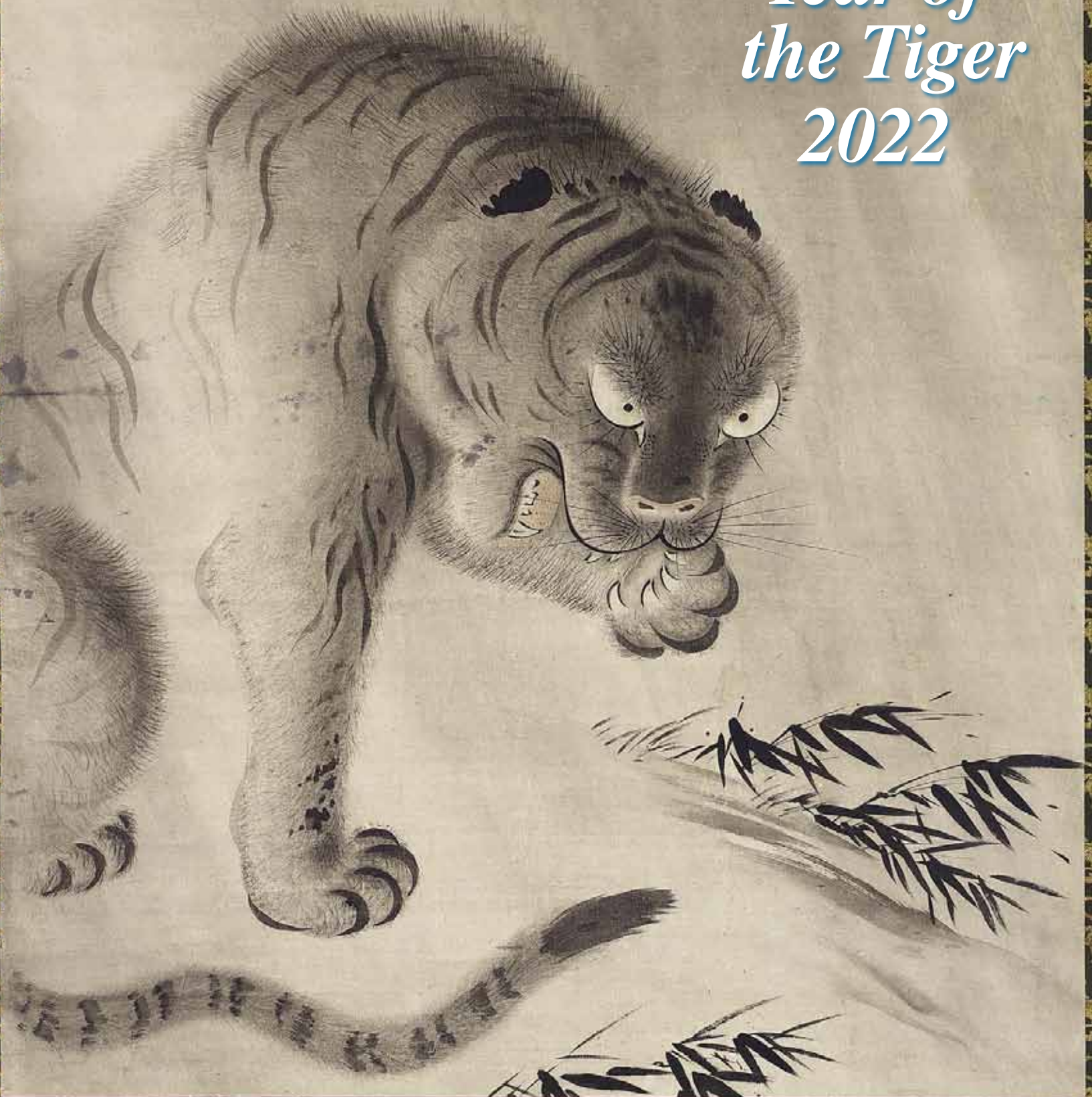


museum **VIEWS**

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

*Year of
the Tiger
2022*



Tiger, 19th century. Hanging scroll; ink and light color on paper. At the Museum of Fine Arts Boston, MA (not on view)

A New Year Begins....

Native American Artistry Featured in Invitational

The Smithsonian American Art Museum (DC) has announced that it will feature artists Joe Feddersen (Arrow Lakes/Okanagan), the duo of Lily Hope and Ursula Hudson (both Tlingit), Erica Lord (Athabaskan/Iñupiat), Geo Neptune (Passamaquoddy), and Maggie Thompson (Fond du Lac Ojibwe) in the 2023 Renwick Invitational, the series' 10th installment. Together, the four artists and one artist duo present a nuanced vision of Native American art, resulting in their selection for the exhibition. Their work expresses the honors and burdens Native artists balance as they carry forward their cultural traditions. By addressing environmental concerns, displacement, and cultural connectedness, they are also addressing principles of respect, reciprocity, and responsibility. □

Shikō Munakata, *Mukōo-machi: Crossing Point of Highways*, from the Tokaidō Series (detail), 1964.
In "Shikō Munakata: A Way of Seeing," Japan Society, NY

Cincinnati and the Middle East

Greatly altered ancient Middle East galleries opened at the Cincinnati Art Museum (OH) in December 2021. The new space, still 2,800 square feet, showcases artwork from across that area of the world including the most significant collection of Nabataean art in the United States.

According to Dr. Ainsley M. Cameron, Cincinnati Art Museum's curator of South Asian Art, Islamic Art and Antiquities, "The new galleries do not provide a chronological, geographical, or materially complete presentation of history, nor do they hold those modes of presentation as a goal. Rather, [they offer] a view into the ancient world that is representative of how we see, embody, feel, and experience these ancient civilizations today."

Arranged thematically, they incorporate contemporary reflections on the past. This approach presents political, religious, economic, and cultural connec-

tions between the network of empires and city-states of the ancient Middle East—centuries of trade and cultural exchange that are formative in our understanding of how the region developed. □

Right: Preston Sigletary, Tlingit, *White Raven (Dleít Yéil)*, 2018. Blown, hot-sculpted, and sand-carved glass; steel stand. National Museum of the American Indian, DC



Continued on next page





John Torreano, *Edge*, 2004.
Acrylic, wood balls on four plywood panels.
In "John Torreano: Painting Outer Space/Inner Space
1989," Parrish Art Museum, NY

Women's Art on Loan

While the **National Museum of Women in the Arts** (DC) undergoes a comprehensive renovation to its historic building, highlights from its collection will be on view at the National Gallery of Art. Works by women artists Lavinia Fontana, Eva Hesse, Frida Kahlo, Clara Peeters, and Amy Sherald have been installed throughout the East and West buildings, positioned in conversation with works from the gallery's own permanent collection. □

Leslie Thornton, *Ground*, 2020.
Video, color, sound.
In "Leslie Thornton: Begin Again, Again,"
MIT List Visual Arts Center, MA

BIPOC Support Comes to the Southeast

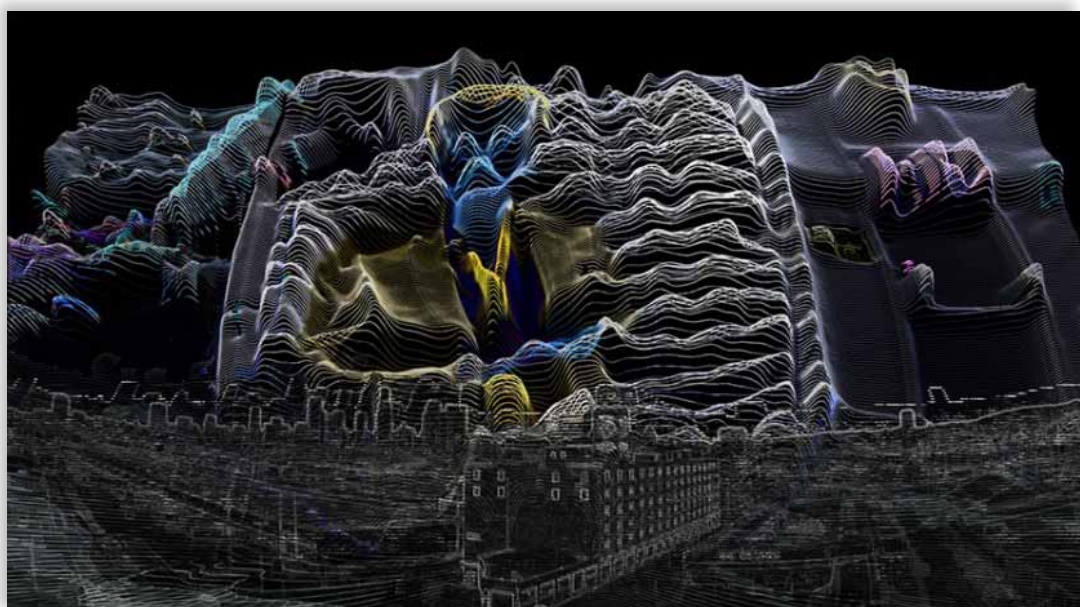
South Arts, a nonprofit regional arts organization founded to build on the South's heritage and enhance the public value of the arts, announced a \$6 million, four-year initiative named Southern Cultural Treasures. The initiative

funds Black, Indigenous, and People of Color-led and -serving arts and cultural organizations throughout the Southeast. Applications opened in early November; cohort members will be announced in May 2022. The Ford Foundation has partnered with South Arts with a matching \$3 million in support of the project.

The funds will support a group of 12-15 organizations between May 2022 and March 2025 with general operating grants of up to \$300,000, project grants of up to \$7,500, and a variety of networking and development opportunities for the arts in the region (Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, and Tennessee). Says Susie Surkamer, South Arts' president and CEO, "The initiative allows for a more equitable art community throughout the nine states in which South Arts operates and furthers our mission of advancing Southern vitality through the arts."

Southern Cultural Treasures is a complementary program to America's Cultural Treasures, a Ford Foundation-led initiative to acknowledge and honor the diversity of artistic expression and excellence in America and provide funding to organizations that have made a significant impact on the American cultural landscape despite limited resources.

Continued on next page



A New Year....*continued*

Harold Neal, Title unknown, 1957. Oil on board. In "Harold Neal & Detroit African American Artists," Marshall M. Fredericks Sculpture Museum, MI

"BIPOC arts organizations are integral to communities throughout the region, no matter their size, history, or area of interest. By funding them, not only are we working to correct historic disparities, but we're also empowering the next generation of singers, dancers, media artists, painters, writers—and everyone else," said Joy Young, Ph.D., South Arts' vice president of programming. "Only by creating a more equitable landscape can we truly unlock the potential of the arts, and the South."

For more information on the project visit the South Arts website: southarts.org/sct or call 404-874-7244. □



Rembrandt van Rijn, *Self Portrait with Saskia*, 1636. Etching. In "Rembrandt's Return," Allentown Art Museum, PA

Bronx Biennial Calls

The latest edition of the Bronx AIM (Artists in the Museum) Biennial caps a year-long celebration of the **Bronx Museum of the Arts'** (NY) 50th anniversary and its legacy as an institution devoted to social justice. The AIM Fellowship, the museum's artist development program, has supported more than 1,200 artists since it launched in 1980.

The biennial features works by 68 early-career artists who took part in the fellowship in 2018 and 2019. Projects on view—sculptures, large-scale paintings, and more—examine the relationship between individual and communal needs and examine the intimacy of the creative process in light of the pandemic-related isolation.

According to a biennial official: "These works represent raw expressions of the vulnerability, solitude, and self-reflection precipitated by the unprecedented conditions of our time. The artist's studio is now at home, in the kitchen or wherever there is available space." □

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Elizabeth Catlett, *Gossip*, 2005. Color digital print with a photo-lithograph. In "Nevertheless She Persisted," Hofstra University Museum of Art, NY

Artistic Creators Form New Leadership Group

The **Shaker Museum** in Chatham, New York, announced the formation of "Makers' Circle," an advisory group made up of contemporary artists and designers who are innovating and expanding the field of design. The group will work closely with museum leadership to advance a dialogue examining the tensions and symbiotic relationships between past and contemporary material culture, how makers express their values in their work, and what role a museum can play in contextualizing these relationships. The Makers' Circle members will serve one two-year term and will nominate a new cohort at the end of the first year.

"Shaker Museum continues to convene and engage a community of creatives connected to its material culture and whose work is informed by it. The creation of the Makers' Circle is an extension of that effort and the conversation it will foster will inform our programming and community-building efforts," said Lacy Schutz, Executive Director of Shaker Museum. □

Indian Nation Illuminates the Night

To raise awareness of and resources for COVID-19, the Oneida Indian Nation has unveiled "Passage of Peace" a new cultural art installation featuring large, illuminated tipis that symbolize the beauty and peace often associated with Western Tribal Nations. Covid's grave impact on Native communities, particularly tribes throughout the American West, is evident in the statistics:

- Native Americans are 5.3 times more likely than white people to spend time hospitalized due to COVID-19.
- One in every 475 Native Americans has died from COVID-19, compared to one in every 825 white Americans and one in 645 Black Americans.
- More than one in five COVID-19-related deaths in Montana involved Native Americans.
- The Navajo Nation reported higher COVID-19 infection rates than any single state in the U.S. by mid-2020.

Passage of Peace was on view through the holiday season, directing the public to several high-impact COVID-19 response funds to help Native tribes and young people. □

Artistic Preference, 21st-Century Style

A comment by the author of an article in *The Art Newspaper* (Nov. 2021) caught our attention. The article was reporting the auction at Sotheby's, New York, during which Frida Kahlo's self-portrait, *Diego y yo*, was sold quickly for \$34.9 million, a record price not only for a Kahlo painting, but also for a Latin American painting. As an aside the reporter remarked:

"What seems absurd— and has been picked up by Twitter commentators— is that this Kahlo record is still, apparently, half the price of a jpeg NFT by Beeple." □

Museum of Fine Arts, Boston, Expands Netherlandish Galleries

In the 17th century, global commerce fueled the economy of the Netherlands and Flanders and sparked an artistic boom. Merchants sailed from Amsterdam, Antwerp, and other ports across seas and oceans, joining trade networks that stretched from Asia to the Americas and Africa. This movement of goods, ideas, and people, both free and enslaved, was unprecedented, giving rise to what some scholars have called "globalization."

On November 20, 2021, the **Museum of Fine Arts, Boston (MA)**, opened a suite of seven newly renovated galleries that explore the rich visual culture of the Dutch Republic and Flanders during this period, bringing together paintings by the great masters—Rembrandt van Rijn, Peter Paul Rubens, Gerrit Dou, Frans Hals, and Anthony van Dyck—in addition to works on paper and decorative arts including silver and Delft ceramics. The installations, donated to the museum in 2017 by the Van Otterloo and Weatherbie families, examine a variety of themes including women artists and patrons; the growth of the art market; and the unexpected connection between still life paintings, the sugar trade, and slavery.

This stunning donation also included endowment funds to establish the Center for Netherlandish Art (CNA), a research center that will open coincidentally with the new galleries. It will promote the study and appreciation of Dutch and Flemish art by stimulating interdisciplinary research, nurturing future scholars and curators through a residency fellowship program, and hosting a wide range of academic and public programs. Located on the ground floor of the museum, the new CNA houses a library of over 43,000 volumes, offices for staff and scholars, spaces for seminars and events, and a state-of-the-art conservation center. □

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Rockwell Kent, *Mountain Climber*, 1933.
Wood engraving on wove paper.
In "American Woodblock Prints,"
Leigh Yawkey Woodson Art Museum, WI

Elisabeth Vigée Le Brun, *Head of a Woman*, (detail), 1784.
Pastel on paper. At Frick Madison, NY

Passport to Public Art

The Marshall M. Fredericks Sculpture Museum (MI) has invited the community to help popularize its recently launched Public Art Passport web portal in Michigan's Great Lakes Bay Region. With this portal, residents and visitors are able to explore 360-degree views of public art across Saginaw, Midland, and Bay Counties including works on regional college and university campuses.

Envisioned as an expanding resource, the portal includes information about each public artwork, google maps locating the work, and links for ease of visiting in person, at the same time highlighting arts and cultural entities in the Great Lakes Bay Region. □

Multi-million \$ Gift Enables Transformation

The Grey Art Gallery at New York University (NY) announced a major gift from Dr. James Cottrell and Joseph Lovett, longtime art patrons and social activists as downtown Manhattan residents. The gift included more than two hundred artworks from their collection of downtown New York artists.

The Grey had planned a renovation previously.

Expanded plans, as a result of the new collection, highlight the importance of the arts on campus. In addition, the renewed facility figures to reshape the visitor experience, especially by means of key features such as a named Cottrell-Lovett Gallery and a Cottrell-Lovett Study Center.

In the end, the gallery will assume a new name: the Grey Art Museum. □



"It's About Cross-Pollination...."

[An article that ran in The New York Times drew our attention. The following is drawn from that piece.]

Fifteen years ago, a now-well known restaurateur named Danny Meyer opened a restaurant called The Modern in the Museum of Modern Art in New York. He was convinced that high culture and high dining shared similar clientele and could operate under the same roof. He assumed his eatery would play a supporting role, at best, an award-winning supporting role.

Danny Meyer was a trail blazer. In today's multi-functional, multi-purpose world, museums are seeing the wisdom of his thinking and are bringing major eating facilities into their orbits. Major and important high-end restaurants now function successfully in museums across the country. In fact, to accommodate diners after museum hours, many museum restaurants have added their own separate entrances.

Continued on next page



Pier Francesco Foschi, *Portrait of a Lady*, c. 1550. Oil on panel.
In "Wealth and Beauty," Georgia Museum of Art, GA

In Los Angeles, after the pandemic closure of last year, the Hammer Museum reopened with a roster of super-star artists' work on its gallery walls to draw the crowds back. Included on that roster was Alice Waters, an artist, but also a leading light among restaurateurs in California. She offered her talents as a painter and a conjurer of interesting and alluring restaurants. Said Ann Philbin, executive director of the Hammer, "It will bring people who wouldn't be museumgoers to the museum. It is about cross pollination of audiences."

Exhibitions as well as other entertainments are readily available at home without the hassle of traveling to the theater, gallery, or concert hall. Streaming is the answer at home. Fine dining, however, cannot be virtual, nor can one usually find it at home. So, museums are witnessing the happy results of long lines of enthusiastic diners who, having approached their destination, the restaurant, through the lobby or entrance gallery, are intrigued by what they see. They come back. So said Gary Tinterow, director of the Museum of Fine Arts, Houston, describing his experience with the new French restaurant located in the lobby of his museum.

At the Academy Museum of Motion Pictures in Los Angeles, one of the major draws to the location is the ground-floor restaurant run by one of the city's stars of the food industry. "It has been packed from the beginning," said Director Bill Kramer.

In San Francisco, in order to enlarge its audience, the Asian Art Museum hired an experienced chef to manage the restaurant, both chef and restaurant new to the museum. As a result, the lunch crowd doubled in size. Today, after the year's shut down, people are coming back.

Similar collaborations are taking place across the country: one in Philadelphia at the Philadelphia Museum of Art; another in Los Angeles at the Disney Concert Hall, to name only a few. □

Living Histories: Queer Views and Old Masters

The Frick Collection's (NY) temporary residence at Frick Madison has prompted ways of looking at the museum's collection of Old Master paintings. Part of a broad program of publications, digital productions, and collaborations inspired by these new perspectives, *Living Histories: Queer Views and Old Masters* is a year-long project featuring the work of four New York-based artists: Doron Langberg, Salman Toor, Jenna Gribbon, and Toyin Ojih Odutola. Each presents a single new work in conversation with iconic paintings in the Frick's collection, with particular emphasis on issues of gender and queer identity typically excluded from narratives of early modern European art.

Doron Langberg, Salman Toor will appear in January; Jenna Gribbon, through April; Toyin Ojih Odutola, through August. □

INTO THE FUTURE

A naming gift from Jack and Shanaz Langson came to the University of California, Irvin to support the construction and operation of a state-of-the-art building facility to house the Institute and Museum of California Art and its important collection. The institute will carry the donors name.

The gift will catalyze the growth of a multi-million-dollar endowment to provide long-term support, enabling the institute to advance its manifold mission in research and scholarship, conservation, presentation, and interdisciplinary collaboration between academic departments at the university. □



Deborah Czeresko,
Meet Chandelier,
2018, (detail) Blown
glass,
metal armature.
In "New Glass Now,"
Smithsonian American
Art Museum, DC



Hold: For the "You-Can't- Make-This-Up" List...

Announced just before Christmas:
a bobblehead of the Mona Lisa!

The National Bobblehead Hall of Fame and Museum unveiled a limited edition, the first-ever of Leonardo's lady to grace the dashboards of cars across the nation. Hurry! The supply is limited.

Available from the NBHF&M in Milwaukee (WI). □

California

Institute and Museum of California Art, University of California, Irvine □ “The Resonant Surface: Movement, Image, and Sound in California Painting” (Feb. 19) Musical landscapes, rhythmic abstractions, sound and color experiments, and more explore image, movement, and sound in early to mid-20th century painting in California.

Laguna Art Museum, Laguna Beach □ “Any-Instant-Whatever” (April 25) Multimedia display of a cloud-filled sky in Los Angeles for one winter day in 2019-20.

Museum of Latin American Art, Long Beach □ Through Jan. 31: “Judy Baca: Memorias de Nuestra Tierra, a Retrospective” Works by longtime muralist and activist Baca, displayed in three thematic sections: in the Womanist Gillery, female power; in Gallery B, a Baca Public Art Survey; in Gallery C, the history of *The Great Wall of Los Angeles*, a half-mile long mural along the Tujunga Wash in the San Fernando Valley, that tells the story of California from prehistory to the 1950s, focusing on lesser known ethnic groups; “Gabriella Sanchez: Partial Pictures” An intimate reflection of culture and urban living through a video, recollections about civil rights, sculptures. □ “I Am: New Afro-Latinx Narratives” (Feb. 24-April 24) Works of art that have a poetic and political narrative: the influence of the African heritage on the cultures of Latin American countries.

Bruce Nelson, *The Summer Sea*, 1915. Oil on canvas.
In “The Resonant Surface,”
UCI Institute and Museum
of California Art, CA



Hammer Museum, University of California, Los Angeles □ “Lifes” (Feb. 13-May 8) A composite assemblage of artworks which considers the legacy of the totality of art in general and the possibilities of interdisciplinary artmaking. □ “Ulysses Jenkins: Without Your Interpretation” (Feb. 6-May 15) Retrospective of video and performance artist Jenkins.

Los Angeles County Museum of Art, Los Angeles □ “Black American Portraits: Remembering Two centuries of Black American Art” (April 17) Black American subjects, sitters, and spaces, 1800 to the present: emancipation, studio photography, scenes from the Harlem Renaissance, portraits from the Civil Rights and Black Power eras, multiculturalism of the 1990s. □ “Golden Hour: California Photography from the Los Angeles County Museum of Art” (Feb. 5) Images that define the

myths, iconographies, and realities of California. □ “In the Now: Gender and Nation in Europe, Selections from the Sir Mark Fehrs Haukohl Photography Collection” (Feb. 13) Works made since 2000 by women artists born and working in Europe. □ “Legacies of Exchange: Chinese Contemporary Art from the Yuz Foundation” (March 13) Ai Weiwei’s and others’ response to international trade, political conflict, and global artistic exchange.

Monterey Museum of Art □ Through April 23: “Seeking Eden: James Fitzgerald in Monterey,” (April 23) Works by this master watercolorist, made during the 14 years he

sculptures, late 60s to mid-70s—uninhabited landscapes and sections of geologic forms. □ “Eamon Ore-Giron: Non Plus Ultra” (Feb. 20) Large-scale abstract geometric paintings draw on indigenous and craft traditions as well as 20th-century avant-garde. □ “Hostile Terrain 94” (Jan. 30) A participatory project sponsored by the Undocumented Migration Project: an installation composed of more than 3000 handwritten toe tags, each for a migrant who has died trying to cross the U.S.-Mexican border, mid-90s and 2019.

Cantor Arts Center, Stanford University, Stanford □ “Paper Chase: Ten Years of Collecting Prints, Drawings, and Photographs

lived and worked in Monterey, are presented in partnership with the **Monhegan Museum of Art & History**, also in Monterey; “Courage Within: Women Without Shelter” Conceptual works by artists who led workshops in book arts, drawing, painting, and printmaking for local homeless women, and works created by participants in the workshops.

Oakland Museum of California □ “Moth-ership: Voyage into Afrofuturism” (Feb. 27) Art, music, literature, and cinema, all of which express a future where Black people and Black ideas thrive.

Anderson Collection, Stanford University, Stanford □ “Sam Richardson: Islands, Ice, and Sand” (March 13) Polyurethane foam, acrylic, and polyester resin small-scale

at the Cantor” (Jan. 30) Selections from a collection that includes works from around the world, gathered by the co-director/curator of prints, drawings, and photographs. □ “Exquisite Reality: Photography and the Invention of Nationhood, 1851-1900” (March 31) Photographs and illustrations comparing and contrasting iconic historic structures in Europe. □ “The Marmor Collection: Bruce Nauman” (April 3) Conceptual artist’s five-silkscreen set *Studies for Holograms* (1970) showing humor and experimentation with the human body as a flexible source of material for art.

District of Columbia

American University Museum

□ “Selections from the American University Museum’s Rothfeld Collection of Contem-

Continued on next page



Ambreen Butt, *Untitled*, 2008. Hard ground and soft ground etching, aquatint, spitbite aquatint, drypoint, and *chine collé*, with hand-coloring. In "Paper Chase," Cantor Arts Center, CA

National Building Museum □ "The Wall/El Muro: What is a Border Wall?" (Ongoing) An examination of the border wall from the perspective of architecture and design: photographs, video, artifacts, and design are prime examples of the potential of the built world affecting people's lives.

National Museum of the American Indian □ "Our Universes: Traditional Knowledge Shapes Our World" (Spring) Indigenous peoples from across the Western Hemisphere express the wisdom of their ancestors in celebration, language, art, spirituality, and daily life; community galleries feature eight cultural philosophies—the Pueblo of Santa Clara (Española, New Mexico), Anishinaabe (Hollow Water and Sagkeeng Bands, Manitoba, Canada), Lakota (Pine Ridge Reservation, South Dakota), Quechua (Comunidad de Phaqchanta, Cusco, Peru), Hupa (Hoopa Valley, California), Q'eq'chi' Maya (Cobán, Guatemala), Mapuche (Temuco, Chile), and Yup'ik (Yukon-Kuskokwim Delta, Alaska). Also highlighted are the Denver March Pow-wow, the North American Indigenous Games, and the Day of the Dead.

□ "Preston Singletary: Raven and the Box of Daylight" (Jan. 29) The story of Raven, the creator of the world and giver of the stars, moon, and sun; a multisensory journey through the transformation of darkness into light, accompanied by original music, coastal Pacific Northwest soundscapes, projected images, all enhanced by Singletary's glass pieces. □ "Nation to Nation: Treaties Between the United States and American Indian Nations" (Jan. 25) The written story embellished by the creative output of Native Americans through the years.

porary Israeli Art" (April 8) □ "Place of a Missing Place" (April 3) Israeli art in various media depicting landscapes in the language of western modernism applied to local politics and narratives.

Kreeger Museum □ Through April 16: "Lou Stovall: On Inventions and Color" Survey of works by a master printmaker and his collaborators Sam Gilliam, Lois Mailou Jones, Jacob Lawrence, and others; "Of the Land: Lou Stovall and the Poetry of Seasons" A 1974 series: interconnected poems, drawings, and prints inspired by the natural world.

National WWI Museum and Memorial □ "Snapshots" (April 3) Photographs from WWI, a visual record chronicling wartime experiences with both amateur and professional images.

Smithsonian American Art Museum □ At the **Renwick Gallery**: "New Glass Now" (March 6) Global survey designed to highlight the breadth and depth of contemporary glass making. □ At the **SAAM**: "Subversive, Skilled, Sublime: Fiber Art by Women" (April 16) Contemporary artworks that convey personal visions through everyday materials—cotton, wool, felt; an alternative history of 20th-century American art. □ "Composing Color: Paintings by Alma Thomas" (April 21) A retired school-teacher's works incorporate gestural abstraction and color-field painting inspired by nature, the cosmos, and music.

Florida

Sarasota Art Museum, Ringling College of Art and Design, Sarasota □ "David Budd: Motion with Stillness" (March 20) An Abstract Expressionist paints landscapes and monochromatic works. □ "Judith Linhares: The Artist as Curator" (April 3) Works by five artists chosen by artist Linhares whose paintings synthesize the abstract and figurative, light and dark, conscious and unconscious.

Georgia

Georgia Museum of Art, University of Georgia, Athens □ Through Jan. 30: "Collective Impressions: Modern Native American Printmakers" Works from an influential group of indigenous artists who were among the earliest to engage with printmaking to a more humorous and satirical group, together featured with a large number of Cherokee, Muscogee (Creek) and Yuchi artists whose works address history, memory and belonging, crucial questions for

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Manning Williams, *Jack Island Trials*, 1983-1985. Oil on canvas. In "Jack Island Trials," Morris Museum of Art, GA



James Fitzgerald, *Shrimp Boats at Night*, n.d. Watercolor on paper. In "Seeking Eden," Monterey Museum of Art, CA

Ann and Monhegan Island: Contrasted New England Art Colonies" (Feb. 13) Works, created in these two historic summer communities established in the late 19th-early 20th century, grouped in pairs of paintings or prints that show the contrasting locations and their influence on the artistic production. (See **Cape Ann Museum**, MA)

Maryland

Academy Art Museum, Easton □ "Werner Drewes Retrospective" (March 2) Works spanning an entire career, from the Bauhaus to the U.S.: landscapes, self-portraits, and close studies of abstract forms.

Massachusetts

Eric Carle Museum of Picture Book Art, Amherst □ "The Undefeated: An Exhibition of Original Paintings by Kadir Nelson" (April 3) Works from the most prized picture book of the 21st century: illustrating a poem by Kwame Alexander are realist portraits of American heroes, athletes, musicians, and writers, past and present, who have fought for human equality. □ "Color/Joy/Eric Carle" (March 10) A celebration of art and story featuring colors, collages, nature, and animals.

Museum of Fine Arts, Boston □ Through April 3: "Helina Metaferia: Generations" Women of color are the protagonists of this artist's collage, video, and installations about how inherited histories inform present-day experiences; "Weng Family Collection of Chinese Painting: Travel and Home" Selections from this renowned collection, amassed through six generations of Wengs, which includes master paintings and calligraphy from the Ming and Qing dynasties. □ "Paper Stories, Layered

Continued on page 13

the museum since it stands on the ancestral homelands of these tribes; "Inside Look: Selected Acquisitions from the Georgia Museum of Art" Works by women artists, abstract prints, contemporary art, Russian portraits, objects by self-taught artists, photographs, and more. □ "Wealth and Beauty: Pier Francesco Foschi and Painting in Renaissance Florence" (Jan. 28-April 24) A reevaluation of this prolific painter, popular in his time and place but forgotten by future generations, until now: paintings and drawings by Foschi and other contemporaries and decorative art objects that provide a look into the wealth and beauty of 16th-century Florence.

Morris Museum of Art, Augusta □ "Jack Island Trials" (Feb. 6) Manning Williams' large-scale masterpiece of narrative painting, preliminary studies, and photographs of the artist in his studio.

Illinois

Tarble Arts Center, Eastern Illinois University, Charleston □ "Touch Me: A Flat File Exhibition" (Feb. 14-March 26) Community art exhibition of local professional artists, 18 years of age and older, invited to submit two-dimensional works that fit into an 18 x 24 inch portfolio folder.

Kentucky

Kentucky Museum of Art and Craft (KMAC Museum), Louisville □ "Crafting

the Vernacular" (April 3) How the artists on exhibit engage with various objects in glass and other mediums.

Speed Art Museum, Louisville □ "The Unforeseen Wilderness" (Feb. 13) A portfolio of photographs by Eugene Meatyard depicting Kentucky's Red River Gorge, in support of the long-lived effort to preserve the environment from damage that a proposed dam on the river would cause. □ "A Celebration of the Speed Collection" (opens March 12) Renovated galleries and new spaces devoted to contemporary art and the art of Kentucky afford fresh ways to view old favorites and new acquisitions.

Maine

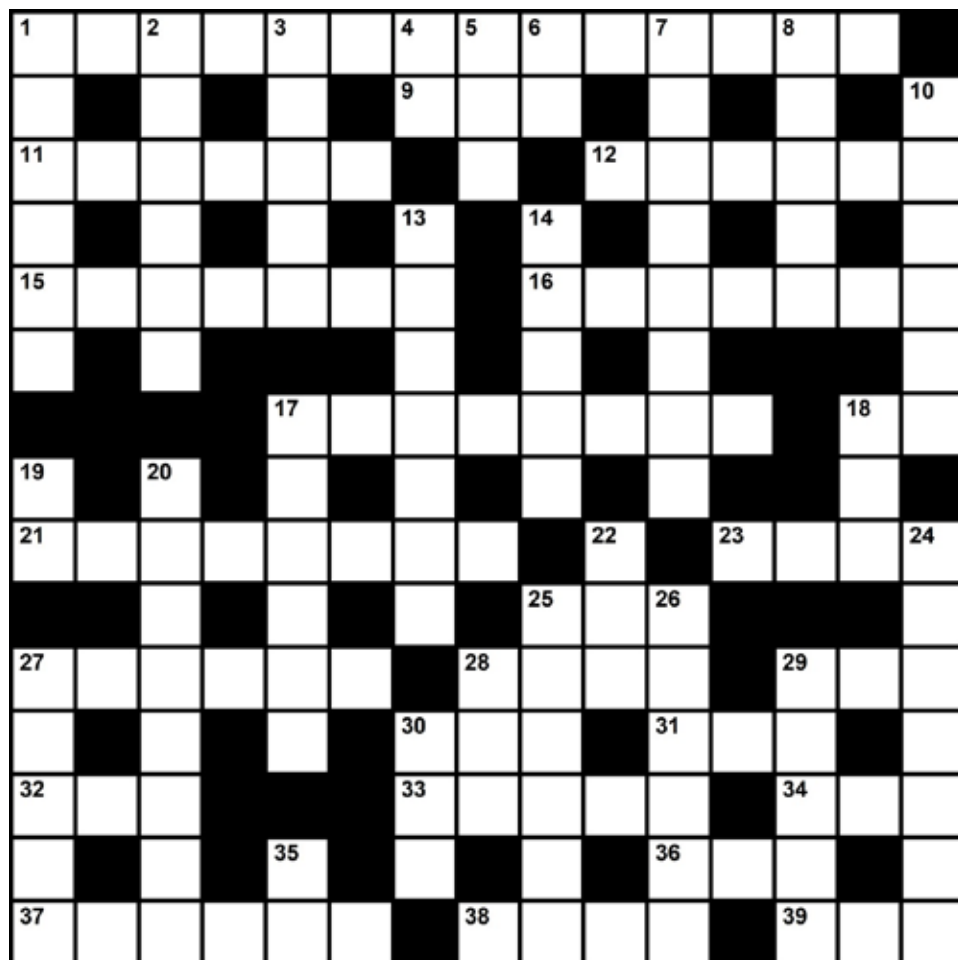
Monhegan Museum of Art & History, Monhegan □ "Cape and Island Vistas: Cape



WalkingStick (Cherokee), Wallowa Memory, 2003. Artist Proof #1/3 from edition of 16; four-color lithograph on Rives BFK white. In "Collective Impressions," Georgia Museum of Art, GA

Crossword

by Myles Mellor (solution on next page)



ACROSS

1. 2012 painting by Jean-Marie Haessle, 2 words
9. Fall back as a tide
11. Rembrandt masterpiece ____ in a Red Hat
12. Navajo Shepherdess painter, Mary-Russell Ferrell ____
15. 16th-century portraitist
16. Pop artist who created the *Love* sculpture, Robert ____
17. *The Hallucinogenic Toreador* painter, first name
18. Philip Frey is a well-known painter of this state, abbr.
21. Painter of *Lucy Hessel Reading*, Edouard ____
23. *A Soul for Sale* painter, Anger ____
25. Battering device
27. *Bag Lady of the Night* painter, Marlene ____
28. Quality of color
29. ____ Jong
30. Target
31. Baton Rouge campus, briefly
32. Georgia O'Keeffe's nation
33. A famous painting featured this jewel
34. Non-disclosure agreement, for short
36. Plus the others, abbr.
37. Painting holders
38. Shore platform
39. Chess computer in film

DOWN

1. *The Miracle of the Manna* painter, Fabrizio ____
2. Turner's *St ____ Chapel*, Canterbury Cathedral
3. Abstract expressionist, Franz
4. *Of* in French
5. Kindergarten's song
6. Weight measurement, abbr.
7. Flower in the Dante Rossetti painting *Blanziflore*
8. Word with violet or conservative
10. Participate
13. *The Monarch of the Glen* features
14. Light purple
17. Light shade of gray
18. Sea in Barcelona
19. Motorhome
20. Barnes School painter, Edward ____
22. Dutch Golden Age painter, first name
24. Aztec language
25. Painter of *Cristo Portacroce*, Girolamo de' ____
26. Creator of *Son of William Tell*, Peter ____
27. Cattle on the River painting, Anton ____
28. Connect
29. *The Scream* painter, Edward ____
30. Copy slavishly

Abelardo Morell, *Camera Obscura View of the Florence Duomo in Tuscany President's Office in Palazzo Strozzi Sacrali, Italy*, 2017. Archival pigment print. In "Abelardo Morell: Projected Italy," Fitchburg Art Museum, MA



The Solution



Dreams: “The Art of Ekua Holmes” (Jan. 24) Award-winning children’s book illustrations—collages that reflect the artist’s vision and commitment to Black imagery and representation. □ “Tattoos in Japanese Prints” (Feb. 20) From the museum’s collection of Japanese art, the history of the continuing tradition of tattooing which, inspired by *ukiyo-e* (color wood-block prints), started in the early 19th-century Edo period.

Fuller Craft Museum, Brockton □ “David Schnuckel: Meaningful Gibberish” (Feb. 20) Interdisciplinary exhibition of works—glass, photography, writing, drawing, and videos—challenges long-held notions of object making. □ “Under New Management: The Commodification of the Permanent Collection” (April 24) Works from the museum’s collection selected by guest curators and Boston-area artists operating as a fictitious marketing company, MFN Integrated Solutions, challenging the perception of museums through exhibition curation and design.

MIT List Visual Arts Center, Massachusetts Institute of Technology, Cambridge □ Through Feb. 13: “Leslie Thornton: Begin Again, Again” Comprehensive presentation of a five-decade career making films and videos, with an abiding concern for the relationship between technology, power, and violence; “Sreshta Rit Premnath: Grave/Grove” Sculpture, video, photography, and installation, all draw on minimalism and conceptualism to analyze the politics of boundaries, bodies, and labor.

Museum of Russian Icons, Clinton □ “Icons for Our Time: Orthodox Art from Around the World” (April 3) 15th anniversary exhibition of new works by contemporary icon artists from Armenia, Belarus, Bulgaria, Cyprus, Egypt, Georgia, Greece, Japan, Montenegro, Russia, Serbia, the UK, and the U.S.

Fitchburg Art Museum □ “Abelardo Morell: Projecting Italy” (Feb. 6) Camera obscura and tent-camera photographs of sites in Italy in honor of the 20th anniversary of the Center for Italian Culture at Fitchburg State University.

Cape Ann Museum, Gloucester □ “Cape Ann & Monhegan Island Vistas: Contrasted New England Art Colonies” (Feb. 13) Museums in two historical art colonies—Cape Ann Museum and Monhegan Museum of Art & History in Maine—collaborated in the creation of this exhibition that features works by artists inspired by these summer enclaves. (See **Monhegan Museum of Art & History, ME**).

Clark Art Institute, Williamstown □ “Competing Currents: 20th-Century Japanese Prints” (Jan. 30) A glimpse of the contested artistic currents that defined Japanese printmaking in the 20th century reflected in the heterogeneity of compositions: the response of printmakers to the changed politics and aesthetics of the new age. □ “Hue & Cry: French Printmaking and the Debate Over Colors” (March 6) From mass-market poster designs to limited-edition portfolios by some of the period’s most beloved artists: Bonnard, Cassatt, Cézanne, Chéret, Denis, Pissarro, Toulouse-Lautrec, and Vuillard.

Michigan

Detroit Institute of Arts □ “The New Black Vanguard: Photography between Art and Fashion” (April 17) Color Portraits, conceptual images, and fashion editorial photographs by emerging black photographers.

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Eric Carle, *Flower Field*. In “Color/Joy/Eric Carle,” Eric Carle Museum of Picture Book Art, MA

Marshall M. Fredericks Sculpture Museum, Saginaw Valley State University, Saginaw □ “Harold Neal & Detroit African American Artists: 1945 through the Black Arts Movement” (April 16) How Neal and his predecessors and successors, Detroit’s Black artists in general, responded to the Civil Rights, Black Power, and Black Arts Movements through the 50s, 60s, and 70s.

Minnesota

Goldstein Museum of Design, University of Minnesota, St. Paul □ “Dutch Complex Housing” (Jan. 28) An exploration of a special form of multi-family dwelling developed in the Netherlands in response to problems of density, ecology, mixed incomes, mixed housing types, and the urban context. □ “Say It Loud” (Jan. 30) Projects as well as biographical interviews with selected participants in this juried exhibition that strives to elevate the work of BIPOC (Black, Indigenous, and People of Color) and women designers working in the field of built environments.

Missouri

Kemper Museum of Contemporary Art, Kansas City □ “Contemporary Art and the Missouri Bicentennial” (Feb. 20) Works on view contribute to discussions around honoring ancestral histories, relationships between indigenous peoples and cultures of Missouri, human impact on the Missouri River, veiled issues of inequality, Midwestern issues not widely known, global connections sustained by jazz music and its roots in Kansas City.

National WWI Museum and Memorial, Kansas City □ “Snapshots” (April 3) Selection of images, snapped by both amateurs and professionals, which chronicle the devastation of war as well as the daily lives of those who experienced it.

Springfield Art Museum □ “Linda Lopez: Long Lost” (March 20) Porcelain sculptures influenced by the artist’s Vietnamese/Mexican heritage. □ “The Inferno of Dante: Etchings by Michael Mazur” (Feb. 20) Portfolio of 41 etchings paired with relevant portions of Dante’s poem. □ “Creating an American Identity” (a rotating exhibition) From the permanent collection, works that reveal the artists’ and our own cultural identity as Americans.

Georgii Senchenko, *Sacred Landscape of Pieter Bruegel*, 1988. Oil on canvas. In “Painting in Excess,” Zimmerli Art Museum, NJ



Montana

Hockaday Museum of Art, Kalispell

□ “Members Salon 2022” (April 2) Member artists of all ages submit recent artworks for an exhibition; after voting, People’s Choice Awards go to winner, runner-up, and third place.

Nevada

Nevada Museum of Art, Reno □ “The Latimer School: Lorenzo Latimer and the Latimer Art Club” (March 27) A gathering of landscape painting by the followers of their mentor and founder of the Latimer Art Club which became the Nevada Museum of Art.

□ “Rose B. Simpson: The Four” (April 17) Monumental abstract earthen figures that appear to grow out of the gallery floor.

New Jersey

Morris Museum, Morristown □ “Body Double: The Safarani Sisters” (April 24) Iranian identical twins first solo museum showing of their interdisciplinary and collaborative artistic pursuits in visual, new media, and performance art.

Zimmerli Art Museum, Rutgers University, New Brunswick □ Through Feb. 27: “Microcosm of Mexico: 100 Original Woodcuts by José Guadalupe Posada” Small woodcuts that combine indigenous folk art traditions with satirical commentary on social and political issues; “Mood Books: The Children’s Stories of Alvin Tresselt and Roger Duvoisin” Illustrations from four of the many books by this successful team, which typically told stories about time and the weather. □ “The New Woman in Paris and London, c. 1890-1920” Images of women in the hard-won activities newly available to them at the turn of the 20th century. □ “Mark Loughney, Pyrrhic Defeat: A Visual Study of Mass Incarceration, 2014-present” (March 6) Portraits of fellow prison inmates, each drawn quickly on random pieces of paper. □ “Painting in Excess: Kyiv’s Art Revival, 1985-1993” (March 13) The diverse art emanating from Ukraine in these transitional years, plus historic works for context.



Heinigen Gospels (fragment), Hamersleben, Germany, c. 1180-1200. In “Imperial Splendor,” Morgan Library & Museum, NY

New York

Rockwell Museum, Corning □ “Elaine K. Ng: Fingerprints of Place—Taiwan” (Jan. 23) Photographs, construction remnants, found objects, and new creations—fingerprints of the city—collected by the artist while in Taiwan as a Fulbright scholar. □ “Antigravity” (Feb. 28) Site-specific installation created by an emerging artist for the rotunda space.

Hofstra University Museum of Art, Hempstead □ “Nevertheless She Persisted” (Jan. 21) Art works created by women, despite economic and gender adversity, color discrimination, and economic problems.

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Left: Stephen Towns, *I am the Glory*, 2020. Acrylic, oil, metal leaf on panel. In "Stephen Towns: Declaration & Resistance," Westmoreland Museum of American Art, PA

Frick Madison, The Frick Collection, New York City □ Highlights from the permanent collection: masterpieces from the Renaissance to the early 20th century—paintings, sculptures, and decorative arts organized chronologically and by region; on the fourth floor: portrayals of members of the British aristocracy by Gainsborough, Reynolds, and other British artists.

Japan Society, New York City □ "Shikō Munakata: A Way of Seeing" (March 20) Prints, calligraphy, sumi ink paintings, watercolors, lithographs, and ceramics from the society's collection by the celebrated artist whose Tōkaidō Series, a newly discovered set of prints that depict scenes the artist witnessed while traveling along the coastal route between Tokyo and Kyoto, extended to Osaka. □ "Made in Tokyo: Architecture & Living, 1964/2020" (Jan. 26) The development, generated in Tokyo, of socio-architectural facilities and a comparison of landscapes with art and performance between the two Olympic games in Japan in 1964 and 2020.

Morgan Library & Museum, New York City □ Through Jan. 23: "Van Eyck to Mondrian: 300 Years of Collecting in Dresden" A collection of drawings from the Kupferstich-Kabinett, Dresden, which celebrates the pivotal moments in the history of European draftsmanship; "Imperial Splendor: The Art of the Book in the Holy Roman Empire, ca. 800-1500" Overview of manuscript production in the Holy Roman Empire. □ "Bound for Versailles: The Jayne Wrightsman Bookbindings Collection" (Jan. 30) Elegant books owned by kings, queens, and nobility, testify to the wealth and taste of the owners.

Museum of Craft and Design, New York City □ "Story Makers: Burke Prize 2021: 16 Finalists" (March 20) The finalists for this \$50,000 award, given to a U.S.-based artist who is age 45 or under and works in glass, fiber, clay, metal, or wood.

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Katonah Museum of Art □ Through Jan. 23: "Arrivals" Illustrations of the myths and stories surrounding moments of arrival: Columbus, the Middle Passage, the Mayflower, Ellis Island, the southern border today, WWII, and more; "The Rothko Room" Single work of art in a room designed for contemplation; "Crossing the Border: Beneath the Blue Sky" Site-specific installation of fabric flags created by a cyanotype process; transparent film and sunlight render geometric designs of blue-toned country flags.

Bronx Museum of the Arts, New York City □ "Bronx Calling: The Fifth AIM (Artists in the Marketplace) Biennial" (March 20) Works by early-career artists from the 2018 and 2019 cycles of the biennial.

The Drawing Center, New York City □ "Ways of Seeing: Three Takes on the Jack Shear Drawing Collection" (Feb. 20) Second iteration of a three-part exhibition, imaginatively installed by multidisciplinary artist Arlene Shechet who chose from a collection of a thousand drawings from the 16th century to the present.

El Museo del Barrio, New York City □ Through Feb. 27: "Popular Painters & Other Visionaries" Works by artists working on the margins of modernism and the mainstream art world during the mid-20th century with emphasis on Latino and Latin American artists from the U.S., the Caribbean, and South America; "En Foco: The New York Puerto Rican Experience, 1973-74" Photographs by members of Bronx-based collective focusing on education, small business, and labor.

Thomas Gainsborough, *The Hon. Frances Duncombe*. At the Frick Madison, NY



Museum of Modern Art, New York City □ “Sophie Taeuber-Arp: Living Abstraction” (March 12) Textiles, applied art objects, marionettes, interior and architectural designs, furniture, paintings, relief sculptures, works on paper, photographs, and printed matter, together demonstrating the artist’s cross-pollinating approach to abstraction and her attempts to challenge the boundaries between art and craft/design. □ “Joseph E. Yoakum: What I Saw” (March 19) The world, real and imagined, that no one has seen before or since: works that reflect the artist’s religious faith and his experience as a man of color in the U.S. in the 20th century. □ “Nora Turato: Pool 5” (Feb. 13) Performance art exploring the possibilities of language with collected words and phrases arranged into a script which the artist performs, and an artist’s book that serves as prop, set, exhibition, and archive.

MoMA PS1, New York City □ “Adam Pendleton: Who is Queen?” (Jan. 31) Paintings and drawings made with layered fields of text and marks, a textile work, sculptures, moving images, and a sound piece, all anchored on three five-story scaffold towers. □ “Greater New York” (April 18) In its fifth edition, MoMA PS1’s signature survey of artists living in the New York City area affording a picture of the city and forging connections between the under-examined histories of art-making there.

Museum of Arts and Design, New York City □ Through Feb. 13; “Craft Front and Center” Works that highlight the key points in craft history, revealing the field’s engagement in Abstract Expressionism, Pop Art, and Postmodernism; “Carrie Moyer and Sheila Pepe: Tabernacles for Trying Times” Site-specific installation that reimagines the religious tabernacle as a communal space open for topical discussions.

New Museum, New York City □ “Soft Water Hard Stone” (Jan. 23) For its fifth Triennial, the museum has chosen emerging artists from around the world.

New-York Historical Society, New York City □ “Art for Change: The Artist & Homeless Collaborative” (April 3) The history of modern homelessness in New York City through the response of artists and activists in the 1980s and 90s.

Studio Museum in Harlem, New York City □ “(Never) As I Was” (Feb. 27) New works in new media, painting, sculpture, and photography by 2020-21 artists-in-residence who negotiated the problems of remote participation during the covid pandemic.

Parrish Art Museum, Water Mill □ Through Feb. 27, three solo exhibitions of new works by East End, Long Island, artists in the seventh decade of their careers and at the top of their creative powers:

“John Torreano: Painting Outer Space/Inner Space, 1989 to Present” Large-scale paintings on plywood that combine realism and abstraction to create images of nebula and stars like those transmitted by the Hubble Space Telescope; “Virginia Jaramillo: The Harmony between Line and Space” Razor-thin lines on fields of color covering monumental-scale canvases; “peter campus: when the hurly burley’s done” Video loops taken on stationary cameras on the shores of Shinnecock Bay and presented on separate screens show the beauty of the natural and the ordinary. □ Also through Feb. 27: “Pictures in Pictures: Selections from the Permanent Collection” Works that include secondary images of other paintings; “Encounters: Recent Acquisitions to the Permanent Collection” Works by artists who have lived and/or worked on the East End of Long Island. □ “Material Witness” (April 24) Works in which materials themselves transmit the meaning expressed by the artist. □ “XS” (March 22) Diminutive size paintings and sculpture, 1890-2010, many of which are small-scale studies for larger works. □ “Joel Meyerowitz, Aftermath: Images from 9/11” (March 27) The devastation and reconstruction of the World Trade Center in images shot by the sole photographer permitted access to Ground Zero.

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Bisa Butler, *A Man's Worth*, 2019. Quilted and appliqued cotton, wool, and chiffon. In “Contemporary Art and the Missouri Bicentennial,” Kemper Museum of Contemporary Art, MO

North Carolina

Mint Museum of Art, Charlotte □ “Craft in the Laboratory: The Science of Making Things” (Feb. 12) How craft artists and designers apply scientific and mathematical concepts in creating their work.

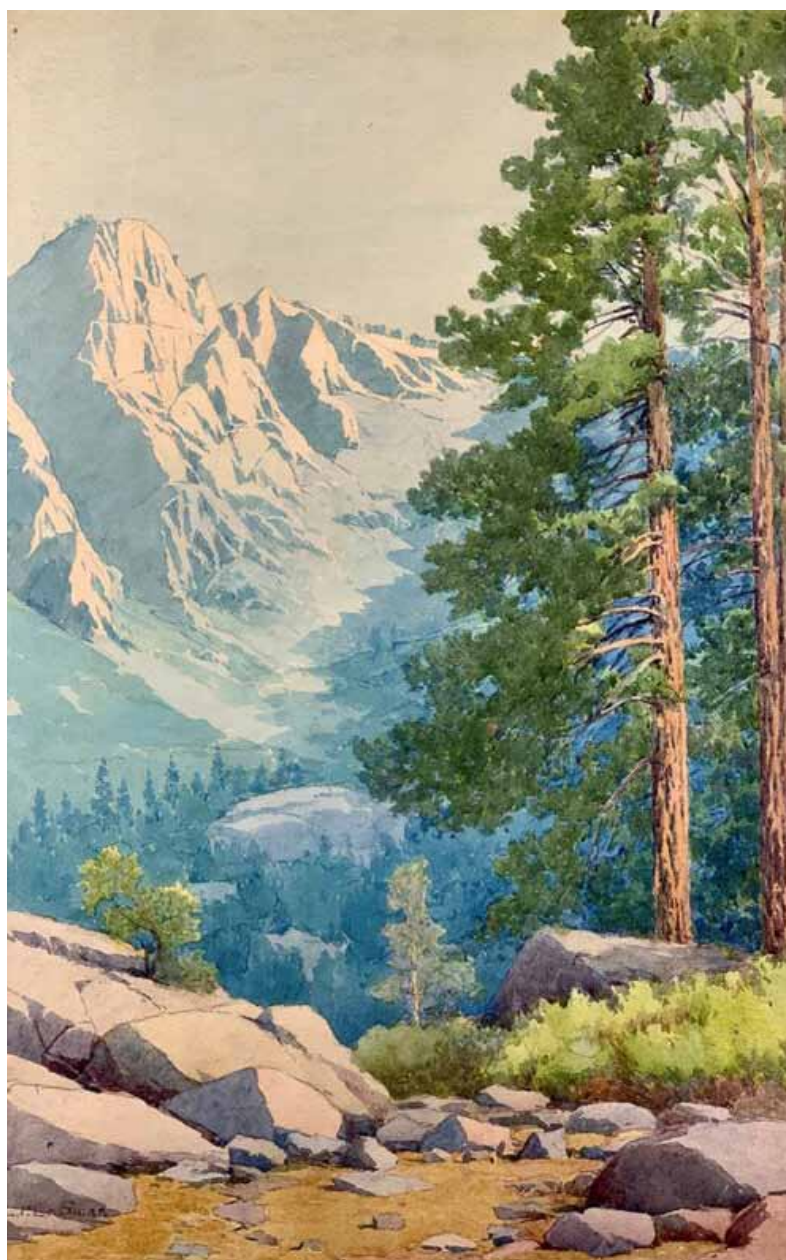
Nasher Museum of Art, Duke University, Durham □ “In Relation to Power: Politically Engaged Works from the Collection” (Feb. 13) Images that reveal ways in which artists address political systems and either comment on, consent to, or resist the dynamics of in-equitable systems of power.

Ohio

Maltz Museum of Jewish Heritage, Beachwood □ “Stories of Survival: Object. Image. Memory.” (Feb. 28) Personal items brought to America by survivors of the Holocaust and genocide, each item paired with large-size photographs with written responses by survivors or their family members.

Contemporary Art Center, Cincinnati □ “The Regional” (March 20) A first: multi-museum survey of new and recent works by contemporary artists based in the Midwest and working in painting, photography, installation, and performance; Co-organized by the Kemper Museum of Contemporary Art, OH. □ Through Feb. 27: “Marwa Arsanios: A Letter Inside a Letter” Four films that comprise a single opus covering contemporary societal issues, natural landscapes, and new ways of coexisting with the environment; “Sreshta Rit Premnath: Grave/Grove” Using natural and industrial materials, the artist creates environments that highlight the inequities faced by migrants, refugees, and other marginalized groups.

Cleveland Museum of Art □ “Revealing Krishna: Journey to Cambodia’s Sacred Mountain” (Jan. 30) The restored 500-year-old, larger than life stone sculpture *Krishna Lifting Mount Govardhan*. □ “Picturing Motherhood Now” (March 13) Contemporary works that challenge archetypes by examining gender and the changing family, the history of slavery, the legacy of migration, and the preservation of matrilineal indigenous cultures.



Above: Lorenzo Latimer, *The Angora (Indian Rock), Fallen Leaf, Lake Tahoe region, n.d.* Watercolor on paper. In “The Latimer School,” Nevada Museum of Art, NV

Allen Memorial Art Museum, Oberlin College, Oberlin □ Through Jan. 30: “New Acquisitions and Old Friends” A diverse range of techniques and mediums from abstract to realist paintings, sculptures, and works on paper; “Recent Acquisitions: Maruki Toshi, Toko Shinoda, Mayumi Oda” Japanese women artist’s watercolors, woodblock prints, and lithographs

Pennsylvania

Westmoreland Museum of American Art, Greensburg □ “Stephen Towns: Declaration & Resistance” (April 24) Figurative paintings and story quilts show the role African Americans played in shaping the economy of the country, expanding the narrative of enslaved and free peoples. □ “Cultivation: Journey of the Work” (April 23) Quilts that tell stories about life, myth, history, and the maker’s own heritage, self-discovery, teaching, and linkages to other cultures.

South Carolina

Gibbes Museum of Art, Charleston □ “Light Effects: The French Impressionists” (Feb. 29) Degas, Cézanne, Renoir, Gauguin, and others focused on contemporary life and drawn to short, loose brushstrokes and bright colors.

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Werner Drewes, *In the Birch Forest*, 1961. Woodcut. In “Werner Drewes Retrospective,” Academy Art Museum, MD

Texas

Kimbell Art Museum, Fort Worth □ “Turner’s Modern World” (Feb. 6) Turner’s lifelong interest in the inventions, events, politics, society, culture, and science of his time resulted in his renderings that recorded the changes that led toward modernism.

Moody Art Center for the Arts, Rice University, Houston □ “Moody Project Wall: Gerardo Rosales” (Jan. 21) For the mural *iDisplaced Mundo!* the center launches a collaborative project to foster cross-campus engagement—Houston-based artist Rosales working with Rice students and community members to create a wall painting.

Briscoe Western Art Museum, San Antonio □ “Werner Segarra’s Vaqueros de la Cruz Del Diablo: Contemporary Photography of the Northern Mexican Cowboy” (Jan. 25) Intimate images of the everyday life and world of the northern Mexican vaquero.

Utah

Southern Utah Museum of Art, Southern Utah University, Cedar City □ Through March 19: “Andy Warhol: Cowboys and Indians” Warhol’s last major project: the full portfolio of ten prints plus four additional trial prints, all of which combine iconic portraits and cowboy images linking modern art and Western art; “Billy Schenck: Myth of the West” Inspired by Warhol, Schenck founded the Western Pop movement, transforming traditional Western images from realistic to flat stylized areas of color and pattern.

Washington

Frye Art Museum, Seattle □ “Art in the Mind: Ten Years of Creative Aging” (April 3) Works of art produced in a program for people living with dementia. □ “Recent Acquisitions in Contemporary Art” (Jan. 3) On view for the first time since their acquisition in 2019. □ “Boren Banner Series: Sadie Wechsler” Regional artist Wechsler’s billboard-sized work for the museum’s east façade—a photograph inspired by the ecology of the Frye’s neighborhood.

Wisconsin

Villa Terrace Decorative Museum, Milwaukee □ “Villa Incognito: Latent Narratives in the Permanent Collection” (March 6) Objects that show various forms of imitation, synthesis, and symbolism, and how these strategies work to create an idealized environment.

Racine Art Museum □ “Component Parts: Artworks Made of Multiple Elements” (Feb. 12) Each work displays the artist’s individual perspective and choice of elements.

Leigh Yawkey Woodson Art Museum, Wausau □ Through Feb. 27: “What Might You Do? The Art of Christian Robinson” Children’s book illustrator Robinson celebrates the “art of fun” while conveying stories, historical events, and biographies; “American Woodblock Prints” Images running the gamut of subject matter, influences, and re-interpretations from European avant-garde and Japanese woodcut designs to 1990’s Jim Dine’s innovations and contemporary printmakers experiments. □



Kirsten Kinnan, Margot Hughes McDonald, and Emma Levitt Royer, *Untitled*, 2020. Acrylic on paper, applied collaboratively in response to the rhythms of music. In “Art in the Mind,” Frye Art Museum, WA



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

museum **VIEWS**

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 2 Peter Cooper Road, New York, NY 10010
Phone: 212.677.3415
Email: lsher116@aol.com
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