

Kathe Kollwitz, *Self-portrait en face*,
1904. Lithograph. On view at the
Museum of Modern Art, NY

Summer
2022

museum
VIEWS

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

A Hero Speaks to Us All

“There are no tyrannies that would not try to limit art because they can see the power of art.... Art can tell the world things that cannot be shared otherwise.”

Marking the opening of the Ukrainian exhibition “This is Ukraine: Defending Freedom” at the Venice Biennale, President Volodymyr Zelensky urged the art community and international leaders to support Ukraine.

“If the entire democratic world has been built on the idea of freedom, then why do you often feel alone in defending freedom? If freedom is a universal value, then why do other nations who fight for freedom never get equal support? What is it that separates us from each other at crucial moments? Politicians will not answer that. There are no experts who can explain this and put it right. One will not find the answers in media either. Because this is about something beyond words.”

A MUSEUM THAT TELLS STORIES

Western Spirit, Scottsdale Arizona’s **Museum of the West**, is dedicated to telling stories of the West through Native American and Western arts, artifacts, and living cultures that “illuminate the past to enlighten the future.” The building itself tells a modern Western story through its LEED (Leadership in Energy and Environmental Design) Gold certification that symbolizes excellence in “green” building.

“The building tells a story of what the West means in physical form,” say Phoenix architects Chris Alt and Christiana Moss. A 43,000-square-foot, two-story structure, it was built and is owned by the City of Scottsdale, and managed and operated by Scottsdale’s Museum of the West. It achieved LEED Gold certification in 2016 for implementing practical and measurable strategies and solutions aimed at achieving high performance in energy efficiency, water savings, materials selection, indoor environmental quality, and sustainable site development. The sustainability features are unique:

- To enhance water saving, the sculptured courtyard’s “weeping wall” collects rain-water from the roof and 100 percent of the condensation from the HVAC system. Collected water travels from a recessed planter in the museum’s courtyard to a separate planter on the museum’s south plaza that provides water to the building’s landscaping.
- To reduce energy use, designers chose high perfor-



Chris Hopkins, *Flyer of The 332nd (Tusgee Airmen Series)*, Detail. Oil on panel. In “Imprinted,” Norman Rockwell Museum, MA

mance systems and green design such as desert-appropriate building orientation and self-shading: mimicking the ribs of the saguaro cactus, concrete ribbing on the museum’s facade provides a “passive” vertical shade on the building’s exterior.

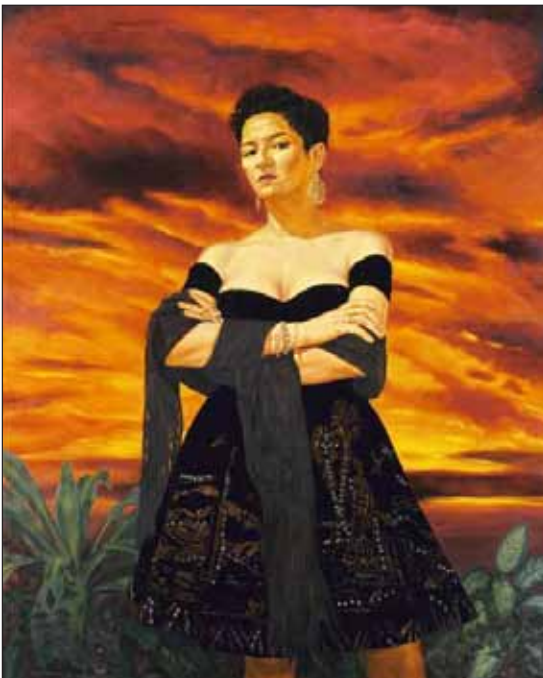
- A major portion of the debris from the construction was recycled or salvaged. The materials used throughout are from the region.
- For indoor environmental quality, a high-level lighting systems and low-emitting paints and coatings were used, reducing contaminants.

New Home/s for a Kollwitz Self-Portrait

The **Museum of Modern Art** (NY) and **Neue Galerie** (NY) have jointly acquired Käthe Kollwitz’s *Self-portrait en face* (1904), an important self-portrait, especially for the early years of the 20th century.

MoMA’s Chief Curator of Drawings and Prints Christophe Cherix said, “Käthe Kollwitz’s legacy looms large over the 20th and 21st centuries. Executed in 1904, early in the artist’s remarkable life, *Self-portrait en face* is both monument in the history of printmaking and a work that speaks as much to its time as ours....”

Käthe Kollwitz (1867–1945) was born in the Prussian city of Königsberg (now Kaliningrad, Russia). She trained initially as a painter, but quickly turned to drawing and printmaking, which she saw as the most effective mediums for social criticism. (She also worked occasionally in sculpture.) Active in Germany from the 1890s through the 1930s—a period marked by the first wave of feminism, the social ills wrought by industrialization, and the political upheavals of two world wars—Kollwitz used her work to confront the injustices of her time from a woman’s perspective, and to assert the female point of view as a necessary and powerful agent for change. Along with motherhood and the working class, self-portraiture was an important recurring theme in her work; she used it as a form of self-assertion and self-interrogation.



An image on view in “Many Wests,” on National Tour from the Smithsonian American Art Museum, D.C. Now on view at the Whatcom Museum, WA

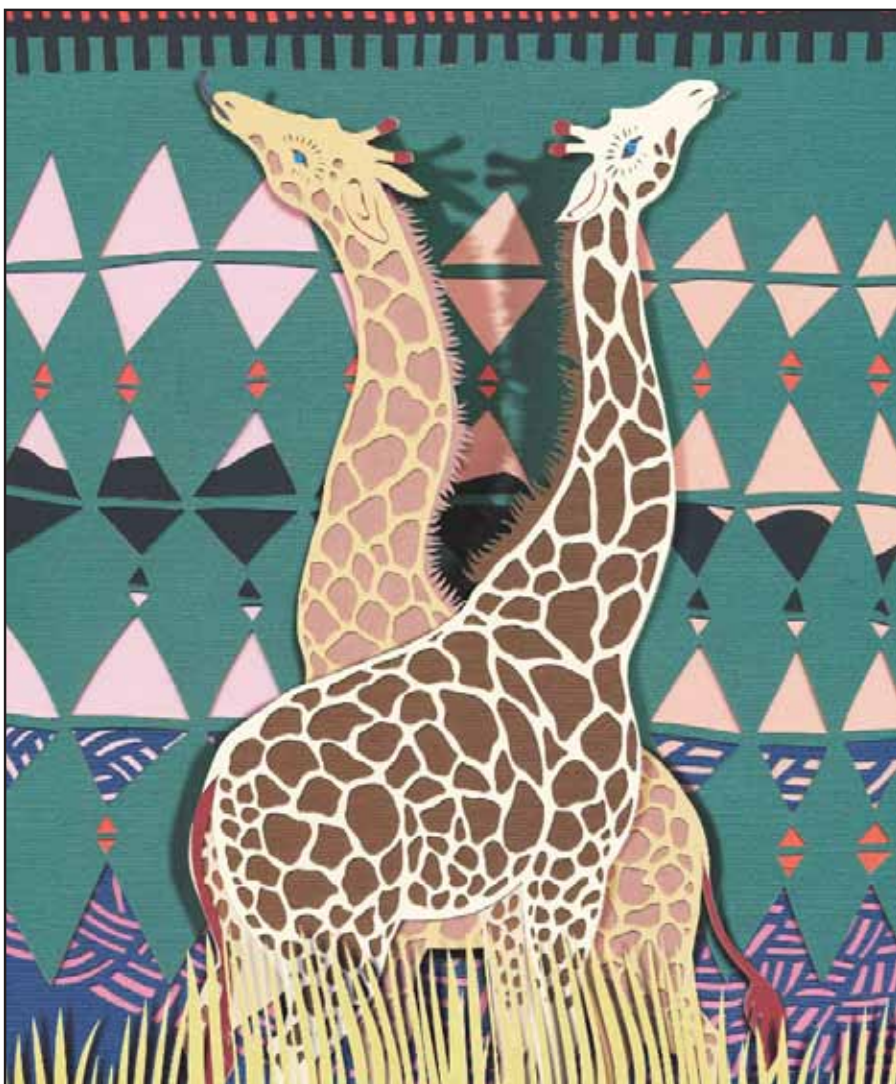
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Kollwitz was 37 years old when she created *Self-portrait en face*, and against the odds for a woman artist and printmaker, she had become one of the most acclaimed artists in Germany, renowned for her complex, textured prints and for the compassion with which she approached her subjects. She underscored her artistic ambitions in this self-portrait by taking a bold approach to color printmaking and by presenting herself in an assertive frontal pose. Only 12 impressions of this lithograph are known, and they were created in a few different color variations; the example acquired by MoMA and Neue Galerie is singular for the depth and subtlety of its hues—a red-brown crayon to model the features of her face, a dark blue wash to frame her head, and an ochre undertone to impart a glowing depth. It is one of the few works that Kollwitz created in color; after 1905 she restricted her palette to black and white.

Self-portrait en face is on view at MoMA in gallery 504 alongside fellow German artist Paula Modersohn-Becker's *Self-Portrait with Two Flowers in Her Raised Left Hand* (1907), another important achievement by a woman artist in the early modern period. Modersohn-Becker's work was also jointly acquired by MoMA and the Neue Galerie in 2017.

NEW BUILDING OFFERS NEW CHOICES

An alternative art space in Los Angeles—LAXART—has closed. But a new permanent facility will emerge in the fall in Melrose Hills with greater spaces to accommodate larger and more ambitious artist-created exhibitions.



Outside the one-story brick and concrete building that houses 5,000 square feet of exhibition space, the former parking lot and loading area will morph into an outdoor space for multi-purpose gatherings, large-scale installations, parties, meetings, and other public events.

Board member artist Glenn Ligon mused: “This is more than just a new building. It is a blank canvas that will allow us to give artists the freedom to experiment with new formats and develop innovative public programs.”

Morgan Digitizes Manet

The Morgan Library & Museum (NY) announced the digitization of five albums containing historic photographs of work by Édouard Manet, part of the Adolphe Tabarant collection. In addition to the photograph albums, the collection includes books from Manet's personal library, letters to and from the artist, and his only surviving sketchbook, also digitized and on the museum's website.



NATURAL HISTORY MUSEUM RENEWS OLDEST GALLERY

New exhibitions developed with indigenous communities from the Pacific Northwest coast occupy the brand-new Northwest Coast Hall at the American Museum of Natural History (NY)—brand-new, that is, for the over-120-year-old gallery, the museum's oldest. It was home to the first permanent exhibit dedicated to the interpretation of cultures. Now, fully renovated, the 10,200-square-foot hall, divided into a series of alcoves focused on the scholarship and material culture of Northwest Coast communities showcases their creativity, learning, and history.

More than 1,000 cultural treasures housed in this new environment include the iconic 63-foot-long Great Canoe with Haida and Hailzaqv design elements; more than 60 monumental carvings; a huge Kwakwaka'wakw transformation mask; a Nuu-chah-nulth ceremonial curtain; a Haida bentwood container, “The Final Exam”; New pieces created for the Hall; works by present-day Native artists; a rotating gallery of contemporary art; multimedia displays showing the peoples of the region and their traditions.

Co-Curator Haa'yuups said: “I want my great-grandchildren to come here. I want them to be proud of where they're from, proud of who they are, proud of the history of their family and the achievements of our people, the intelligence of people, the knowledge of people, the science of people in my community. So I want the Hall to reflect that reality, that there's a different way to think about the world around you.”

Zoe Friedman, *Figures in Sentient Forest*, 2022.
In “Sentient Forest,” Academy Art Museum, MD



MARFA, TX, BECOMES “HISTORIC PLACE”

The Central Marfa Historic District has been added to the National Register of Historic Places. It is home to eleven buildings reclaimed and restored by Minimalist artist Donald Judd between 1973 and 1994. The former Marfa Bank building now Judd’s Architecture Studio, a repurposed Safeway market serving as his Art Studio, a converted general store now his Ranch Office are a few of the buildings and sites, some of which have been listed individually on the register, that make up the Marfa Historic District.

Supporting the district and operating several of the facilities are two foundations established by Judd. The Chinati Foundation has charge of the displays of work by artists of Judd’s era in the Chamberlain Building, the Ice Plant, and the Locker Plant. The Judd Foundation operates the Architecture Office and the Architecture Studio, the Cobb House, the Gatehouse, the Ranch Office, the Print Building, and The Whyte Building.

“Through this designation, granted to the town of Marfa and Don’s buildings, we join a meaningful list of historic sites in the United States,” said Judd Foundation president Rainer Judd, the artist’s daughter. “Don had a profound regard and deep respect for the history and contributions of the Hispanic community that this nomination specifically recognizes. He believed that these efforts, reflected in the built environment of the town, should be preserved and celebrated. This national honor for Marfa is important to understanding our shared past and preserving these buildings for future generations.”

William H. Johnson, *Marian Anderson*, c. 1945. Oil on paperboard. In “Fighters for Freedom,” Gibbes Museum of Art, SC

LOST and FOUND

Lost Wax is Found

[From an article by Carlie Porter for Forbes, May 2022]

A one-of-a-kind wax sculpture crafted by Salvador Dalí that was believed lost for more than four decades was discovered and put on public display for the first time by a Hawaiian art gallery—Harte International Galleries in Maui—with an estimated value of some \$20 million on the private market.

For 44 years it had been preserved in a vault by its previous owner, who purchased it directly from Dalí in 1978. Dalí had used it as a model for *Christ of St. John of the Cross*, a series of bas-reliefs of which an estimated 900 versions exist.

“Lost” Picasso is No Longer Lost

[From an article by Rebecca Ratcliffe in The Guardian, Philippines]

In a photograph shot in the home of Imelda Marcos on the occasion of her son’s post-election visit was tentatively identified as a possible Picasso. There, above a sofa in the comfortable living

room where she resides, the bereft widow of the former dictator of the Philippines and father of the present president-elect, hangs Picasso’s *Femme Couchée VI (Reclining Woman VI)* — or a replica.

It is unclear if the painting, one of eight targeted for seizure by anti-corruption authorities in 2014, is genuine. In addition, it is feared that the nude in blues and greens reclining on an orange and yellow bed will increase the possibility that the family will use its growing power to further stifle efforts to recover ill-gotten wealth.

□



Photo from The Guardian

Artistic Value? Brits Have Come Up With Money Value

Many famous paintings are of value not only for what they represent or depict, but for who painted them. Case in point: Andy Warhol's *Sage Blue Marilyn* recently sold for \$195 million.

A research group, money.co.uk set out to discover which famous artists are the most sought after by investors at auctions. The research found that Pablo Picasso is the artist most invested-in at auction. To date, 15 of his most expensive paintings have collectively sold for a colossal \$1.24 billion. Out of the 15, *Les Femmes d'Alger* sold for the most at \$179.4 million in 2015, to Qatari politician Hamad bin Jassim bin Jaber Al Thani.

Albrecht Durer, *The First Knot*. Interlaced roundel with an oblong panel in its center, c. 1521. Woodcut. In "The Clamor of Ornament," The Drawing Center, NY



In second position is Andy Warhol. His nine biggest paintings have sold for a collective \$991.4 million, with the iconic *Shot Sage Blue Marilyn* fetching \$195 million – Warhol's most expensive work sold to date.

Mark Rothko is in third place. Seven of his priciest paintings sold at auction have generated a total of \$768.9 million. His work titled *No.20* (\$200 million) and *No.6* (\$186 million), fetched the most sizable sums.

At the other end in tenth position is French artist Claude Monet. To date, five of his priciest paintings have sold at auction for an accumulative \$427.7 million.

[Information from Artforum, May 2022]

Rank	Artist's Name	# of paintings sold at auction	Average Value per painting sold at auction (\$USD)	Collective Value per painting sold at auction (\$USD)
1	Pablo Picasso	15	\$82.7 M	\$1.24 B
2	Andy Warhol	9	\$110.2 M	\$991.4 M
3	Mark Rothko	7	\$119.8 M	\$768.9M
4	Willem de Kooning	5	\$127.2 M	\$636.2M
5	Vincent van Gogh	9	\$61.8 M	\$557.7M
6	Amedeo Modigliani	4	\$128.7 M	\$514.6M
7	Gustav Klimt	3	\$156.3 M	\$468.8M
8	Frances Bacon	5	\$92.9 M	\$464.2M
9	Leonardo da Vinci	1	\$450.3M	\$450.3M
10	Claude Monet	5	\$85.5 M	\$427.7M

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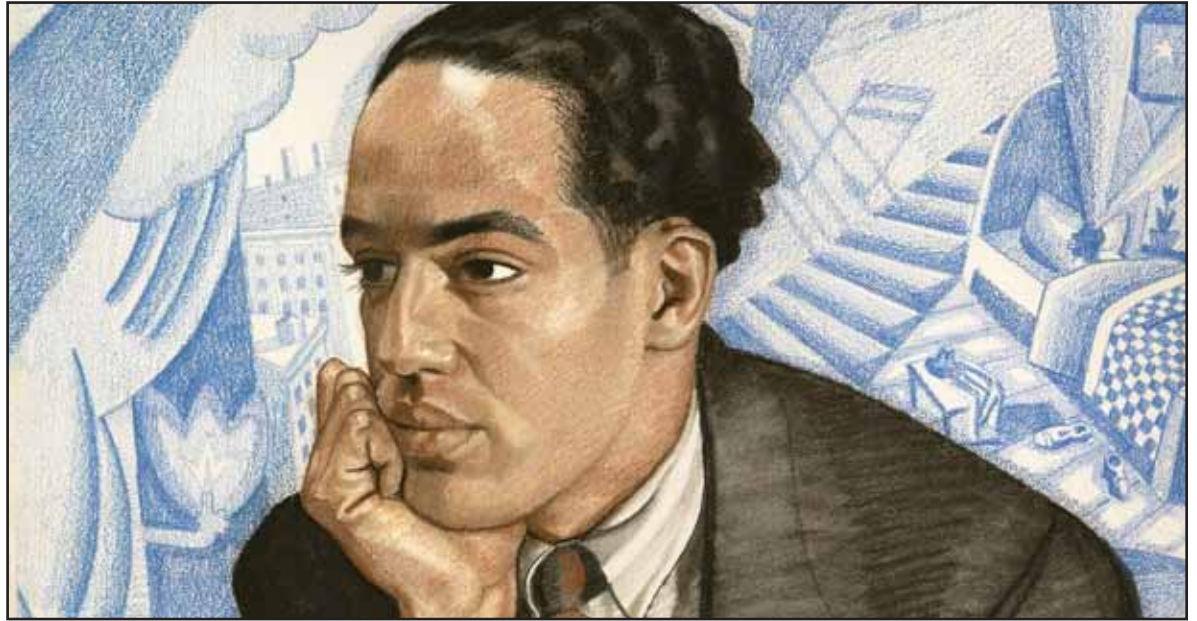
Mark Rothko, *Untitled*, 1951. Oil on canvas. In "The Rothko Room," Katonah Museum of Art, NY

CONTROVERSY SUROUNDS PROPOSED EXPANSION OF NEW YORK'S CHINA MUSEUM

New York City's plan to re-locate its Riker's Island jail facilities to a "skyscraper" facility in Chinatown has met with a myriad of objections. Nevertheless, the proposed "skyscraper" would expand the **Museum of Chinese in America (MOCA)** from 12,000 square feet to 68,000 square feet on nine floors, including a two-story lecture hall, a center for research and genealogy, galleries, a theater, and two outdoor gardens. With Maya Lin as designer and a \$118 million projected cost, the renewed museum opening is planned for 1925.

Objectors focus on the displacement of residents and businesses in the area, the disruption of community life, the risk of losing the history of the area and, primarily, the fact that a large portion of the funds come from the planne closing of the jails on Rikers Island only to replace them with new facilities in four boroughs. One of them, the Manhattan Detention Complex, will be housed in the new complex in Chinatown.

While protestors have signaled their concerns, word from the museum and its' President Nancy Yao Maasbach is positive: "Amid national waves of anti-Chinese American ignorance and fraught U.S.-China relations, there has perhaps been no more critical moment...for MOCA to serve as a hub for this important yet tragically overlooked history of the Chinese diaspora in the



Winold Reiss, *Langston Hughes*, c.1925. Pastel on illustration board.
In "The Art of Winold Reiss," New-York Historical Society, NY

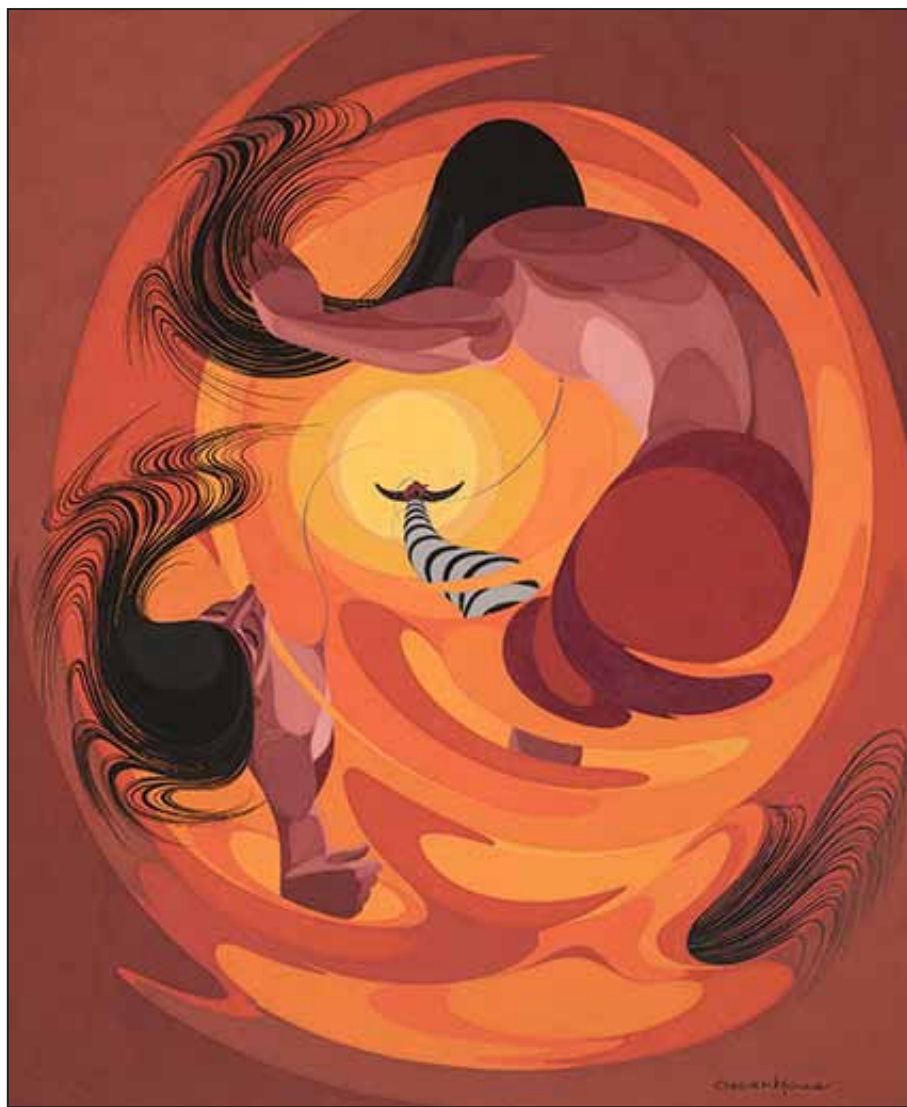
United States." And, from another source, the expanded facilities will "also provide Chinatown and the surrounding neighborhoods with a place for local groups to collaborate and showcase work, share multi-generational experiences, and create new works of art."

Dallas Museum Break-in

A young lover, in a fit of anger at his girlfriend, broke into the **Dallas Museum of Art** and caused more that \$5 million in damage to ancient Greek artifacts—a 6th century amphora, a pot dated 450 B.C., and other valuable items. The destruction took place during the brief rampage before security guards apprehend the man and police arrived to arrest him.

Below: Tsukioka Yoshitoshi, *Ushiwaka and Benkei Dueling on Gojo Bridge* (detail), 1881.
Color woodcut. In "Drawing Down the Moon," Hammer Museum, CA





Oscar Howe (Yanktonai Dakota), *Sacro-Wi-Dance (Sun Dance)*, 1965. Casein on paper. In "Dakota Modern," National Museum of the American Indian, NY

To mark the opening, a monumental outdoor sculpture, *Of many waters*, by Sanford Biggers will make its debut on the Sculpture Terrace. It will remain in place through February 5, 2023.

In addition to the installation of Biggers' work, OCMA will open with the return of the *California Biennial*, displaying the state's artistic accomplishments.

Getty Foundation Awards Cultural Innovation

LOS ANGELES – As part of its Paper Project initiative, the **Getty Foundation** has awarded 15 new grants totaling nearly \$1.3 million to support exhibitions, publications, digital projects, and workshops that foster curatorial innovation in the graphic arts. Created in 2018, The Paper Project funds a variety of projects by ambitious curators across the world who study prints and drawings, simultaneously boosting their professional development and bringing new discoveries about works on paper to light. "These grants celebrate the resourcefulness of graphic arts curators who are focusing on hidden gems and neglected artists within their institutions' own walls that can resonate with today's museum audiences," says Heather MacDonald, senior program officer at the Getty Foundation. "We're also empowering curators to collaborate with conservators and use cutting-edge technology to unlock paper's material secrets."

Spanning nine countries including Malta, Peru, and Sweden, these curatorial projects illuminate centuries of artistic experimentation in drawings and prints.

The 2022 American recipients are:

Albright-Knox Art Gallery - for a digital project on Marisol. Project lead: Julia M. Vázquez.

Smithsonian Institution - for an exhibition and publication on the prints of Ay-Ö, organized by the National Museum of Asian Art. Project lead: Kit Brooks.

The Museum of Modern Art (MoMA) - for a project on the drawings of Georgia O'Keeffe. Project lead: Samantha Friedman.

Williams College Museum of Art - for an exhibition and publication on Teddy Sandoval and the Butch Gardens School of Art, organized in partnership with the Vincent Price Art Museum. Project lead: David Evans Frantz.

Yale University Art Gallery - for a workshop on new approaches to early modern works on paper. Project leads: Freyda Spira, Liliana Milkova, and Marisa Bass.



"A work of art inside and out"

In September 2019, the **Orange County Museum of Art (OCMA)**, formerly located in Newport Beach, California, broke ground on its permanent home at Segerstrom Center for the Arts in Costa Mesa, California. It will open to the public at on October 8, 2022. Designed by Pritzker Prize-winning architect Thom Mayne of Morphosis Studio, the state-of-the-art 53,000-square-foot building is double the size of the museum's former location. Moving to the region's premier cultural campus in Costa Mesa will provide the museum with a central location, expanded gallery space, and inviting public areas.

With 25,000 square feet dedicated to galleries, curators will be able to showcase both the collection and major traveling exhibitions at the same time. In addition, a sculptural wing hovering over the lobby atrium creates a space for the 10,000-square-foot education center that can be configured as a black-box theater or a light-filled studio.

Community-oriented, the building is designed with inviting public stairs that serve as sitting and gathering places and a roof terrace, both features that connect the museum to the Segerstrom Center for the Arts and its Julia and George Argyros Plaza.

Sharif Bey, *Protest Shield #2*, 2020. Earthenware, nails, and mixed media. In "Sharif Bey," Everson Museum, NY



Takashi Murakami, *In the Land of the Dead, Stepping on the Tail of a Rainbow* (detail), 2014. Acrylic on canvas. In "Takashi Murakami," The Broad, CA

Congress Passes Law to Study Creation of Asian Pacific American History and Culture Museum

LOS ANGELES, CA – The Japanese American National Museum celebrates the Passage of the Commission to Study the Potential Creation of a National Museum of Asian Pacific American History and Culture Act (H.R. 3525) into law by President Biden on Monday, June 13, 2022. Led by U.S. Representative Grace Meng alongside U.S. Representative Judy Chu, U.S.

Representative Mark Takano, many other co-sponsors, and members of the Congressional Asian Pacific

American Caucus, the bill passed the House and Senate with bipartisan support.

This law will create a commission to plan the establishment, support, and construction of the National Museum of Asian Pacific American History and Culture in Washington D.C., including the feasibility of the museum becoming part of the Smithsonian Institution. The museum will be dedicated to educating the public about the history, culture, contributions, and achievements of Asian Pacific Americans.



Antiquities Seized at the Met by New York City Authorities

[Reported by Taylor Dafoe for Artnet News, June 1, 2022]

As part of an ongoing and increasingly knotty investigation into an international trafficking ring, the Manhattan District Attorney's office has confiscated five valuable Egyptian artifacts from the Metropolitan Museum of Art.

Altogether, the five objects seized by the DA's office were valued at between \$3 and \$4 million. They include a Fayum mummy portrait dating back more than 1,900 years to Nero's reign as emperor (estimated at \$1.2 million); a collection of linen fragments from an Exodus painting completed between 250 and 450 CE (estimated at \$1.6 million); a painting of a face from a wooden coffin from around 945 to 712 BCE (estimated at \$6,500); and two limestone steles, one from around 1750 to 1720 BCE (\$250,000) and the other from 690 to 650 BCE (\$50,000).

Left: Portrait from 54-68 CE, taken from the Metropolitan Museum of Art, NY

summer *VIEWS*



Sharon Lockhart, *Untitled*, 2010.
In "Ourselves," Museum of Modern Art, NY

solo exhibition: installation of sculptural forms made with dirt, sandstone, Kanekalon hair, bricks, wax, and other materials that together reveal traces and gestures of the body. □ "Hammer Projects: Tita Cicognani" (Oct. 9) Installation of video, sound, and other media works with a hot tub as the central device suggesting a relationship to germs and the body.

Institute of Contemporary Art, Los Angeles □ "The Condition of Being Addressable" (Sept. 4) Paintings, photographs, sculptures, videos, and installations, 1970s to the present, which are rooted in the legacies of Black, feminist, post-colonial, and queer theory; established artists' works in dialogue with those by beginning or mid-career artists.

Los Angeles County Museum of Art, Los Angeles □ "The

Portable Universe / El Universo en Tus Manos: Thought and Splendor of Indigenous Colombia" (Oct. 2) Ancient Colombian cultures in all their diversity and materiality on display. □ "What Would You Say? Activist Graphics from the Los Angeles County Museum of Art" (Aug. 7) How designers and artists championed civil rights, opposed wars and injustice, and pressed for change: broadsheets, screen prints, digital downloads, and more. □ "Lee Alexander McQueen: Mind, Mythos, Muse" (Oct. 9)

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Alabama

Jule Collins Smith Museum of Fine Art, University of California, Irvine □ Jule Collins Smith Museum of Fine Art, Auburn University, Auburn □ "FretHaus" (July 31) New guitar designs, developing concepts, renderings, and models by faculty and students in the School of Industrial + Graphic Design

California

Laguna Art Museum, Laguna Beach □ "Your Place in the Multiverse" (Sept. 18) Survey of 20 years work: installations of household craft such as papier-mâché items with artist-made furniture, rugs, together suggesting an over-abundance of the consumer culture. □ "Striking Figures: Francis De Erdely" (Oct. 23) Documenting the period before 1959: figurative paintings of musicians, dancers, laborers, and social outsiders.

The Broad, Los Angeles □ Through Sept. 25: "Takashi Murakami: Stepping on the Tail of a Rainbow" Sculptures, paintings, wallpaper, and immersive installations that explore globalization, postwar Japan, pop culture, and religious iconography; "This Is Not America's Flag" The many ways artists express the symbol of the flag—embracing it as the

national symbol or altering it to comment on injustices and inequities.

Hammer Museum, University of California, Los Angeles □ "Andrea Bowers" (Sept. 4) Retrospective of more than two decades of activism and artistic productivity in a wide range of mediums—drawing, performance, installation, sculpture, video, and neon sculpture. □ "Drawing Down the Moon" (Sept. 18) Moon-related objects from local institutional collections, objects dating from antiquity to the present. □ Through Aug. 28: "A Decade of Acquisitions of Works on Paper—Part II" Prints and drawings from artists' collections, and photography-based works; "Hammer Projects: Klyan Williams" First

J.W. Sandison,
*Wading in at
Squalicum Beach,
Bellingham Bay, c.
1910. In "All is Not
Lost," Whatcom
Museum, WA*



Acclaimed fashion designer's interdisciplinary approach displayed in this selection of garments alongside artworks from the museum's permanent collection. □ "Family Album: Dannielle Bowman, Janna Ireland and Contemporary Works from LACMA" (July 30) Family photographs by artists of color who have examined themselves and history in this visual language.

Oakland Museum of California □ Through Oct. 30: "Edith Heath: A Life in Clay" Dinnerware, stoneware, and tiles from California clay, produced by Heath for 70 years and still popular, durable, simple, and stylish; "Remembering Hung Liu" Works that recall the recently deceased, beloved Oakland artist.

San Francisco Museum of Modern Art □ "Shifting the Silence" (Sept. 5) Sculptures, photographs, textiles, videos, paintings, and a time-based installation all by women artists who express their artistic leanings in the language of abstraction. □ "A Living for Us All: Artists and the WPA" (July 24) Selections of works supported by the WPA during the great Depression, 1929-39, show a variety of artistic approaches to cogent themes of the times. □ "Speculative Portraits" (Sept. 5) How contemporary artists draw from technology and scientific research to expand on the ideas of portraiture and identity. □ "Frank Bowling's Americas" (Sept. 10) Bowling's oeuvre after his move from London to New York in 1966, when

the art world was in turmoil over the rise of abstract painting, Black cultural identity and artistic practice, and "Black Power"; over the next decade he taught, curated, and exhibited his Pop-inflected paintings, monumental canvases of oceanic expanses, and pioneering abstract paintings seen here. □ "Constellations: Photographs in Dialogue" Aug. 21) Historical and contemporary visions together show the breadth of the museum's collection, especially in Japanese photography, documentaries, and work by Bay Area artists.

Yerba Buena Center for the Arts, San Francisco □ Through Sept. 4: "The Healing Project" Digital archive, music album, and exhibition from composer and artist Samara Abayomi Pinderhughes exploring violence, incarceration, detention, and policing in music, visual arts, film, and language; "dreamseeds" Interactive artists' workshops that invite visitors' participation.



Dorra Bothwell, *Arrangement in Red and Black*, 1946. Colored pencil. In "Graphic Dialogue," Georgia Museum of Art, GA

Stanford University Art Museums, Stanford □ At the **Cantor Arts Center** □ "The Marmor Collection: Black and White Prints from the 1970s" (Aug. 7) Simple but bold—the impact of black against white: Serra, Kelly, Francis, Rauschenberg, Nauman. □ At the **Anderson Collection**: "Wendy Red Star: American Progress" (Aug. 28) Installations and lithographs addressing the racism, displacement, and culture that expanded the U.S. into the West. □ "Richard Diebenkorn: A Centennial Celebration" (Sept. 4) Painter, draftsman, and printmaker, Diebenkorn's works describe multiple styles from abstract to figurative, adopted at various times during his career.

District of Columbia

Kreeger Museum □ "Unexpected Occurrences" (Aug. 27) A contemporary response to a modern collection featuring the work of Hamiltonian Artists' current fellows whose works show how the nuances of medium and subject shift over time.

National Portrait Gallery □ "Watergate: Portraiture and Intrigue" (Sept. 25) The media's focus on the break-in at Watergate of the Democratic National Committee offices: here are the people involved as pictured on countless *Time* magazine covers and other publications—a combination of portraiture and visual biography from events that took place 50 years ago. □ "Recent Acquisitions: Gifts from



Joey Enriquez, *Fall red Appalachian trail, traveled north*, 2021. In "Unexpected Occurrences," Kreeger Museum, DC

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Doris Prouty, *Denkyem (Mermaid)*, 2012. Quilt. In "In Her Mind's Eye," Cape Ann Museum, MA

the Corcoran Gallery of Art" (Oct. 23) Portraits ranging from historical to contemporary figures: 19th-century American presidents, 20th-century artists, athletes, movie stars.

Florida

Sarasota Art Museum □ "Katrina Coombs: I M(O)ther: Threads of the Maternal Figure" (Oct. 2) Threads and fabrics used to design and make sculptural forms. □ "State of the Art 2020: Constructs" (Sept. 11)

An exploration into how contemporary art reflects the present moment—works that examine global environmental issues, other investigate specific locations and people, and a third set that focuses on the individual and personal identity. □ "Daniel Lind-Ramos: Las Tres Marias" (Aug. 7) Assemblages created with found and reclaimed objects, many of which come from the aftermath of Hurricane Maria.

Georgia

Georgia Museum of Art, University of Georgia, Athens □ Through Aug. 7: "Carrie Mae Weems: The Usual Suspects"

(Aug. 7) Recent photographic and video works questioning stereotypes that associate Black people with criminal behavior despite images of Black deaths at the hands of police and injustices by the judiciary; "Call and Response" In response to Weems's exhibition, works from the permanent collection that examine other African American artists' works. □ Through Aug. 21: "Jenifer Steinkamp: The Technologies of Nature" Video installation examines the boundaries between reality and illusion, nature and technology, and the natural and the manmade; "In Dialogue: Views of Empire: Grand and Humble" Mid-19th-century lithographs and related works—two sets of prints, one an album showing St. Petersburg at the time, another a set of small, hand-colored genre scenes and people in humble occupations through 1800s Russia. □ "Graphic Eloquence: American Modernism on Paper from the Collection of Michael T. Ricker" (Sept. 4) Modernism explored through paper-based mediums.

Morris Museum of Art, Augusta

□ "Terry Rowlett" (Aug. 7) A painter whose inspiration has come principally from his evangelical roots in the Ozarks, a hipster-bohemian existence in Athens, Georgia, and studies in Italy.

□ "Alfred Hutty: Painter, Printmaker, Preservationist" (July 24) Paintings, watercolors, etchings, drawings, and a sculpture by this principal of the Charleston Renaissance. □ "View from Here: Three Master Painters Consider the Landscape: Recent Work by John Cleaveland, Julian Davis, and Philip Juras" (Sept. 11) The contrasting ways in which these contemporary artists view landscape, each expressing his own self-exploration and self-discovery.

Kentucky

KMAC Museum, Louisville □ Through Aug. 14: "Art Walks the Runway: Ten Years of KMAC Couture" The tenth iteration of this annual event that is held on an entire block of Main Street—creative thinkers, artists and designers, and early-career clothing makers display their accomplishments in the shadow of the museum that supports them; "Sandra Charles: The Reality of Our Essence" Portraits of African American women.

Maryland

Academy Art Museum, Easton □ "Zoe Friedman: Sentient Forest" (Aug. 31) Immersive installation of murals depicting a universe of flora and fauna: playful large-scale animal forms created in drawings, illustrations, hand-cut paper, digital illustration, and bespoke lighting elements. □ Through July 24: "Bryan Collier: Dream Walking" Original artworks by Collier that illustrate his children's books on African American history and historical figures; "Adrienne Elise Tarver: Manifesting Paradise" Paintings and works on paper that feature bold Black figures and botanical forms.

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Charles Vess, *Here There Be Dragons*, 2018. Colored inks on paper. In "Enchanted," Hunter Museum of American Art, TN

Massachusetts

Eric Carle Museum of Picture Book Art, Amherst □ “Surprise! Playful Picture Books” (July 31) Books by Carle and others with innovative designs that surprise and invite exploration. □ “Eric Carle: Raining Cats and Dogs” (Aug. 21) Original artworks by Eric Carle as well as photographs and collages of his beloved pets.

Museum of Fine Arts, Boston □ “New Light: Encounters and Connections” (Aug. 22) Old and new objects, drawn from across the museum’s collection, placed into 21 “conversations” in which a contemporary piece is exhibited with rarely seen objects acquired earlier in the museum’s history. □ “Philip Guston Now” (Sept. 11) From figuration to abstraction and back again in 50 years, Guston’s persistently questioned the place of the painter in the world: gathered here are paintings and drawings through the periodic changes in style—paintings from the 1930s, paintings from the Marlborough Gallery

show in 1970, small panel paintings made 1968-1972, large paintings of the later 1970s. □ “The Obama Portraits Tour” (Sept. 3-Oct. 30) The final stop on a seven-city national tour of Kehinde Wiley’s and Amy Sherald’s portraits of Barack and Michelle Obama, organized by the Smithsonian’s National Portrait Gallery (D.C.).

Fuller Craft Museum, Brockton □ “Interpreting Change: Weavers’ Guild of Boston—1922-2022” (Oct. 16) Juried exhibition celebrating the Weavers’ Guild of Boston’s centennial anniversary with new works that highlight developments in materials, artistic taste, and the nature of process-oriented craft. □ “Marilyn Pappas: A Retrospective” (Aug. 28) A 60-year career: garment-based works from the 1960s, travel-inspired collages, outsized textiles showing sculptures of ancient goddesses.

MIT List Visual Arts Center, Massachusetts Institute of Technology, Cambridge □ Through July 24: “Matthew Angelo Harris: Robota” Harris’s interest in encasing animal skeletal remains and West African sculptures in vitrine-like solid blocks of clear resin has shifted to the similar encasement of materials from Detroit’s auto industry; “Raymond Boisjoly: The Explanatory Void” For his first solo exhibition in the U.S., Canadian Boisjoly presents a large-scale mural executed on site, and works that provoke ambiguity and tension between text and image. □ “List Projects 25: Azza El Siddique” (Sept. 4) With welded steel structures based on ancient Nubian sacred sites and unfired ceramic urns,

Dinh O’Lê, *Cracked Reamer*, 2017. C-print, linen tapee. In “Tradition Interrupted,” Katonah Museum of Art, NY



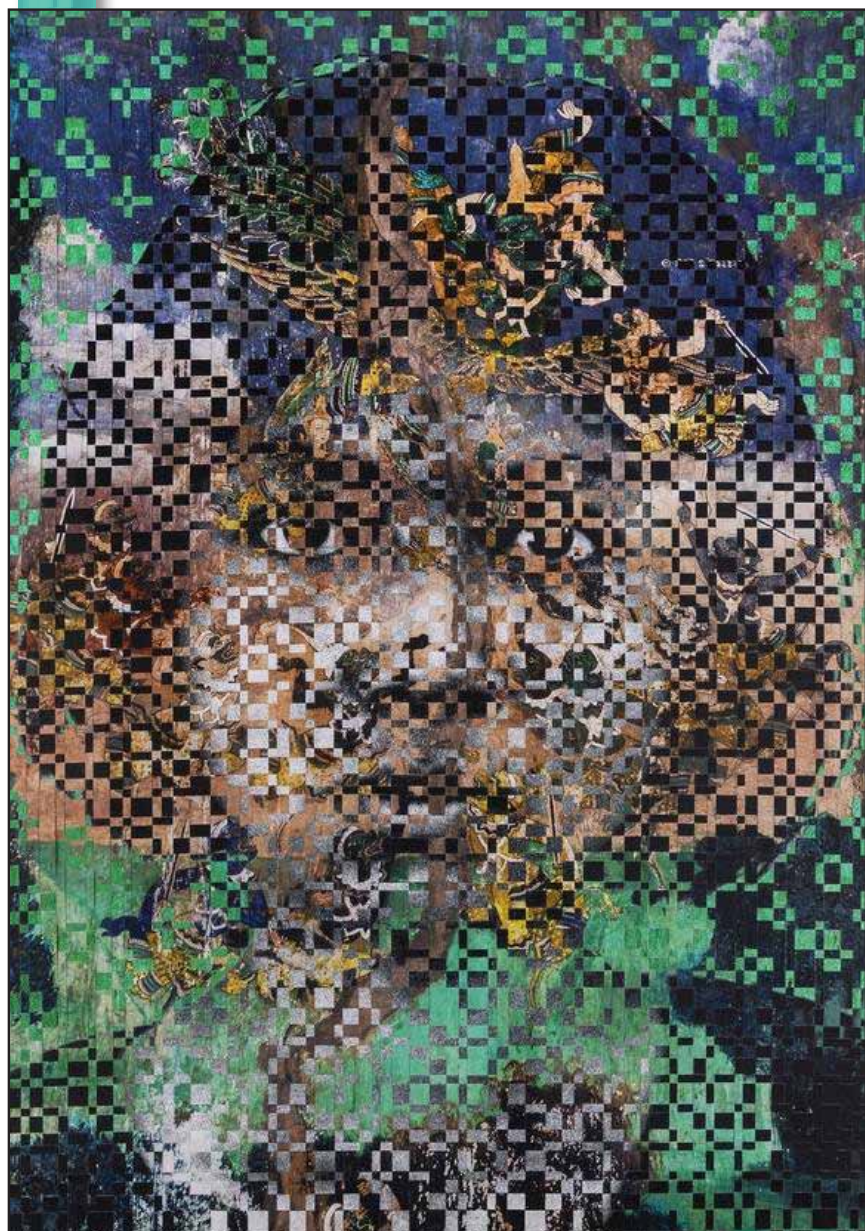
Above: Henry Mosler, *The Fair Exchange*, 1881. Oil on canvas. In “Henry Mosler Behind the Scenes,” Cincinnati Art Museum, OH

both subjected to a steady trickle of water—a low-drip irrigation system—causing slow erosion, Siddique creates installations that speak to mutation, impermanence, and mortality.

Cahoon Museum of American Art, Cotuit □ “Scrimshaw: The Whaler’s Art” (Oct. 30) Survey of the art and history of scrimshaw, providing a glimpse at 19th-century life and customs on Cape Cod, Nantucket, and New Bedford through the artistry of the local whalers.

Fitchburg Art Museum, Fitchburg □ Through Sept. 4: “Regional Exhibition of Art and Craft” The 86th iteration of this annual juried exhibition highlights regional artists; “Hypnagogia: Bridie-Woleiko’s Mixed Media Fantasies” First-prize winner of last year’s regional exhibition: a mixed-media visualization of a dream-like image; “Material Matters” The museum’s African collection, with a particular focus on the diverse materiality of African artistic practice.

Cape Ann Museum, Gloucester □ “In Her Mind’s Eye: Doris Elizabeth Prouty” (July 31) Quilts designed and sewn by Prouty, a self-taught African American quilter whose works explore many traditions of American quilting as well as her life, her imagination, and her community on Cape Ann. □ “The Legacy of the Family-Owned Fishing Vessel” (Sept. 18) Celebrating the industry that has influenced the collective identity of the region; the fishing industry has had profound and enduring effects on the character of Cape Ann and its people, its art and literature, its music, architecture, and traditions.



summer *VIEWS* continued



Norman Rockwell. In "The Lincoln Memorial Illustrated," Norman Rockwell Museum, MA

Provincetown Art Association and Museum □

Through July 24: "Joel Janowitz: Recent Gifts to the Permanent Collection"; "Philip Malicoat: Large Works" Still lifes and figural assemblages. □ "Zehra Khan: Your Everyday Myths" (Aug. 28) Drawings, paintings,

sculptures, and performance with humor. □ "Edith Lake Wilkinson" (Aug. 21) Works unearthed by the Wilkinson family after many years in storage. □ "The Helen and Napi Van Dereck Collection: Part IV" (Aug. 5) Works of art that represent important locations in Provincetown and historic objects from the city.

Norman Rockwell Museum,

Stockbridge □ "Imprinted: Illustrating Race" (Oct. 30) Widely circulated illustrations, both negative and positive, historical and contemporary, show the role of published representation in shaping attitudes toward race and culture; running concurrently is an installation about today's national and world events. □ Through Sept. 4: "Lincoln Memorial Centennial Exhibition: The Lincoln Memorial Illustrated" Archival photographs, sculptural elements, artifacts, ephemera, and works of illustrators and artists who have incorporated the Lincoln Memorial in their paintings and illustrations; "Stockbridge: Inspiring Rockwell, 1953-1978" Works made for *The Saturday Evening Post* and more.

Rose Art Museum,
Brandeis University,
Waltham □ Through July 24:

William James Glackens, *Early Spring Washington Square*, 1910. Oil on canvas. In "Scenes of New York City," New-York Historical Society, NY

"My Mechanical Sketchbook—Barkley L. Hendricks & Photography" Photographs, Polaroids, paintings, and works on paper; "Displaced: Raida Adon's Strangeness" Imaginative video describing truths about the broken world.

Michigan

Marshall M. Fredericks Sculpture Museum, Saginaw Valley State University, Saginaw □ "Mosaic: A Collective Art Experience" (Aug. 27) A mosaic of artistic talents—all backgrounds and abilities complete a final image—including the disabled who are "often underrepresented in gallery settings."

Missouri

Springfield Art Museum, Springfield □ "Watercolor USA" (Aug. 28) The 61st national, annual juried exhibition recognizing contemporary American watermedia painting, open to 50 states and U.S. territories.

Montana

Hockaday Museum of Art, Kalispell □ "Between Artists: Life in Paintings and Prose—Tabby Ivy and Damon Falke" (Aug. 20) Two artists express stories and emotions through both visual arts and the written word. □ "Tom Roberts—Fur and

Feathers of Glacier" (Sept. 3) Montana artist focuses on the wildlife and landscape of Glacier National Park with a special focus on threatened species.

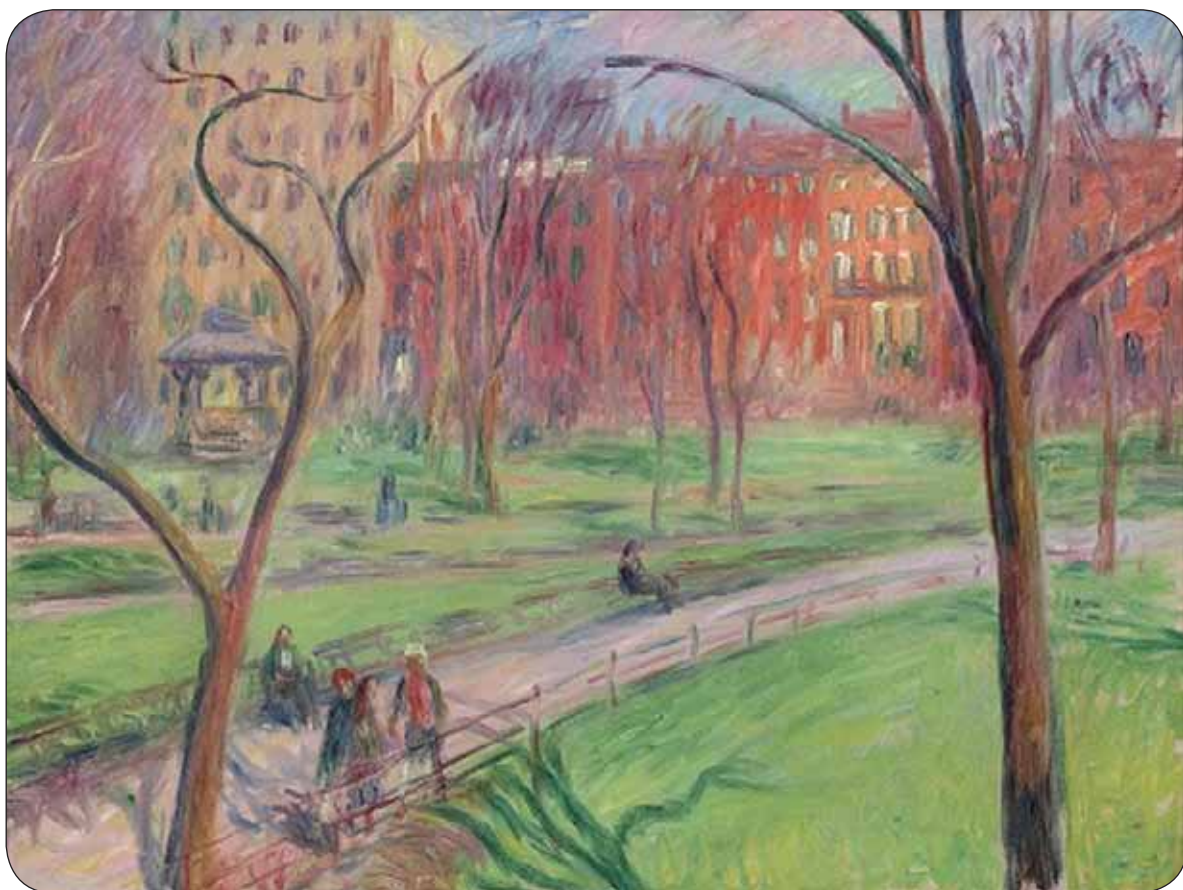
Nevada

Nevada Museum of Art, Reno □ "Disturbances in the Field: Art in the High Desert" Highlights from the High Desert Test Sites' archives; items from the organization's roving biennial events featuring artworks installed in diverse desert locations, programs of performances, workshops, film screenings, publications, residencies, excursions, and community-based programs.

New York

Katonah Museum of Art, Katonah □ Through Sept. 25: "Tradition Interrupted" New works by artists who have collaborated with the past by merging traditional mediums and techniques with innovation and revision; "Remy Jungerman: Higher Ground" Three categories of works by Suriname-born Jungerman: "horizontals" and "verticals" (three-dimensional assemblages), stacked "cubes," and fabric-covered "panels"; "The Rothko Room" A single work displayed in this quiet space simulating Rothko's concept of how his work should be displayed.

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The Drawing Center, New York City □ “The Clamor of Ornament: Exchange, Power, and Joy from the Fifteenth Century to the Present” (Sept. 18) A broad range of drawings, prints, textiles, and objects representing the history of ornament in architecture, art, and design: ornament as a model of communication, as a form of currency, and as a means of exchange across geographies and cultures.

Frick Madison, New York City □ “Propagazioni: Giuseppe Penone at Sèvres” (Aug. 28) Series of ten porcelain disks by this Arte Povera artist, each disk featuring a black imprint of one of his fingers; the disks are on view in concert with a nearby display of 18th-century porcelains by several renowned manufactories

The Morgan Library & Museum, New York City □ “Writing a Chrysanthemum: The Drawings of Rick Barton” (Sept. 11) Barton takes on a wide range of subjects in pen or brush and ink drawings, accordion-fold sketch books, and printed works—a bedroom, Mexican architecture, Beat-era San Francisco, plants. □ “Dawn till Dusk: Studies of Light in Marine Sketches” (Oct. 23) Oil sketches by 19th-century Romantic-era Norwegian, French, Danish, and German artists working in plein-air to capture the subtle changes of daybreak and nightfall, especially on the waters of rivers and oceans. □ “PLEASE SEND TO REAL LIFE: Ray Johnson Photographs” (Oct. 2) Large format collages of photographs by this pioneer of Pop and mail art who captured everyday “real life.”



Illustration for *In the Park with Olmsted*, at Villa Terrace Decorative Arts Museum, WI

El Museo del Barrio, New York City □ “Raphael Montañez Ortiz: A Contextual Retrospective” (Sept. 11) Here is Ortiz—artist, activist, educator, central figure in U.S. Post-war art, key player in the Destruction Art movement, founder of El Museo del Barrio—in four sections: Destruction focusing on films and assemblages of his early career; *Decolonization and Guerrilla Tactics*, each addressing his Puerto Rican background and his activism; *Ethnoaesthetics* dealing with forms of resistance to cultural ethnocentrism; and *Physio-Psycho-Alchemy*, a performance which explores his works on meditation, ritual, and breathing practices, and videos produced in the 1980s.

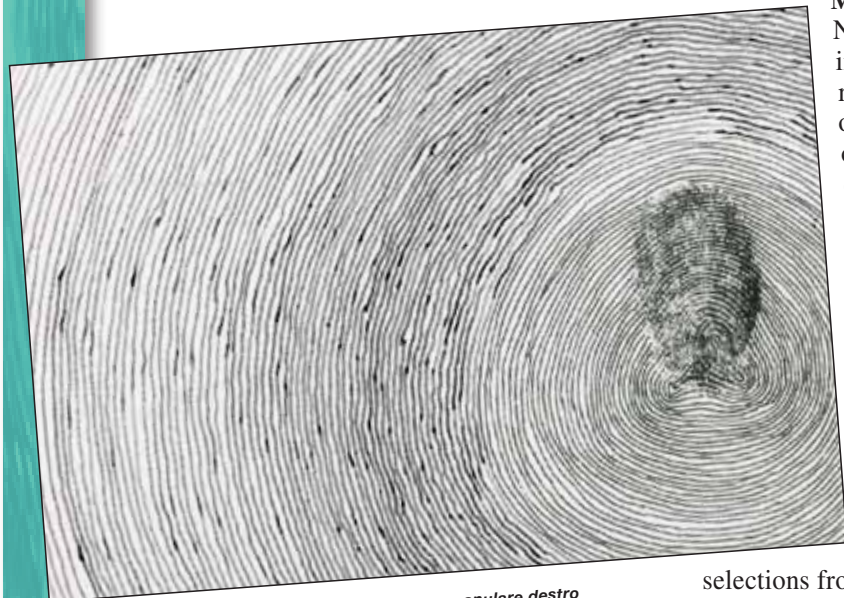
Museum of Arts & Design, New York City □ “Garmenting: Costume as Contemporary Art” (Aug. 14) Survey of an international selection of contemporary artists who create garments, sculptures, installations, and performances transforms dress into a creative instrument.

Museum at Eldridge Street, New York City □ “Steve Marcus: Top Dog of Kosher Pop Art” (Nov. 6) Jewish life and immigrant culture through works on paper: a site-specific installation, and

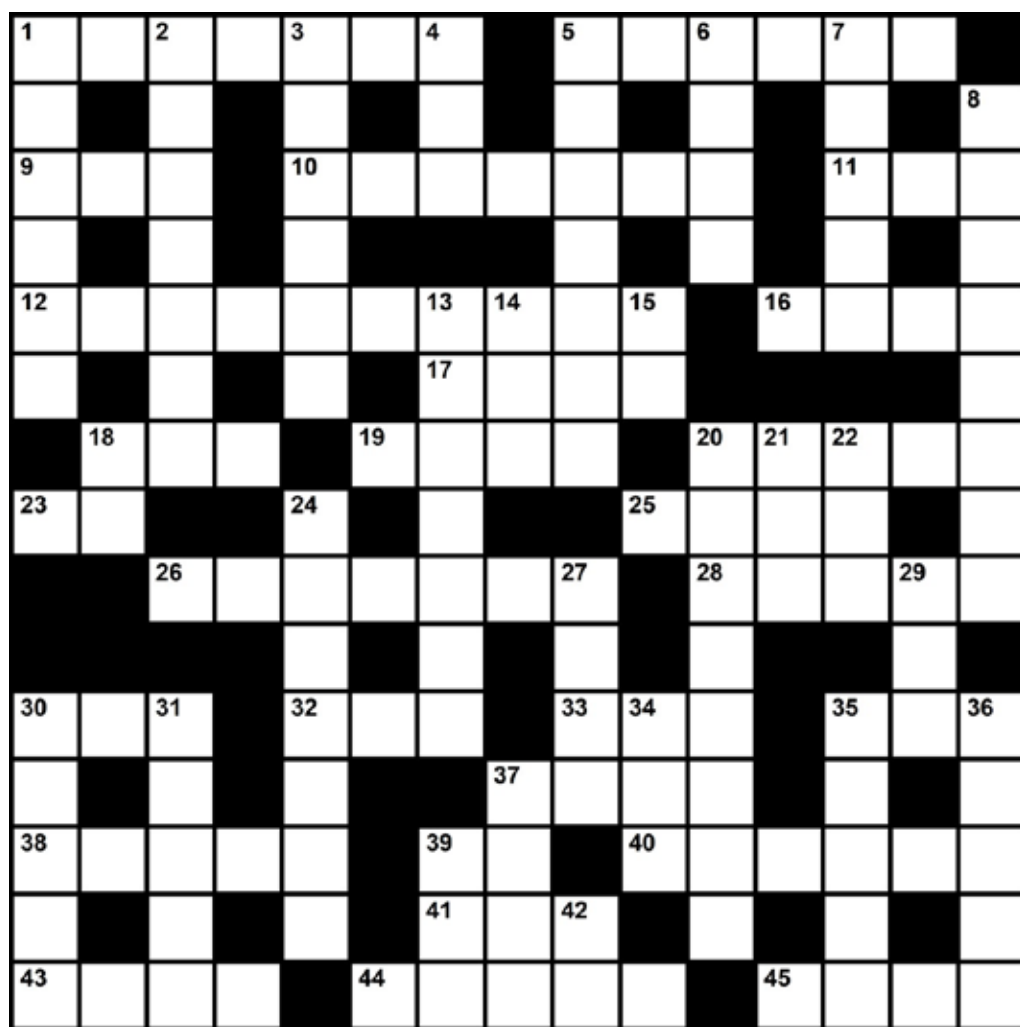
selections from the Marcus collection of NYC hot-dog memorabilia.

Museum of Modern Art, New York City □ “Frédéric Bruly Bouabré: World Unbound” (Aug. 13) A native of Côte d’Ivoire, Bouabré sought to transmit information about the universe: highlights include his invention of the first writing system for an ethnic group in his native land, the Bété people, and postcard-size illustrations on found wrappings. □ “Deana Lawson” (Sept. 5) Photographs that explore conventional representations of Black life through the family album, studio portraiture, staged tableaux, and documentary images. □ “Matisse: The Red Studio” (Sept. 10) The 6’ x 7’ painting of the artist’s studio accompanied by the actual objects that appear in the painting and other drawings. □ “Ourselves: Photographs by Women Artists from Helen Kornblum” (Oct. 2) Women’s contributions to portraiture, photojournalism, social documentary, avant-garde experimentation, advertising, and performance over a span of more than 100 years of photography. □ “Neelon Crawford, Filmmaker” (Oct. 10) The fragility of the environment is implied in these bucolic travel films that reflect respect for ambient sounds and the natural world.

National Museum of the American Indian, New York City □ “Dakota Modern: The Art of Oscar Howe” (Sept. 11) Both Modern and at the same time embedded in customary Sioux culture and aesthetics, Howe’s works preserve the relevance of his Yanktonai Dakota culture.



Giuseppe Penone, *Propagazione di Sèvres—anulare destro* (Sèvres Propagation—right ring finger) (detail), 2013. Metal-oxide print on Sèvres porcelain. In “Propagazioni,” Frick Madison, NY



ACROSS

1. Kyiv museum- one of the largest in Europe
5. English painter of Slave Ship
(*Slavers Throwing Overboard the Dead and Dying, Typhoon coming On*)
9. Innovative photographer, Man ____
10. French sculptor known for *The Waltz* and *The Mature Age*, Camille ____
11. Needle fish
12. City where the International African American Museum is based
16. French painter who painted *The Cock Fight*, ____-Leon Gerome
17. What the little hand shows
18. Abbr. akin to "alias"
19. Masterpieces
20. Pieter Bruegel's *Tower of* ____
23. Blair or Thatcher
25. Jacques' black
26. *Creator of Sundrinks are we, the forest, the trees*, Lou ____
28. Medium for Vincent Castiglia
30. Anakin, to Luke
32. Subject of an 1889 Van Gogh painting
33. Helen Frankenthaler painting, *The* ____
35. Business degree, abbr.
37. Valley
38. Painter of *Portrait of a Woman with a Music Book*, Francesco ____
39. Hamlet verb
40. *Portrait of Eric N. Mack* by Jennifer ____
41. Shakespeare division
43. "The ____ Side of the Moon" Pink Floyd classic
44. *Maurice River* painter, Louis B. Sloan
45. Shakespeare's stream

DOWN

1. Marlene Dumas' continent
2. Samuel Palmer's *The Rising of the* ____
3. Creator of *Urban Transformation* by ____ Lopez
4. Pasture
5. Boring
6. Principle
7. Goya's *The* ____ *Hunter*
8. Brownish or tawny with streaks of color
13. *The Bathers* painter, Amy ____
14. Group of Seven first name
15. Close to, abbr.
18. Dawn time
20. Famous singer who painted
One Too Many, 2 words
21. Suffer ill health
22. Good buddy
24. Painter of Simon the Younger
27. Where a diamind might be displayed
29. Sun, for example
30. Iconic sculpture in the Gallery of the Academy of Florence, 2 words
31. Engraver of *The Virgin and Child with a Flower on a Grassy Bench*
34. Any high mountain
35. Ukrainian artist who created
The Fountain of Exhaustion, Pavlo ____
36. Harlem Renaissance painter, ____ Douglas
37. Art ____
39. Toulouse-Lautrec's *Au* ____ *du Moulin de la Galette*
42. British thanks



R. Gregory Christie,
Portrait of John Coltrane, 1997.
Acrylic on board.
In "Imprinted,"
Norman Rockwell
Museum, MA

New Museum, New York City □ “Art and Race Matters: The Career of Robert Colescott” (Sept. 9) Paintings that highlight the sixty-year career of an adventurous and subversive artist. □ Through Oct. 16: “Bárbara Wagner & Benjamin de Burca: Five Times Brazil” Works filmed in Brazil—including the premiere of “Five Times Brazil,” the artists’ first survey exhibition in the U.S.; “Lawani Kiwanga: Off-Grid” New body of work that bridges historical research with a site-specific spatial intervention.

New York City Fire Museum □ “Unmasking Our Heroes” (Aug. 31) Images and a video show the heroic efforts of New York City’s Firefighters, Paramedics, and EMTs during the last two years, the “busiest period in the history of EMS.”

New-York Historical Society, New York City □ “The Art of Winold Reiss: An Immigrant Modernist” (Oct. 9) With his painting, drawing, graphic design, interior design, and decorative arts, Reiss revealed a European modernist sensibility that came from his early years in Germany; his adopted home, New York City, became his inspiration for his wide-ranging art—portraits of Harlem Renaissance figures and everyday working people, furniture and interior designs for hotels, and graphic designs for books, advertising, menus, and calendars. □ Through Aug. 7: “The Elie and Sarah Hirschfeld Collection” Bernstein, Haring, Marsh, Neiman, Rockwell, Rothko, and others celebrate iconic views of New York’s buildings, parks, bridges, landmarks, and people; “side walk 6’ apart in New York City” Images of the photographer’s friends meeting for the first time after weeks of confinement during the Covid-19 pandemic.

Pelham Art Center, Pelham □ “Cover Lover Remix” (Aug. 27) Juried multi-artist exhibition of “remixed” album covers multimedia artworks that explore the transition of visual artists from consumers of album art to creators of reimagined and reinterpreted album covers; this exhibition on view here in Pelham after a stay at the Garner Arts Center (Gamerville, NY),

Everson Museum of Art, Syracuse □ “Sekou Cooke: 15-81” (Aug. 21) Historical photographs imposed onto pictures of new structures to reference the past, the history of the pictured site, and the people who lived there—the focus of architect and urban designer Cooke’s project “We Outchea: Hip-Hop Fabrications and Public Space,” on the legacy of

placement and displacement of Black residents in the 15th Ward in Syracuse, demolished in the 1950s in the name of urban renewal. □

“Kite & Devin Ronneberg: Fever Dream” (Aug. 7) Interactive multimedia installation expressing the implications of emergent technologies, information control, indigenous ontologies, and bodily interfaces. □ “Curious

Vessels: The Rosenfield Collection” (Oct. 23) Functional pottery from around the world. □ “Sharif Bey: Facets” (Aug. 14) Survey of works in ceramics and glass that explore the visual heritage of Africa and Oceania: functional pottery and large-scale figurative sculptures in clay.

Parrish Art Museum, Water Mill □ “Joaquín Sorolla and Esteban Vicente: In the Light of the Garden” (Oct. 16) Two Spanish masters who drew inspiration from their own gardens, one in Madrid, the other in Bridgehampton, New York, both designed and cultivated by the artists themselves: each a work of art. □ “Set it Off” (July 24) An exhibition of works by an international roster of women artists who combine multiple elements of paintings, sculpture, installation sound, and language; each artist engages the monumental, the site-specific, or the immersive. “Another Justice: Us Is Them: Hank Willis Thomas & For Freedoms” (Nov. 6) Outdoor installations, signs, billboards along the highway, all executed by the For Freedoms collective and collaborators to model and increase civic participation.

North Carolina

Mint Museum, Charlotte □ At the **Mint Museum Uptown**: “Foragers” (Sept. 6) Four stories high and 3,720 square feet of brightly colored panels that resemble stained glass fill the atrium’s 96 windows.

Nasher Museum, Duke University, Durham □ “Helen Frankenthaler: Un Poco Más (A Little More)” (Aug. 28) An exploration of the importance of printmaking in Frankenthaler’s oeuvre and the cooperative process with which she worked with her printmaking partners.

Ohio

Cincinnati Art Museum □ “Henry Mosler Behind the Scenes: In Celebration of the Jewish Cincinnati Bicentennial” (Sept. 4) Late 19th-century narrative paintings. □ “Unlocking an Art Deco Bedroom by Joseph Urban” (Oct. 2) A 1929 creation by Viennese-born architect Joseph Urban is here in full display for the first



Emory Douglas, *Martin Luther King, Jr.*, 1993. Cover illustration for the *Sun-Reporter*, 1993. In “Imprinted,” Norman Rockwell Museum, MA

¡LIBERTAD PARA LOS PRISONEROS POLITICAS!



Screen Print made for the National Committee to Free Angela Davis. In “What Would You Say,” Los Angeles County Museum of Art, CA

continued on next page



Edmund D. Lewandowski, *Northwest Corner*, 1937.
In "Living for Us All," San Francisco Museum of Modern Art, CA

time in these 97 years; the room was designed for the 17-year-old daughter of the Wormser family who lived in the Drake Tower in Chicago; in addition to the bedroom itself, the installation includes paintings, works on paper, costumes, and related furnishings all of which point to the development of modernism, contemporary tastes, and the changing roles of women.

Contemporary Arts Center, Cincinnati □ "Breaking Water" (Aug. 4) Group exhibition of videos, photographs, paintings, sculptures, and performances that approach the subject of water, liquidity, and feminism.

Pennsylvania

Michener Museum of Art, Doylestown □ "Kyle Confer: Process is the Product" (Oct. 9) Large-scale murals made with paint markers and aerosol spray paints, filled with symbols—buildings, faces, diamonds, skulls, and everyday objects—and connected by line and color. □ "Keith Haring: A Radiant Legacy" (July 31) Examples from a short, but glittering career in the 1980s that produced paintings, prints, posters, drawings, sculpture, and street art in his uniquely recognizable style.

Westmoreland Museum of American Art, Greensburg □ "Scott Turri: Shelter in Place" (July 31) An exploration of the design of laundry baskets from inside an out by examining their color, relationships, shapes, and composition. □ Through Sept. 25: "Alone Together: Encounters in American Realism" Realist images showing the connect and disconnect of people living through times of stress and upheaval—the post-war early-mid- twentieth century trauma of war, civil unrest, economic depression; and the present, a century later, with its own traumatic events; "Knowing and Naming: Abstraction Beyond Reality" Nonrepresentational works the titles of which reference real things, complicating or expanding the meaning of the work.

Paul Andrew Wandless, *Potters of Earth and Sea*, 2021. Underglaze, watercolor underglaze, and linocut on earthenware, and wood. In "Blurry Boundaries," Racine Art Museum, WI

South Carolina

Gibbes Museum of Art, Charleston □ Through Aug. 7: "Fighters For Freedom: William H. Johnson Picturing Justice" A tribute to African American activists, scientists, teachers, performers, and international heads of state; "A New Deal: Artists at Work" The creative output of thousands of artists put to work by Franklin D. Roosevelt's Federal Art Project, under the auspices of the WPA during the Great Depression. □ "William Eggleston: Photographs from the Laura and Jay Crouse Collection" (Oct. 9) Images of parked cars, billboards, storefronts, diners—the everyday world—conflate the epic and the everyday.

Tennessee

Hunter Museum of American Art, Chattanooga □ "Baggs McKelvey: Indigo" (July 31) Site-specific, year-long installation constructed primarily of denim, which refers to slavery (producing cotton and dyes), the working class, and the ecology. □ "Is It Real?" (Aug. 15) Photorealist paintings. □ "Enchanted: A History of Fantasy Illustration" (Sept. 5) How 20th- and 21st-century artists have brought myths, fairy tales, and modern epics to life, from Greek and Arthurian legends to *Lord of the Rings*.

Knoxville Museum of Art □ "Currents: Women Artists from the KMA Collection" and "Women Artists: Highlights from the Hunter Museum of American Art" (Aug. 14) Works by contemporary women artists represented in these two institutions show the technical and aesthetic range of women artists, long overlooked by the museum world.

Washington

Frye Art Museum, Seattle □ "Human Nature, Animal Culture: Selections from the Frye Art Museum Collection" (Sept. 11) Domesticated animals: the role art plays in mediating the human-animal relationship. □ "Romare Bearden: Abstraction" (Sept. 18) Paintings, works on paper, and collages demonstrate Bearden's body of abstract work created between 1952 and 1964. □ "Jeremy Shaw: Liminals" (Oct. 9) Exploring altered states and the cultural and scientific practices that try to capture transcendental experience, Shaw uses strategies of documentary films, music videos, conceptual art, and scientific research.

continued next page



❑ “The Third Meaning: ESTAR(SER) Installs the Frye Collection” (Oct. 15) Much-loved works from the founding collection shown with rarely seen treasures.
❑ “Boren Banner Series: Stefan Gonzales” (Oct. 16) Photographs of similarly sized raw materials compiled as an archive.

Whatcom Museum, Bellingham ❑ Through Aug. 21: “Doorways: Photographs by Jac Trautman” Large-scale photographs; “Many Wests: Artists Shape an American Idea” The perspectives of modern and contemporary artists who reexamine previous misconceptions and offer a multi-faceted history of the American West through voices from Black, Indigenous, Asian American, Latinx, and LGBTQ communities. ❑ “All is Not Lost” (Aug. 14) Images taken from damaged glass negatives that despite damage, still have historical significance.

Wisconsin

Villa Terrace Decorative Arts Museum, Milwaukee ❑ “In the Park with Olmsted: A Vision for Milwaukee” (Sept. 25) Historic and contemporary images, maps, plans, posters, paintings, photographs, and videos—all describing Olmsted’s success in designing democratic, accessible spaces nationwide; focus here is on Milwaukee’s parks and Washington parks in addition to the famous Olmsted parks in New York (Central Park), Boston (Emerald Necklace), and Washington, DC (the grounds of the U.S. Capitol).

Racine Art Museum, Racine ❑ Through Sept. 24: “Fool the Eye: Addressing Illusion in Contemporary Art” Contemporary examples of trompe l’oeil art; “Precedents: Past Meets Present in Contemporary Glass and Clay” Contemporary goblets paired with historic pieces and small-scale ceramics. ❑ “Blurry Boundaries: Contemporary Artists, Imagination, and the Spaces Between” (Aug. 27) Works made from a variety of materials that address the connection between reality and imagination.

Museum of Wisconsin Art, West Bend ❑ “Tome Jones: Here We Stand” (Oct. 9) First retrospective of 16 bodies of work,

CROSSWORD SOLUTION

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each different in subject and photographic medium, by Jones, who is a member of the Ho-Chunk Nation. ❑ At MOWA on the Lake: “Michael Knapstein: Midwest Memoir” (Aug. 21) Photographs of ordinary things that convey a sense of the American Midwest. ❑ At MOWA in downtown Milwaukee: “Legends of Drag: Portraits by Harry James Hanson and Devin Antheus” (Aug. 21) Portraits, shot on location, of queens styled with floral elements. ❑



Andrea Bowers, *Step It Up Activist, Sand Key Reef, Key West, Florida, Part of North America's Only Remaining Coral Barrier Reef (detail)*, 2009. Colored pencil on paper. In “Andrea Bowers,” Hammer Museum, CA

museum *VIEWS*

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