Choice: Yto Barrada—A Raft” (Jan. 9, 2022) Selected works from the collection that resonate with the ideas and work of French social work pioneer and writer Fernand Deligny, who worked with volunteers and children with intellectual and developmental disabilities in an informal network in rural France. □ “Alexander Calder: Modern from the Start” (Jan. 15, 2022) The full breadth of Calder’s career is shown in this exhibition: early wire and wood figures, works on paper, jewelry, mobiles in motion, and monumental abstract sculptures “—like the sea; always beginning over again, always new.” —Jean-Paul Sartre. □ At **MoMA PS1, Long Island City** □ “Greater New York” (Apr. 18, 2022) Opening in October, the fifth edition of an annual survey of artists living and working in the New York City area.

National Museum of the American Indian, New York City □ “Stretching the Canvas: Eight Decades of Native Painting” (Jan. 2, 2022) Paintings that transcend, represent, or subvert conventional ideas of authentic American Indian art.

New Museum, New York City □ “Soft Water Hard Stone” (Jan 23, 2022) Fifth installment of the museum’s triennial, bringing together an international display of art and artists.

New-York Historical Society, New York City □ “Aristotle: From Antiquity to the Modern Era” (Jan. 2, 2022) Rare books

Doris Lee, *Grapefruit Still Life*, 1950. Oil on canvas board. In “Simple Pleasures,” Westmoreland Museum of American Art, PA



Left: Thornton Dial, *Ladies Stand by the Tiger*, 1991. Watercolor on paper. In “Another Tradition,” Morgan Library & Museum, NY

and manuscripts from early modern Europe reveal Aristotle’s ongoing legacy. □ “Notorious RBG: The Life and Times of Ruth Bader Ginsburg” (Jan. 23, 2022) A close look at Justice Ginsburg’s life and work: archival photographs and documents, historic artifacts, contemporary art, media stations, and gallery interactives.

Pelham Art Center, Pelham □ “Meditations” (Nov. 13) Paintings and sculptures that resonate with the calming and healing properties of meditation.

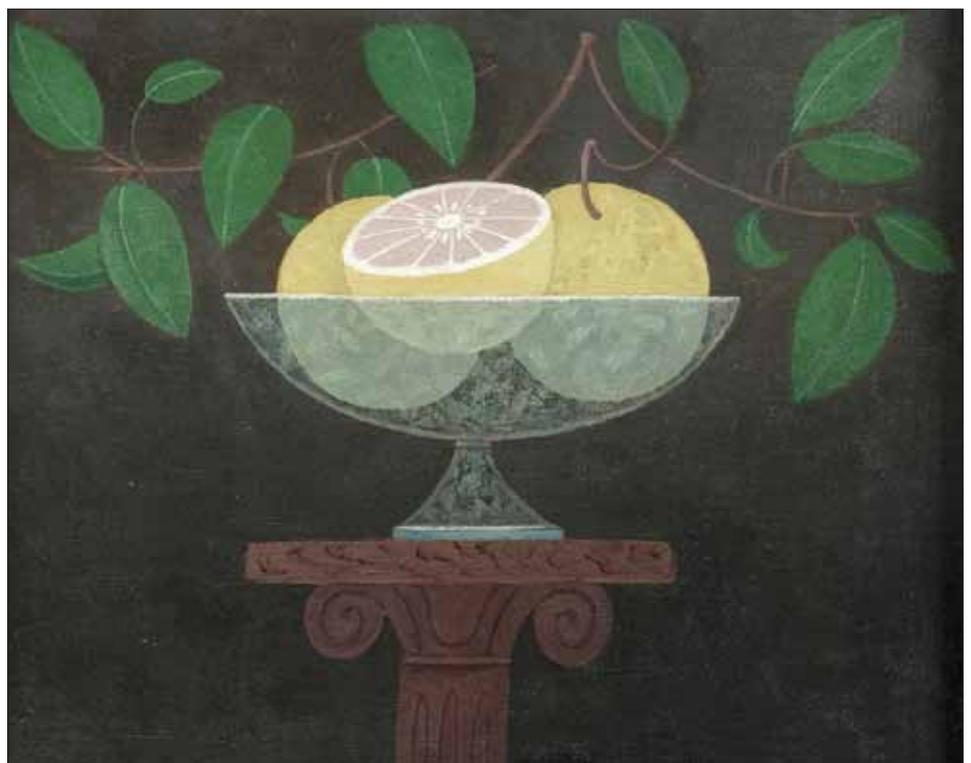
Neuberger Museum of Art, Purchase College, State University of New York, Purchase □ Through Dec. 24; “Lesley Dill: Rush” Site responsive installation—a collage of interconnected animal and human figures from spiritual traditions—that covers a 20’ x 60’ wall of the museum; “The Rise of a Social Consciousness in the Arts of Mexico since the Revolution”

Post revolution artists’ new social consciousness expressed in local landscapes, daily scenes, Mexican history, traditional crafts, and pre-Columbian art. □ “NEU Picks: A Collaborative Project” (Oct. 31) Favorite works from the permanent collection chosen by friends, neighboring communities, and staff members.

Everson Museum of Art, Syracuse □ “Beyond the Blue” (Nov. 21) To shake off the blues of a year of Covid-19 isolation, works from the museum’s collection that celebrate life, humor, and above all color. □ “AbStranded: Fiber and Abstraction in Contemporary Art” (Jan. 2, 2022) Contemporary artists investigate the lineage of abstraction with fiber-based materials while validating textile traditions in the current industrial culture.

Parrish Art Museum, Water Mill □ Through Nov. 7: “Tomashi Jackson: The Land Claim” Painting, sound, photography, and archival materials illustrate the historic and contemporary lived experiences of Indigenous, Black, and Latinx families on the East End of Long Island—how issues of housing, transportation, livelihood, migration, and agriculture link these communities; “Joel Meyerowitz: Images from Ground Zero After September 11” Meyerowitz was the sole photographer given unimpeded access to Ground Zero. □ “Work No. 2210: EVERYTHING IS GOING TO BE ALRIGHT” (Nov. 30) 70-foot-long neon sculpture: a single line of unpunctuated, rainbow hued text—EVERYTHING IS GOING TO BE ALRIGHT—installed on the south-facing façade of the museum building.

Continued on back page





Left: Robert Beck, *Sunday Morning*, 1996. Oil on panel. In "It's Personal," Michener Art Museum, PA

a merging of artistic styles. □ "Charlee Brodsky: The Audacity of the Mundane" (Jan. 2, 2022) A series of still life photographs using objects collected over the years to create worlds within small spaces; recontextualized objects explore contemporary relevant world issues.

The Print Center, Philadelphia □ Through Nov. 23: "Anastasia Samoylova: FloodZone" Photographs by Moscow-born, Miami-based artist responding to rising sea levels caused by global climate change; "Back and Forth: The Space in Between" New work by Ivanco Talevski, a Macedonian, Philadelphia-based artist, focused on the delicate balance of the immigrant experience.

South Carolina

Gibbes Museum of Art, Charleston □ "Romare Bearden: Abstraction" (Jan. 9, 2022) Paintings, works on paper, and collages created before and after Bearden's engagement with abstraction, which occupied an important place in the New York avant garde of the 1950s and 60s.

Tennessee

Knoxville Museum of Art □ "Under Construction: Collage from the Mint Museum" (Nov. 7) An exploration of the growth and impact of the collage technique from the 1950s to the present, with many examples by Romare Bearden who helped to spur a renaissance of the technique after WWII.

Washington

Frye Art Museum, Seattle □ "Art on the Mind: Ten Years of Creative Aging" (Nov. 14) Artwork from participants in the

museum's program for people with dementia and care partners. □ "Duane Linklater: mymothersside" (Jan. 16, 2022) Survey that brings together sculptures, video works, digital prints on linen, and installations that address the contradictions of contemporary indigenous life. □ "Recent Acquisitions in Contemporary Art" (Jan. 23, 2022) By a range of local, national, and international contemporary artists, these artworks continue the traditions established by the founding collection (late 19th-century) of chronicling the ever-evolving nature of artistic production.

Left: Joseph Wright of Derby (attributed), *Portrait of an Artist*, 18th century. Oil on canvas. In "Off the Map," Nasher Museum of Art, NC



North Carolina

Mint Museum, Charlotte □ At the **Mint Museum Uptown**: "John Leslie Breck: American Impressionist" (Jan. 2, 2022) Landscapes, explorations of new styles of painting, and works by Impressionist colleagues.

Nasher Museum of Art, Duke University, Durham □ "Off the Map: The Provenance of a Painting" (Jan. 9, 2022) A case study in provenance research of a single work attributed to Joseph Wright of Derby (1734–1797) that addresses the painting's change in attribution, archival documents, evidence from the frame and stretcher, and its recent conservation, all of which establish the work's provenance.

Pennsylvania

Allentown Art Museum □ "Washi Transformed: New Expressions in Japanese Paper" (Jan. 2, 2022) Artworks and installations that show the possibilities of this thousand-year-old Japanese medium *washi*, Japanese paper; shown here, in layering, weaving, dyeing, shredding, folding, and cutting, in a range of objects from sculptures and more.

Michener Art Museum, Doylestown □ "It's Personal: The Art of Robert Beck" (Jan. 2, 2022) An overview of this local artist's body of work, from his plein air paintings completed on site to his studio work.

Westmoreland Museum of American Art, Greensburg □ "Simple Pleasures: The Art of Doris Lee" (Jan. 9, 2022) Paintings, drawings, prints, and commissioned commercial fabric and pottery designs conceived in the decades between 1930 and 1960 revealing a post-WWII personal reaction to the rising Abstract Expressionism—

Tacoma Art Museum

□ "The Kinsey African American Art & History Collection" (Nov. 28) Survey of the history and culture of Black Americans from 1595 to the present: paintings, sculptures, photographs, rare books, letters, manuscripts, and more. □

museum VIEWS

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