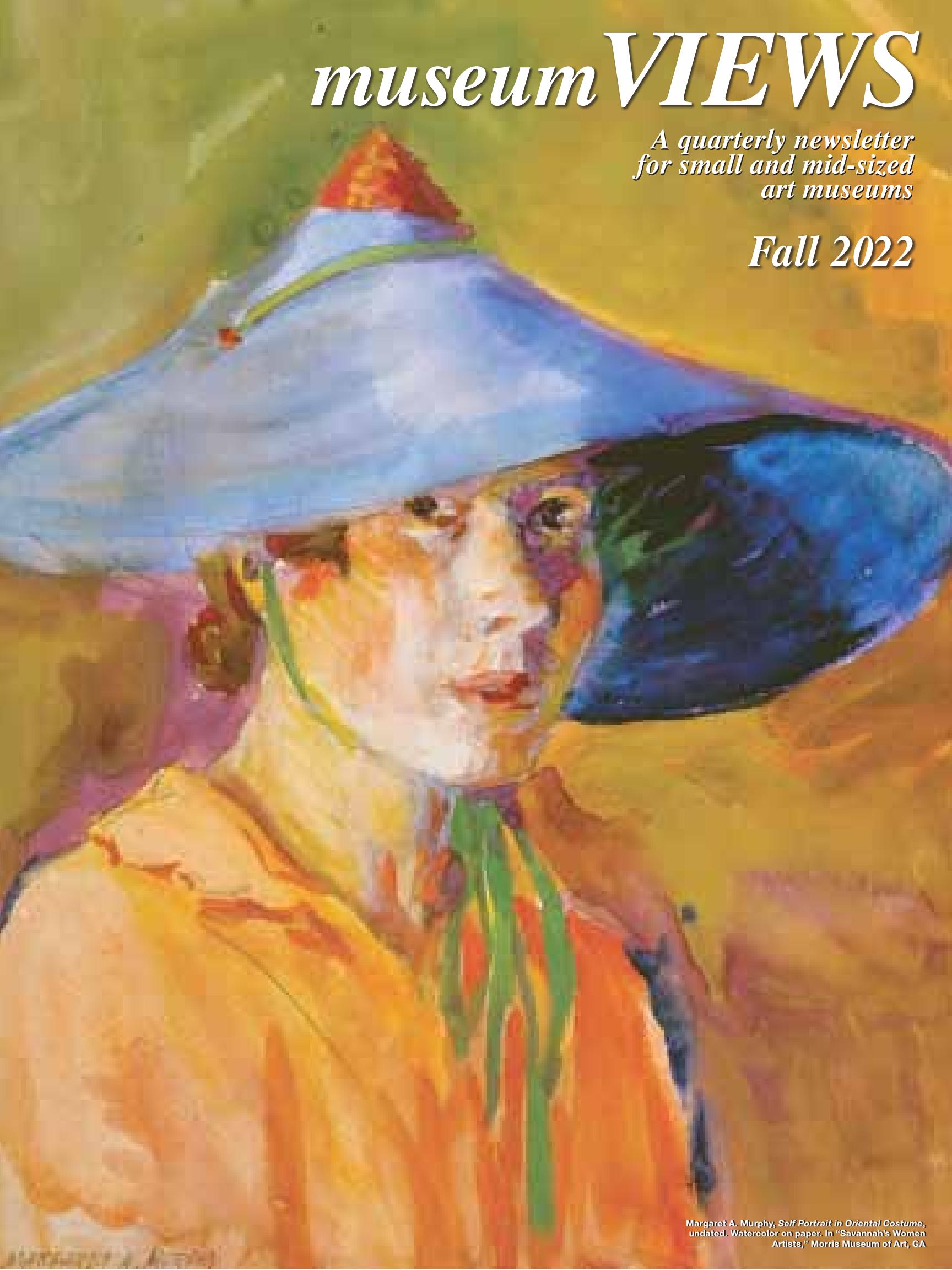


museum VIEWS

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

Fall 2022



Margaret A. Murphy, *Self Portrait in Oriental Costume*, undated. Watercolor on paper. In "Savannah's Women Artists," Morris Museum of Art, GA

NPS Awards \$2M To Boost Repatriation Efforts

In August 2022, Gabriella Angeleti of The Art Newspaper reported the following:

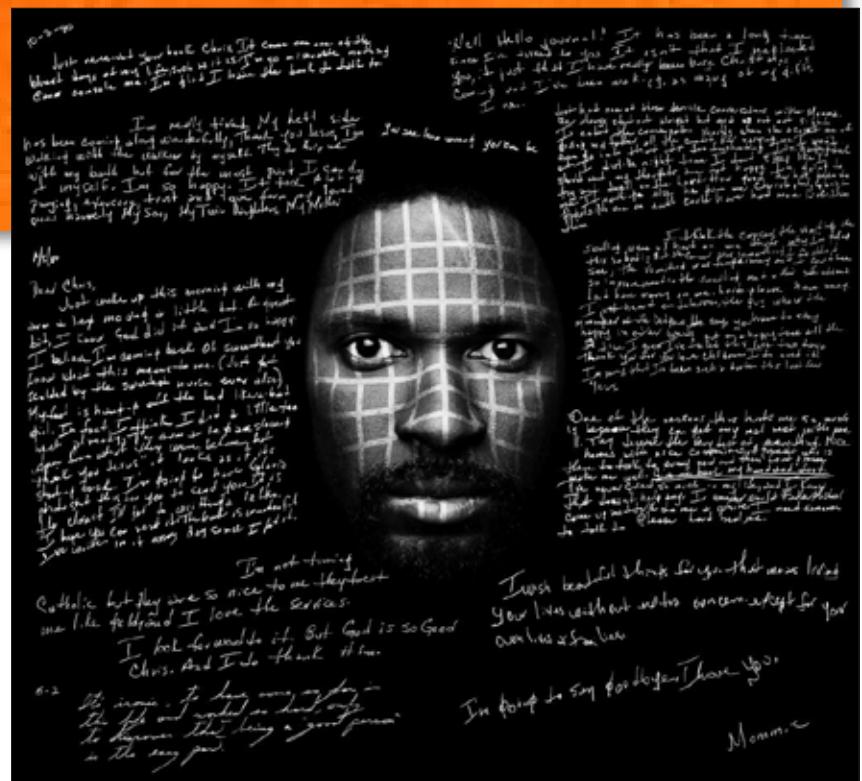
The National Park Service (NPS) has awarded 20 American museums and nine Indigenous tribes grants totaling \$2.1m to assist in the consultation, cataloguing, and repatriation of ancestral remains and cultural objects in an effort to increase enforcement of the National American Graves Protection and Repatriation Act (NAGPRA).

The 1990 statute requires federally funded institutions to inventory their holdings of Indigenous human remains and burial objects to facilitate their return. But adherence and enforcement have been points of contention for several U.S. museums since it was enacted due to logistic hurdles regarding tribal affiliation and compliance.

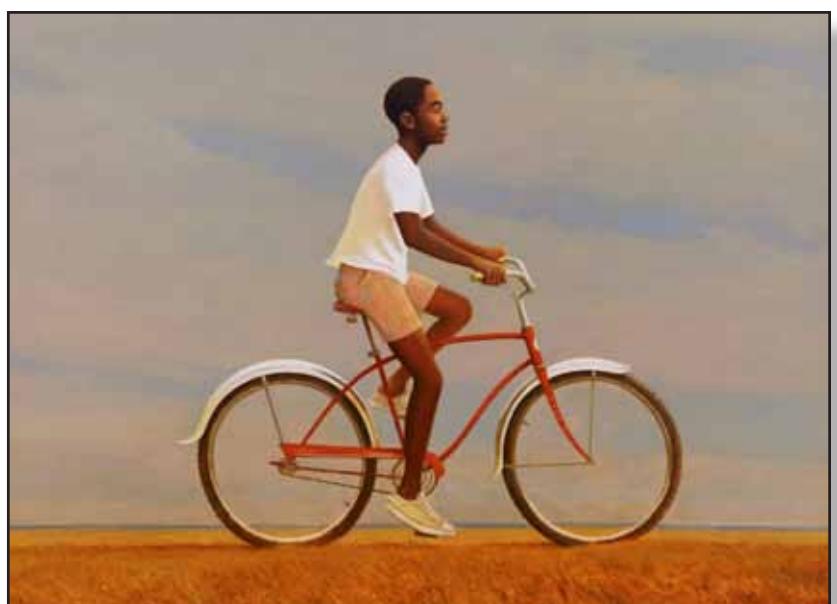
Among the grantees, the Logan Museum of Anthropology at Beloit College in Wisconsin has received around \$12,000. These funds will facilitate the repatriation of the remains of five individuals and 25 burial objects that were removed by an archaeologist from Ventura County in California between 1875 and 1889 and later sold to the museum.

The council of the Tlingit and Haida tribes received nearly \$100,000, which will fund consultation and documentation of sacred ceremonial objects currently held in the collections of the Hood Museum of Art at Dartmouth College (NH), the Rhode Island School of Design, and the Museum of Us (CA)....

The grants are “just one way the NPS is advancing a whole-of-government effort to strengthen tribal sovereignty and repair our nation-to-nation relationships,” the NPS director, Chuck Sams, said in a statement. “Repatriation of human remains and sacred cultural objects to native American tribes, Alaska natives, and the native Hawaiian community is fundamental to ensuring the preservation of Indigenous culture.” □



Above: Chris Johnson, *Untitled Triptych, Right Panel*, 1991. Digital Pigment print.
In "Chris Johnson: In My Life," Monterey Museum of Art, CA



**Bo Bartlett, Georgia, 2021. Oil on linen.
In "Bo Bartlett: Earthly Matters," Gibbes Museum of Art, SC**



Sonia Romero, *Inner Landscape*, 2011, Silkscreen.
In "Dissolve," Langson Institute and Museum
of California Art, CA



Roy Lichtenstein, *Variations No. 7*, 1959. Oil on canvas. In "Roy Lichtenstein: History in the Making," Nasher Museum of Art, NC

Changes in Rules Governing Funds from Sales

[From *The Art Newspaper*]

The Association of Art Museum Directors (AAMD) is updating its guidelines concerning the sale of artworks de-accessioned by museums, slightly expanding its restrictions on the often-controversial practice.

The new provision, approved by AAMD members, allows funds from deaccessioned works to be used for “direct care” of a museum’s collection—a more lenient approach than the association’s previous guidelines. In the past, rules limited the use of funds to the purchasing of new artworks for the museum’s collection....

AAMD’s definition of “direct care” states, “Direct care for purposes of this section means the direct costs associated

with the storage or preservation of works of art. Such direct costs include, for example, those for (a) conservation and restoration treatments (including packing and transportation for such conservation or restoration) and (b) materials required for storage of all classifications of works of art, such as, acid-free paper, folders, matboard, frames, mounts and digital media migration.”

The new rule goes on to clarify that proceeds from a deaccessioned sale may not be used to pay for capital expenses such as staff salaries or exhibition costs. □

BOOK NOTES:

Vermeer's Maps:

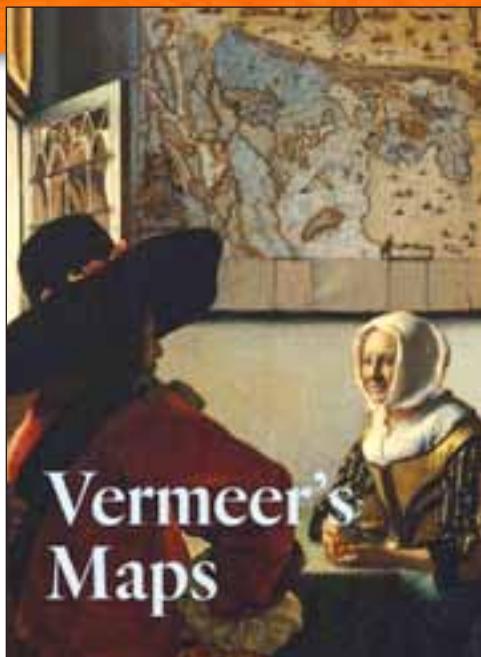
A study of the artist's enduring preoccupation

[Delmonico Books / The Frick Collection]

By Rozemarijn Landsman.

Johannes Vermeer (1632-75) was born in Delft. Few known documents record his early life and none describe his artistic training. Vermeer's work commanded high prices during his lifetime, yet the expenses of his large family, his unsold inventory as a painter and art dealer, and the Dutch economic downturn of the 1670s appear to have depleted his resources to the extent that he died in debt at the age of 43.

Today, only 34 paintings are generally accepted to be by Vermeer's hand, three of which are in the Frick Collection.



People have been captivated by the work of Vermeer since he was rediscovered in the 19th century. Maps, an intricate fusion of art and science, held an important and multifaceted place in the Netherlands in the 17th century and were of particular interest to Vermeer. Of the approximately 34 paintings attributed to him, wall maps and other cartographic objects are depicted in nine of them, including the renowned *Officer and Laughing Girl* and his masterpiece, *The Art of Painting*.

With stunning reproductions and incisive text, *Vermeer's Maps* is a comprehensive study of the artist's depiction of wall maps. Author Rozemarijn Landsman, drawing on rare surviving examples of the maps and other primary sources, examines this intriguing aspect of Vermeer's work, expanding our understanding of the art and life of the "Sphinx of Delft."

[Rozemarijn Landsman was the 2019-21 Anne L. Poulet Curatorial Fellow at The Frick Collection. She is a Doctoral Candidate at Columbia University.] □

From The WASHINGTON POST

National Gallery Confirms that One of its Vermeers is Actually Not a Vermeer

Experts had long wondered whether "Girl With a Flute" was really one of the world's few paintings by the Dutch master.

The pandemic gave the museum a chance to investigate.

By Sebastian Smee October 7, 2022 at 2:00 p.m.

It has long been designated as dubious. Now it's official: *Girl With a Flute*, one of the National Gallery of Art's four paintings attributed to Johannes Vermeer, is not, in fact, by Vermeer. Four are now three, and thanks to new combinations of scientific analysis, art historical insight, and informed looking, a vexing, long-standing problem has been resolved.

In a news conference Friday, the museum shared the finding that an interdisciplinary team of curators, conservators, and scientists has determined that the painting was made "by an associate of Vermeer—not by the Dutch artist himself." □



Girl with a Flute, formerly attributed to Johannes Vermeer, c. 1665–1670. National Gallery of Art, Washington, D.C.

National Museum of Women in the Arts Announces Major Gift



Alphonse Mucha, *Reverie*, 1897. Color lithograph.
In "Alphonse Mucha: Art Nouveau Visionary," Speed Art Museum, KY

The world's first major museum dedicated to championing women through the arts, The National Museum of Women in the Arts (NMWA), has announced a major legacy gift of more than 60 works from the personal collection of the museum's late founders, Wallace Holladay (1920–2012) and Wilhelmina Cole Holladay (1922–2021).

The gift includes paintings, prints, and sculpture dating from the early 17th through the late 20th centuries. Among the treasures are works by Magdalena Abakanowicz, Louise Bourgeois, Elizabeth Catlett, Sue Coe, Sonia Delaunay, Leonor Fini, Eva Gonzalès, Eva Hesse, Claude Raguet Hirst, Gwen John, Käthe Kollwitz, Paula Modersohn-Becker, Jane Peterson, Faith Ringgold and others....

The Holladays gave more than 400 paintings, sculptures, prints, and drawings to the museum when it opened and continuously donated art to the museum over their lifetimes. Along with their founding vision for the museum, the art they collected became the bedrock of the institution.

The museum is currently undergoing a major renovation, and plans are underway to incorporate selected works from this bequest into the updated and expanded galleries. NMWA's building will reopen in fall 2023, revealing upgraded exhibition spaces, re-envisioned public programming areas, and improved amenities and accessibility for visitors. □

REBIRTH: Warhol and Basquiat



Jeremy Pope and Paul Bettany in *The Collaboration*
Photo: Marc Brenner

[From The Guardian, August 2022]

Paul Bettany and Jeremy Pope to reprise their stage roles in *The Collaboration*, which depicts how Warhol and Basquiat worked together in 1980s New York.

They were “electric, eccentric, polar opposites”: two of the greatest artists of the century were brought together to stage an imaginary conversation in the play *The Collaboration*, written by Anthony McCarten and staged at the Young Vic playhouse in London, England. The drama about Andy Warhol and

Jean-Michel Basquiat will transfer to Broadway and has been adapted for a major feature film.... Actors Paul Bettany and Jeremy Pope, having received rave reviews for their portrayals of the artists at the Young Vic, will reprise those roles in forthcoming productions for both stage and screen, each directed by Kwame Kwei-Armah, artistic director of the Young Vic.

The play imagines the conversations and conflicts of Warhol and Basquiat as they collaborated on an exhibition.... For the original staging, the Young Vic liaised with the artists’ estates. Such was the concern about artwork created for the play emerging on the open market and being mistaken for genuine examples that they had to destroy every night—recreating them again the next time. Kwei-Armah said: “We broke them up.... Every night we had to destroy anything that was painted. We had an outside artist come in during rehearsals to talk about recreating the art. Jeremy [Pope] is a really proficient artist and so he would do it live every night on stage.” □

Museums Encounter Ian

[A longer version of this article appeared in The Art Newspaper days after Hurricane Ian hit Florida at the end of September.]

Art spaces and institutions up and down Florida’s Gulf Coast, from Tampa Bay and St. Petersburg to Naples, found themselves on the front lines of a strong category four hurricane with sustained winds of 150 miles per hour and a storm surge that exceeded six feet in places.

Some art spaces along the state’s west coast, due to effective pre-planning and devoted, hard-working staffs, escaped severe damage. Others experienced devastating consequences and face long and difficult recovery. For example, at the waterfront Dalí Museum, the Wish Tree was toppled; it was the museum’s only significant damage. But, on Captiva Island, the status of Robert Rauschenberg’s property that houses the Rauschenberg Foundation’s artist residency remained unknown two days after the storm’s passage—damage to the bridge connecting Captiva to the mainland prevented contact. “We have no idea what we will find when we are able to return,” Kathy Halbreich, the foundation’s executive director, told the *New York Times*. To the north, in Sarasota, the Sarasota Art Museum and the Ringling lost power and many trees, but ran on generators, while some two million people in the region suffered through without power.

In Port Charlotte, Punta Gorda, Cape Coral, and Fort Meyers, some of the cities directly in Hurricane Ian’s path, were unreachable as they faced power outage, spotty cell phone reception, and persistent flooding.

Continued on next page



Peter Sacks, *Nelson Mandela*, 2020–2022. Mixed media on paper.
In “Peter Sacks: Resistance,” Rose Art Museum, MA

Museums Encounter Ian continued

Right: Mel Kendrick, *L450*, 2019. Ebonized mahogany.
In "Mel Kendrick: Seeing Things in Things," Parrish Art Museum, NY

Further south in Naples, the Baker Museum emerged largely unscathed, thanks to lessons leaders learned in previous storms. Institutions that had incorporated major climate resiliency plans after being hit by Hurricane Irma in 2017 weathered Ian well. More than ever, however, institutions are making sure that staffs are safe while executing plans designed to protect museum property and collections. □

Mellon Foundation Awards \$1 Million

The Mellon Foundation has awarded the Museum of Contemporary Art, Chicago, a substantial grant of \$1 million. The funds will allow the MCA to launch an institution wide Latinx and Caribbean art initiative that will include many more undertakings: the development of two exhibitions and related scholarly publications, acquisitions to its permanent collection, continued curatorial research, community partnerships and engagement, and the transition to a bilingual Spanish/English museum. □



Above: Pablo Picasso, *Female nude*, Barcelona or Paris, 1902-03. Pen and sepia ink on paper pasted onto electric-blue glazed paper. In "Picasso Cut Papers," Hammer Museum, CA



Elio Raffaeli and Vittorio Costantini, *The Reef*, n.d. (detail). Glass. In "Making Waves!" Morris Museum, NJ

Some Equine Art for Autumn

Right: Christina Brown,
View from Horseback of Rowena Crest, 2020.
Mixed media. In "3D Expression,"
Lauren Rogers Museum of Art, MS



Left: Srijon Chowdhury.
Pale Rider, 2019.
Oil on canvas.
In "Same Old Song,"
Frye Art Museum, WA



Gong Kai 袞開, *Noble Horse (Jungutu)*, Yuan dynasty (1279–1368). Handscroll, ink on paper. In "Galloping Through Dynasties," Cincinnati Art Museum, OH

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California

Orange County Museum of Art, Costa Mesa □ Through Jan. 15, 2023: “Fred Eversley: Reflecting Back (the World)” Lenses and mirrored forms look like planets floating in space, their highly polished surfaces reflecting and refracting the world and our place in it; “Peter Walker: Minimalist Landscape” An homage to Walker, landscape architect in the Modernist movement, principally his fountains and plantings, as well as other works from the museum’s collection.

Langson Institute and Museum of California Art, University of California, Irvine □ “Dissolve” (Dec. 10) Paintings, photographs, sculpture, installations, and videos that use the process of dissolving to address the disappearance of personal relationships, identity, and social and political networks. □ “Echoes of Perception: Peter Alexander and California Impressionism” (Jan. 14, 2023) Early modernist painters and Alexander’s work, forming an exchange between generations influenced by California’s special light—California Impressionists’ perceptions of their particular place and space.

Laguna Art Museum, Laguna Beach □ “Photography & Seduction: William Mortensen’s Laguna Beach” (Jan. 19, 2023) The oeuvre of a revered teacher/maverick whose subject matter and manipulation of his photographs made him anathema to his fellow photographers.

Hammer Museum, Los Angeles □ “Picasso Cut Papers” (Dec. 31) Here are some of the cut paper works that Picasso made throughout his career, from the age of nine to his eighties; although rarely sold or exhibited, he signed, dated, and archived them, as he did all his works. □ “Joan Didion: What She Means” (Jan. 22, 2023) An exhibition serving as a portrait of Didion’s life featuring works by many artists

from all the wide-ranging places she called home: paintings, ephemera, photographs, sculpture, videos, and footage from films of her screenplays. □ “Bob Thompson: This House Is Mine” (Jan. 8, 2023) Works by this visionary African American painter who set out to synthesize a new visual language out of historic European painting with new colors, forms, and figures.

Institute of Contemporary Art, Los Angeles □ Through Jan 15, 2023: “Rebecca Morris: 2001-2022” A 21-year survey of this LA-based painter best known for her large-scale paintings and her commitment to experimentation and abstraction; “My Barbarian” Videos, performances, documentary footage, sculptures, paintings, drawings, masks, and puppets, together tell the history of *My Barbarian*, a group of three that uses performance to dramatize social issues through a queer lens, camp, and kitsch to upend fixed notions of taste and convention.

American National Museum, Los Angeles □ “BeHere / 1942: A New Lens on the Japanese American Incarceration” (Jan. 8, 2023) Opening exactly 80 years after the evacuation of Japanese Americans from their homes in Los Angeles during WWII, this exhibition unveils the drama and upheaval that took place.

Monterey Museum of Art □ “Chris Johnson: In My Life: Portraits by Chris Johnson” (Dec. 11) A visual chronology of an important Bay Area photographer whose work derives from the teaching of friends and mentors Ansel Adams, Wynn Bullock, and Imogen Cunningham. □ “Victor-Mario Zaballa, “NECAUHCAYOTL, Gratitude Memento, Recuerdo de Gratitud” (Oct. 20-Nov. 6) From the museum’s Artist Residency program: a large-scale lantern installation and community altar celebrating the *Dia de los Muertos* holiday.

Oakland Museum of California
□ “Hella Feminist”
(Jan. 8) Art and historical artifacts combined explore the



William Mortensen, *Untitled (Self-portrait as Musician)*. Metal-chrome print. In “Photography & Seduction,” Laguna Art Museum, CA

diverse individual and collective stories of feminism. □ “Remembering Artist Hung Liu” (Oct. 31) Honoring the life and legacy of a well-loved Oakland artist and resident: drawings from the museum’s collection. □ “Edith Heath: A Life in Clay” (Oct. 30) Historic objects, photographs, documentary video and personal memorabilia showcase Heath’s legacy and story.

Cantor Arts Center, Stanford University, Stanford □ “Carry You With Me” (Nov. 27) Hand-stitched, embroidered portraits of the artist’s friends, collaborators, and lovers in New York’s queer and trans communities.

Georgia
Georgia Museum of Art, University of Georgia, Athens □ “Infinity on the Horizon” (Dec. 31) Modern and contemporary objects and paintings that explore the use of abstraction to expand on the traditional depiction of landscapes—the horizontal line marking the separation of land, water, and sky, while abstraction seeks how far to go without losing sight of the horizon. □ “Reckonings and Reconstructions: Southern Photography from the Do Good Fund” (Jan. 8, 2023) Survey of the Do Good Fund’s collection of photographs made in the South, 1950s to the present, which chart a visual narrative of the ever-changing American South in six core themes: land, labor, law and protest, food, ritual, and kinship, together capturing southern history, culture and identity. □ “Southern/Modern” (Dec. 11) A survey of paintings and works on paper created in the South between 1900 and 1950.

Morris Museum of Art, Augusta □ “Savannah’s Women Artists, 1915-1945” (Dec. 11) Works by women artists who played a critical role in the artistic life of the city during this period. □ “The Spirit of Collage Paintings: Works by Arless Day” (Nov. 6) Recently completed collage paintings. □ “The Art of William Golding: Hard Knocks, Hardships, and Lots of Experience”



L.J. Roberts, *Hannah (HH) Hiaasen, and Lukaza Branfman-Verissimo*, 2020-2021.
Embroidery on cotton. In “L.J. Roberts: Carry You With Me,” Cantor Arts Center, CA

(Jan 22, 2023) The work of an African American merchant seaman and late-life artist who recorded a half-century of maritime experience in imaginative pencil and crayon drawings, many done from the U.S. Marine Hospital in Savannah where he was confined because of ill health.

Idaho

Sun Valley Museum of Art, Ketchum

□ “Big Idea: Dams, Reservoirs, Reclamation, Renewal” (Nov. 12) Immersive installations commissioned by the museum to examine the impact of dams on the landscapes, ecosystems, and economies of Idaho and the American West.

Illinois

Tarble Art Center, Eastern Illinois University, Charleston

□ “To Bear the Mark of Time” (Jan. 28, 2023) Artists record their perception of the movement of time by sharing stories and predicting endings through the materials they use to create.
 □ “Future/ sait/: Celebrating 40 years of the Tarble” (Dec. 10) B&W photographs from the museum’s inaugural exhibit 40 years ago capturing various stages of the museum’s construction.

Museum of Contemporary Art, Chicago

□ “Interiors” (Jan. 9, 2023) In response to the recent urge to represent marginalized people with works of art that depict bodies, this exhibition examines geometric abstractions that allude to the body with basic shapes, curves, and grids. □ “Chicago Works: Gregory Bae” (Jan. 29, 2023) Korea-born Bae choreographs scenes of paused time as he imagines resisting the inevitability of aging, deterioration, and separation; landscapes, and the theme of travel between U.S. and South Korea recur throughout.

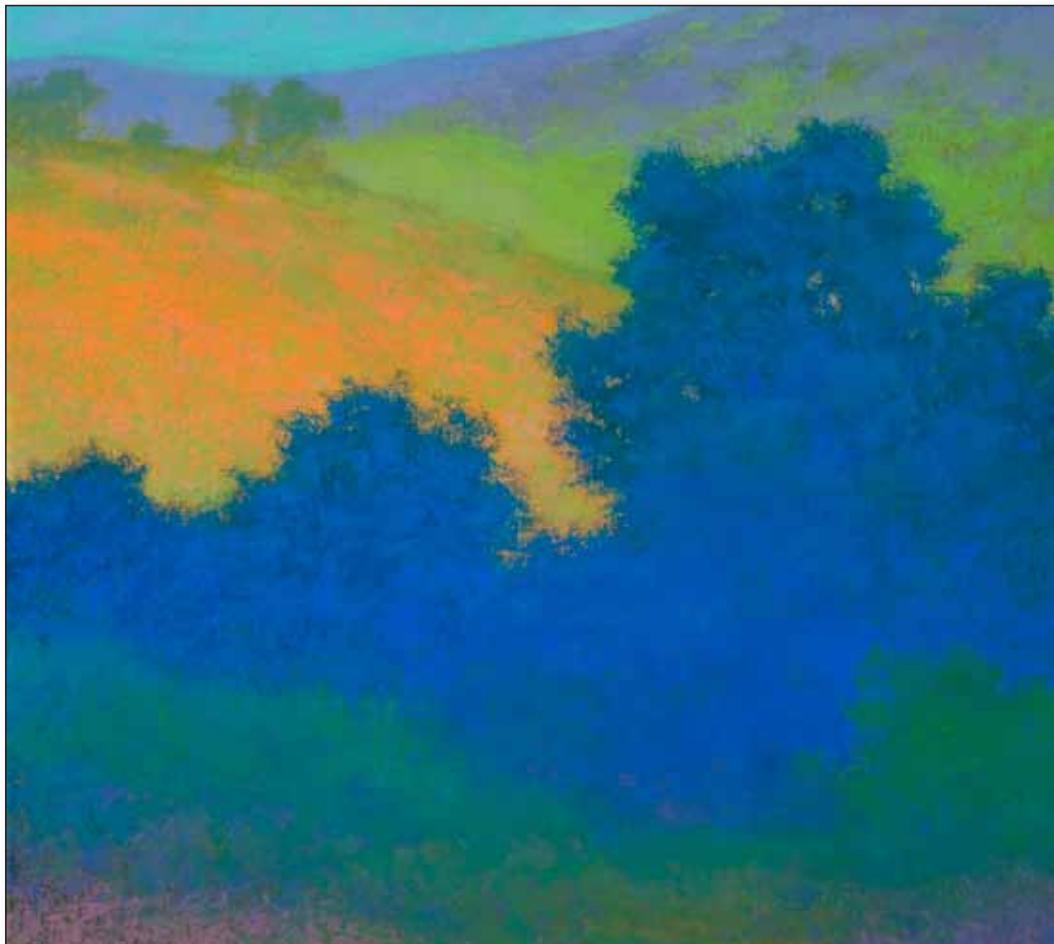
Kentucky

Speed Art Museum, Louisville

□ “Alphonse Mucha: Art Nouveau Visionary” (Jan. 22, 2023) Posters, illustrations, ornamental objects, and rarely seen sculp-

ture, photographs, and self-portraits by the celebrated Czech-born Mucha who was a force behind the art nouveau movement at the turn of the 20th century and whose posters and advertising transformed the streets of Paris into open-air art exhibitions.

KMAC (Kentucky Museum of Art and Craft), Louisville □ “Divided We Fall” (Nov. 6) Second appearance of the KMAC Triennial: the work of eleven artists with ties to Kentucky.



Richard Mayhew, *Indigenous Spiritual Space (Ser. No. 7)*, 1993–94. Oil on canvas. In “Infinity on the Horizon, Georgia Museum of Art, GA

Maine

Portland Museum of Art

□ “The Draftsman in Society: German Expressionist Prints” (Dec. 11) Through portraits in woodcuts, etchings, and lithographs made during the Weimar period, a time of unrest between the end of WWI and the rise of Nazi Germany, these artists provide insight into the psychological dimensions of a society in crisis. □ “Presence: The Photography Collection of Judy Glickman Lauder” (Jan. 15, 2023) Pictorialism, modernism, landscapes, fashion work, street photography, and much more in this review of the great photographers of our time.

Maryland

Academy Art Museum, Easton

□ “Jackie Milad: Vestige (أثغر)” (Nov. 13) Large-scale pieces, bright colors, and bold lines on paper, canvas, and textiles, explore the relationship between the individual and cultural heritage, created by this Honduran-Egyptian-American woman artist.

Massachusetts

Museum of Fine Arts, Boston

□ Through Oct. 30: “The Obama Portraits” The seventh and final stop on a U.S. tour of Kehinde Wiley’s portrait of President Barack Obama and Amy Sherald’s portrait of his First Lady Michelle Obama: a striking departure from earlier presidential portraits, the paintings were commissioned by the National Portrait Gallery (WA) and are the first official portraits of a president and first lady painted by African Americans; “Portraits of Leadership” A complementary exhibition comprising portraits of and by members of the community considered by their neighbors

to be leaders; “LIFE Magazine and the Power of Photography” (Jan. 16, 2023) Vintage photographs, contact sheets, assignment outlines, internal memos, and layout experiments tell the story of some of the defining moments of the last 100 years; photographs arranged as photo essays provide narratives about war, race, technology, national identity, and more, all enhanced by the voices of contemporary artists and their reflections on photojournalism.

Fuller Craft Museum, Brockton

□ “Mosaics Today: Ancient Art Through a Contemporary Lens” (Dec. 4) Juried exhibition that represents the richness of mosaic work being created today in the New England region. □ “Out of Bounds: The Art of Croquet” (Nov. 6) Croquet mallets and balls made by 21 wood artists, each

Continued on next page

autumn VIEWS

continued



exploring the function, form, and historic allure of the sport.

MIT List Visual Arts Center, Massachusetts Institute of Technology, Cambridge □ “Symbionts: Contemporary Artists and the Biosphere” (Feb. 26, 2023) Works that prompt a reexamination of human relationships to the planet’s biosphere through the lens of symbiosis, the interdependence of organisms of different species.

Museum of Russian Icons, Clinton □ Through Jan. 29, 2023: “Tree of Life: Russian Birch Through the Ages” Icons created from layers of birch bark and representations of birch in Russian art, poetry, and craft shown together illustrate the connections between the pagan roots of the birch motif and its later use in Christian belief and contemporary Russian life; “Swan Lake: 145 Years of History and Triumph” Part of an educational project, this exhibition works to preserve the memory of the choreography and dancers of the 19th and 20th centuries through original black and white photographs, costume pieces, and theater playbills from France, Russia, Australia, England, and the United States.

Fitchburg Art Museum □ Through Jan 8, 2023: “Quantum Sanctuary” Installation

that merges light, sound, digital display, and physical sculpture; “Gabriel Sosa: No Vehicles in the Park” Drawing used to examine the ambiguities of language, especially as related to legal documents.

Rose Art Museum, Brandeis University, Waltham □ Through Dec. 30: “Frida Kahlo at the Rose Art Museum” Three self-portraits accompanied by photographs of Kahlo taken by her father Guillermo Kahlo and her close friend and lover Nicholas Muray; “Peter Sacks: Resistance” Multi-media portraits of individuals who have resisted political, racial, or cultural oppression over the past two centuries: from Frederick Douglass, Harriet Tubman, Rosa Parks, and Nelson Mandela to Anna Akhmatova, James Baldwin, Toni Morrison, and Volodymyr Zelensky, enhanced by an audio of contemporary figures inspired by one or more of the resistors.

Hilda Moodoo - Kunmanara, Destruction 1, 2002.
Paint on canvas. In “Exposure: Native Art and Political Ecology,”
Marshall M. Fredericks Sculpture Museum, MI

Michigan

Marshall M. Fredericks Sculpture Museum, Saginaw Valley State University, Saginaw □ “Exposure: Native Art and Political Ecology” (Dec. 10) International Indigenous artists’ responses to the impacts of nuclear testing and uranium mining on Native peoples and the environment. □ “Rethinking Monuments: American Sculpture in its Time, 1850-2000” (Dec. 17 through four venues) The history and reception of American sculpture through the lens of contemporary debate: sculptures from practitioners from the Detroit Institute of Art, Grand Rapids Art Museum, Krasl Art Center, and Marshall M. Fredericks Sculpture Museum.

Minnesota

Goldstein Museum of Design, University of Minnesota, College of Design, St. Paul □ “John Carmody: A Life in Sustainability” (Dec. 1) Environmental activist and systems designer’s solutions to complex problems that cover a journey lasting four decades.

Mississippi

Lauren Rogers Museum of Art, Laurel □ “3D Expression” (Nov. 13) Art quilts in the form of vessels, wearables, wall-pieces, and sculptural works—a third dimension of textile art. □ “Andrew Bucci: Fashion Forward” (Oct. 31) Bucci’s sketches made at the Académie Julian in Paris, class projects and notebooks from his study at Parsons, and figurative drawings from the 1960s.

Springfield Art Museum □ “Humanities: Volume I” (Nov. 13) An examination of the connections between workers in the museum and the artworks that surround them.

Montana

Hockaday Museum of Art, Kalispell □ “A Timeless Legacy 2022: Artists of Glacier, Past and Present” (Oct. 29) Biennial exhibition, in its hundredth iteration, celebrating the history, life,

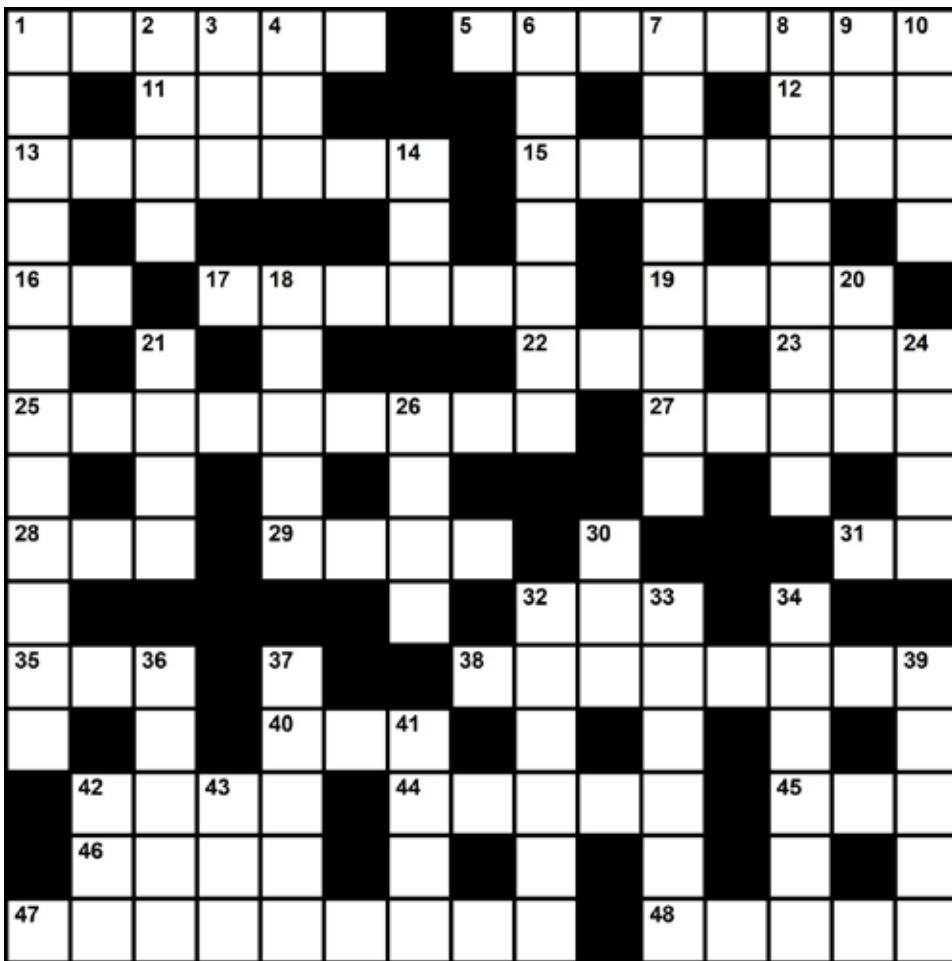
Continued on page 13



Claude Monet, *Vétheuil in Winter*, 1878–79. Oil on canvas.
In “Olafur Eliasson and Claude Monet,” Frick Madison, NY

A Puzzle

CROSSWORD by Myles Mellor (solution on next page)



ACROSS

1. Italian author of *Lives of the Most Eminent Painters, Sculptors, and Architects*
5. Icelandic-Danish artist known for sculptured and large scale installation art who founded Studio Other Spaces
11. Cape ___, MA
12. Renoir painting, ___ Sisters (*On the Terrace*)
13. Scottish patterns
15. Painter of *Flyer of the 332nd*, Chris ___
16. 2009 Pixar movie
17. First name of a famous Austrian symbolist
19. Alexandre Calame's *Landscape with ___*
22. Printing
23. Pull along with difficulty
25. Spontaneously prompted by natural perception and insight
27. Landscape, e.g.
28. New prefix
29. Early American modernist, Rockwell ___
31. Top grades
32. *Foucault's Pendulum* author Umberto
35. Trouble
38. *The Kennebec River, Waiting for Wind and Tide*, painting by William ___
40. Informal acknowledgement of debt
42. Van Gogh's brother
44. Nation that gave us El Greco and Picasso
45. Name
46. Marilyn Minter's *Dirty ___*
47. Creator of the mixed woods sculpture *I'm Listening*, Sam ___
48. 1925 painting by Magritte

DOWN

1. Drawing by Leonardo, 2 words
2. Indian dress
3. Atom ___, 1960s cartoon superhero
4. Stranded cell stuff, for short
6. French port whose museum contains an extensive collection of impressionist paintings, (2 words)
7. Czech painter who painted *The Slav Epic*, ___ Mucha
8. Furniture designer who was a major influence on American Craftsman architecture
9. Possess
10. Alberto Giacometti's *The ___*
14. Posed for a painting
18. Inuit boat
20. It's featured in many Van Gogh paintings
21. German artist who painted *Stormtroopers Advancing Under Gas*, ___ Dix
24. Precious stones
26. Overnight stay places
30. Sweet potato cousin
32. Fake
33. Creator of *Vessel Series III* Magdalene Anyango N. ___
34. Painter of *Indian Girl with Cat and Dog*, Alice ___
36. Reddish or brown-yellowish paint
37. American contemporary artist using electronic, sound and image technology in new media, Bill ___
39. Creator of *Little Dancer Aged Fourteen* (a cast)
41. Not new
42. Title starter, often
43. Poet's evening



Detail of the Bernard Seaman poster for the American Jewish Committee, "Discrimination: Knock Him Out!" In "Confronting Hatred," New-York Historical Society, NY

The Solution



and work of Glacier National Park artists: contemporaries, historic artifacts and artwork, and loaned works.

Nevada

Nevada Museum of Art, Reno □ Through Jan. 1, 2023: “Harry Fonseca: Stone Poem #4” (Jan 1, 2023) A single painting by Fonseca who was inspired by the figural images in rock art sites in the Coso Range of the Eastern Sierra and Canyonlands National Park in Utah; “*Symphony No. 3: Altered Landscape*, A Collaboration between the Reno Philharmonic and the Nevada Museum of Art” Photographs from the museum’s collection of images reflecting changes to the environment inspired this new symphony; “The E. L. Wiegand Collection: Representing the Work Ethic in American Art” Works of art that acknowledge those who have worked all their lives; “In Frequencies” Work that taps into and explores various ancestral frequencies in artistic expression through history in, for example, Indigenous artists of the Great Basin, and artists with African and Latin American roots; “Drawings: Selections from the Permanent Collection” Visitor favorites and recent acquisitions; “Eleanor Preger and Rachel Hayes: A Collaboration of Art and Nature” Photographs that capture the colors, movement, sound, and soul of artists’ work set against the backdrop of the desert playa.

New Jersey

American Labor Museum, Haledon □ “On Immigration and Labor” (Dec. 31) Portraits by robin holder and other contemporary artists who use a variety of techniques including collaging, painting, printmaking, photographic lithography, Xerox litho, mono-printing with relief inked stencils, photo silkscreen, archival inkjet printing, and photo silkscreen.

Morris Museum, Morristown □ “Making Waves! Ocean Worlds in Art Glass” (Oct. 19) Ocean worlds captured in glass by a master.

Zimmerli Art Museum, Rutgers University, New Brunswick □ “Collective Yearning: Black Women Artists from the Zimmerli Museum” (Dec. 11) Comprehensive review of the museum’s holdings of art by Black women artists: prints, photographs, and multimedia works. □ Through Dec. 30: “Snapshots! Selections from the Peter J. Cohen Gift” Witness the power of amateur photography starting with the birth of Kodak in the 1880s; “‘Beauty Among the Ordinary Things’: The Photographs of William Armbruster” A selection of carbon and platinum print photographs, and reproductions of glass slide negatives that define Armbruster’s nostalgic, romantic vision of the city as it would look without the interference of modern innovations such as cars and factories; “The Roar of the Crowd in 19th Century Paris” Images, presented as fine art prints, journal illustrations, and theater programs, concentrate on the 19th-century fascination with growing crowds in contemporary city life; “American Stories: Gifts from the Jersey City Museum Collection” The Jersey City Museum collection in its new home at Rutgers University: American art and life through a local lens—paintings, sculptures, prints, and photographs include many artists who lived or worked in New Jersey.

New York

Katonah Museum of Art □ Through Jan. 22, 2023: “Tenacity & Resilience: The Art of Jerry Pinkney” Illustrations, dummy books, and working drawings from children’s books, 1979 to 2020, by this watercolorist, draftsman, and storyteller on issues such as social justice, resilience, and tenacity; “Sense of Community: Celebrating Jerry Pinkney’s Legacy” Contemporary illustrators explore Pinkney’s role as model for artists of color dedicated to making children’s literature inclusive and diverse.

The Drawing Center, New York City □ Through Jan. 15, 2023) “Ecce Homo: The Drawings of General Idea” Living and working together as part of the Toronto arts and theater community, three artists collaborated as a single entity known as General Idea producing multimedia, conceptual, and performance works; “Catherine Chalmers: We Rule” Site-specific drawing installation that depicts the under ground labyrinth of an ant colony; “Ibrahim El-Salahi: Pain Relief Drawings” First museum presentation since 2013 at Tate Modern of this pain-ridden 91-year-old artist’s pen-and-ink draw-

Continued on next page



Quentin Metsys the Younger. *Elizabeth I of England (“The Sieve Portrait”)* (detail), 1583. Oil on canvas. In “The Tudors,” Metropolitan Museum of Art, NY



Luis Cruz Azaceta, *Lotto: The American Dream*, 1992. Serigraph. In "American Stories," Zimmerli Art Museum, NJ

ings, drafted on the back of medicine packets, pill bottle labels, envelopes, and scraps of paper.

Frick Madison □ "Olafur Eliasson and Claude Monet" (Jan. 22, 2023) Installation presented in conjunction with Monet's *Vétheuil in Winter*: a newly conceived diptych that refers to Monet's landscape, text by Eliasson, and an essay by the curator.

Grey Art Gallery, New York University, New York City □ "Mostly New: Selections from the NYU Art Collection" (Dec. 17) Modern and contemporary artworks including works from the Middle East and Asia dating primarily from the 1960s.

Metropolitan Museum of Art, New York City □ "The Tudors: Art and Majesty in Renaissance England" (Jan. 8, 2023) The transformation of the arts in Tudor England which, with the help of royal and noble patronage, boasted the work of Florentine sculptors, German painters, Flemish weavers, and Europe's best armorers, goldsmiths, and printers: in this exhibition are some of the portraits, tapestries, manuscripts, sculpture, and armor produced from about 1485 to the death of Elizabeth I in 1603.

□ "Cubism and the Trompe l'Oeil Tradition" (Jan. 22, 2023) A new view: Cubism's engagement with trompe l'oeil painting: Braque, Gris, Picasso, and other cubist paintings, sculptures, and collages along with European and American trompe l'oeil 17th-19th-century works.

Morgan Library & Museum, New York City □ "The Little Prince: Taking Flight" (Jan. 15, 2023) The story of the well-loved *The Little Prince*, written in exile during WWII, told through Saint-Exupery's watercolors, drawings, and manuscript drafts; photographs, portraits, non-fiction writing, and personal

effects fill out the picture and contextualize the author's milieu. □ "Ashley Bryan & Langston Hughes: Sail Away" (Jan. 22, 2023) The creation of two Black artists: Hughes' poems paired with Bryan's collage illustrations describe the role of water to children in their book *Sail Away*.

New-York Historical Society, New York City □ "Confronting Hate 1937 to 1952" (Jan. 1, 2023) A look at the history of a groundbreaking multimedia campaign, organized by the American Jewish Committee, to combat the increase in antisemitism gripping the United States: posters, comic books, newspaper advertisements, radio spots, and television cartoons. □ "Black is Beautiful: The Photography of Kwami Brathwaite" (Jan. 15, 2023) Studio portraits and behind-the-scenes images of Harlem's artistic community. □ "The Salem Witch Trials: Reckoning and Reclaiming" (Jan. 22, 2023) Tangible fragments from the injustices of 300 years ago that illuminate the lives of the accused and the accusers.

Everson Museum of Art, Syracuse □ Through Dec. 31: "Forever is Composed of Now" Three centuries of snapshots,

grouped by theme, image, or idea across different time periods and media show how values, customs, and subjects have evolved; "Rebecca Hutchinson: Re-Generation" Sculptural installations influenced by nature; "Raymon Elozua: Structure/ Dissonance" Three bodies of work that explore the physical properties of ceramic, glass, and steel, contextualizing them through the inclusion of the artist's collections and research projects; "Common Ground" Enhanced by the museum's collection of world ceramics that ranges across centuries and countries is the monumental sculpture, the Common Ground Mandala, made from clay gathered by the artists from all 188 member countries of the United Nations.

Parrish Art Museum, Water Mill □ "Mel Kendrick: Seeing Things in Things" (Nov. 6-Feb. 19, 2023) Sculptures that exploit the essential properties of the selected mediums—wood, rubber, concrete.

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Jerry Pinkney, *Zion Gaspèd. I was Right, You Were a Mermaid!* p. 29-30 in *The Little Mermaid* by Jerry Pinkney, c. 2020. Watercolor and graphite on cold-pressed paper. In "Tenacity and Resilience," Katonah Museum of Art, NY



North Carolina

Mint Museum, Charlotte □ At the **Mint Museum Uptown**: “American Made: Paintings and Sculpture from the DeMell Jacobson Collection” (Dec. 24) Two centuries of American creativity, shown in this first comprehensive exhibition of works from the collection.

Nasher Museum of Art, Duke University, Durham □ “David Levinthal: Baseball” (Nov. 27) Large-format Polaroid photographs of some iconic moments in the history of baseball. □ “Roy Lichtenstein: History in the Making, 1948-1960” (Jan. 8, 2023) Lichtenstein’s early paintings, drawings, sculptures, prints, many on view for the first time, tell the stories of a beginning career and of postwar American art.

Ohio

Cincinnati Art Museum □ “Natural World” (Jan. 15, 2023) A photography-based collaboration between artists and a poet that explores the meanings of nature and naturalness. □ “Galloping Through Dynasties” (Jan. 1, 2023) The evolution of Chinese horse painting, the symbolic language around the horse, and the social and political roles played by the horse through Chinese history.

Contemporary Arts Center, Cincinnati □ “On the Line: Documents of Risk and Faith” (Jan. 15, 2023) Group exhibition by artists from the Americas whose photographs, videos, and performances touch on human relationships and environments—wilderness, nature, and place.

Oklahoma

Fred Jones Jr. Museum of Art, University of Oklahoma, □ “Robert Rauschenberg: Pressing News” (Feb. 27, 2023) Work from the Rauschenberg’s news clipping series, *Currents*, which came about in the 1970s when he became distraught over setbacks in his personal life, the state of the world at the time, and a devastating studio fire.

Pennsylvania

Michener Art Museum, Doylestown □ “Walk This Way: Footwear from the Stuart Weitzman Collection of Historic Shoes” (Jan. 15, 2023) A story of three-decades of shoe making



Travis Prince, *Frances Cress Welsing. In "The Reader," Everhart Museum, PA*

and of the women who designed, manufactured, sold, and collected footwear, as well as how shoes have become cultural expressions of femininity and power.

Westmoreland Museum of American Art, Greensburg

□ “Gatecrashers: The Rise of the Self-Taught Artist in America” How they did it, and how the unschooled talent and persistence of self-taught artists, aided by evolving ideas about American identity, inclusion, and national character in art, gained cultural power; “Forests of Symbols” The Symbolism movement’s influence, early- to mid-20th century.

Everhart Museum of Natural History, Science, and Art,

Scranton □ Through Dec. 31: “The Reader: Paintings by Travis Prince” Painting and literature merge in images of ordinary people reading books by African American authors including Martin Luther King Jr., Malcolm X, and Frederick Douglass; “In Full Bloom: Flowers of the Everhart” Paintings drawings, 3D art, and photographs drawn from the museum’s collection.

South Carolina

Gibbes Museum of Art, Charleston □ “Bo Bartlett: Earthly Matters” (Jan. 15, 2023) Bartlett examines humans’ impact on nature in large-scale paintings in the tradition of American Realists such as Eakins, Hopper, and Wyeth.



Isamu Noguchi, *Skyviewing Sculpture*, 1969. Western Washington University, WA

Tennessee

Knoxville Museum of Art □ “Radcliffe Bailey: Passages” (Nov. 6) Found objects and photographs incorporated into compositions that address history, ancestry, migration, and collective memory.

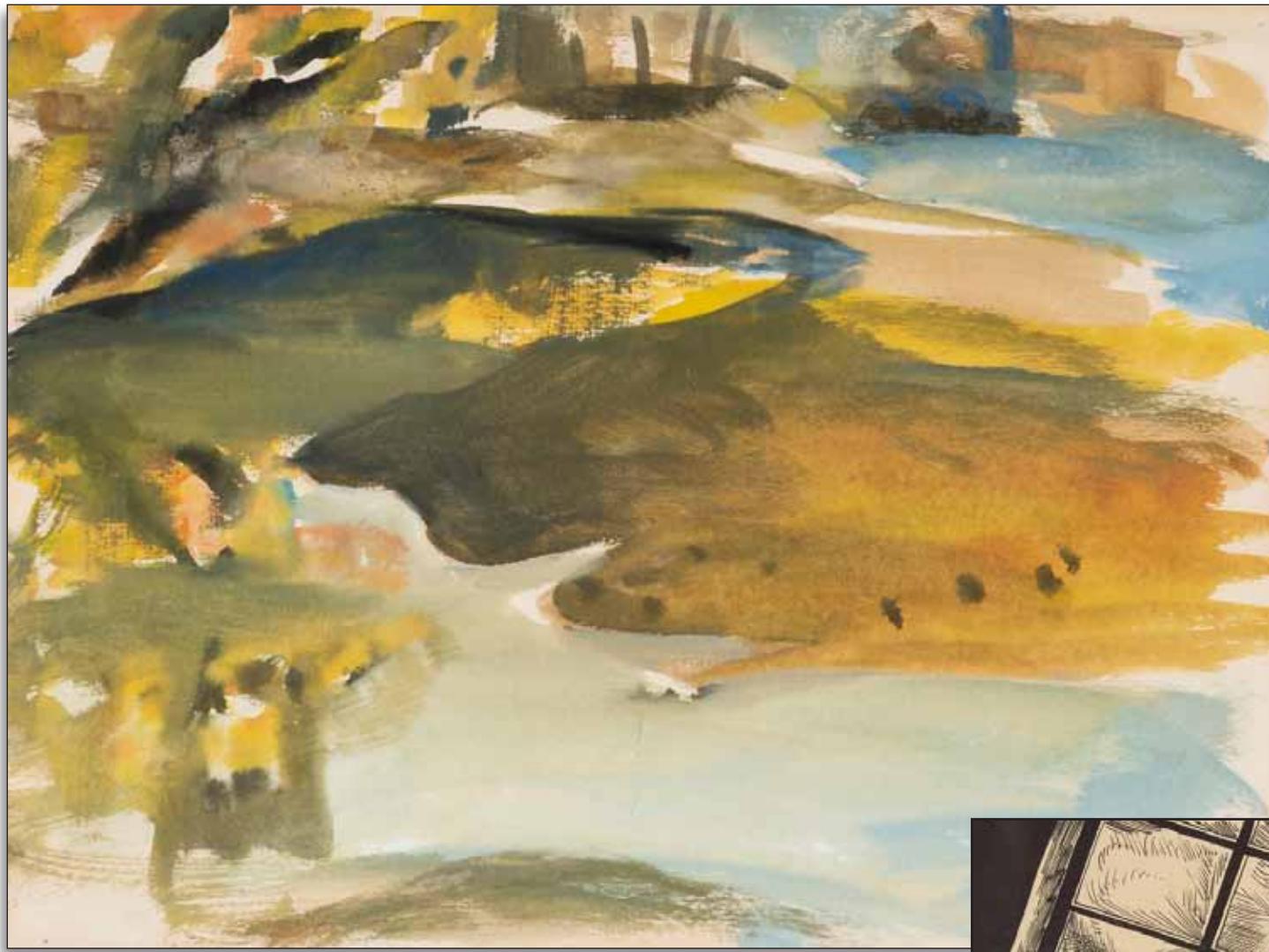
Virginia

Harnett Museum of Art, University of Richmond, Richmond □ “Duane Michals: the Portraitist” (Nov. 18) Actors, writers, musicians, and others express themselves through this inventive photographer whose many techniques—multiple exposures,

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Background: *Boudoir shoes from Paris, France, 1867*. Silk, embroidery, metallic thread, Stuart Weitzman Collection, no. 101.

Front: Seymour Weitzman, *Mr. Seymour*, c. 1964. Pointed-toe lace-up pump, suede, grosgrain ribbon, Stuart Weitzman Collection, no. 269. In “Walk This Way,” Michener Art Museum, PA



Elaine de Kooning,
Rio Grande, 1959.
Watercolor on paper.
In "Infinity on the
Horizon," Georgia
Museum of Art, GA

Right: Conrad Felixmüller, *Depression in Studio*, 1927. Lithograph.
In "The Draftsmen in Society: German Expressionist Prints," Portland Museum of Art, ME

reflections, uncommon vantage points, collage, hand-painting, and more—produced a galaxy of images of famous faces including Warhol, Streep, Irons, Coppola, Leibovitz, Cheever, Ionesco, Kitt, and many more.

Washington

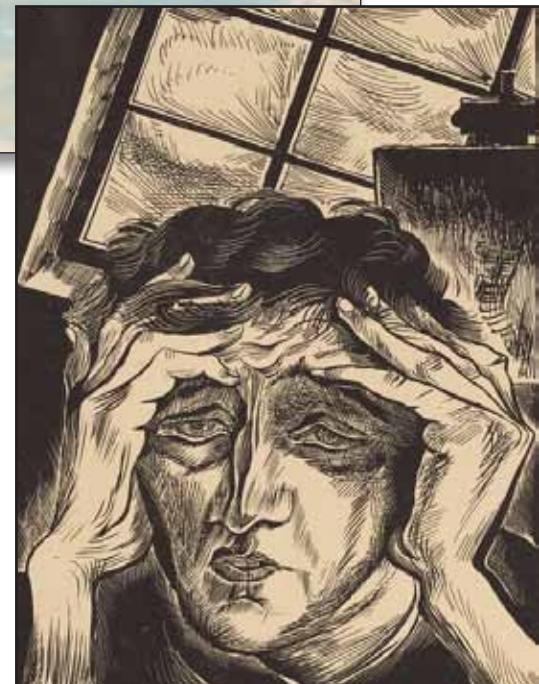
Noguchi Museum, Western Washington University, Bellingham □ “Looking Up: The Skyviewing Sculptures of Isamu Noguchi” (Nov. 26) From the Noguchi Museum in Long Island City (NY) these 40 sculptures, executed through 60 years of Noguchi’s career, explore the various forms that the skyviewing theme takes—observatories, reflecting stone or water, tracing the shadows cast by the sun, and more.



Frye Art Museum, Seattle □ “Srijon Chowdhury: Same Old Song” (Jan. 15, 2023) Large-scale dreamlike oil paintings as well as smaller stylized, realistic works. □ “Door to the Atmosphere” (Jan. 22, 2023) Works by artists who tend toward the spiritual, myths, and the supernatural—apocalyptic visions, celestial visitations, mysterious rituals and visitations.

Wisconsin

Charles Allis Art Museum, Milwaukee □ “Ghosts of Segregation” (Dec. 4) Photographs show the lingering presence of segregation, slavery, and institutional racism hidden in everyday American architecture. □



museumVIEWS

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Publisher: Museum Views, Ltd.

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

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

Builder Levy, Lucious Thompson with Destiny Clark and Delena Brooks, Tom Biggs Hollow, McRoberts, Letcher County, Kentucky, 2002. Gold-tone silver gelatin print. In “Reconings and Reconstructions,” Georgia Museum of Art, GA