

An abstract artwork by Chiura Obata, titled 'Setting Sun on Sacramento Valley, California, U.S.A., 1930. (detail)'. The piece is an ink and color drawing on paper, featuring a vibrant, swirling composition of reds, oranges, yellows, and purples. The background is a deep, dark blue, suggesting a night sky or a deep sea. The foreground is filled with intricate, flowing lines and textures, creating a sense of movement and depth. The overall effect is one of a dynamic, almost ethereal landscape.

museum **VIEWS**

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

January 2023

Chiura Obata, *Setting Sun on Sacramento Valley, California, U.S.A., 1930. (detail)*. Ink and colors on paper. "Bearing Witness," Asian Art Museum, CA

How a Teacher Couple Stole a Painting

[From an article by Helen Holmes
in *The Daily Beast*, Oct. 8, 2022]

Woman-Ochre, a \$100 million Abstract Expressionist painting by Willem de Kooning, is on view at the University of Arizona's **Museum of Art** nearly four decades after it was stolen from the same building—and five years after it was mysteriously discovered in a New Mexico house belonging to two retired public school teachers.

New FBI documents related to the 1985 theft confirm that it was carried out by a then unknown man and woman, now known to be Rita and Jerry Alter. Both were teachers in the New York City public school system transplanted to New Mexico. The painting was found in their home in New Mexico.

The robbery was deft: At approximately 9a.m. on November 29, 1985, a couple that had been waiting outside the university museum before it opened, walked into the front entrance. Authorities later reported their actions: While the woman distracted a museum guard, the man went up the stairs, sliced the de Kooning out of its frame, and rolled it up. The couple made their way out of the museum and into a sports car parked outside. The painting was gone. The police were called, sketches of the suspects were made, but no leads emerged. At the time, the museum had no security cameras and the couple managed to get away leaving no fingerprints or any other identifying information. The woman was described as a bit older and had a scarf tied around her head; the man had dark hair and a mustache.

After the Alter's death in 2027, an antiques dealer paid \$2,000 for the contents of their home. *Woman-Ochre*, damaged, neglected, and faded, was found behind their bedroom door. An FBI investigation found that the couple was in possession of other valuable paintings and objects and considerable bank holdings despite their modest teachers' incomes.



Willem deKooning, *WomanOchre*. Oil on canvas, c. 1954-55.

And, in contrast to their modest professional lives, the FBI documents show that the Alters traveled lavishly—in total, they visited approximately 145 countries—and kept diligent travel diaries, one of which shows that they were traveling by car in New Mexico in March of 1985, the year the theft took place.

After a dinner visit to the Alter's home, Rita's teacher friend spoke to a reporter from *The Daily Beast*. "They had a great collection from all their travels because they were avid travelers, but we had no inkling at all at that time" that the couple might be capable of theft." □

Woman-Ochre took years of conservation work after thieves who stole it and attempted an amateur restoration.



Credit: University of Arizona Board of Regents

16th-Century Still Life Acquired by Kimbell

Still Life with a Bowl of Strawberries, Basket of Cherries, and Branch of Gooseberries, signed and dated 1631 by French artist Louise Moillon (1609–1696) entered the **Kimbell Art Museum** (TX) collection in November 2022. A rare acquisition, it is one of the few works by the artist in an American museum. It will be on view for the first time in its history. Said Director Eric Lee, “...a mysterious image of simple fruits painted in jewel tones on a wooden panel. It came to light for the first time just this year and is a prime example of Moillon’s keen observational skills and poetic approach to still life.”

NOTES about Louise Moillon

Louise Moillon was born in Paris in 1609 or 1610 to Nicolas Moillon (c. 1580–1619), a Protestant painter and picture dealer, and Marie Gilbert (d. 1630), the daughter of a wealthy goldsmith. Nicolas Moillon was among the earliest French artists to prosper as an art merchant; he leased a house on the Pont Notre-Dame and purchased several stalls near Saint-Germain-des-Prés abbey, the site of an important fair near which a community of northerners and Protestant artists had settled. After Louise’s father died in 1619, her mother married François Garnier (c. 1600–1658), likewise an important Protestant painter and art dealer. Following her mother’s death in 1630 when Louise was 20, an inventory listed 13 paintings attributed to Louise, testifying to her precocity and productivity. As a young artist in the heart of the Parisian art trade, Louise was ideally situated to study exuberant still-life paintings by Flemish and Dutch artists and the more sober and less decorative works by their contemporary French counterparts.

The superior quality and elegant yet unpretentious style of Louise



Louise Moillon, *Still Life with a Cup of Strawberries, a Basket of Cherries and Gooseberries*. 1630. Oil on panel. Kimbell Art Museum, TX.

Moillon’s work speaks clearly: at an early age, she had forged an original and singular idea of still life, distinctly French in character. In 1640, Louise married a prosperous Protestant lumber merchant, Étienne Girardot de Chancourt. The inventory following her husband’s death in 1680 details their material wealth — a sizable residence with luxury furnishings, a large library, and costly jewelry, as well as paintings, including still lifes of fruits that were possibly Louise’s work — but nothing to give evidence to her continued activity as an artist. Moillon’s last known signed painting dates to 1641; she stopped painting soon after her marriage. This ending of her production is so far unexplained. The wealth and social status of her husband and her extensive family circle may have discouraged her from continuing her profession.

With the Revocation of the Edict of Nantes in 1685, the French Protestant population was forced to convert publicly to Catholicism. Members of Louise Moillon’s extended family suffered persecution, imprisonment, or relocation outside France. Moillon herself remained in Paris, where she died in 1696. Her will indicates that she had no children (or if so, they pre-deceased her) and details generous bequests to her many relatives. □

Charleston Museum Celebrates its 250th

On January 12, 1773, members of the Charleston Library Society founded America’s first museum, which would evolve over time to become **The Charleston Museum** (SC). Its purpose was to examine the “natural history” of South Carolina, but it soon took on broader horizons, its collections beginning to include significant objects from around the world. Then, beginning in 1983, although it still exhibited objects from its early collections, the museum devoted its mission specifically to the natural and cultural history of the South Carolina Lowcountry.

Today the collections, which include over 2.4 million objects, are unmatched in their interpretive value to Lowcountry South Carolina history. □



Tomioko Tessai. In “Meeting Tessai,” Freer Gallery of Art, DC



Reynier Levya Novo, *Methuselah*, 2022. Digital artwork. In "Methuselah," El Museo del Barrio, NY

Opened in Rockport, Texas —A New Arts Center

The grand opening of the new \$12.5 million **Rockport Center for the Arts** in Texas took place early in December 2022. Festivities to an invitation-only event took place at the Rockport Conference Center where state and local officials made presentations about the significance of the project, a partnership between the Rockport Center for the Arts and the City of Rockport. A ribbon-cutting ceremony was followed by a reception and a first viewing of the three inaugural exhibitions opening the visual arts and education building.

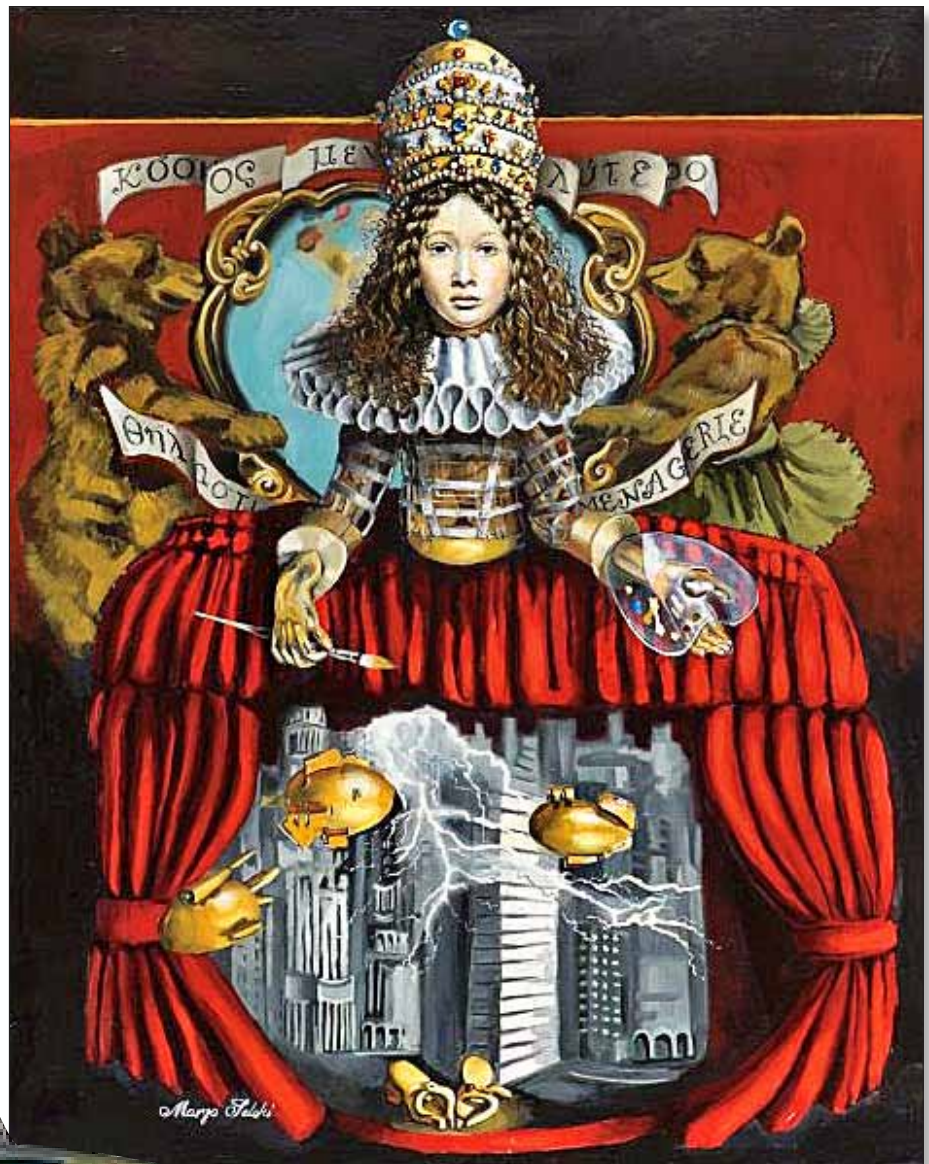
The 1.2-acre site is located one block from Aransas Bay. A new campus includes the two-story, 14,000-square-foot visual arts and art education building with its four large galleries and five classrooms, and the adjacent 8,000-square-foot conference and event center. □

Major LATINX Prize

Awarded every two years, the Maestro Dobel Latinx Art Prize aims to raise awareness and amplify the cultural production of Latinx artists, an underrepresented segment of the art world. The prize is a significant move toward addressing the need for representation as well as support for the development of craft and creativity in the Latinx artist community. Administered by **El Museo del Barrio** (NY), it includes a \$50,000 grant and a showcase in the museum. The inaugural recipient will be announced in Fall 2023.

Maestro Dobel Tequila is an 11th-generation company that makes tequila. Founder of the company Juan Dobel, in partnership with El Museo del Barrio, announced the launch of the Maestro Dobel Latinx Art Prize. "At Maestro Dobel, our efforts within the art world have always been centered around uplifting communities of artists, creatives, and artisans—those inspired by their traditions and heritage to contribute toward an artistic legacy for the future.... I am proud to announce the launch of the Maestro Dobel Latinx Art Prize with El Museo del Barrio, an esteemed institution long recognized as a center of cultural pride, exploring the individual and collective Latinx identity." □

Right: Margo Selski, *The Artist's Imagination*, 2020. Oil on wood panel. In "Mirror Mirror," Springfield Museum of Art, OH



Left: Preston Singletary, *Salmon (Xáat)*, 2018. Blown, hot-sculpted, and sand-carved glass; steel stand. In "Preston Singletary: Raven and the Box of Daylight," National Museum of the American Indian, DC

The Story of a Cultural Center Aborning

It started early in the 19th century as a refuge for “aged, decrepit, and worn-out” seamen — Sailors Snug Harbor—and grew into the multi-purpose community and cultural center it is today.

[The following information was gathered from the website of the Snug Harbor Cultural Center.]

Snug Harbor Cultural Center & Botanical Garden is the result of more than four decades of restoration and development to convert a 19th century charitable retirement home for sailors to a regional arts center, botanical gardens, and public park. The center was founded by Captain Robert Richard Randall, a Revolutionary War soldier and shipmaster. After his death in 1801 it began receiving “inmates” in one building on his country estate which was located in what is now Greenwich Village. It remained there until the area became more developed, and the trustees, including the mayor of New York and other prominent citizens, voted to move the home in order to maximize profits from the developing town property. The new site of the institution, secured in 1831, was to be on another of Randal’s bequests—a 130-acre plot on Staten Island overlooking the Kill Van Kull.

Two years later, Snug Harbor opened its first Greek revival building in the new location. Today, that first building is the centerpiece in a row of five Greek Revival buildings. Sailors Snug Harbor now includes 26 Greek Revival, Beaux Arts, Italianate, and Victorian-style buildings set on extensive, landscaped grounds, surrounded by a 19th-century cast-iron fence.

It is a place where history, architecture, gardens, agriculture, visual and performing arts, and education come together.

Snug Harbor consists of 28 buildings, fourteen distinctive botanical gardens, a two-acre urban farm, wetlands, and park land on an open campus.

Six of Snug Harbor’s original structures were the first designated landmarks for New York City’s Landmarks Preservation Commission in 1965, including the majestic Main Hall (built in 1833) and Music Hall (built in 1892), one of the oldest concert halls in New York City. Fourteen distinctive gardens include the celebrated New York Chinese Scholar’s Garden and the Richmond County Savings Foundation Tuscan Garden.



Snug Harbor is home to the Newhouse Center for Contemporary Art, which operates all the buildings on the property, the Staten Island Museum, the Staten Island Children’s Museum, the Noble Maritime Collection, the Art Lab, the Children’s Harbor Montessori School, and Staten

Island Conservatory of Music, as well as dozens of other small businesses, artists and musicians, tenants, and renters. The Botanical Garden maintains the gardens scattered across the campus. The entire complex, a Smithsonian affiliate, is an incubator for innovative art, developing and presenting the work of emerging and established artists and companies working in the visual arts, theater, music, dance, and multimedia. Arts spaces range from the Newhouse Center and the 686-seat historic Music Hall theater to the 75-seat Carpenter’s Shop, Outdoor Stage, and indoor and outdoor performance spaces. □



Gabriel C. Amadi-Emina, *Fade Catcher*, 2021. In “States of Becoming,” The Africa Center, NY

NEW Exhibition Series at MoMA

The Museum of Modern Art (NY) announced a new exhibition series for this year focused on modern and contemporary art in all mediums, to be on view only at MoMA. With a new gallery opening on the first Friday of every month—when the museum stays open free to New Yorkers until 8:00 p.m.—these exhibitions invite audiences to continue their explorations of MoMA's collection and connect with art and ideas from more geographies and perspectives than ever before. In addition, visitors will have more frequent and focused opportunities to discover new art and artists.

Each of the 12 exhibitions will be accompanied by a monthly slate of additional new exhibitions, also drawn from the collection.

Details on each month's openings, including the special related programs, will be announced in advance. □

Princeton Museum Receives Gift

In advance of its opening in 2024, the **Princeton Museum** (NJ) has received a gift of eight abstract paintings from Preston H. Haskell, founder of the Haskell Construction Company, art collector, and loyal graduate of the university. The eight paintings, among which are works by Rothko, de Kooning, Richter, and Joan Mitchell, will be on view after the museum opening next year. □

Right: Mark Rothko, *Untitled*, 1968.
Oil on paper mounted on canvas.



Below: Jane Kim, *Monarch Life Cycle*, 2018. Digital.
In "Migrations," Monterey Museum of Art, CA





Rinpa art (detail). In "Rinpa: Creativity Across Time and Space," Freer Gallery of Art, DC

New York City's Department of Cultural Affairs Hits the News—Awards \$58m in Grants to 1,070 Arts Organizations

[Information from *The Art Newspaper*, December 16, 2022]

For a record first time, the New York City Department of Cultural Affairs has awarded 1,070 local arts organizations a total of \$58m in grant money. The increase in funding reflects the reforms introduced in 2022 geared toward more equitable funding.

The effort to achieve equity is evident: small grants went from \$5,000 to \$10,000; more first-time applicants received funding; and 82 percent of the groups receiving grants are led by or were founded by people of color. Grants of \$10,000-\$20,000 were awarded to groups including Independent Curators International, the feminist art space Pen + Brush, and the artist-run gallery Tiger Strikes

Asteroid. Institutions receiving more than \$100,000 include the Hispanic Society of America, the International Center of Photography, the Leslie-Lohman Museum of Art, the New Museum, and the Solomon R. Guggenheim Foundation. In addition, nearly \$3m went to small art organizations and individual artists in every borough.

With the new funding, community-serving cultural organizations are able to reverse the negative impact of overloaded budgets and begin to fulfill the promises of their missions—to serve the public. As stated by New York City council member Kevin C. Riley, who chairs the Black, Latino, and Asian Caucus: "With this boost in funding to more POC-led organizations of varying sizes, we are ensuring gaps are filled, and that our communities can continue to showcase their excellence in the arts." □



A concert at the Hispanic Society Museum & Library (NY), one of the Department of Cultural Affairs' grant recipients.



Brigitte Lacombe, *Joan Didion*, New York, NY, 1996. Black-and-white photograph. In "Joan Didion: What She Means," Hammer Museum, CA

California

Laguna Art Museum, Laguna Beach

□ “The Sea Around Us” (Feb. 6) Immersive 360-degree video installation showing the interconnectedness of living things in the ocean as well as the oozing pollution and robotic intrusions. □ Through Feb. 12: “Her Great Gift: The Nancy Dustin Wall Moure Collection” Artworks made from the 1830s through the 1970s tracing how artists documented the California experience; “Pyramidion” Temporary pyramids of varying sizes and colors throughout the local park reflect the changes that occur in nature. □ “Five Summer Stories: The Exhibition” (March 12) Celebrating 50th anniversary of surf film: artifacts, ephemera, surf boards, film footage, and still images.

Hammer Museum, Los Angeles □ “Joan Didion: What She Means” (Feb. 19) An exhibition as portrait—a narration of the life of one artist by other artists through paintings, ephemera, photographs, sculptures, videos, and films with Didion screenplays. □ “Hammer Projects: Janiva Ellis” (Jan. 22) A single painting that warps proportions of the museum’s vaulted gallery and by doing so offers a contemporary perspective on art history.

Institute of Contemporary Art, Los Angeles

□ Through Jan. 15: “Rebecca Morris: 2001-2022” Survey presents the artist’s devotion to experimentation and abstraction; “My Barbarian” The history of this performance troupe that adapts modern plays, historical texts, and mass media through a queer lens of camp and kitsch to upend conventional tastes: video, performances, documentary footage, paintings, sculptures drawings, and more.

Monterey Museum of Art

□ Through April 16: “Flora Fauna” Paintings of the natural world by two California representational artists are set in conversation with works from the museum collection showing the evolution of representations of flora and fauna through three centuries; “Constructing the Photograph: Diane Pierce and Susan Hyde” Two photographers, two methods of working—cutting, stitching, reassembling, re-photographing, manipulating, and reimagining the medium. □ “Jane Kim: Migrations” (March 26) Multi-media works rendered with scientific accuracy while showing the mystique of nature.

Asian Art Museum, San Francisco

□ “Bearing Witness: Selected Works by Chiura Obata” (Jan. 31) Obata’s blending of Japanese techniques with modern abstraction in, for example, firsthand depictions of the 1906 earthquake, the forced incarceration of Japanese Americans during WWII, and wartime devastation, as well as watercolors and prints of California landscapes.

Anderson Collection, Stanford University, Stanford

□ “Stephanie Syjuco: White Balance/Color Cast” (March 5) Photography, video, installation are the tools



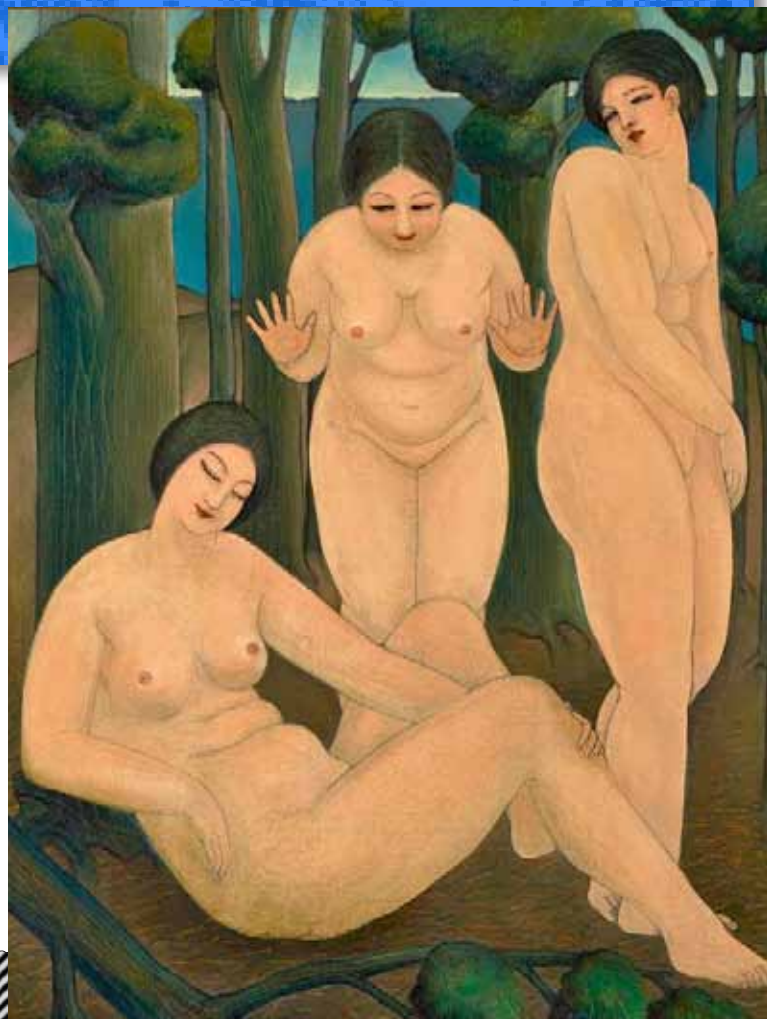
Stephanie Syjuco, *Cargo Cults: Head Bundle*, 2016. Pigmented inkjet print. In “Stephanie Syjuco,” Anderson Collection, CA

of Asian descent highlighting key moments of intersection between Asia and the United States—the third of three Asian American Art Initiative shows at the Cantor.

District of Columbia

Cooper Hewitt, Smithsonian Design Museum

□ “Mr. Pergolesi’s Curious Things: Ornament in 18th-Century Britain” (Jan. 22) Fanciful drawings and prints of “the ornaments of the ancients”—a neoclassical style that



George Matsusaburo Hibi, *Three Muses*, 1930. Oil on canvas. In “East of the Pacific,” Cantor Arts Center, CA

employs ornament inspired by artifacts from ancient Greece and Rome.

Cantor Arts Center, Stanford University, Stanford

□ “East of the Pacific: Making Histories of Asian American Art” (Feb. 12) Works of art dating from mid-19th century to the present by artists

employs ornament inspired by artifacts from ancient Greece and Rome.

Freer Gallery of Art □ “Meeting Tessai: Modern Japanese Art from the Cowles Collection” (Feb. 18) Works by Tomioka Tessai, an exemplar of the modern Japanese painter, yet he created nonconformist paintings in a traditional way based on ancient Japanese art and Ming and Qing paintings from China. □ “Rinpa: Creativity Across Time and Space” (Feb. 5) Examples of the Japanese painting movement, Rinpa, a loose association of artists starting in the early 17th century and lasting into the 19th, defined by stylized forms in bright colors. □ “Feathered Ink” (Jan. 29) How Japanese artists have experimented over centuries with different brush techniques in depicting birds: hanging scrolls, paintings, folding screens, ceramics, and printed books.

National Museum of the American Indian

□ “Preston Singletary: Raven and the Box of Daylight” (Jan. 29) Singletary (Tlingit American) The use of glass pieces and storytelling paired with Pacific Northwest coastal music, tells the story of Raven: the creator of the world and giver of the stars, moon, and sun.

National Portrait Gallery

□ “One Life: Maya Lin” (April 16) The first biographical exhibition dedicated to Maya Lin, architect, sculptor, and environmentalist: photographs, sculptures, personal ephemera, sketchbooks, architectural models, and images of completed works, put together trace Lin from childhood

Continued on next page

to today. □ “Dream a World: Selections from Brian Lanker’s *Portraits of Remarkable Black Women*” (Jan. 29) Photographs taken for a book published more than 30 years ago illuminate the contributions of these remarkable women. □ “Outwin 2022: American Portraiture Today” (Feb. 26) These finalists from across the country and Puerto Rico, working in a wide range of mediums, were selected in the triennial Outwin Boochever Portrait Competition.

Florida

Boca Raton Museum of Art □ “Reginald Cunningham: Black Pearls” (Jan. 29) Photographs of Boca Raton’s historic Pearl City neighborhood, its residents and their histories, and other elements that make up the community, the oldest existing neighborhood in the city.

Jewish Museum of Florida, Florida International University, Miami Beach □ “Environmental Art: Fragile Beauty” (Apr. 23) Local artists’ site-specific installations and performance works that reflect on climate change and human impact on surrounding oceans, coral reefs, and the shifting environment. □ “Lady Liberty: A Bonnie Lautenberg Retrospective” (April 2) Photographs taken in Antarctica, Palm Beach, Cuba, and New York, alongside conceptual artworks, all honoring the role of women in championing freedom.

Georgia

Morris Museum of Art, Augusta □ “Acquired and Restored” (March 12) Key projects of the past year on some of the more than 200 works of art that entered the collection in 2021.

Illinois

Museum of Contemporary Art, Chicago □ “Firelei Báez” (March 26) Two-story mural installed in the museum’s atrium reproduced the artist’s *Untitled (Drexciya)* which retells the myth of a Black, water-breathing nation within the Atlantic Ocean populated by the descendants of pregnant African women who were thrown overboard from slave ships when they entered into labor. □ “Intricate: Calder and the Poetry of Science” (March 5) Calder’s poetic works revealed as evidence of scientific concepts—balance, fulcrums, inertia, and drag. □ “Chicago Works: Gregory Bae” (March 12) Everyday objects loop, stutter, or fail—scenes of paused time imagine the possibility of resisting the inevitable forces of aging, deterioration, and separation. □ “Martine Syms: She Mad Season One” (Feb. 12) Video works about a young woman trying to make it as an artist drawn from early cinema, television shows, advertisements, and internet memes are shown within a sculptural installation.

Kentucky

Kentucky Museum of Arts and Craft, Louisville □ Through Jan. 22: “Erasure’s Edge; New Work by Noel W. Anderson” Series of works from vintage Ebony magazines and jacquard tapestries that have been erased, making spaces for new interpretations of Black history; “Natureish/Nurturish: Work by Monica Stewart” In a style inspired by children’s book illustrations, fairy tales, and folk art, Stewart examines the biological phenomenon of symbiosis.



Jon Carsman, *Somewhere in Northeastern Pennsylvania*. In “Changing Frequencies,” Everhart Museum, PA

Speed Art Museum, Louisville □ “Alphonse Mucha: Art Nouveau Visionary” (Jan. 22) An originator of the Art Nouveau movement and celebrated in Paris at the turn of the century, Mucha created posters and advertising that festooned the streets of Paris: here are his posters, illustrations, illustrations, ornamental objects, sculptures, photographs, and self-portraits. □ “Sam Gilliam (1933-2022)” (Feb. 26) Celebrating this abstractionist who led a life of crossed boundaries, rejected conventions, and newfound challenges: works that span his career. □ “Current Speed: Sky Hopinka” (Feb. 19) Three major abstract videos by this award-winning Indigenous artist/filmmaker, a member of the Ho-Chunk Nation of Wisconsin, whose work explores Indigenous perspectives, memory, and culture, sometimes with the use of narratives in languages such as Chinuk Wawa (from the 19th-century Pacific Northwest) or Ho-Chunk. □ “Rounding the Circle: The Mary and Alfred Shands Collection” (March 24) Contemporary artworks.

Maryland

Academy Art Museum, Easton □ “Earth Abides: Selections from the Collection” (Feb. 28) Works on paper that highlight the permanence and/or the fragility of nature: Ansel Adams, Grant Wood, Thomas Hart Benton, Kiki Smith, and others show us the resilience of nature. □ “Cheryl Warrick: Abstract Surge” (Feb. 19) Abstractions that chart inner worlds of the artist and the viewer with organic forms in bright colors and patterns. □ “Mary Cassatt: Labor and Leisure” (April 15) Aquatints, etchings, and oils offer a look at Cassatt’s evolving style and influences from Japanese printmaking to the Impressionists through the daily lives of women and their children.

Massachusetts

Eric Carle Museum of Picture Book Art, Amherst □ “The Carle Collection: Recent acquisitions” (April 9) Picture book art hung in salon style on purple walls: animals, landscapes, historical figures, folktales, and fairytales.

Fuller Craft Museum, Brockton □ Through April 23: “Making History: Recent Acquisitions to the Permanent Collection” Objects, acquired since December 2020, that represent a range of materials, techniques, subjects, and



Above: Mary Cassatt, *In the Omnibus* (*Intérieur d'un tramway passant un pont*), 1890. Drypoint and aquatint, printed in colors on paper;

Right: *The Banjo Lesson*, 1894. Multi-plate color drypoint and soft-ground etching.

Both in “Mary Cassatt: Labor and Leisure,” Academy Art Museum, MD





Edgar Degas, *Adelchi Morbilli*, c. 1857.
Graphite on off-white wove paper.
In "The Eveillard Gift," Frick Collection, NY

John Brown" (April 29) A series of screen-prints on the subject of white abolitionist John Brown by African American Lawrence at his full artistic strength.

Missouri

Springfield Art Museum □ Through March 19: "Rodney Frew" Local printmaker and educator's take on the human condition, "no holds barred"; "Frieda Logan: Swap Meet" Daily life in the American Midwest during the 1980s, in watercolor and acrylic; "Lyrical Abstraction" Works by Poons, Natkin, Francis, and others who followed the leads of a group in the 60s and 70s in their attempt to expand on the idea of abstraction and reassert line and color. □ "Humanities, Vol. 2" (Feb. 12) Works from the permanent collection that have sparked three artists to create new works of their own in response.

Montana

Hockaday Museum of Art, Kalispell □ Through Feb. 25: "Broad Spectrum: Contemporary Quilts" The Studio Art Quilt Associates' Montana/Idaho region selection of contemporary quilted artworks, made by 21 artists; "Members' Salon 2023" Annual presentation of paintings, sculptures, photographs, drawings, and more by museum members of all ages and skill levels.

Wanda Hollensteiner Art Gallery, Flathead Valley Community College, Kalispell □ "Gateway to Glacier: Selections from the Hockaday Museum of Art Permanent Collection" (Jan. 31) A visual narrative that highlights the Hockaday's exhibition history.

Nevada

Nevada Museum of Art, Reno □ Through Jan. 29: "American Silence: The Photographs of Robert Adams" Images, taken from 1965 to 2015, show the beauty and fragility of the American landscape as well as the ravages inflicted on the land by suburban sprawl, industrialization, highways, and more; "Sonia Falcone: Campo de Color (Color Field)" Installation made from spices, salt, and other raw materials—foods connecting people, cultures, and regions. □ "Water by Design" (March 19) Water through the lenses of artists documenting the use, exploitation, and preservation of this precious commodity.

New Jersey

Morris Museum, Morristown □ "RetroBlakesberg Captured on Film: 1978-2008" (Feb. 5) Photographs of the great musical artists of our time, shot for the ma-

John Ahearn and Rigoberto Torres, *Corey*, 1988. Oil on fiberglass and acrylic on plaster and wood. In "Swagger and Tenderness," Bronx Museum, NY

jor magazines and record companies of the last 30 years. □ "Federico Solmi: Joie de Vivre" (Feb. 26) Video sequences produced with traditional techniques such as painting, drawing, and sculpture are combined with technology—animation, video game design, programming, and virtual reality—resulting in imagery that challenges memory and history. □ "Musically Timed: Continental Clock Makers and their Markets" (March 26) A popular phenomenon in wealthy 18th- and 19th-century homes: time pieces that made music. □ "Earth & Memory: Contemporary Native American Pottery" (Feb. 12) Works made with time-honored techniques and iconography merged with contemporary design.

New York

Katonah Museum of Art, Katonah □ Through March 13: "The Haas Brothers: Jungle Fool" A 7-foot-tall bronze anthropomorphic sculpture that, looking like an oversized cartoon animal, represents self-expression and individuality; "Manolo Valdes" Sculptures by Valdes that engage with the legacy of the Old Masters Goya, Velázquez, and others, transforming the originals to three-dimensional images.

The Africa Center, New York City □ "States of Becoming" (Feb. 26) Painting, photography, sculpture, installation, and video that express the ways in which identity is remade and reimagined in the face of relocation, resettling, and assimilation experienced by these African artists.

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artistic innovations include ceramic sculptures, basketry, hand-stitching, blown glass, and more; "Food Justice: Growing a Healthier Community Through Art" An exploration of human issues that can shape and influence positive change in food security—equitable access to food affected by economic inequality, racism, corporate agricultural practices, food waste, climate change, politics.

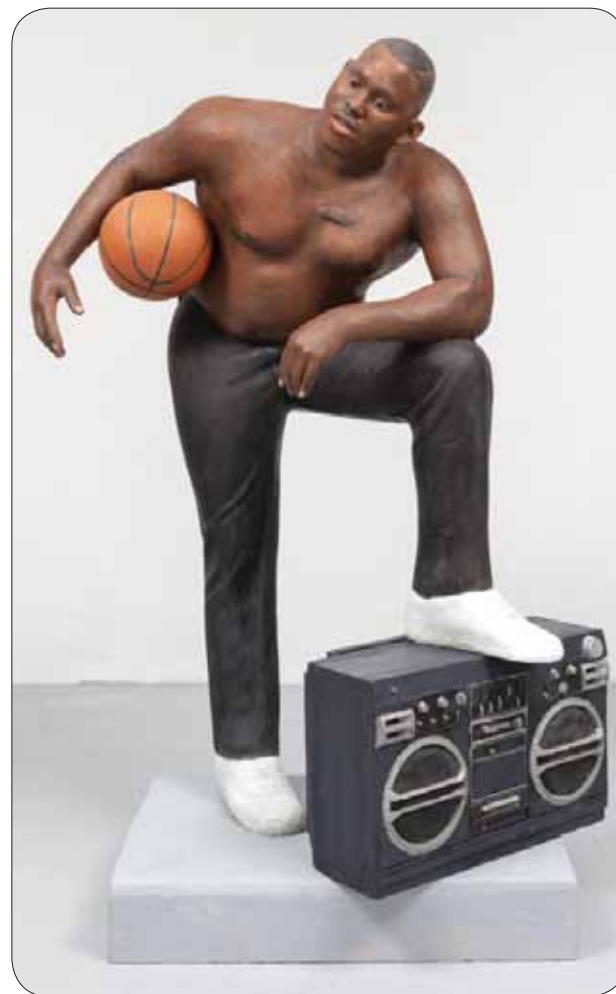
MIT Visual Arts Center, Massachusetts Institute of Technology, Cambridge □ "Symbionts: Contemporary Artists and the Biosphere" (Feb. 26) Bioartists whose creations explore, through the action of symbionts—organisms of different species that are found together and thrive through their interdependence—what it means to be interdependent, ceding human control of an artwork to other than human actions manifested in, for example, bacteria and fungi.

Fitchburg Art Museum □ "Ron Rosenstock's World in Color" (March 5) A native son presents the beauty he sees on the planet in the form of color photographs.

Rose Art Museum, Brandeis University, Waltham □ Through Dec. 30: "Peter Sacks: Resistance" Portraits made with fabric, paint, personal items, and texts, of individuals who have resisted political, racial, or cultural oppression over the past two centuries; "Frida Kahlo at the Rose Art Museum" Two self-portraits alongside photographs taken by her father Guillermo and her lover Nicholas Muray. □ "Salman Toor: No Ordinary Love" (Feb. 11) Hybrid compositions in textural brushstrokes and bold palette explore the artist's own experiences as a Queer diasporic South Asian man.

Michigan

Marshall M. Fredericks Sculpture Museum, Saginaw Valley State University, University Center □ "Jacob Lawrence: The Legend of





Bronx Museum, New York City □ “Abigail DeVille: Bronx Heavens” (April 9) Survey of installations and sculptures that describe the myths and realities of local, family, and ancestral histories of the Bronx. □ “Swagger and Tenderness: The South Bronx Portraits of John Ahearn and Frank Rigoberto Torres” (April 30) Sculptures of their South Bronx neighbors.

Cooper Hewitt Smithsonian Design Museum, New York City □ “Mr. Pergolesi’s Curious Things: Ornament in 18th-Century Britain” (Jan. 29) Italian-born Michelangelo Pergolesi specialized in what he called the ornaments of the ancients and, in London, he helped popularize a neoclassical style characterized by lighthearted decorative motifs from ancient artifacts.

El Museo del Barrio, New York City □ Through March 26: “Juan Francisco Elso: Por América” An examination of the product of Elso’s brief career: flourishing in Havana as part of the first generation of artists born and educated in post-revolutionary Cuba, he gained recognition in the early 1800s utilizing the contemporary Cuban, Caribbean, and Latin American forms as influenced by indigenous traditions; “Reynier Leyva Novó: Methuselah” Digital artwork that reproduces the 6,000-mile migration of a single monarch butterfly named Methuselah, a virtual avatar, from southern Canada across the United States to Mexico; “Domesticantx” Paintings, textiles, ceramics, and installation: works that address domestic realities—healing, spirituality, decoration, and the home.

Frick Collection (Frick Madison), New York City □ “The Eveillard Gift” (Feb. 26) A landmark gift of works on paper dated from the 15th century to the 20th: Boucher, Degas, Fragonard, Goya, Lawrence, Millet, Caillebotte, de la Tour, Lievens, Sargent, Le Brun, and others.

MoMA PS1, New York City □ “It’s time for me to go: Studio Museum Artists in Residence 2021-22” (Feb. 27) New work by the cohort of the Studio Museum in Harlem’s residency

program with practices spanning new media, painting, and textiles, all exploring the relationships between physical, digital, and psychic space. □ “Freedom to Grow: The Lower Eastside Girls Club & Jackie Sumell” (April 3) A mural, photographs, drawings, plant pressings and medicine, audio interviews, all a product of interns from the lower Eastside Girls Club in collaboration with Sumell and the MoMA PS1 intern program. □ “Umar Rashid: Ancient Regime Change 4, 5, and 6” (March 13) In multiple mediums Rashid creates narratives that examine how political and cultural power is established and can be undone. □ “Mumana Manna: Break, Take, Erase, Tally” (April 17) Films and sculptures explore the varying effects of preserving practices in agriculture, science, and the law. □ “Frieda Toranzo Jaeger: Autonomous Drive” (March 13) Paintings that propose a future for queer freedom, connections to nature, and new spaces of pleasure.

Morgan Library & Museum, New York City □ Through Feb. 5: “George Baselitz: Six Decades of Drawings” Celebrated contemporary German artist who revitalized figurative painting in the 1960s: on view are examples from the Heroes series and fractured drawings of the mid-60s, landscape and figure drawings from the 70s, pastels and watercolors from the 80s and 90s, and Remix drawings from the last twenty years; “The Little Prince: Taking Flight” The original manuscript and art for Saint-Exupéry’s classic. □ “She Who Wrote: Enheduanna and Women of Mesopotamia, ca. 3400-2000 B.C.” (Feb. 19) Artworks that describe the lives of women in ancient Mesopotamia during the 3rd millennium B.C., particularly Enheduanna, the poet, priestess, ruler, and first named author in world literature.

Museum of Arts and Design, New York City □ “Queer Maximalism x Machine Dazzle” (Feb. 19) Creations by Matthew Flower, a.k.a. Machine Dazzle, a provocateur commanding a repertoire of stagecraft, design, performance, and music for stage, spectacles, and street theater alongside ephemera, material samples, photography, video, and costumes. □ “Jewelry Stories” (April 16) Jewelry design rooted in

Robert Adams, *Kerstin Enjoying the Wind, East of Keota, Colorado* (detail), 1969, printed c. 1977. Gelatin silver print. In “American Silence,” Nevada Museum of Art, NV

sculptural experimentation—jewelry as an art form.

National Museum of the American Indian, New York City □ “Developing Stories: Native Photographers in the Field” (March 12) Photo essays by Native photojournalists exploring issues of personal interest that touch the lives of Native people in specific communities: how the covid pandemic impacted the Navajo Nation, how U.S. government regulations impacted Native Americans’ personal decisions. (See District of Columbia for news of exhibitions at the Washington, DC location of the NMAI.)

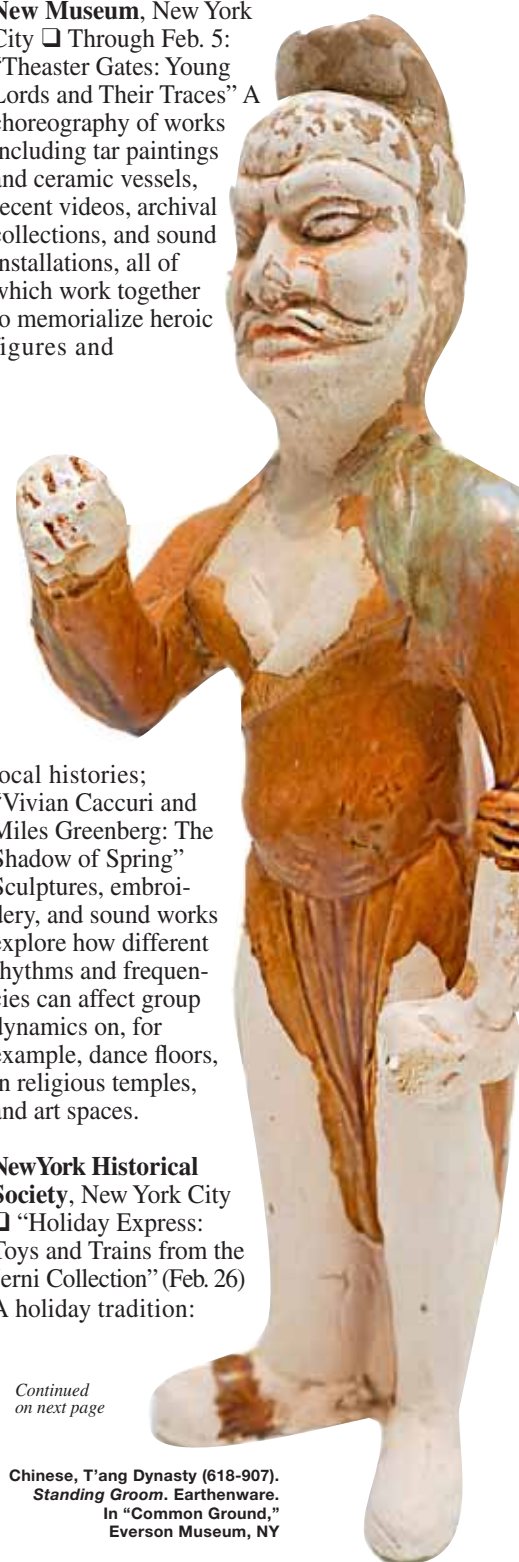
New Museum, New York City □ Through Feb. 5: “Theater Gates: Young Lords and Their Traces” A choreography of works including tar paintings and ceramic vessels, recent videos, archival collections, and sound installations, all of which work together to memorialize heroic figures and

local histories; “Vivian Caccuri and Miles Greenberg: The Shadow of Spring” Sculptures, embroidery, and sound works explore how different rhythms and frequencies can affect group dynamics on, for example, dance floors, in religious temples, and art spaces.

New York Historical Society, New York City □ “Holiday Express: Toys and Trains from the Jerni Collection” (Feb. 26) A holiday tradition:

Continued on next page

Chinese, T’ang Dynasty (618-907). *Standing Groom*. Earthenware. In “Common Ground,” Everson Museum, NY



toy trains, figures, and miniature models of a bygone era. □ “‘I’ll Have What She’s Having’”: The Jewish Deli” (April 11) How Jewish immigrants, mostly from Central and Eastern Europe, imported and adapted traditions to create a uniquely American restaurant: the heyday of the deli between wars, delis and Broadway, stories of the workers, neon signs,

Nasher Museum of Art, Duke University, Durham □ “The Power of Portraiture: Recent Acquisitions” (Feb. 1) Abstraction, distortion, and a broad range of other styles and concepts of portraiture expressed through the camera lens.

Live-action scenes, autobiographical texts, and found footage contribute to Granger’s videos and installations that weave stories, complicating interpretations of the past and present.

Springfield Museum of Art, Springfield □ “Mirror Mirror” (March 19) Artworks by women who focus on women and issues of identity. □ “Lake Valley by Rachel Rose” (Feb. 26) Film installation combining collage, found footage, and repurposed materials tells the story of a pet exploring a forest in search of friendship.

Pennsylvania

Michener Art Museum, Doylestown □ “Walé Oyéjidé: Flight of the Dreamer” (April 23) On view in the museum building that was once the County Prison, this exhibition pairs writings by former prisoners with lush garments and regal portraits by the renowned Nigerian American Walé Oyéjidé, transforming the gallery into an imagined escape from the realities of imprisonment. □ “(re)Frame: Community Perspectives on the Michener Art Collection” (March 5) Selected objects presented for viewers’ individual interpretations—new views on the museum’s collection.

Westmoreland Museum of American Art, Greensburg □ Through Feb. 5: “Gatecrashers: The Rise of the Self-Taught Artist in America” Works by self-taught artists and how they crashed the gates of major museums in the U.S. and gained their cultural power as a result of evolving ideas about American identity, inclusion, and national character in art; “Forests of Symbols” The movement of Symbolism, a European art movement,

menus, ads, documentaries, artwork, artifacts, and photographs from the society’s collection.

Studio Museum in Harlem, New York City □ “It’s time for me to go: Studio Museum Artists in Residence” (Feb. 27) See MoMA PS1 for a brief description of this fourth annual collaboration of these two institutions.

Everson Museum of Art, Syracuse □ “Common Ground” (April 9) Featuring the Common Ground world Mandala, a monumental sculpture made from clay samples from the 188 member countries of the United Nations collected by artist Neil Tetkowski, this exhibition also highlights the museum’s collection of world ceramics, both ancient and contemporary.

Parrish Art Museum, Water Mill □ “Mel Kendrick: Seeing Things in Things” (Feb. 19) Objects that provide clues to the process by which they were made. □ Through April 2: “Kahlo: An Expanded Body” Kahlo’s life through the lens of her medical history and its impact on her life and work: new insight into the importance of the body to Kahlo as enduring source material for depictions of her physical and emotional life; “An Expanded Portrait: Works from the Permanent Collection” In dialogue with the Kahlo exhibition: the works of women artists who explore self-representation and ways in which women experience the world.

North Carolina

Mint Museum, Charlotte □ At the **Mint Uptown:** “Rendezvous with Rothko” (March 31) Two paintings from the 1950s and 60s: *No. 17* (or) *No. 15* and *Untitled 1951*.



Top: Lulu Delacre, illustration for *Olinguito*, from *A to Z!*
Center: Bonnie Christensen, illustration for *Ida B. Wells, Let the Truth be Told*:
Right: Alan Say, illustration for *A River Dream*:

All new acquisitions at the Eric Carle Museum of Picture Book Art, MA

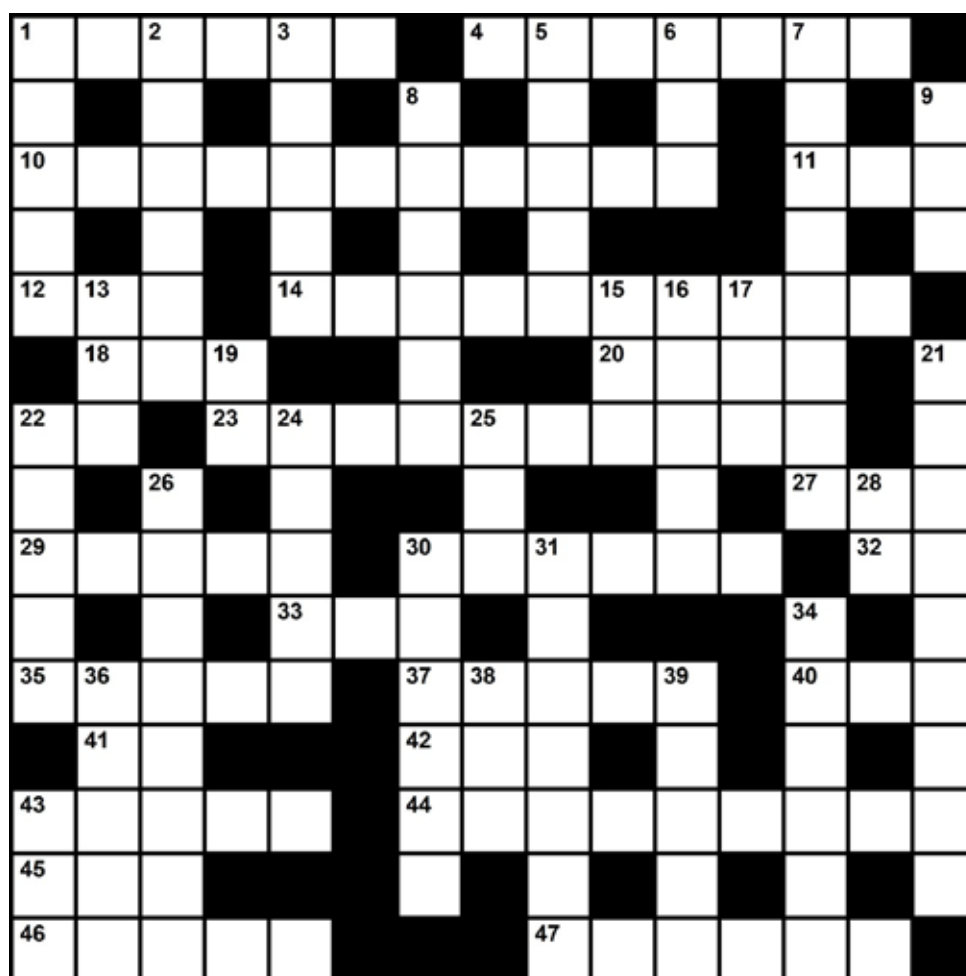
Ohio

Contemporary Arts Center, Cincinnati □ Through Feb. 12: “Images on which to Build, 1970s-1990s” Photographic documentation reveals technologies with which newsworthy images in various cultures were constructed and circulated; “Cameron Granger: The Cartographer Tries to Map a Way to Heaven”



Continued on page 14

CROSSWORD by Myles Mellor (solution on next page)



ACROSS

1. New York based feminist artist who created *The Parlor Paintings*, Margaret _____
4. Dutch painter known as "The Sphinx of Delft"
10. Arrangement of spatial relationships in art work
11. Uffizi offering
12. *En plein* _____
14. Francois Boucher's painting _____ *Attempting to Walk on Water*, 2 words
18. Lawn material
20. *The _____ Mothers* by Giovanni Segantini
22. _____ Forster, novelist
23. He played Basquiat in *The Collaboration*, 2 words
27. Used a shovel
29. Equine mixed media work, *View from Horseback of Rowena Crest*, by Christina _____
30. The painting *Untitled (The Birth)* is associated with this Renaissance movement
32. Acidity factor
33. Common backdrop in Turner paintings
35. Frequent subject of Van Gogh
37. Painter of *Vetheuil in Winter*
40. "Certainement!"
41. Russian river
42. "O Sole _____"
43. Premier museum collection in Madison Avenue
44. Artist who created the lithograph *Wiggle Manhattan*, _____ Murray
45. "A thing of beauty _____ joy forever" Keats
46. Artistic category
47. Pratt Institute for one

DOWN

1. Creator of *The Slav Epic*. Alphonse _____
2. She created *Inner Landscape*, Silkscreen, Sonia _____
3. Court sport
5. Poet who wrote *The Wasteland*
6. *Vitruvian* _____ (iconic Da Vinci drawing)
7. Coated with a shiny substance
8. Word in a Dante title
9. Place for boars and sows
13. Distinctive doctrine
15. Energy
16. Call to mind
17. Piece of advice
19. Calvin Harris, for one
21. Lightest part of a painting or drawing
22. Bent pipe
24. Dadaism pioneer Max
25. Deg. for an entrepreneur
26. Socially unconventional person often involved in artistic and spiritual pursuits
28. Pixar film about Carl Fredrickson
30. L.A. museum displaying Picasso Cut Papers
31. *Two Girls at the Piano* and others
34. El Greco's View of _____
36. Rosa Bonheur painting *The _____ Fair*
38. Painting medium
39. Be a mentor
43. Leaf in Biblical paintings

Below: Grandma Moses (Anna Mary Robertson Moses), *Rockabye*, 1957. Oil on Masonite. In "Gatecrashers," Westmoreland Museum of American Art, PA



◀ Crossword Solution

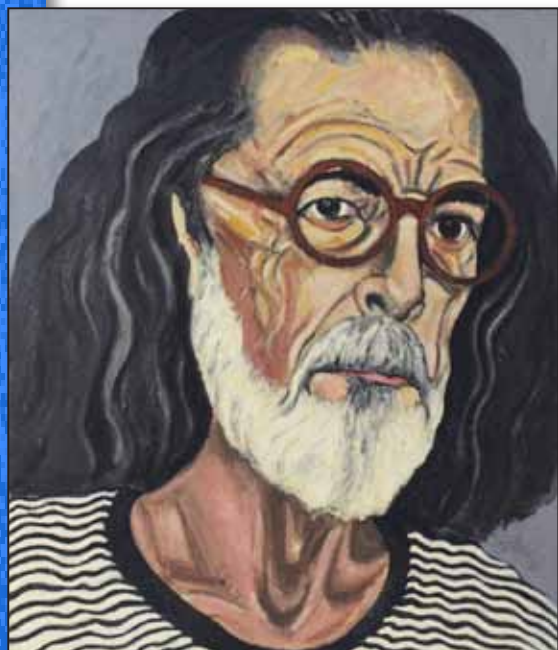


Amoako Boafo, *Nancy*, (detail) 2017. Oil on canvas. In "The Power of Portraiture," Nasher Museum of Art, NC

as it developed in the U.S. in the 20th century; "Gavin Benjamin: Break Down and Let It All Out" Installation of a domestic space owned by a fictional Black family for 250 years.

The Print Center, Philadelphia □ Through March 25: "Cheryl Mukherji: Ghoror Bairer Aalo (The Light Outside Home) Photographs from post-colonial India of the artist's family relationships show how personal and political histories intertwine; "Maria Veronica San Martin: Geology of Memory / Geologia de la Memoria" Artist books and related prints and photographs explore the political landscape of the artist's native Chile; "Idalia Vasquez: Mind of Winter" Photographs that reveal the space between nationalities and cultures of migrants.

Everhart Museum, Scranton □ Through Spring 2023: "Works on Paper" Ink sketches, charcoal drawings, engravings, etchings, photographs, and more; "Changing Frequencies: Works by Jon Carsman" Silkscreens, and acrylic, pen, and watercolor works inspired by the landscape and architecture of northeastern Pennsylvania.



South Carolina
Gibbes Museum of Art, Charleston □ "From Chaos to Order: Greek Geometric

Art from the Sol Rabin Collection" (March 5) The stylistic principles during the Geometric period—symmetry, clarity, and balance—appear contemporary. □ "Un/Natural Selections: Wildlife in Contemporary Art" (Feb. 3-April 16) The diverse ways artists use animal imagery to address humanity's interconnectedness with the natural world.

Tennessee

Knoxville Museum of Art, Knoxville □ "Landfall Press: Five Decades of Printmaking" (April 30) A key player in the postwar renaissance in the 50s and 60s of printmaking.

Texas

Kimbell Art Museum, Fort Worth □ "Murillo from Heaven to Earth" (Jan. 29) Genre paintings depicting everyday life in 17th-century Spain by the Spanish Golden Age painter Bartolomé Esteban Murillo who was known primarily for his representations of the life of Christ and other Biblical scenes.

Virginia

University of Richmond Museums, Richmond □ At the **Harnett Museum of Art**: Through April 21: "Swan Song: Celebrating the Permanent Collection" The collection after 32 years under the direction of retiring Richard Waller: prints by Picasso, Toulouse Lautrec, Warhol, Hogarth; pieces of Rockingham and other art pottery; and contemporary prints from the Center Street Studio Archives in Milton; "Jay Lynn Gomez: Domestic Scenes Reconsidered" Artworks that reflect the realities of the immigrant workforce—caretaking, housekeeping, and landscaping: images that speak to and about perceptions of class, gender, and belonging.

Wisconsin

Villa Terrace Decorative Arts Museum, Wisconsin □ "Grounded" (March 23) A selection of sculptures that introduce three rising artists whose materials derived from the earth—plaster, clay, glass, and more. □

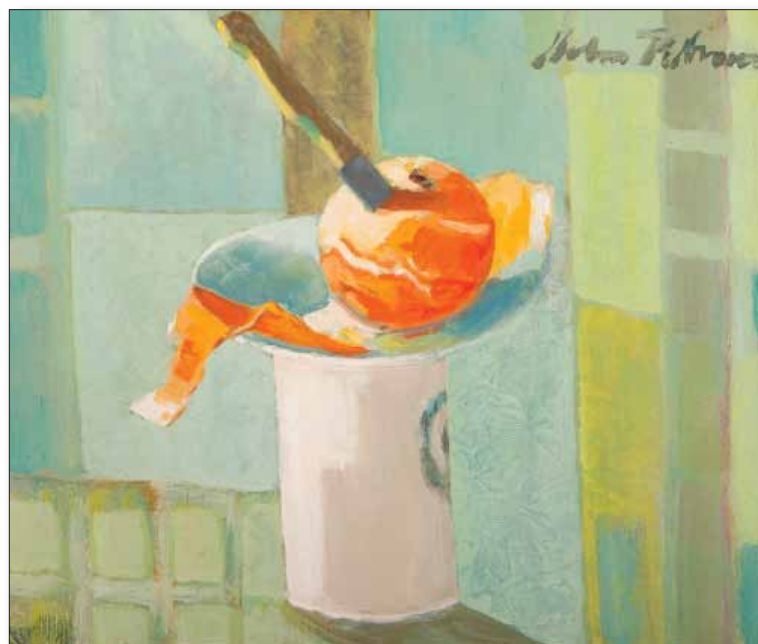
Rodney Frew, *Self, My 65th Year*, 1998. Oil on canvas. In "Rodney Frew," Springfield Art Museum, MO



Frida Kahlo, *Itzcuintli Dog and Me*, (detail), 1938. Oil on canvas. In "Frida Kahlo at the Rose Art Museum," Rose Art Museum, MA



Grandma Moses (Anna Mary Robertson Moses), *Rockabye*, 1957. Oil on Masonite. In "Gatecrashers," Westmoreland Museum of American Art, PA



Above: Hobson Pittman, *Orange & Plate*, c.1965-70. In "Acquired and Restored," Morris Museum of Art, GA

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



Bio artwork. In "Symbionts: Contemporary Artists and the Biosphere," MIT Visual Arts Center, MA

museum**VIEWS**

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