

museum **VIEWS**

A quarterly newsletter for
small and mid-sized art museums

April 2022

Francesco d'Ubertino Verdi (Bachiacca),
Portrait of a Woman with a Music Book, 1540.
Oil, tempera, and gold on panel.
In "Wealth and Beauty,"
Georgia Museum of Art, GA



FEBRUARY 24, 2022

**For immediate release:
Thursday, February 24, 2022.**

The Ukrainian Pavilion at the 2022 Venice Biennale: “At the moment this statement has been published, we are not in immediate danger, but the situation is critical and changes every minute. Presently, we are not able to continue working on the project of the pavilion due to the danger to our lives,” the statement reads. “All the international flights from and to Ukraine are canceled. Traveling around the country is risky. We are determined to represent Ukraine at the [Venice Biennale], but not everything depends on us. If the situation changes, and it is safe to continue our work and travel, we will be in Venice. We cannot confirm yet that our project will be completed, but we can promise that we will do everything possible to save unique artwork produced by Pavlo Makov and our big team specially for the upcoming biennial during the past 5 months.”

Concluding, the statement pleads for the international artistic community to use its leverage to stop the Russian invasion: “Guns may hurt our bodies, but culture changes our minds.”

Friday, February 25, 2022.

The Venice Biennale website: Organizers post that they “invoke peace and firmly reject all forms of warfare and violence.... [the biennale] stands by all those who are suffering as a result of the Russian attack on Ukraine.”

What will become of Ukraine’s cultural heritage?

Museums are doing what they can: Hiding treasures in basements, transporting them abroad—not possible for state institutions without the required government papers—or to safe places in the country.

Speaking from Kyiv’s Museum of Freedom, Director Ihor Poshyvailo told the *New York Times*: “Our museum is evidence of Ukraine’s fight for freedom....Of course I’m fearful.” At the National Museum of the History of Ukraine in Kyiv, workers spent the day of the invasion moving objects into storage. In southern Ukraine on the Black Sea,

workers put up barbed wire around the Odessa Fine Arts Museum and hid art in the basement. Some institutions opened as bomb shelters. Loans were recalled.

Near the Polish border, the Lviv Municipal Art Center opened its doors to those who have escaped the onslaught, according to a report on Instagram, “transforming into a place of temporary respite for displaced people and for all those who require psychological calm.”

...these horrid and disgusting actions...

Olesia Ostrovska-Liuta is the director general of the Mystetskyi Arsenal National Art and Culture Museum Complex in Kyiv, Ukraine.

Yesterday morning, February 24, Russia launched a full-scale war against Ukraine, my home country. Last night was very hard. Most of my colleagues spent the night in underground

train stations. In many cities, citizens hear explosions as the Russian army’s tanks and heavy artillery have crossed our country’s borders from the north, the south, and the east. There are already casualties among Ukrainian soldiers and civilians, including children. Today as I write this, Kyiv, the capital city where I live and work as director of the Arsenal—one of Europe’s largest art museums—is under multiple attacks, as is the rest of the country. We hold on.

At our museum, we should now be preparing for the 11th annual Book Arsenal Festival to be held this May, as well as important exhibitions and interdisciplinary projects—but instead our team must

focus our efforts to ensure the safety of our staff and

our families, as well as guard our collection and our museum objects: paintings, graphics, and fine art....

By escalating its eight-year-long aggression with these horrid and disgusting actions against Ukraine, by invading our territory, Russia is attacking the fundamental principles of international peace and security, the pillars of the United Nations, and the very existence of the Ukrainian state....

We need your solidarity and support more than ever. Today’s invasion could become bigger and even deadlier....

We ask those of you in the cultural sphere and beyond for your support. Every one of you can help in the following ways:

1. Remind yourselves and remind others that this war is a war against the whole civilized world, free thought, democratic



Nicola López, *Urban Transformation #5*, 2009. Etching, lithography, and woodcut with Mylar elements. In “Positive Fragmentation,” National Museum of Women in the Arts, DC



Faith Ringgold, *American People Series #18: The Flag Is Bleeding*, 1967. Oil on canvas. In "Faith Ringgold: American People," New Museum, NY

values, and truth. Include information about the ongoing Russian war in Ukraine into your public talks—mention this invasion at art and literature events that you attend or participate in. Bring this up at your exhibitions.

2. Write and share joint public statements as cultural and civil organizations, institutions, and industry associations—we need writers, publishers, booksellers, artists, and museums to use their platforms. Use your social media and share information and solidarity with the hashtag #StandWithUkraine. Help us provide truthful accounts to international media and share information on human rights and the lives of political prisoners with the hashtag #SolidarityWords.

3. We ask you to publicly share your successful stories of cultural cooperation with Ukraine....

4. Support peace and drive the attention of your fellow citizens, media, and politicians by using the facades of your offices and other available spaces for artistic actions showing the colors of the Ukrainian flag.

5. Highlight contemporary Ukrainian art and discuss the books of modern writers who wrote and will continue to write about the war in Ukraine....

Despite the invasion that is currently in full force, we believe above all that our armed forces, along with the support of everyone else involved, will succeed. We believe that as an international arts community that we will be able to meet and invite you again to our peaceful, beautiful city of Kyiv, so that we may acknowledge, celebrate, and appreciate the principles of humanism, freedom, and critical thinking.

HEADLINES February 28, 2022

FORMER RUSSIAN CULTURE MINISTER VLADIMIR MEDINSKY IS LEADING PEACE TALKS WITH UKRAINE

UKRAINE URGES SANCTIONS AGAINST RUSSIAN ART SECTOR

UKRAINE MUSEUM REPORTEDLY BURNS DOWN IN RUSSIAN INVASION, DESTROYING 25 WORKS BY FOLK ARTIST MARIA PRYMACHENKO

March 1, 2022

RUSSIAN MISSILE STRIKE HITS HOLOCAUST MEMORIAL SITE IN KYIV

"WE CALL FOR IMMEDIATE CESSATION OF ALL HOSTILITIES"—RUSSIAN-OWNED PHILLIPS AUCTION HOUSE

PAINTING OF UKRAINIAN WARRIOR APPEARS ON BUILDING IN OAKLAND CA

March 4, 2022

UNESCO "GRAVE CONCERN" ABOUT DAMAGE TO UKRAINIAN CULTURAL HERITAGE

SCIENCE MUSEUM GROUP DIRECTOR HANDS BACK AWARD FROM PUTIN IN PROTEST AGAINST RUSSIAN INVASION

PHILLIPS DONATES SHARE FROM LONDON SALE TO UKRAINIAN RED CROSS □

2022 ANNUAL MEETING & MUSEUM EXPO, AMERICAN ALLIANCE OF MUSEUMS

Boston, Massachusetts, from May 19-22, is this year's venue for the annual meeting of the American Alliance of Museums. The event brings together museum professionals from across the country in fellowship and camaraderie for enlightenment and learning through:

- Speeches
- Interactive programs on museums' role in society, financial wellness, innovation, and organizational culture.
- Events and parties to celebrate reunion with old friends, meeting new ones.
- A Museum Expo with exhibitors touting the newest and best.
- NeighborHub meet-ups to connect with others in the field.
- Free and reduced admission to area museums.
- CEO track featuring the needs of executive leadership. □



Robert Colescott, *George Washington Crossing the Delaware*: Page from an *American History Textbook*, 1975. At Lucas Museum of Narrative Art, CA

Spring Begins...

Reggie Burrows Hodges, *Bathers and the Cleansed: Pearl*, 2021. Acrylic paint and pastel on canvas. In the North Atlantic Triennial, Portano Museum of Art, ME

Back to Kindergarten?

Not quite!

The 2022 **Goldstein Museum of Design** (MN) Coloring Book is now available! Here's the promo:

"Anyone want a creativity boost?! Good news!... Check out the Coloring Book with GMD objects, show your creativity on the coloring pages, and share your output with us on Instagram using #GMDColoringBook! Your coloring page will be featured on our Instagram Stories. Don't forget, new weekly coloring pages are uploaded on GMD's Facebook, Instagram, and Twitter on Fridays."

Have fun! ☐

Michener Announces Changes for 2022

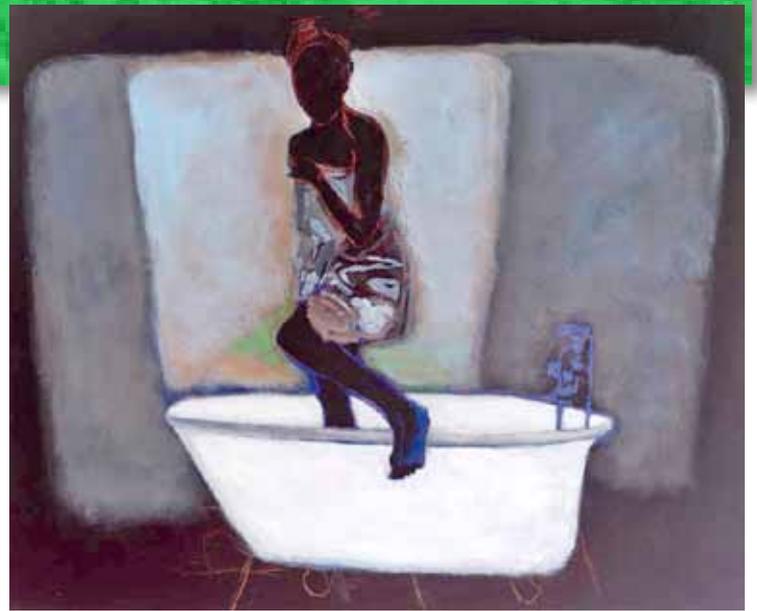
James A. Michener Art Museum (PA) announced growth-focused changes in leadership at a pivotal time for the museum. New additions to management team and the Board are in place, all with the goal of strengthening its commitment to inspire and nurture a lifelong connection to the arts.

A newly formulated Board named a transition team of three senior directors: CFO Gary Ellis, to replace former Executive Director Kate Quinn, who left the museum at the end of 2021; Chief Curator Laura Turner Igoe, Ph.D.; and Director of Operations Jason Kobilnyk. The formation of the team promises to ensure the financial, curatorial, and operational areas of the museum.

In addition, the Michener hired new members to the executive leadership team, bringing experience and growth-focused experience to the institution. New board members and a new trustee, as well as upcoming exhibitions complete the 2022 picture of the expanding Michener Art Museum. ☐



Hans Holbein the Younger, *Simon George*, c. 1535-40. Mixed technique on panel. In "Holbein: Capturing Character," Morgan Library & Museum, NY



National Museum of Women in the Arts Campaign Promotes Emerging and Underrepresented Artists

Emerging and underrepresented women and non-binary artists will get a boost from the **National Museum of Women in the Arts** (DC) in 2022. The museum will harness its award-winning #5WomenArtists social media campaign to champion early- to mid-career artists whose work has not been exhibited at the museum level, including artists from historically underrepresented or marginalized communities.

To increase awareness of gender inequity in the art world and beyond, #5WomenArtists, a global campaign, asks the question, "Can you name five women artists?" During the yearlong campaign, the museum will partner with a network of organizations across the country that highlight and support the work of emerging and underrepresented women and nonbinary artists. NMWA's popular Instagram Story Takeovers will continue, along with new content that will highlight these artists across its digital platforms and through product partnerships with the Museum Shop.

Since the campaign began in 2016, more than 1,500 museums and cultural institutions on seven continents and in over fifty countries have participated by sharing the works and voices of women artists. Originally presented as a month-long campaign during Women's History Month in March, #5WomenArtists now encourages supporters and art institutions to focus on women artists all year long.

Partner organizations include Arlington Arts Center, Hamiltonian Artists, Katzen Arts Center at American University, Tephra Institute of Contemporary Art, Transformer, VisArts Richmond and Washington Project for the Arts. More partners will be added throughout the year. Those interested in collaborating can contact womenartists@nmwa.org. ☐

Jennifer Packer, *Portrait of Eric N. Mack*.
In "Jennifer Packer: The Eye Is Not Satisfied With Seeing,"
Whitney Museum of American Art, NY

\$12 Million Gift to U-Michigan Museum

The University of Michigan Museum of Art has received a gift of Chinese Calligraphy from the Family of Lo Chia-Lun valued at more than \$12 million—the largest gift of art in the university's history. The Chia-Lun Calligraphy Collection contributes to scholarship related on Yuan and Ming dynasty calligraphy; it includes masterpieces from the 13th to the 16th centuries. The collection also contributes to the study of modern China with pieces from leaders of the early 20th century. □

Central New York Artist Initiative

The Everson Museum of Art in Syracuse, NY, has been an ongoing supporter of local artists in the central New York region. The Central New York Artist Initiative is a community exhibition program that builds upon the Everson's efforts. It is intended to showcase the talented and vibrant arts community in the area and its contributions to cultural well-being.

The Artist Initiative accepts submissions bi-yearly and selects six artists annually to display their work in solo exhibitions at the museum. Selections are based on the innovative quality of the work, how the work aligns with the museum's mission, and its relevance to the community.

The next call for submissions for the Artist Initiative will be in the summer of 2022, for 2023 exhibitions.

Program Details:

- Artists must live/work within a 75-mile radius of Syracuse.
- Six artists selected annually.
- Exhibitions run for six to eight weeks.

To Apply:

- Submissions go to everson@everson.org with "Everson CNY Artist Initiative" in the subject line.
- An artist statement. A PDF with 20 images of work, each captioned with title, year created, medium, and dimensions.
- A resume or CV. □



North Atlantic Triennial: "Down North" Announced

The Portland Museum of Art (ME) has announced a partnership with the Reykjavik Art Museum (Iceland) and the Bildmuseet (Sweden) for the North Atlantic Triennial: "Down North," the first exhibition devoted entirely to contemporary art of the North Atlantic region.

Featuring both emerging and established artists living today, the exhibition presents 21st-century art from a cross-section of artists living in Maine, the Canadian Maritimes, Greenland, Iceland, Norway, Faroe Islands, Finland, Sweden, and Denmark as well as Indigenous Nations throughout the region. As the North Atlantic gateway for the United States, the State of Maine has a longstanding history with the nations and peoples of the region, both separated and connected by oceans.

The North Atlantic Triennial strengthens the bond between the state and the other participants; what happens in the Arctic Circle affects Maine and the actions of the state of Maine affect the Arctic Circle. To date, this exhibition is the first platform dedicated exclusively to contemporary art by artists living and working in this expansive region. □



Alma Thomas, *The Eclipse*, 1970. Acrylic on canvas.
In "Composing Color," Smithsonian American Art Museum, DC

Living Histories: Queer Views and Old Masters

Part of a broad, year-long program of publications, digital productions, and collaborations inspired by the new perspectives of the Frick Collection's temporary venue at **Frick Madison**, "Living Histories: Queer Views and Old Masters" has been a project that features the work of four New York-based artists: Doron Langberg, Salman Toor, Jenna Gribbon, and Toyin Ojih Odutola. Each presents a single new work that compares with an iconic painting in the Frick's collection. Particularly emphasized are issues, typically excluded from narratives of early modern European art, of gender and queer identity.

The current installation is a portrait by Jenna Gribbon titled *What Am I Doing Here? I Should Ask You the Same*, 2022, a detailed frontal portrait of a gay woman gazing unashamed at the viewer. Next to her is Holbein's *Thomas Cromwell* in profile, the epitome of power and influence in the 16th century. The two works together present a view of the conventions of portraiture, gender, and power. Gribbon's painting replaces Holbein's *Thomas More*, which had been hanging there, thus breaking the historical dynamic of two powerful 16th-century men facing off in profile. The positioning of Gribbon's and Holbein's paintings presents viewers with a threefold result: an homage to Holbein, a look at an historic legacy, and a contrast between portraits from the past and now. □

[Jenna Gribbon is on view through May 22; Toyin Ojih Odutola will be on view from March through September. Langberg and Toor were on view previously.]

A Million for New Home

The **Shaker Museum** (NY), which holds a comprehensive collection of Shaker material culture and archives, has received \$1 million from the Ellsworth Kelly Foundation in support of the construction of a new home for the museum in Chatham, New York. The new facility will offer more than 27,000 square feet of space over four floors for exhibitions, events, workshops, convenings, and public use.

Shaker Museum and the Ellsworth Kelly Foundation have a long history of collaboration. Kelly and his partner, photographer Jack Shear, began collecting Shaker objects in 1970, keeping them in their home in Columbia County, New York, until Kelly's death in 2015, when the collection was donated to Shaker Museum.

Kelly admired and drew inspiration from the simplicity of the Shaker form and design. The foundation in his name supports, not only the Shaker Museum, but also the arts, environmental conservation, historic preservation, conservation of modern art, and restoration of world heritage sites. □



A rendering of the new home of the Shaker Museum and amphitheater in Chatham, N.Y.



Albrecht Dürer, *The Virgin and Child with a Flower on a Grassy Bench*. 1503

CINDERELLA STORY

In 2016, an unsuspecting shopper at an estate sale in Concord, Massachusetts, came upon a small drawing that appealed to him. He bought it for \$30, took it home, admired it now and then, and stored it away, taking it out to show to whomever he thought might be interested. Finally, his friend Brainerd Phillipson, owner of an antique book shop in Holliston, Mass., recognized something unusual and remarkable about the drawing. Together they found the initials A.D. at the bottom of the sheet, and Phillipson came to believe it could be an original work on paper by Albrecht Dürer, a rare find.

Fast forward to a day in 2019, when a Boston art dealer named Clifford Schorer was searching through Phillipson's antique books. During a friendly chat, the drawing was brought up. Phillipson expressed his confidence that the piece could be real, even if it were only an engraving, not as rare as an original on paper and not as valuable. Schorer was skeptical. He insisted that most of Dürer drawings, in fact all of them, had already been discovered.

Schorer's skepticism turned to surprised disbelief when he finally saw the man's \$30 purchase. "It was either a masterpiece or the greatest forgery I had ever seen." Thus began a two-year odyssey of authentication around the world, ending in December 2021, when a panel at the British Museum confirmed the piece as *The Virgin and Child with a Flower on a Grassy Bench*, a 1503 work by Albrecht Dürer, done at a time when he made similar works of the Virgin Mary sitting on a bench. It can be viewed at the Colnaghi Gallery in New York and can be bought from the partnership of Schorer and the anonymous purchaser for an estimated price neighboring \$30 million. □

[From an article by Thomas Kissel in *The Greek Reporter*, February 4, 2022]



J.M.W. Turner, *Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)*, 1840. In "Turner's Modern World," Museum of Fine Arts, Boston, MA

New Museums Open in 2022

MUSEUM OF BROADWAY, New York, New York

The first museum to be dedicated to the “Great White Way,” its plays and theaters, actors, costume and set designers, and its history, combines art and technology in three areas—a map room with videos of Broadway; visual timeline showing groundbreaking musicals as well as the story of women’s leadership in the beginnings of Broadway; and a look at the making of set designs and lighting.

BOB DYLAN CENTER, Tulsa, Oklahoma

The Bob Dylan Center opens with the Bob Dylan archive of more than 100,000 items spanning his entire career as its centerpiece to tell the story of this iconic songwriter, performer, and visual artist. Handwritten manuscripts, unreleased concert recordings, and more music combine with his output of paintings and sculptures to fill out the creative history of a popular idol.



Bob Dylan, *One Too Many*, 2020. In the Bob Dylan Center, OK

THE INSTITUTE OF CONTEMPORARY ART San Francisco, California

A non-collecting contemporary art museum, the institute will focus on both emerging Bay Area artists and established local and international artists. With an 11,00-square-foot space, the institute is able to host extra-large-scale installations.



Stephen Towns, *Mary McLeod Bethune* (detail), 2021. Natural and synthetic fabric, polyester and cotton thread, crystal glass beads, metal and resin buttons. In “Stephen Towns: Declaration & Resistance,” Westmoreland Museum of American Art, PA

INTERNATIONAL AFRICAN AMERICAN MUSEUM, Charleston, South Carolina

The museum opens in Charleston’s Gardens where half of all African slaves were brought to enter the U.S.

Here, the story of the journey and the history of enslaved and free Africans and their descendants in South Carolina will unfold. □



Sam Gilliam, *Bardstown*, 1976. Color etching on handmade paper. In "RAM Showcase: Abstraction," Racine Museum of Art, WI

THE POWER OF VISUAL STORYTELLING

This museum was established on a simple theory: that the art of visual storytelling captures and inspires. The **Lucas Museum of Narrative Art** (CA), founded by philanthropist and filmmaker George Lucas and his wife, brings together mass-produced images with academically rooted art. Housed in an imposing, low-rise structure in Los Angeles's Exposition Park, it was designed by Ma Yansong with Stantec as architect-of-record. Visual storytelling is the story here in expansive galleries, theaters, spaces for learning and events, a green park, restaurants, and a shop.

George Lucas explains: "Narrative art tells the story of a society — most importantly, what the common beliefs are that hold it together." □



Some of the women of #5 Women Artists 2022, National Museum of Women in the Arts, DC. From top left, top row: Hung Liu; Amy Sherald; Ambreen Butt; Camille Claudel, 1884; Sonya Clark. Bottom row: Mary Cassatt, 1872-1975; Faith Ringgold; Graciela Iturbide; Judy Chicago; Jaune Quick-to-See Smith,

Landmark Project Celebrates 50th Anniversary

Judy Chicago discovered an abandoned house in urban Hollywood in 1971. It had been condemned by the city of Los Angeles. A cohort of 21 students from Chicago's new Feminist Art Program at the California Institute of the Arts (CalArts), led by their feminist professors Chicago and Miriam Schapiro, set to refurbish the abandoned house which was to become a place to exhibit artworks by and about women artists and their expanding roles both domestically and professionally. A tortuous process of renovations by these amateur workers followed, and in the end, the students mounted their first exhibition. Suggested by Paula Harper, an art historian at CalArts, it was

a collaborative art installation, each area of the house featuring a different work of art that represented a different aspect of women's lives. That effort was the start of Womanhouse. Opened to the public in 1972, the inaugural audience, by choice, consisted of women only. Later, men were permitted to attend.

It was Judy Chicago and Miriam Schapiro who co-founded the CalArts Feminist Arts Program, which held the first public exhibition of Feminist Art at Womanhouse (Jan. 30-Feb. 28, 1972). The exhibition made an impact in the 1970s and had a long-lasting impact on the international art world. □

Gift to Georgia

In late 2021, the Georgia Museum of Art at the University of Georgia received a gift of \$4.7 million from the W. Newton Morris Charitable Foundation. The gift adds to an existing fund established in 2000—to support the museum. □



Louis B. Sloan, *Maurice River*, 1992. Oil on canvas. In "The Work of Art," Michener Museum of Art, PA

SHARED GIFT BENEFITS ALL

In an innovative collaboration among three prominent college art museums, the directors announce the joint acquisition of a collection of Tibetan art, a gift from the Jack Shear Collection. The three-way donation was celebrated by Directors Ian Berry of the **Frances Young Tang Teaching Museum and Art Gallery** at Skidmore College (Saratoga, NY), T. Barton Thurber of the **Frances Lehman Loeb Art Center** at Vassar College (Poughkeepsie, NY), and Pamela Franks of the **Williams College Museum of Art** (Williamstown, MA). Director Berry declared, “This gift of the Jack Shear Collection of Tibetan Art represents a monumental collaboration in collection and resource sharing among academic museums, and we hope it becomes a model for other institutions.”

Traditional Tibetan paintings, *thangka*, are used as instructional and devotional objects, with Buddhist imagery painted on cloth typically covered by a curtain of fabric and rolled for storage when not in use. This collection spans several centuries and features colorful, often elaborate depictions of Buddhist scenes, deities, and mandala. Distemper paint on cloth ground, usually silk or cotton, is the traditional medium.

Each institution has acquired a third of the more than 60 objects. Each recipient will consider their portion of the collection to be part of a whole, to be shared and accessible to all partners.

The inaugural exhibition of the gift, “Mastery and Merit: Tibetan Art from the Jack Shear Collection,” opened at the Loeb Center on March 5. Subsequent presentations at the Williams College Museum and the Tang Teaching Museum are planned for the spring and fall of 2023, respectively. □



Nampar Nangdzé, 18th century, *Tibetan Mandala of the Luminous One*. Distemper on cloth.
At the Frances Young Tang Teaching Museum, Skidmore College (NY) in the Jack Shear Collection of Tibetan Art

SACKLER SETTLEMENT

A new \$6 billion Sackler settlement provides, first, that the family must apologize for its part in the opioid epidemic. Purdue Pharma, the Sackler-owned company that produced opioids, will be dissolved and the family prevented from continuing in the drug business. Museums and other institutions

can remove the family’s name from galleries and buildings, fellowships, and scholarships with impunity.

Museums across the country have already removed the Sackler name from entrances and exhibitions. In early March 2022, the Metropolitan Museum of Art (NY) and the Sackler family jointly announced that the Sackler name would be removed from seven exhibition spaces, including the landmark wing that houses the Temple of Dendur. □



Helen Frankenthaler, *Weeping Crabapple* (detail), 2009. Woodcut on paper, artist's proof 2/12. In "Helen Frankenthaler: Un Poco Mas (A Little More)," Nasher Museum of Art, NC

LICHTENSTEIN HOME AND STUDIO DONATED TO THE WHITNEY

Four blocks north of the **Whitney Museum of American Art** on Gansevoort Street in Greenwich Village (NY) is the building that Roy Lichtenstein used as his home and studio until his death in 1997. Recently, it was donated to the Whitney. The museum will adapt the space to serve as the first permanent home of its Independent Study Program, which began in 1968.

Over the years since Lichtenstein bought it in 1987, the property has morphed from a garage and metal shop into a ground floor studio, a second floor living room, and a third-floor apartment which his wife Dorothy has occupied since her husband's death. The rest of the space has been used by the Lichtenstein Foundation. A rooftop sculpture garden and skylights were added in 2013.

The Lichtenstein Foundation's close relationship with the Whitney has come full circle with the museum's acquisition of the studio/home. The first time Lichtenstein's work appeared in an exhibition at the museum was in 1965. Since then, the foundation has gifted the Whitney more than 400 of his works including sculptures, prints, drawings, paintings, and items in other mediums. □

MANHATTAN GRANTS

The Lower Manhattan Cultural Council (LMCC) announced the award winners of its Manhattan Arts Grants programs—more than \$1.3 million in grants to 255 Manhattan-based artists and arts organizations. In addition, the council named the first 48 Artists-in-Residence in the council's 2022 residency programs. Through these initiatives, LMCC supports artists and art organizations in their efforts to engage the public while they highlight the cultural vibrancy of the city. □

ICI in CHICAGO

Independent Curators International (ICI) heads to Chicago next month for the Curatorial Forum with EXPO CHICAGO, headlined by ICI Collaborator Koyo Kouoh, Chief Curator and Executive Director of Zeitz MoCAA in Cape Town. Meanwhile, applications for ICI's Curatorial Research Fellowships, including fellowship opportunities for curators of African descent closed on April 5. But more is ahead: ICI is expanding with three open positions in Chicago and New York! □

Alabama

Jule Collins Smith Museum of Fine Art, Auburn University, Auburn □ “Radical Naturalism—Tommy Coleman: A New Nature & my problem with the vessel” (July 26) Drawings and sculptures, and an unconventional installation of 16 Audubon etchings from *Birds of America*; artists are invited to research the museum’s collection and to question and critique Audubon’s legacy.

California

Laguna Art Museum, Laguna Beach □ “Wayne Thiebaud: Remembering Our Friend” (Spring) Honoring the passing of a good friend to the museum and to California art, a display of works by Thiebaud that he gifted to the museum.

Institute of Contemporary Art, Los Angeles □ Through May 29: “Jamal Cyrus: The End of My Beginning” Survey of a multifaceted output that explores the evolution of African American identity in Black political movements and the cross-pollination of cultures through cross-border interactions: assemblages, textiles, sculptures, and mixed media works; “Sara Cwynar: Apple Red/Grass Green/Sky Blue” A recent video trilogy *Red Film, Rose Gold,* and a new multi-channel installation *Soft Film.*

Hammer Museum, University of California, Los Angeles □ Through May 8: “Lifes” A curatorial assemblage including contributions from more than 40 individuals from various creative fields, examines the possibilities and pitfalls of interdisciplinary artmaking; “Hammer Projects: Ho Tzu Nyen” A two-channel video and sound installation that explores the culture and politics of the Korean peninsula; “Hammer Projects: noé olivas” Site-specific installation featuring a new body of works in ce-

ramic, print, neon, and sound, inspired by the forms found in the toolshed. □ “A Decade of Acquisitions of Works on Paper” (May 1) Contemporary works from the Hammer collection. □ “Ulysses Jenkins: Without Your Interpretation” (May 15) First retrospective of this groundbreaking video and performance artist includes videos, collaborative works, mural paintings, photography, and performances.

Oakland Museum of California □ “Hella Feminist: An Exhibition” (summer) Historical artifacts and contemporary artwork celebrating the lesser-known stories of feminism in the local area.

Cantor Arts Center, Stanford University, Stanford □ “A Loaded Camera: Gordon Parks” (July 3) Part of Stanford’s collection of 20th-century photographs, foregrounding the significance of portraits to Parks’ work documenting critical moments in history through images of known, infamous, or anonymous subjects.

District of Columbia

Kreeger Museum □ Through Apr. 30: “Lou Stovall: On Inventions and Color” Survey of works by master printmaker Stovall alongside works with collaborators such as Sam Gilliam, Lois Mailou Jones, Jacob Lawrence, and others; “Of the Land: Lou Stovall and the Poetry of Seasons” A 1974 collection of interconnected poems, drawings, and prints inspired by the natural world.

National Museum of the American Indian □ “Our Universes: Traditional Knowledge Shapes Our World” (Spring) In eight community galleries, visitors are offered introductions to indigenous peoples from the Western Hemisphere who continue to express the wisdom of their ancestors in celebration, language, art, spirituality, and daily life.

National Museum of Women in the Arts □ “Positive Fragmentation: From the Collections of Jordan D. Schnitzer and His Family Foundation” (May 22) Contemporary works: some use stylistic and conceptual fragmentation to expose

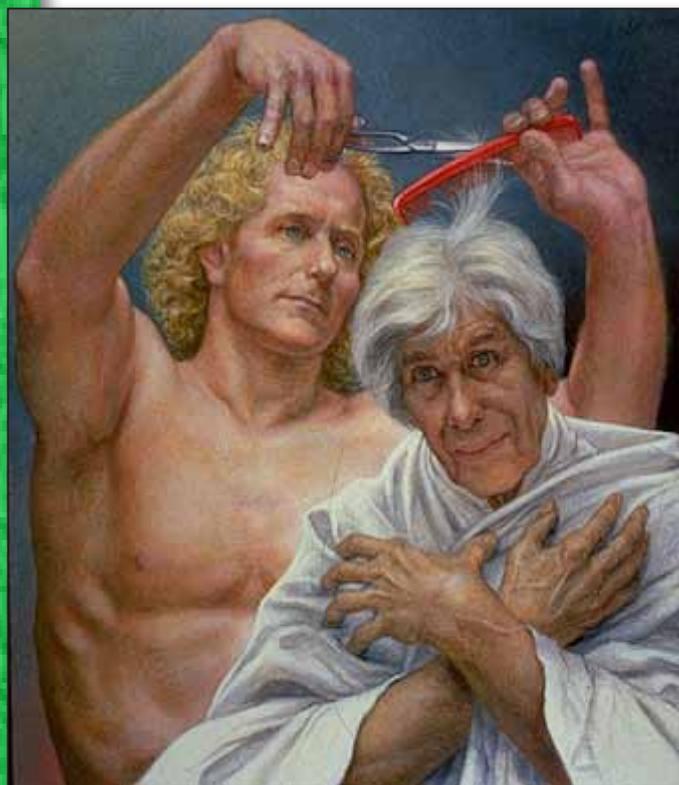
what lies beneath, while others assemble fragments to create a new whole.

Phillips Collection □ “Bridget Riley / Pierre August Renoir” (May 8) Part of the collection’s One-on-One Series: the artist chose three of her abstract color-centric works to display vis-à-vis Renoir’s *Luncheon of the Boating Party*, which inspired her interest in the use of color. □ “Picasso: Painting the Blue Period,” (June 12) Works from Picasso’s early years (1900-1904) as well as those by other artists that he studied contemporaneously; the display focuses on studies that illustrate hidden compositions underlying each of Picasso’s paintings.

Smithsonian American Art Museum □ “Composing Color: Paintings by Alma Thomas” (Apr. 21) Paintings that incorporate elements of gestural abstraction and color field painting—a distinctive style characterized by the interplay of pattern and hue. □ “Orchids: Hidden Stories of Groundbreaking Women” (April 24) Women who have enriched the understanding of orchids. □ “Sargent, Whistler, and Venetian Glass: American Artists and the Magic of Murano” (May 8) The 19th-century Venetian glass revival and the experimentation by Sargent and Whistler inspired by glass from Murano.



Lou Stovall, *Sundrinkers are we...the forest, the trees.*, 1971. Screenprint. Lou Stovall: *On Inventions and Color*, Kreeger Museum, DC



Paul Cadmus, *The Haircut*, 1986. At Lucas Museum of Narrative Art, CA

Continued on next page



Beatrice Pettway, *Quilt, Gee's Bend, Alabama, c. 1965. Cotton denim, corduroy. In "Pictures from Pieces," Speed Art Museum, KY*

Georgia

Georgia Museum of Art, University of Georgia, Athens □ "Wealth and Beauty: Pier Francesco Foschi and Painting in Renaissance Florence" (April 24) Paintings and drawings by Foschi and his contemporaries and decorative arts objects that reflect the wealth of 16th century Florence in which these artists flourished.

Morris Museum of Art, Augusta □ "Horace Talmage Day: Views of Augusta, 1937-1941" (May 8) Simply that: views of Augusta by this China-born, self-taught artist who documented the places where he lived. □ "Alfred Hutty: Painter, Printmaker, Preservationist" (July 24) A principal of the Charleston renaissance; paintings, watercolors, etchings, drawings, and a sculpture, all from the museum's collection.

Kentucky

Speed Art Museum, Louisville □ "Sanford Biggers: Codeswitch" (June 26) Survey of quilt-based works, inspired by African American quilters; these works consist of mixed media paintings and sculptures done directly on or made from antique American quilts. □ "Pictures from Pieces—Quilts from the Eleanor Bingham Miller Collection" (opened March 8) American quilts, many made by Kentucky women, span more than a century starting in the 1850s.

Maine

Portland Art Museum, Portland □ "Mesh" (May 8) Multidisciplinary works by emerging artists that touch on current social issues—racial injustice, indigenous land rights—while at the same time celebrate Native American art and culture. □ "Color Line:

Black Excellence on the World Stage" (May 22) A selection of photographs exhibited at the 1900 Paris Exposition by W.E.B. Du Bois presents a visual exploration of the dynamics of race. □ "Frida Kahlo, Diego Rivera and Mexican Modernism from the Jacques and Natasha Gelman Collection" (June 15) An exploration of the avant-garde cultural movement in Mexico in the early 20th century: paintings and works on paper, photographs, and period clothing.

Maryland

Academy Art Museum, Easton □ "New Photography III" (July 10) Third year of this national juried exhibition begins with an open call for submissions of five images, made between 2019 and 2021, from each participant.

Massachusetts

Museum of Fine Arts, Boston □ "Turner's Modern World" (July 10) Paintings, watercolors, drawings, and sketchbooks by one of Britain's greatest, J.M.W. Turner, who lived and worked at the peak of the industrial revolution and, in response, developed an innovative—modern—painting style to capture the new world. □ "Real Photo Postcards: Pictures from a Changing Nation" (July 25) Real photo postcards, as developed by Eastman Kodak in 1903, from the Leonard A. Lauder Postcard

Archive, telling the story about the U.S. in the early 20th century. □ "Conservation in Action: Japanese Buddhist Sculpture in a New Light" (July 3) A behind-the-scenes look at the conservation of Buddhist sculptures in a public conservation studio. □ "The Banner Project: Laura Halsey" (May 29) Posters and advertising, along with works from ancient Egypt and Nubia—all part of an ongoing series of artists' banners created for the museum's wing for contemporary art—Halsey's banners mix signs, symbols, and Afrofuturist visions

Fritz Scholder
Mission/Luiseño, New Mexico #40, 1966.
Acrylic on canvas. In "Action/Abstraction Redefined," Cahoon Museum of American Art, MA

inspired by her south-central Los Angeles neighborhoods.

Fuller Craft Museum, Brockton □ "Melissa Stern: The Talking Cure" (May 13) Ceramic figures brought to life by actors performing scripts written to simulate the inner thoughts of patients of Sigmund Freud. □ "2022 Craft Biennial" (June 12) All manner of craft-based works and mediums. □ "Elliott Kayser: Year of the Pig" (July 17) First shown in 2019 in Boston by the Rose Kennedy Greenway Conservancy, now in its home showcasing environmental, economic, and community health.

MIT List Visual Arts Center, Cambridge □ "List Project 24: Sharona Franklin" (June 5) Installation by this multidisciplinary disabled artist, writer, and advocate who draws on a variety of materials and a knowledge of bioethics for her proposals about environmental care. □ Through July 17: "Matthew Angelo Harrison: Robota" Sculptures and installations: in one series, 3-D scans of African sculptures are replicated with hand-built 3D printers, in another series, traces of Detroit's auto industry and labor are set into resin; "Raymond Boisjoly: The Explanatory Void" A new body of photographic works.

Cahoon Museum of American Art, Cotuit □ "Action/Abstraction Redefined" (June 12) Native American art from the 1940s through the 70s when the stereotypes of Native art were challenged and a new contemporary Native art developed.

Continued on next page



Fitchburg Art Museum □ Through June 5: “American Roadside: Frank Armstrong’s Photographic Legacy” Survey of recent digital color images that reveal how people interact between material things and the landscape; “YoAnn Han in Search of Floral Bodies” Layered mixed-media compositions that reflect the artist’s childhood in South Korea. □ “Quirky, Beautiful, Ordinary: American Roadside from the FAM Collection” (May 29) Celebrating the ordinary, the quirky, and the beautiful in the American culture.

Cape Ann Museum, Gloucester □ “Sculpturing Self” (June 12) Sculptures of the human figure in action by Walker Hancock paired with works created by eighth graders from three middle schools in the area inspired by Hancock’s *Basketball Player Series*.

Norman Rockwell Museum, Stockbridge □ “Bascove: The Time We Spend with Words” (June 5) Illustration art by American-born Anne Bascove, best known for her woodcut book jackets that treat words and images as two parts of a visual whole: original illustrations for the covers of some of the important books of our time.

Rose Art Museum, Brandeis University, Waltham □ Through July 24: “Frida Kahlo at the Rose Art Museum” Self-portraits along with photographs of Mexico, the costumes she favored, and more; “Displaced: Raida Adon’s Strangeness” First solo exhibition in a museum outside Israel focuses on her 2018 video that describes experiences of displacement, the search for home, human fragility, and resilience; “My Mechanical Sketchbook” The role of the camera and the photographic image in Barkley L. Hendricks’ artistic practice: photographs, models for paintings, Polaroids, paintings, and works on paper.

Michigan University of Michigan Museum of Art, Ann Arbor □ “Romare Bearden: Abstraction” (May 15) Bearden’s abstract watercolor, oil, and collage works, produced between 1952 and 1964; shown chronologically, they reveal his movement from figurative to large-scale works.

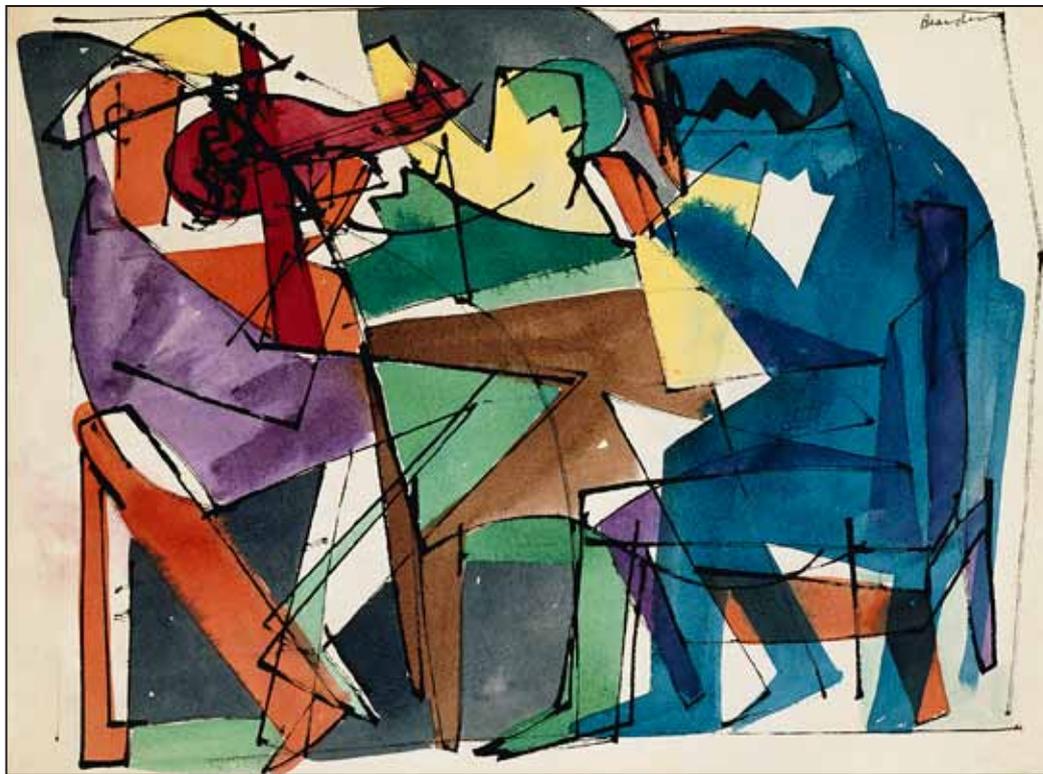
Detroit Institute of Arts □ “Shirley Woodson: Shield of the Nile Reflections” (June 12) Dreamlike paintings of Black bathers in rivers that, like the Nile, are said in diasporic myth, to hold transformative and nurturing benefits for people of African descent. □ “Detroit Style: Car Design in the Motor City, 1950-2020” (June 5) Design drawings showing the creative processes leading to production: 12 examples of experimental show cars, production models, and paintings and sculptures that bring the

portraits, still lifes, scenes of bravery and religion—the tale of their technical skills, ingenuity, and business acumen.

Marsall M. Fredericks Sculpture Museum, Saginaw Valley State University, Saginaw □ “Tradition Interrupted” (June 18) Works by a group of artists who use a variety of methods in a range of mediums to conflate contemporary ideas with traditional art and craft. □ “Harold Neal & Detroit African American Artists” (April 16) Selections that signify

the burgeoning of African American art in the 1950s, 60s, and 70s as artists responded to the Civil Rights, Black Power, and Black Arts Movements.

Minnesota Goldstein Museum of Design, University of Minnesota, St. Paul □ “Totally Radical: Designing the 1980s” (May 27) From the museum’s permanent collection, objects that reflect the dichotomous designs of the 80s rising out of anti-establishment styles of the 60s and 70s and modified by advancing technologies.



Romare Bearden, *The Blues Has Got Me*, 1944. Watercolor and ink on paper. In “Romare Bearden: Abstraction,” University of Michigan Museum of Art, MI

art world and the car culture together. □ “By Her Hand: Artemisia Gentileschi and Women Artists in Italy, 1500-1800” (May 29) From Renaissance to Enlightenment, diverse and dynamic women navigated a host of obstacles to produce self-

Missouri Springfield Art Museum □ Through July 10: “Yoko Ono: Mend Piece” Community mending as an act of healing: participants

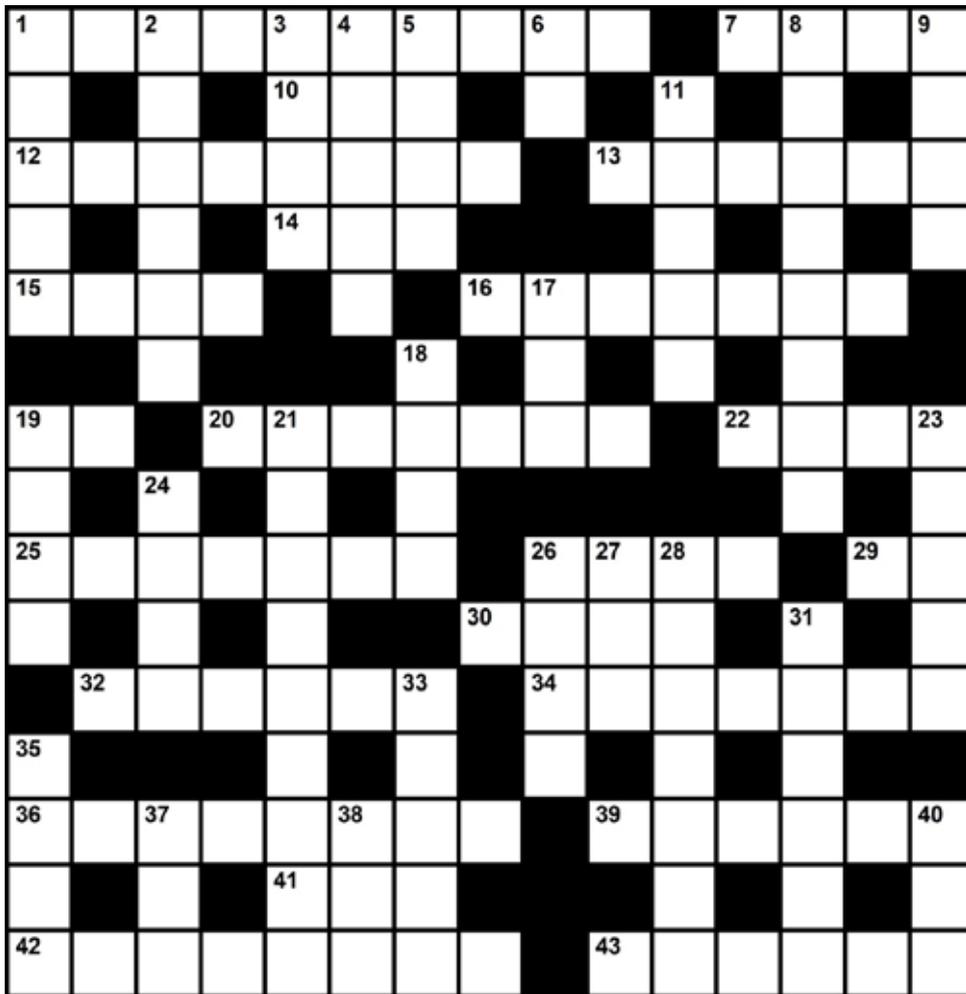
Continued on page 17



Real Photo Postcard. In “Real Photo Postcards,” Museum of Fine Arts, Boston, MA

Crossword

by Myles Mellor (solution on next page)



ACROSS

1. Sculpture created by Preston Sigletary (Tlingit artist) 2 words
7. King _____ *Weeping over the Dead Body of Cordelia*, by James Barry
10. Art collectors Estrellita and _____ Brodsky
12. Artists on the verge of greatness, perhaps
13. _____ *Tree*, by Peter Blume (Smithsonian American Art Museum)
14. Pilot's guess, for short
15. *The Enigma of William _____* by Salvador Dali
16. *Gossip* artist (color digital print) Elizabeth
19. Golden state, abbr.
20. Contemporary art collectors, Bernard and Helene _____
22. Painter of *Jester with a Lute*
25. *Mississippi _____*, by George Bingham
26. Swarm's home
29. Carl Morris is one of this state's most renowned artists, abbr.
30. Traveled on horseback
32. Painter of *Head of a Woman*, Elizabeth Vigee _____, 2 words
34. Depict
36. Painter of *Ground*, 2020 - video, color, sound- Leslie _____
39. Painter of *The Summer Sea*, 1915, Bruce _____
41. Slight application
42. Ranges of colors
43. Collectors of De Kooning and Picasso works, Laura and John _____

DOWN

1. Series of Van Gogh paintings, _____ *Fields*
2. Standards of excellence
3. John Torreano acrylic painting, 2004
4. Country singer, Bonnie
5. Oscar winning actress Paquin
6. Former partner
8. Khaled Hafez' nationality
9. Manages
11. Painter of *Diego y Yo*
17. Everyone
18. *Cottage with Decrepit _____ and Stooing Woman*, Van Gogh 1885
19. Yoan Capote and Armando Marino are from this nation
21. Creator of the etching, *Self Portrait with Saskia*
23. Bunch of cut flowers
24. UK gallery
26. Kachina crafters
27. Words of commitment, 2 words
28. *View of Delft* painter
31. Mural painting technique
33. *The Destruction of the Children of _____* by Richard Wilson
35. Dance move
37. Painting medium
38. Bit of body art, informally
40. Flanders of cartoons



Lakota model baby carrier with porcupine-quill embroidery, North or South Dakota, c. 1880. In "Our Universe," National Museum of the American Indian, DC

The Solution



are asked to mend fragments of broken cups and saucers in the ancient Japanese tradition of *Kintsugi* in which repairs are treasured and considered an important part of the object's history; "The Open Window" Works that either follow or challenge the metaphor posed by Battista Abertie in 1435, that a painting is an open window through which a subject is seen.

Montana

Hockaday Museum of Art, Kalispell □ Through June 11: "Larry Blackwood: Synthesizing Icon" Composite photographs: Surrealist tableaux achieved by transposing photographs, patterns, and popular imagery with a computer program, thus blending or repeating images to producing new works; "Joan Renne: Tapestries for the Body and Wall" Flathead Valley artist and musician Renne utilizes improvisation in both fiber sculptures and music.

Nevada

Nevada Art Museum, Reno □ "Reko Rennie: Always Was Always Will Be" (May 8) Aboriginal artist who explores his identity with this site-specific mural, the title of which echoes the chant often used by Aboriginal people in demonstrations as a reminder that Australia was, and always will be, Aboriginal land. □ Through July 10: "Judy Chicago: Dry Ice, Smoke, and Fireworks Archive" Archive of the entire *Atmospheres* performances that took place in the desert in the 1970s to counterpoint the male oriented Land Art scene: photographs and 16 mm films, ephemera, and large-scale documentary photographs showing the history of the performances from 1968 to the present; "Visions from Smoke Creek: Paintings by Michael Moore" Watercolor studies of the desert. □ "The Art of Jean LaMarr" (May 29) Art that addresses cultural stereotypes, representations of women and Native American people, and the traditions of LaMarr's ancestors (Paiute/Pit River).

New Jersey

Morris Museum, Morristown □ "Erik Bergrin: The 8 Dissolutions" (July 10) Fiber-sculpture installation by an artist/costume maker and student of Buddhist philosophy: Bergrin explores transience of the body and eternity of the mind with fabrics he made and hand sewed into costumes. □ "The Worlds of Walter Rossi" (June 30) Two

installations in the museum's court: "Titanic" and "New York Skyline"—kinetic sculptures and fantastical vignettes.

New York

Hofstra University Museum of Art, Hempstead □ "Drawing Matters" Representational and abstract botanical and scientific illustrations, engineering and architectural drawings, 18th-20th centuries, all important in this age of computer-aided design and photographic replication. □ "Art of the Dogon" (July 22) Works by the Dogon people of Mali: sculptures, masks, jewelry, and more.

Katonah Museum of Art, Katonah □ "Constant Carnival: The Haas Brothers in Context" (June 26) In the tradition of carnivals in medieval Europe, the brothers' sculptures and drawings paired with historical, modern, and contemporary masterworks, create a medieval aura of humor and/or grotesquery. □ "Jeila Gueramian: Let's Step Inside" (June 26) Site-specific installation of whimsical creatures hand-crafted from recycled textiles. □ "Elena Grajek: Overdramatic" (May 8) Drawings, collages, and prints that play with the human tendency to see an object or meaning when there is none; simple characters made more complex through layers of drawing, painting, and collage.

Boricua College Art Gallery, New York City □ "Franck de las Mercedes: Essentialisms & Self-Discovery" (April 30) In a solo exhibition in the Bronx, Nicaragua-born de las Mercedes explores portraiture and how portraits reveal facets of identity—a personal and historic documentation of events that declare, "I exist."

The Drawing Center, New York City □ Through May 22: "Fernanda Laguna: The Path of the Heart" Artworks made through a feminist eye, underscoring the artist's belief that art is a language that communicates emotions and community; "Drawing in the Continuous Present" Drawings by thirteen international artists who explore the immediacy of drawing, placing it at the center of the contemporary art scene.

Morgan Library & Museum, New York City □ "Holbein: Capturing Character" (May 15) The first Holbein-dedicated exhibition in the U.S. spans his entire career: drawn and

Continued on next page



Walker Hancock, from collection of Basketball Players (1901-1998), 1960s. Bronze. In "Sculpturing Self," Cape Ann Museum, MA



Alfred Hutty, *Ashepool*, undated. Oil on canvas. In "Alfred Hutty," Morris Museum of Art, GA

Museo del Barrio, New York City
 □ "Raphael Montañez Ortiz—A Contextual Survey" (opens in April) Eight-decade retrospective featuring narratives around identity, decolonization, and ethno-aesthetics in works by Ortiz and his peers in Europe, Latin America, and the U.S.: an artist/educator, Ortiz was a founder of El Museo del Barrio.

New Museum, New York City □
 Through June 5: "Faith Ringgold: American People" A look at 60 years of artmaking by this artist, author activist, and organizer whose multi-discipline activities link the Harlem Renaissance and the political art of Black artists today; "Daniel Lie: Unnamed Entities" Large-scale sight-specific installation that grows and decays incorporates terracotta vases, jute hemp fabric, natural fiber ropes, straw hay bales, mud with spores and seeds, and thousands of cut flowers that bloom and decay.

New-York Historical Society, New York City □
 "Monuments: Commemoration and Controversy" (July 3) How monument making and monument breaking have

painted portraits, prints, printed books, emblems, and jewels, together indicate a wide-ranging practice of personal definition in the Renaissance.

□ "Gwendolyn Brooks: A Poet's Work in Community" (June 5) Manuscripts, broadsides, and first editions that expand on this poet's role as a teacher, mentor, and community leader. □ "Woody Guthrie: People Are the Song" (May 22) Instruments, manuscripts, objects, photographs, books, art, and audio-visual media tell the story of a great American troubadour and writer.

Museum of Modern Art, New York City □ "Projects: Kahlil Robert Irving" (May 1) Sculpture and digital and two-dimensional works wrapped around the gallery as wallpaper. □ "The Project of Independence: Architecture of Decolonization in South Asia, 1947-1985" (July 2) Work conceived and realized by local, rather than international architects, designers, and planners showcasing South Asia's modern architecture. □ "Reuse, Renew, Recycle: Recent Architecture from China" (July 4) After a decades-long building boom that crated mega projects and spectacular architectural objects, many designed by Western firms, Chinese architects have chosen the new approach exhibited here with models, drawings, mock-ups, photographs, and videos: reusing former industrial buildings, recycling building materials, and reinterpreting ancient construction techniques to rejuvenate rural villages and regions—small-scale interventions that engage with preexisting built environments and established social structures.

Newhouse Center for the Arts, Staten Island □ "Zoë Tirado: Ghoulfriends" (July 25) Paintings and mixed media works photographed at past Halloween parties focusing on the underground people on Staten Island.

long existed on the American scene: the remains of some and the celebration of others. □ "Black Dolls" (June 5) Handmade cloth dolls, made primarily by African American women between 1850 and 1940, confront the formation of racial stereotypes and the persistence of racism in American history. □ "Picture the Dream: The Story of The Civil Rights Movement through Children's Books" (July 24) tracing the legacy of social justice and important moments in American history.

Newhouse Center for the Arts, Staten Island □ "Staten Island □ "Zoë Tirado: Ghoulfriends" (July 25) Paintings and mixed media works photographed at past Halloween parties focusing on the underground people on Staten Island.

Staten Island Museum, Staten Island □ "Jenifer Angus: Magicicada" (May 22) Inspired by the museum's collection of cicadas, an immersive environment of ornamental patterns and vignettes created with hundreds of preserved insects.

Whitney Museum of American Art, New York City □ Jennifer Packer: "The Eye Is Not Satisfied with Seeing" (April 17) Paintings and drawings that combine observation, memory, and improvisation: renderings of friends, family, and flowers combine figuration with abstraction while highlighting the politics of representation.

Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs □ "Opener 34: Ruby Sky Stiler—New Patterns" (May 15) Relief paintings, site-specific line sculpture, and functional sculpture. □ "Radical Fiber: Threads Connecting Art and Science" (June 12) See the relationships between art and science through contemporary art and historical artifacts—each work at once fine art, process-driven craft, and scientific tool.

Parrish Art Museum, Water Mill □ “An Art of Changes: Jasper Johns Prints, 1960-2018” (July 10) In recognition of Johns’ 90th birthday, a visual journey through six decades of his printmaking experiments with familiar, abstract, and personal imagery: works in intaglio, lithography, woodcut, linoleum cut, screen printing, and lead relief were drawn from the **Walker Art Museum** (MN).

North Carolina

Mint Museum, Charlotte □ “Coined in the South” (July 3) Second installment of this juried exhibition that highlights artists from across the Southeast. □ “Continuing Conversations” (June 5) Two gallery spaces that show contemporary works and traditional craft or decorative works explore how household objects embody cultural histories that continue to define social structures today.

Nasher Museum of Art, Duke University, Durham □ “Reckoning and Resilience: North Carolina Art Now” (July 10) Emerging and established artists from across the state present works that represent an expansive view of contemporary art in North Carolina. □ “In Relation to Power: Politically Engaged works from the Collection” (May 8) Some of the ways that artists address political systems and either comment on, consent to, or resist the dynamics of inequitable systems of power. □ “Helen Frankenthaler: Un Poco Más (A Little More)” (July 3) Printmaking in the Frankenthaler oeuvre. □ “Jean Charlot: Visions of Mexico 1933” (June 5) A look into Charlot’s relationship with Mexico’s indigenous past and its colonial legacy: prints that draw from biblical narratives, local textile traditions, and the ancient and modern arts of Mexico.

Ohio

Cincinnati Art Museum □ “One Each: Still Lifes by Cézanne, Pissarro and Friends” (May 8) All young in the 1860s when they made these paintings, Cézanne, Pissarro, Manet, Bazille, and Manet together created Impressionism while experimenting with still lifes. □ Through May 15: “David Driskell: Icons of Nature and History” Paintings and works on paper illustrate Driskell’s interest in depicting nature, the tumult of the 1960s, and his own identity through African images and forms; “Working Together: The Photographers of the Kamoinge Workshop” The output of some of the original members of the groundbreaking African American collective, founded in New York City in 1963 as the Civil Rights and Black Arts Movements developed. □ “Art in Bloom” (May 13-15) Floral interpretations of fine art, every spring.

Wexner Center for the Arts, Ohio State University, Columbus □ “To Begin, Again: A Prehistory of the Wex, 1968-89” (May 8) Works from the collection acquired during this period of demand for change

at the Ohio State art gallery from mainstream institutions, protests in 1970, and a new direction toward contemporary works, and multidisciplinary practices.

Pennsylvania

Southern Allegheny Museum of Art, Altoona □ “Discover: Blair County en plein air” (May 22) The output of local artists working across Blair County in a program that lets artists create together in popular locations. □ In Bedford: “Edward Glannon from the Permanent Collection” (May 15) Landscape paintings that recall Andrew Wyeth.

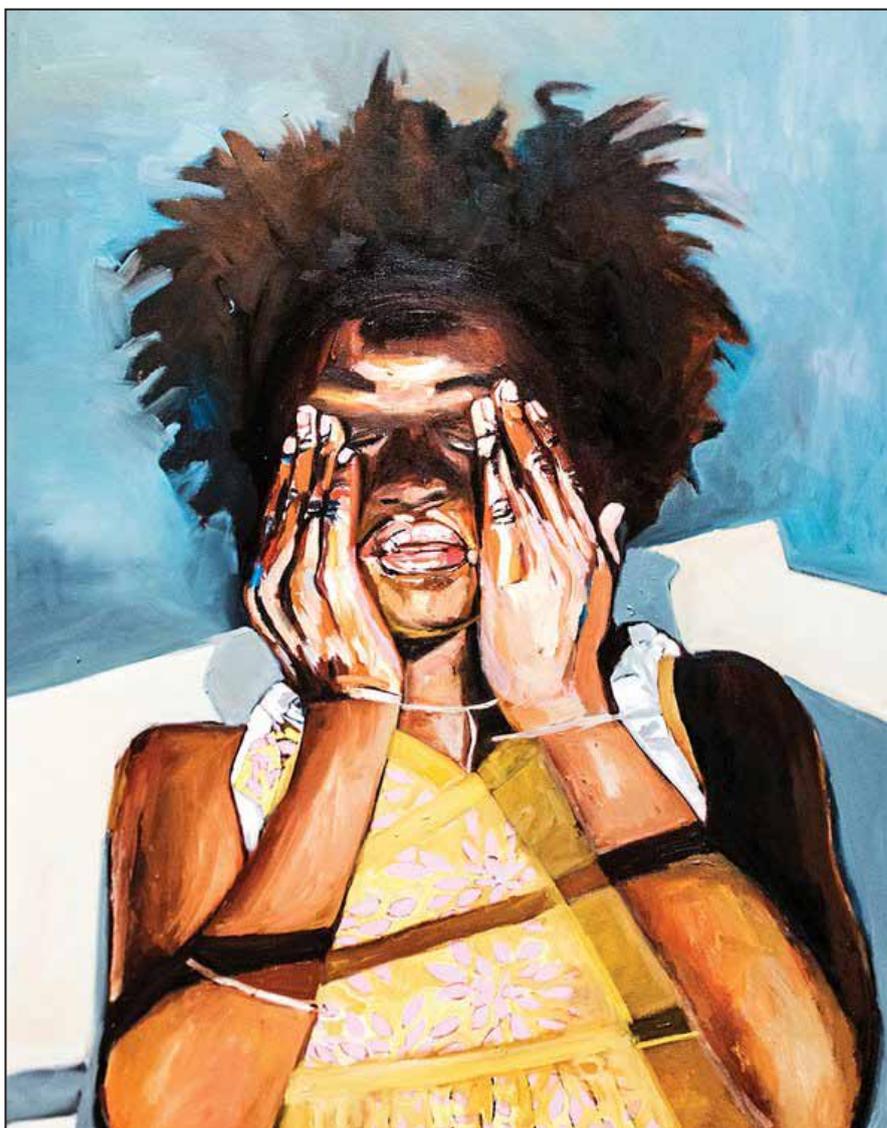
Lehigh University Art Galleries, Bethlehem □ **At Zoellner Arts Center:** Through May 27: “Young, Gifted and Black” Works in a variety of mediums by emerging artists of African descent alongside

works by established artists; “Reimagining Museums” The results of a research project on technology in museums to create inclusive, accessible visitor experiences; “Hear Me Roar: Women Photographers Part I” In multiple sites across campus, this exhibition highlights women photographers; “Gloria Naylor: Other Places” Primary source materials from this National Book Award winner’s archive; “Hear Me Roar: Women Photographers Part II and Part IV” More talent seen through the lenses of women’s cameras.

Michener Art Museum, Doylestown □ “The Work of Art: Museum Collecting Unpacked” (May 15) Stories of objects from the Michener’s collections explore the life cycle of a work of art from its creation to museum acquisition and illustrate the museum’s dedication to the diverse artistic community and history of the Delaware River Valley. □ “Keith Haring: A Radiant Legacy” (July 3) A private collection celebrates Haring’s short-lived career: subway drawings,

complete suites, *Medusa Head*, *Growing #2*, and more.

Westmoreland Museum of American Art, Greensburg □ Through May 8: “Stephen Towns: Declaration & Resistance” Figurative paintings and quilts that illuminate the American dream through images of Black Americans from the late 18th century to the present, highlighting the role they played in shaping the economy; “End of an Illusion” Complementing Stephen Towns exhibition, works from the permanent collection that highlights artists and objects that influenced him. □ “Tina Williams Brewer / Cultivation: Journey of the Work” (April 24) Quilts that tell stories about life, myth, history, the maker’s own heritage. □ “Westmoreland



Beverly McIver, *Eloise Closing Her Eyes*. Poster for “Reckoning and Resilience,” Nasher Museum of Art, NC



Claude Monet, *Still Life with Bottle, Carafe, Bread, and Wine*, c. 1863. Oil on canvas. In "One Each," Cininnati Art Museum, OH

Photographers Society: Scenes of Laurel Highlands" (May 29)
Juried exhibition of images from this area or western Pennsylvania.

The Print Center, Philadelphia □ "A Brand New End: Survival and Its Pictures" (July 16) Historical and contemporary representations of oppression, liberation, and self-expression drawn from the archives of Women in Transition, an organization in support of survivors of domestic violence and substance abuse.

Everhart Museum of Natural History, Science & Art, Scranton □ Through June 5: "Meaningful Objects: Art and Artifacts from the Homes of the Everhart's Boards and Staff" An eclectic selection of objects that have special sentimental value to board and staff members—antique sound machines, French Impressionist paintings, Currier and Ives prints, Mickey Mouse memorabilia, contemporary artworks, and more; "Bold Independence: African American Quilts from the Collection of David Whaley" Made in the last half of the 20th century by African American women from Mississippi and Alabama, from Gee's Bend, and from other locations in the Black Belt region of central Alabama.

Tennessee

Knoxville Museum of Art □ "Global Asias: Contemporary Asian and Asian American Art from the Collections of Jordan D. Schnitzer and his Family Foundation" (April 24) Suggesting the plurality and fluidity of Asian art, this exhibition presents works in three sections: those that aim to reshape conventional abstract art; prints and mixed-media works that focus on migration; and two- and three-dimensional works that transform traditional Asian arts and techniques to align with other contemporary concepts.

Texas

Kimbell Art Museum, Fort Worth □ "The Language of Beauty in African Art" (July 31) Concepts of beauty through the languages and perspectives of indigenous Africa communities: masks, figures, sculptures, and prestige objects that reflect life in sub-Saharan Africa in the 19th and 20th centuries.

National Cowgirl Museum and Hall of fame, Fort Worth □ "Living Large: Bob Wade's Cowgirls" (July 31) Large-scale photographs and color-tinted B/W vintage photographs and postcards.

Continued on next page



Topsy-Turvy doll, c. 1890–1905. Textile, paint. In "Black Dolls," New-York Historical Society, NY

Utah

Utah Museum of Fine Arts, University of Utah, Salt Lake City □ “Salt 15: Horacio Rodriguez” (June 26) Ceramics and photographs informed by Rodriguez’s Mexican and Puerto Rican ancestry and cultural traditions. □ “Handstitched Worlds: The Cartography of Quilts” (May 15) Early European and American quilts and contemporary sculptural assemblages, 19th-21st centuries.

Washington

Frye Art Museum, Seattle □ “Recent Acquisitions: Jeffry Mitchell” (July 24) Work that recalls childhood use of folded paper to form symmetrical designs with flowers displayed alongside bears, bunnies, and elephants. □ “Christopher Paul Jordan and Arnaldo James in the Interim: Ritual Ground for a Future Black Archive” (May 15) A dialogue between two Black artists whose aim, from distant perspectives (U.S. and Trinidad and Tobago), is to support Black creative communities across the diaspora: paintings on salvaged windows from Black neighborhoods (Jordan) and photographs based on Carnival performances. □ “Christina Quarles” (June 5) Paintings that merge the images of bodies and body parts with familiar domestic objects.



Lois Dodd, *Broken Window with View*, 1987. Oil on linen. In “The Open Window,” Springfield Art Museum, MO

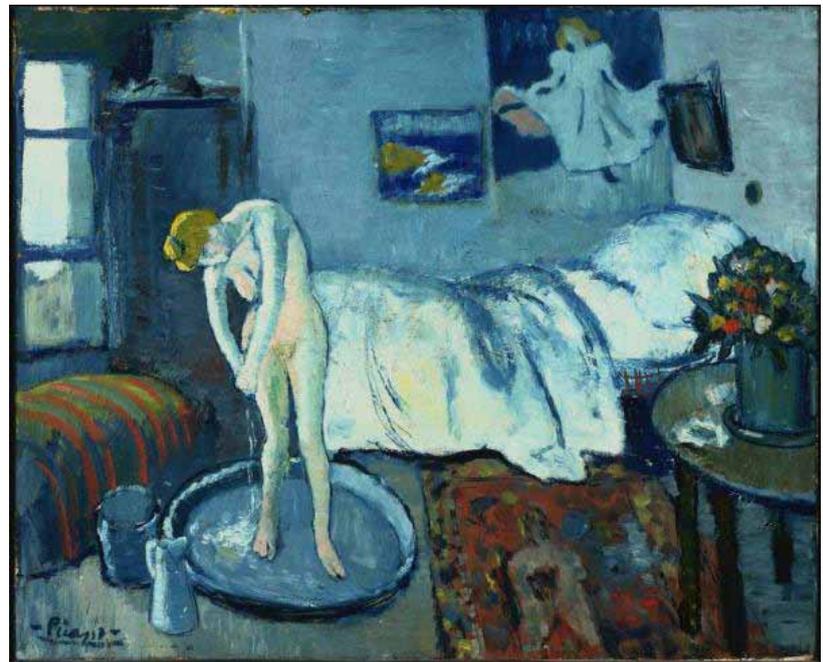
Wisconsin

Charles Allis Art Museum, Milwaukee □ “Dressing the Abbey” (May 30) Original costumes made for the British TV drama *Downton Abbey* show the fashions of the British aristocracy in the late Edwardian era through the 1920s.

Racine Art Museum □ “Playful/Pensive: Contemporary Artists and Contemporary Issues” (July 16) Works that reflect the makers’ personal, social, and cultural issues and ideas in unexpected ways. □ “RAM Showcase: Abstraction” (June 11) One of a series of shows that highlight the work of contemporary artists of color.

Leigh Yawkee Woodson Art Museum, Wausau □ “Art Deco Glass from the Huchthausen Collection” (June 5) The clean lines, geometric shapes, and bright colors of Art Deco glass shown here fell out of favor after WWII, regained popularity in the 1970s.

Museum of Wisconsin Art, West Bend □ “Handmade Paper Stories” (May 15) Four contemporary artists show papermaking’s ancient techniques. □ Through April 24: “Wisconsin Artists Biennial 2022” Emerging and established artists receive awards, and the best gets a solo exhibition; “Nina Ghanbarzadeh: Bridges” An emigrant from Tehran in 2001, this artist expresses the dualities in her life in artwork infused with her native Farsi. □



Pablo Picasso, *The Blue Room* (1901). In “Picasso: Painting the Blue Period,” Phillips Collection, DC

museum *VIEWS*

Editor: Lila Sherman
Publisher: Museum Views, Ltd.
 2 Peter Cooper Road, New York, NY 10010
Phone: 212.677.3415
Email: lsher116@aol.com
On the web: www.museumviews.org

museum VIEWS is supported by a grant from the **Horace W. Goldsmith Foundation**

museum VIEWS is published 4 times a year: Winter (Jan. 1), Spring (April 1), Summer (July 1), and Fall (October 1). Deadlines for listings and artwork are Nov. 15, Feb. 15, May 15, and Aug 15.