

*Spring
2023*

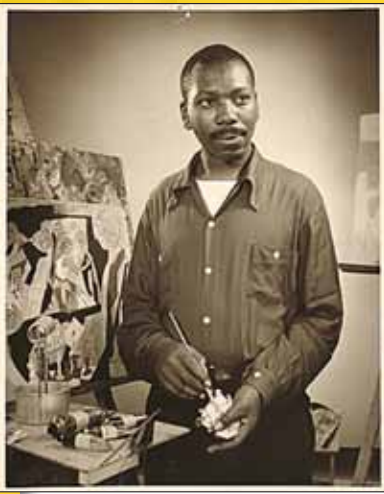
museum

VIEWS

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

Oswaldo Vigas, *Concittadoras*, 1972. Oil on canvas. In "Oswaldo Vigas," Boca Raton Museum

Lawrence Portrays a Legend



Jacob Lawrence

The images on this page are in the exhibition, "Jacob Lawrence: The Legend of John Brown" at The Fuller Craft Museum, MI

John Brown's first thought of the place where he would make his attack came to him while surveying land for Oberlin College in West Virginia, 1840.



Pioneering African American artist Jacob Lawrence created *The Legend of John Brown*, his fifth series of history paintings, in 1941. The series tells the story of white abolitionist John Brown. In 1974 Lawrence was commissioned to produce a limited edition of screen prints of the series.

Using vibrant colors, story-telling precision, and powerful graphic images Lawrence explores the human condition, the African American experience, and American history. "We hope local schools, groups, and community members come tour this incredible record of our shared history, as Black history is truly American History," states Megan McAdow, director of the **Marshall M. Fredericks Sculpture Museum** near Saginaw.



Left: John Brown took to guerilla warfare.



With a style inspired by modern art, African art, print journalism, and popular film, Lawrence explained why he worked in series: "I wanted to tell a lot of things. This was the only way I could work and tell the complete story." The artist carefully researched John Brown, combining written scholarship with oral history and popular culture surrounding the white abolitionist icon. Brown advocated for violent uprisings, and he was executed for his failed insurrection at Harper's Ferry, Virginia, in 1859. In the 1930s and 1940s, African American artists, intellectuals, and political leaders made pilgrimages to Harper's Ferry and to his grave, while white historians of the time often dismissed Brown as an insane radical. Previous painters had romanticized and sanitized his antislavery crusade. Lawrence instead explored the complexity of Brown's biography, providing Brown's lifelong fierce Christian piety as context for his militant devotion to the abolition of slavery during the last 22 years of his life. □

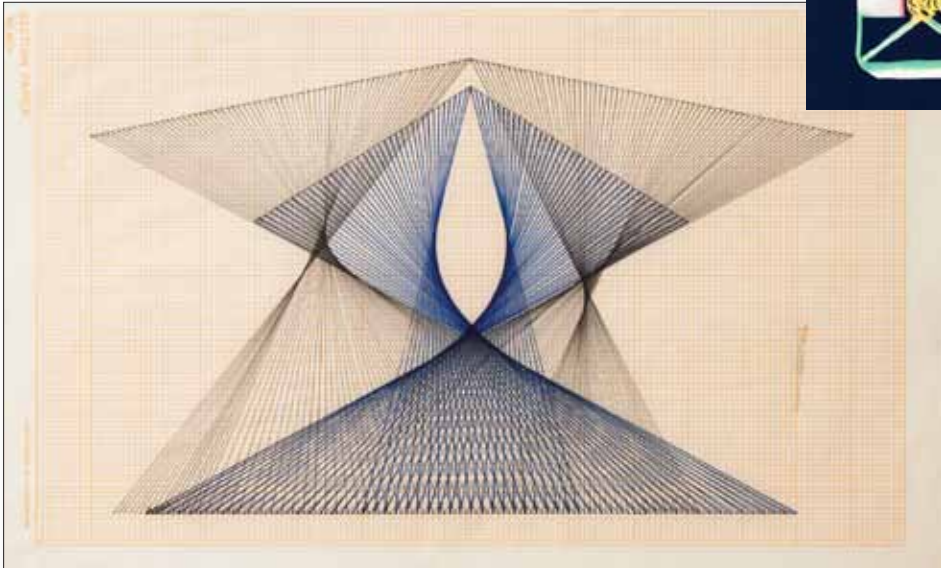


Above and Right: John Brown formed an organization among the colored people of the Adirondack woods to resist the capture of any fugitive slave.

Facelift for Smithsonian American Art Museum

Architects are at work revitalizing the permanent galleries and public spaces at the **Smithsonian American Art Museum** (DC) for the first time since 1906. Announcing the project, the museum declares, “The design will set the stage for a new vision of American art at the nation’s flagship collection, showcasing newly acquired works, foregrounding new voices, and adding interpretation strategies that will present a more inclusive narrative of American art, including the often-overlooked contributions of Black, Latinx, Asian American, LGBTQ+, Indigenous, and women artists.... The design plan high-lights the grandeur of the historical architecture while creating new design spaces....” □

Right: Xiyadie, *Wall*, 2016. Papercut with water-based dye and Chinese pigments on Xuan paper. In “Xiyadie: Queer Cut Utopia,” The Drawing Center, NY



Left: Lenore Tawney, *Untitled*, 1965. India ink on graph paper, perspex frame. In “Mythic Worlds,” The Drawing Center, NY

Kapoor's Bean Sculpture Stirs Up Tribeca



Anish Kapoor's bean sculpture is complete and on view in Tribeca, fifteen years after it was first commissioned for a street corner in Lower Manhattan. Right there, at the intersection of Church and Leonard Streets, is Kapoor's huge curvaceous, reflecting sculpture in the shape of a bean, 19 feet tall and at a cost of an estimated \$8 to \$10 million.

Although it resembles Kapoor's *Cloud Gate*, a well loved bean sculpture that stands freely in a prominent spot in Chicago's Millennium Park, the Tribeca bean is different. It is located under the balconies of a luxury apartment building. At present, until the work is officially named, it is “The Bean.”

According to *ArtNews*, in an article entitled “Anish Kapoor's Manhattan Mini-Bean is an Eyesore that No One Asked For.” And yet, crowds are arriving at this previously unnoticed corner in the city to see it—“...a sculpture that resembles a legume being squashed by a luxury building, it's steel form appearing to bulge out beneath the weight of a sleek outcropping.” □



Georgia O'Keeffe, *Rust Red Hills*, 1930. Brauer Museum of Art, IN

Valparaiso Ruffles Feathers

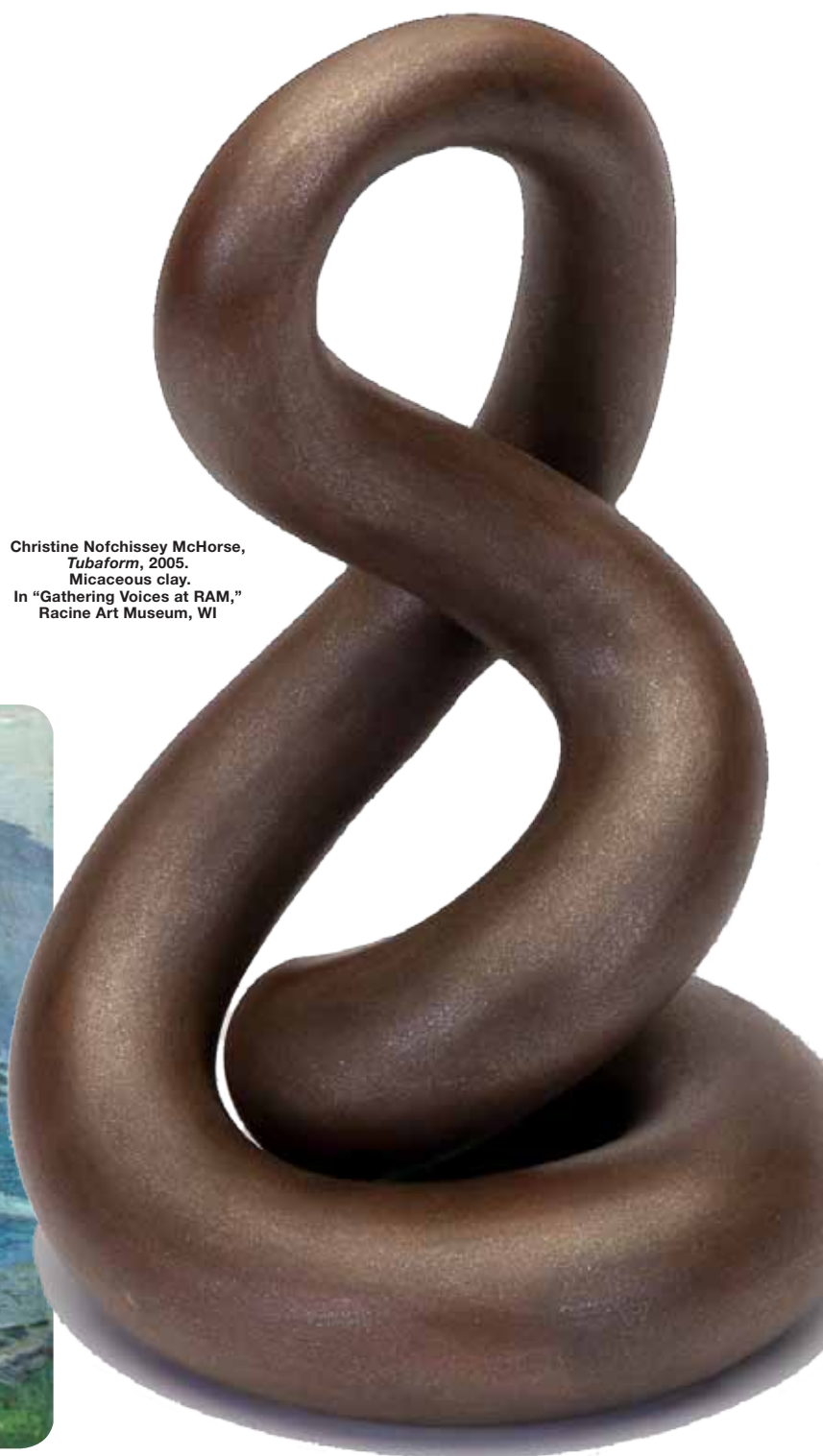
The art world is astir over a declaration made by Valparaiso University (IN) claiming that it planned to sell works from its **Brauer Museum of Art** collection by Georgia O'Keeffe, Frederic Edwin Church, and Childe Hassam. The funds would be used to build a new complex for first-year students.

The O'Keeffe painting, an image of overlaid peaks titled *Rust Red Hills* (1930), is valued at \$15 million; Church's *Mountain Landscape*, at \$2 million; and Hassam's *Silver Vale and the Golden Gate*, at \$3.5 million. According to the *Valpo Post*, no sale has been formalized yet, although Christie's and Sotheby's have shown interest.

But the news of the potential sale has ruffled feathers and caused strong opposition in the art world: the works are historically significant—*Rust Red Hills* was exhibited at An American Place, Alfred Stieglitz's gallery. And, not least of all, sales of artworks by museums is frowned upon: written and unspoken rules of museum conduct hold that funds accrued must benefit the direct care of the collection. □

PA Museum Awarded \$\$ for Redevelopment

The Woodmere Art Museum (PA) was awarded a \$750,000 Redevelopment Assistance Capital Program (RACP) grant for the Frances M. Maguire Hall for Art and Education project located on Germantown Avenue in the Chestnut Hill section of Philadelphia. The award, coupled with other gifts from the community, will fund renaming and renovations: turning the parlors and bedrooms of the 19th-century mansion into galleries for the museum's permanent collection of works by Philadelphia's artists, creating a hands-on children's art and education center, and adding public programming spaces. □



Christine Nofchissey McHorse,
Tubaform, 2005.
Micaceous clay.
In "Gathering Voices at RAM,"
Racine Art Museum, WI



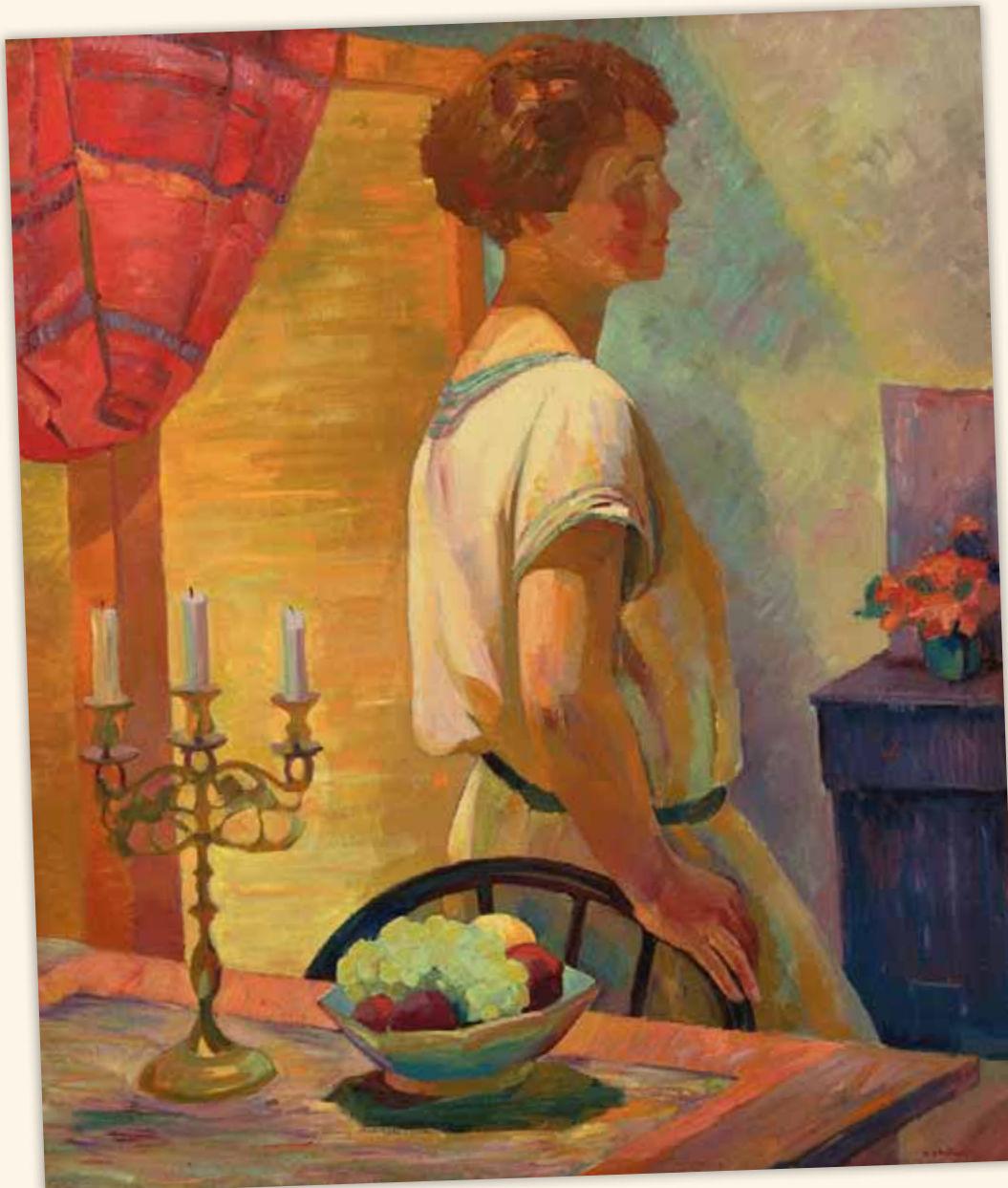
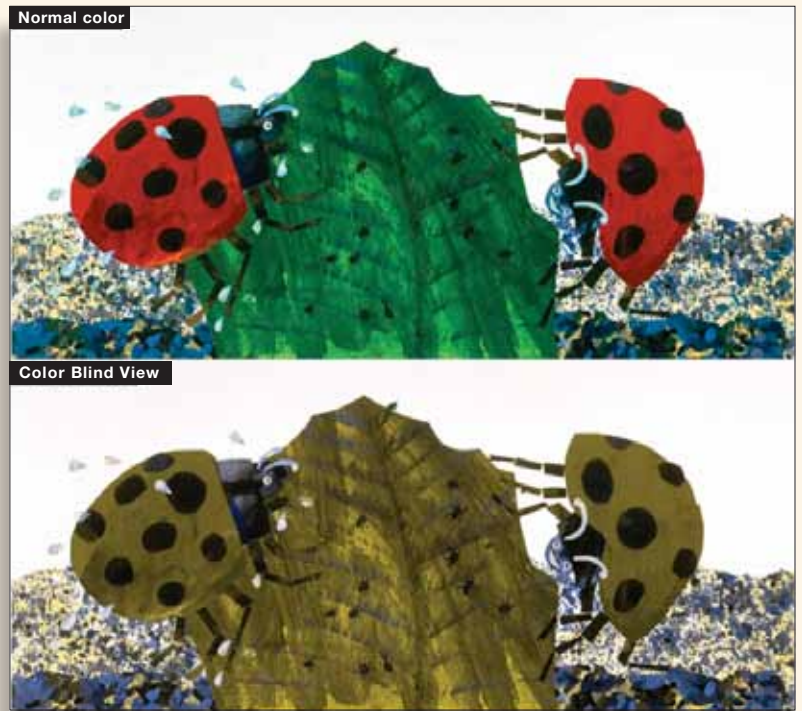
William Ritschel, *Pt. Lobos - Bit of California Coast*, 1927. Oil on canvas.
In "Monterey Collects California," Monterey Museum of Art, CA

Eric Carle Museum Aids Sight-Impaired

EnChroma is a company that makes eyeglasses to enable color-blind individuals to see all shades of bright and dark colors. Beginning on March 1, guests with color vision deficiencies can borrow special EnChroma glasses from **The Carle Museum of Picture Book Art (MA)** to experience the museum's artworks in clear, vibrant color for the first time. Eight pairs of eyewear are available, including glasses for both children and adults, indoor and outdoor use, and pairs adapted to fit over eyeglasses, through the EnChroma Color Accessibility Program™.

According to the museum, one in 12 men (8 percent) and one in 200 women (.5 percent) are color vision deficient, which translates to an estimated 13 million people in the United States and 350 million worldwide. While people with normal color vision see over one million shades of color, those with color vision deficiency only see about 10 percent of hues and shades. To them, colors can appear muted, indistinct, and difficult to discern.. □

Right: Illustration from *The Grouchy Ladybug* by Eric Carle: Top, An image as it may appear to a normally sighted viewer; below, the same image as it may look to a color-blind viewer.



Rande Cook (Kwakwaka'wakw), *Our Home*, 2018. Red cedar and acrylic. In "Object Lessons," Georgia Museum of Art, GA

Left: Margaret Bruton, *Helen at Sargent House Studio*, c. 1920, Oil on canvas. In "The Bruton Sisters," Institute and Museum of California Art, CA



Alleged forgery of work by Norval Morrisseau

Indigenous Art Forgery Ring Uncovered by Canadian Police

More than 1,000 allegedly fraudulent paintings said to be created by indigenous artist Norval Morrisseau have been seized by Ontario (Canada) Provincial Police. According to police, the paintings were churned out by a decades-old ring of forgers, one of them a nephew of Morrisseau, who produced and sold them worldwide, some for tens of thousands of dollars.

Born into the Bingwi Neyaashi Anishinaabek First Nation (formerly known as the Sand Point First Nation), Norval Morrisseau, *aka* Copper Thunderbird, died in 2007 at age 75. He is widely regarded as the grandfather of Canadian indigenous art, having established a pictographic style of contemporary indigenous art known as the Woodland School. Self-taught, he became the first Native American artist whose works were shown in a contemporary Canadian gallery. Until then, early in the 1960s, works produced by Native Americans had been viewed through an anthropological lens rather than as modern art. Today, Morrisseau's artworks can be found in galleries across Canada and around the world. □

[Information for this article from The National, an international publication.]



Wangechi Mutu, *In Two Canoe*, 2022. Bronze.
In "Wangechi Mutu: Intertwined," New Museum, NYC

Fritz Scholder (Mission/Luiseno), *New Mexico Number 1*, 1965. Oil on canvas. In "Action/Abstraction Redefined," Westmoreland Museum of American Art, PA

Figures from the NEA and BEA:

[Found in an article by Wallace Ludel in The Art Newspaper, March 2023]

The arts and cultural sectors made up more than \$1 trillion of the U.S. economy in 2021—a record share of the country's economic value. In fact, the arts grew more rapidly than the wider economy, according to new figures from the U.S. government. The figures for the year 2021 were released by the National Endowment for the Arts (NEA) and the Bureau of Economic Analysis (BEA) in mid-March 2023.

By the end of 2021, the arts and cultural sectors made up 4.4 percent of the nation's GDP with an all-time high of just over \$1 trillion. Between 2020 and 2021 the economic value of the arts grew by 13.7 percent, a large increase when compared to the wider economy, which grew by 5.9 percent in the same time span.

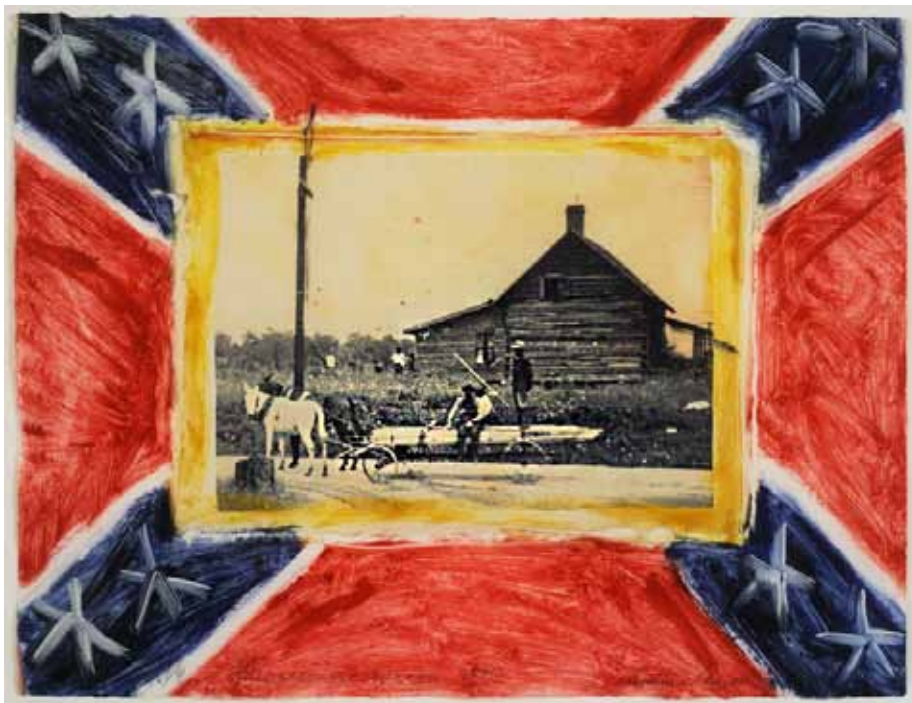
Figures from 35 industries within the arts showed major growth throughout the year in 10 sectors, including performing arts organizations and independent artists, writers, and performers. However, the growth did not reach pre-pandemic levels of economic output.

Other figures in the reports show that the art industries employed nearly 4.9 million workers in 2021, a bounce-back from 2020, but still lower than the 5.2 million employed in pre-Covid 2019.

"One of the astounding takeaways for me is just how sharply many industries within the arts sector seem to have rebounded," says Sunil Iyengar, the NEA's director of research and analysis. "If you look at the aggregate numbers, for the first time in the account's history we're seeing the arts contribute over a trillion dollars to the economy. In general," he adds, "I don't think people recognized how much of an economic footprint the arts have in this country."



"We are for sure seeing some setbacks for major industries in the arts, but we're seeing resilience too. Economics," he concludes, "is only one way of communicating the value of the arts.... We're not saying it's purely economic, but at the same time we're saying that if you didn't know the arts mean a big deal economically, this data will tell you that it does." □



Biden Proposes Increase in Funds to NEA and NEH

Last year, thanks to arts advocates across the country, the National Endowment for the Arts (NEA) and National Endowment for the Humanities (NEH) received an all-time high of \$207m for fiscal year 2023. The FY2024 appropriations process has now begun, and President Biden has requested a budget increase for both the NEA and NEH to \$211m each. □

Emma Amos, *Mississippi Wagon*, 1937, 1992. Oil, monotype, and screenprint on paper. In "Then is Now," Bruce Museum, CT

From the news desk of Smithsonian's National Portrait Gallery

Identities of Hundreds of People in Early 19th-Century Portrait Album Revealed

Portrait Gallery Research and Conservation Project Used Getty Grant to Create a Microsite Featuring 1,800 Paper Silhouettes From Political Elite to Everyday People

The Smithsonian's National Portrait Gallery has announced the launch of William Bache's Silhouettes Album, a microsite featuring new research and digitized images for 1,800 cut-paper silhouettes by Anglo-American artist William Bache. In addition to presenting portraits of famous figures like Thomas Jefferson and Martha Washington, the digital project restores the identity of previously unknown individuals rarely encountered in Federal-era portraiture—from traveling entertainers to tavern keepers and dance instructors.

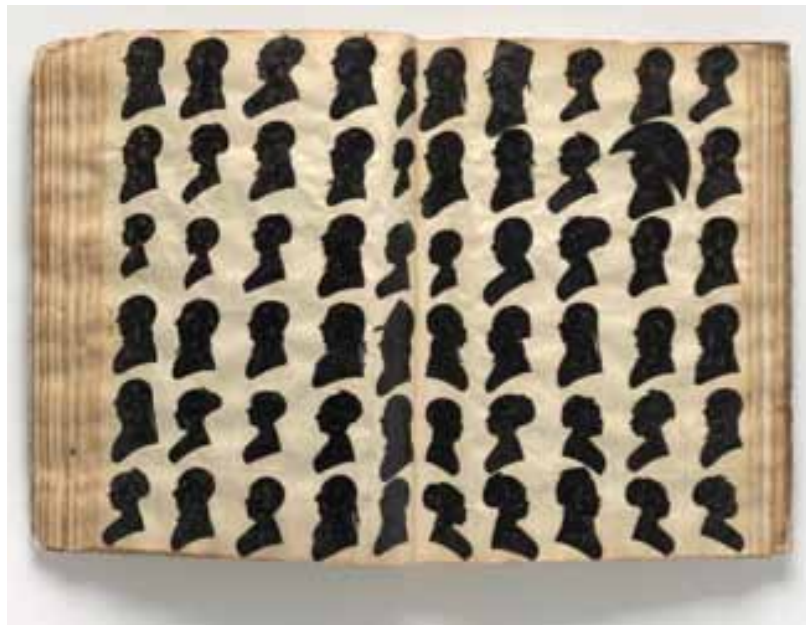
Funded by Getty through its Paper Project initiative, the digital platform features hi-res images, a biography and interactive timeline of Bache's life, conservation reports, and more for this important example of one of the most affordable forms of portraiture in early U.S. history. In 2008, Smithsonian conservators discovered the fragile papers of the Bache album contained arsenic and could not be handled safely or displayed without special precautions. To deal with the problem, the NPG, using Getty support, digitized the entire

volume and confirmed the identities of hundreds of sitters in New Orleans. Research also generated a new understanding of traveling portrait artists at the turn of the 19th century. More discoveries were brought to light through the intense research of curators at the NPG: Bache's artistic practice, for example,

his mobility in pursuit of business and his marketing acumen; his work in the Caribbean and the portraits created there; his invention with partners of a new photographic device; his business savvy; and much more.

"Understudied works on paper like the Bache album exist in many museums and archival collections, and [this] project is exactly the kind of curatorial creativity Getty seeks to support with our Paper Project initiative devoted to bringing prints and drawings to the public in fresh ways," said Heather MacDonald who, as senior

program officer at the Getty Foundation, oversees these grants. "It's a common human experience to wonder about our ancestors, and the Bache microsite can convert this curiosity into new discoveries." □



Helen LaFrance, *Quilting*, 1998. Oil on canvas. In "Kentucky Women," Speed Art Museum, KY



Katherine Bradford, *Woman Flying* (detail), 1999. Oil on canvas dropcloth. In "Flying Woman," Frye Art Museum, WA

UCSC Santa Cruz's Off-Campus Galleries Showcase Art and Prison Abolition Initiative

The University of California Santa Cruz's **Institute of the Arts and Sciences (IAS)** opened its new, off-campus galleries on the west side of Santa Cruz, (CA) in February. With its unique vision of the arts at the forefront of social justice, the Institute will showcase exhibitions and programs that highlight national and international artists who address issues of our day at the intersection of the arts and social justice.

Its first years will be dedicated to exhibitions connected to its public scholarship program, "Visualizing Abolition," an interdisciplinary art and prison-abolition initiative that brings the arts, the sciences, social sciences, and humanities together in a wide-ranging prospectus. "Visualizing Abolition" is led by UCSC Feminist Studies Associate Professor Gina Dent, co-author with Angela Davis, Erica Meiners, and Beth Richie of *Abolition, Feminism Now*, and IAS Director Rachel Nelson.

Inaugurating the new art space is an exhibition of artworks by 2022 MacArthur Fellow Sky Hopinka, a Native American member of the Ho-Chunk nation, artist, and filmmaker. In the exhibition, Hopinka explores the historical relationship between colonial settlers and incarceration, and also the techniques of evading capture.

Another exhibition, featuring the work of artist and activist Ashley Hunt, examines the landscapes that surround prisons, jails, and detention centers throughout the United States and its territories. Both are on view until April 16. Following that is Sadie Barnette's work exploring the carceral state's reach into the intimacy of the family. □

Name Change Celebrates Woman

Sarah Ball Allis gifted her home and her extensive art collection to the city of Milwaukie in 1945. She had built the collection with her late husband, Charles Allis. The house and collection became the wCharles Allis Art Museum.

Emerging from that gift is a temporarily renamed museum, the **Sarah Ball Allis Art Museum**, a reimagined Allis that highlights Sarah and presents the collection as she might have done today. The new name will be in place through June 11.

The Sarah Ball Allis Art Museum features works by femme, women, and nonbinary international and regional artists as it celebrates art and feminism. □



Christopher Cozier, *Gas Men* (still), 2014. Two-channel video. In "Forecast Form," Museum of Contemporary Art, IL

Arkansas

Crystal Bridges Museum of American Art, Bentonville □ “Listening Forest by Rafael Lozano-Hemmer” (May 28) Site-specific walk through the woods enhanced by light, sound, and projections: technology activates the forest responses to the visitor’s heart rate, body, voice, and movements—art and technology in a natural setting. □ “Diego Rivera’s America” (July 31) Drawings, easel paintings, frescoes, and more, made between early 1920s to early 1940s, a prolific period in Mexico and the United States, shown in thematic sections; also included are three works by Frida Kahlo.

California

Berkeley Art Museum & Pacific Film Archive, University of California, Berkeley □ “Amalia Mesa-Bains: Archaeology of Memory” (July 23) More than forty-five years of works that bring Chicana art into the field of American contemporary art through innovations of sacred forms such as *altares* (home altars), *ofrendas* (offerings to the dead), *descansos* (roadside resting places), and *capillas* (home yard shrines): installations include domestic and public spaces that reveal colonial influences on indigenous practices. □ “Pioneers of Queer Cinema” (May 3) Recovering queer films that are now little-known and rarely seen.

Institute and Museum of California Art, University of California, Irvine □ “The Bruton Sisters: Modernism in the Making” (May 6) Rarely exhibited paintings, prints, and mosaics created in the 1920s through the 60s.

Hammer Museum, University of California, Los Angeles □ “Bridget Riley Drawings: From the Artist’s Studio” (May 28) Six decades of work on paper including finished drawings as well as rough studies, line drawings, tonal studies, and prelimi-



Erik Demaine and Martin Demaine, *FeatherRED from ShakespeaRED*, 2019. Mi-Teintes watercolor paper. In “Paper Town,” Fitchburg Art Museum, MA

nary works with written notations. □ “Cruel Youth Diary: Chinese Photography and Video from the Haudenschild Collection” (May 14) Pioneering Chinese photography and video, 1990s-early 2000s: artists respond to social, political, and economic changes taking place by reflecting on and critiquing the visual culture of the burgeoning new China.

Institute of Contemporary Art, Los Angeles □ Through May 14: “Milford Graves: Fundamental Frequency” Retrospective reflecting Graves’s many talents as filmmaker, sculptor, painter, costume designer, while experimenting with music, medicine, movement, and art; “Jacqueline Kiyomi Gork” Installation of a maze that features the artist’s sculptural use of objects associated with noise control.

Monterey Museum of Art □ “Monterey Collects California” (April 30) Survey of pre-1945 California art from private collections in and around Monterey.

□ “Currents: Erin P. Hunter” (May 28) Flowers, insects, and pollinating birds on canvas, shown in this gallery space dedicated to works by emerging and evolving California artists.

Cantor Arts Center, Stanford University, Stanford □ “A Change of Scenery: Photographs of Leisure in the Landscape” (July 16) A survey of ways of “being” in the landscape. □ “Reality Makes Them Dream: American Photography, 1929-1941” (July 30) The 1930s work of artists in The Capital Group Foundation Photography Collection—Ansel Adams, John Gutmann, Helen Levitt, Wright Morris, and Edward

Weston—displayed among photographs by their contemporaries.

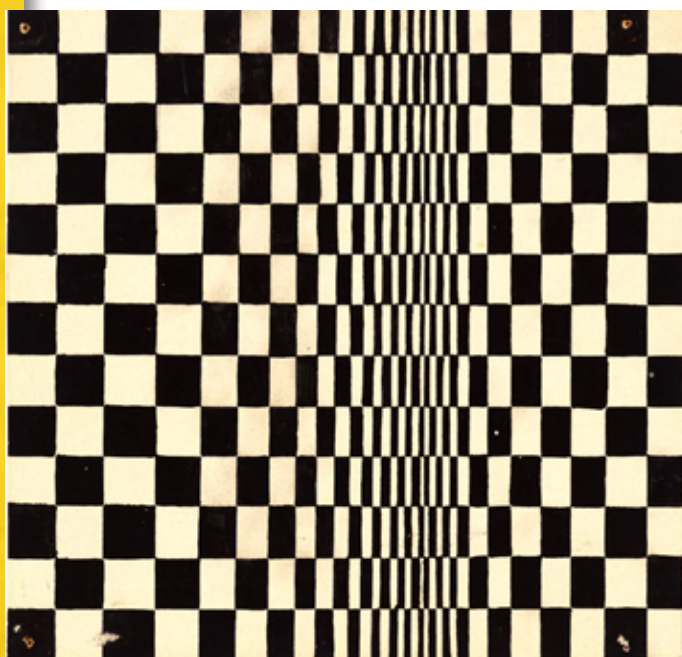
Connecticut

Bruce Museum, Greenwich □ Through May 28: “Lois Dodd: Natural Order” Samplings from a lifelong body of work grounded in the artist’s observations of her surroundings, urban and rural, from the 1950s to 2021; “James Castle: Thresholds” A self-taught artist whose schooling left him unable to read, write, or speak, Castle managed to express his creativity through the use of found and self-made working materials, keen observations, and a lively imagination: his images of thresholds—boundaries and spaces, real and imagined—predominate this exhibition. □ “Then is Now: Contemporary Black Art in America” (July 9) How contemporary Black artists critically engage with the past and present.

Yale University Art Gallery, New Haven □ “Crafting Worldviews: Art and Science in Europe. 1500-1800” (June 25) An examination of the inseparable relationship of art, science, and European colonialism in an era of voyage, trade, and Europe’s territorial dominance; objects shown here range from the everyday to the unusual.

District of Columbia

National Gallery of Art □ “This Is Britain: Photographs from the 1970s and 1980s” (June 11) Images that comment on the unrest of those years—the nation redefining what it meant to be British and, ultimately, modern. □ “Looking Up: Studies for Ceilings, 1550-1800” (July 9) The evolution of ceiling decoration, from architectural frameworks with conventional paintings to soaring spaces with human figures to geometric and idealized forms.



Bridget Riley, *Study for Movement in Squares*, 1961. Gouache on card. In “Bridget Riley Drawings,” Hammer Museum, CA

Continued on next page



Atul Bhalla, *Yamuna Morning IV* (detail), 2007.
Inkjet print on archival Hahnemühle paper.
In "Unstill Waters," National Museum of Asian Art, DC

National Museum of the American Indian
□ "Robert Houle: Red is Beautiful" (June 2) Robert Houle, born a Saulteaux Anishinaabe, Sandy Bay First Nation, creates a trans-cultural artistic practice that connects his indigenous artistic and spiritual inheritance with modern forms through color.

National Museum of Asian Art, Arthur M. Sackler Gallery □ "A Splendid Land: Paintings from Royal Udaipur" (May 14) Survey of 17th-19th-century work on paper, cotton, and scrolls from the lake city of Udaipur in Rajasthan, India, showing the life of the lake city and cultural values such as the exaltation of water and water-harvesting. □ "Unstill Waters: Contemporary Photography from India" (June 11) Complementary to "A Splendid Land"—today's Indian art in dialogue with works from India's past.

Florida

Boca Raton Museum of Art □ Through May 21: "Oswaldo Vigas: Paintings Between Latin America, Africa, and Europe" Born in Venezuela, Vigas absorbed the lessons of Cubism, Surrealism, and Constructivism while relocated in Paris, but he never abandoned his commitment to the indigenous and African patrimony of his native Venezuela—this exhibition comprises paintings from his early Paris years in the 1950s and his work after he returned to Venezuela in the 1970s; "Whitfield Lovell: Passages" Installation, which reflects elements of Lovell's entire body of work, depicts the passage of slaves to freedom over the Tennessee River to "Camp Contraband" in Chattanooga during the Civil War; included here are immersive videos, sound effects, vintage objects, and wooden molds bearing drawings of nameless African Americans—put together a picture of the African American struggle for freedom.

Jewish Museum of Florida, Florida International University, Miami Beach
□ Through April 31: "Lady Liberty: A

Bonnie Lautenberg Retrospective" Photographs taken in Antarctica, Palm Beach, Cuba, and New York, and conceptual artworks: "Environmental Art: Fragile Beauty" Site-specific installations by local Miami artists that reflect on climate change, the impact of humans on the ocean's coral reefs, and the shifting environment.

Georgia

Georgia Museum of Art, University of Georgia, Athens □ "Object Lessons in American Art: Selections from the Princeton University Art Museum" (May 14) Four centuries of Euro-American, Native American, and African American art, which collectively explore American history, culture, and society while focusing on race, gender, and the environment. □ "In Dialogue: Henry Ossawa Tanner, Mentor and Muse" (June 18) A focus on this African American artist, trained and worked in Paris and the French coast, who influenced a younger generation of Black artists. □ "Decade of Tradition: Highlights from the Larry D. and Brenda A. Thompson Collection" (July 3) Works of art by African American artists. □ "Art is a form of freedom" (July 2) In collaboration with Common Good Atlanta, the museum brings together works selected by women incarcerated in Whitworth Women's Facility, a prison in northeast Georgia.

Morris Museum of Art, Augusta □ "Music in the South" (June 11) Paintings, prints, photographs, and sculptures that reflect an array of Southern social and cultural contexts, from Appalachia and the rural Piedmont to New Orleans, the Black Belt, and the Carolina Lowcountry,

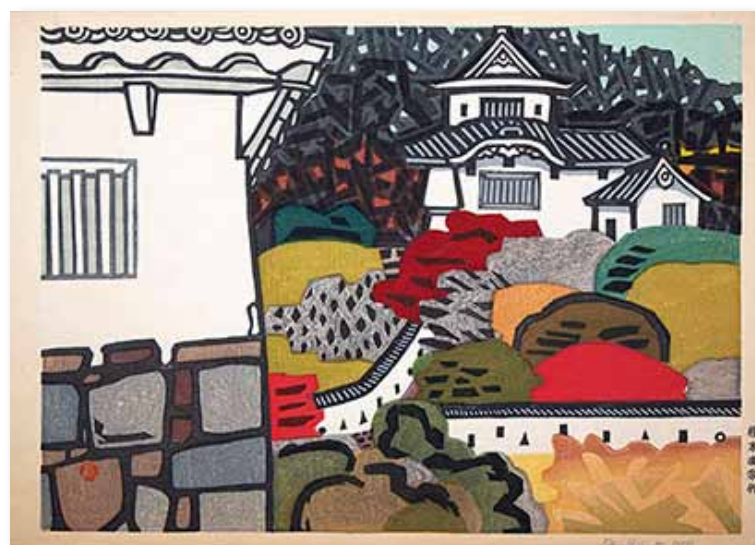
all of which spawned unique musical forms that inspired visual artists.

Illinois

Tarble Arts Center, Eastern Illinois University, Charleston □ "Falling into Milk" (May 6) Site-specific installation on view in the windows of Commonsplace and altered by the artist over the course of nine months—each season tracing the light filtered through small hand cut apertures revealing the shifting position of the sun.

Museum of Contemporary Art, Chicago □ "Through April 23: "Forecast Form: Art in the Caribbean Diaspora, 1990s-Today" First U.S. exhibition that envisions a new approach to contemporary art in the Caribbean diaspora—forms that indicate new thinking about identity and place; "Interiors" Geometric abstractions in paintings, sculptures, and photographs that reference the body. □ "On Stage: Frictions" (June 18) Performance works that explore Blackness through bodily movement. □ "Enter the Mirror" (July 23) Artists' take

Continued on next page



Hashimoto, Okie (橋本興家), *Himeji Castle*, 1956 (Showa Era).
Print on paper. In "Mid-Century to Manga," Michener Art Museum, PA

on the violence, trauma, corruption, and abuse of power in the decades between the 1970s-mid-2010s.

Kentucky

Speed Art Museum, Louisville □ “Kentucky Women: Helen LaFrance” (April 30) Paintings, collages, sculptures, and hand-made dolls that document the artist’s western Kentucky rural and small-town experiences in and around Graves County, Kentucky—church picnics, shared meals, parades, quilting bees.

Maine

Portland Museum of Art □ “American Perspectives” (May 1) Works from the American Folk Art Museum offer insight into the diversity of folk and self-taught art across the U.S. from the 18th century to the present. □ “Outside the Frame: Todd Webb in Africa” (June 18) Recently recovered photographic series commissioned by the U.N. in 1958 to document emerging industries and technologies in nine countries in Africa; only a few of the over 2,000 images were published, leaving the interpretation of this historic recording of the intertwining of colonialism and independence incomplete.

Maryland

Academy Art Museum, Easton □ “In Praise of Shadows” (July 16) Works on paper by 20th century and contemporary artists in dialogue with the Japanese author Junichiro Tanizaki who, in 1933, wrote a seminal essay of the same title on the various uses of darkness in art. □ “LaToya Hobbs” (July 23) Painter and printmaker, Hobbs uses figuration to depict the Black female body and to challenge stereotypical perceptions of it; themes of family, beauty, adornment, cultural identity, and sisterhood are central.

Massachusetts

Fuller Craft Museum, Brockton □ “Riotous Threads: Fiber Works from Gateway

Arts” (June 25) A range of fiber creations, from embroidery and felt forms to found-object sculptures and intricate weavings: works are by artists from Gateway Arts, a studio art center, gallery, and store that supports adults with disabilities. □ “Daniel Jocz: Permission Granted” (May 14) Jewelry works and sculptures; pieces that incorporate painting, architecture, and decorative arts. □ “Creative Alloys: The Boston Metals Scene” (June 4) Works from the metalsmithing and jewelry community on display.

MIT List Visual Arts Center, Massachusetts Institute of Technology, Cambridge □ “List Projects 26: Alison Nguyen” (June 26) Works of video, installation, performance, and text about the psychological effects of digital media on consumers and the relationship between political conditions and technological developments; premiered here is a new three-channel moving image installation, history as hypnosis. □ Through July 16: “Sung Tieu: Civic Floor” A suite of abstract steel sculptures that reference spaces designed for detention, and a series of tablet-like plaster reliefs looking like asylum petitions—space and its implications in sculptural and socio-political terms; “Lex Brown: Carnelian” Satire and slapstick in video and performance works convey the absurdities and contradictions of contemporary social constructs.

Fitchburg Art Museum, Fitchburg State University, Fitchburg □ “Paper Town” (June 4) Paying tribute to the city’s history of paper manufacturing: artists who have created works exploring paper in pulp, cast, folded, and cut forms.

Smith College Museum of Art, Northampton □ “Agano Machido: Untitled” (May 31) Gallery-wide installation consists of sheets of fishing line knitted with steel wire hanging in random patterns as light plays differently off the polished wire and the opaque



Yayoi Kusama, *Flower 192*. 1953. Guache and pastel on paper. In “Miniature Worlds,” Katonah Museum of Art, NY

fishing line. □ “Colonial Entanglements: Native American Artwork from the SCMA Collection” (June 30) Objects shown here represent the ongoing resistance to elimination of indigenous culture and art that began in the 19th century; today’s indigenous artists maintain cultural identities despite continued assaults by settler colonialism.

Provincetown Art Association and Museum

□ “Sky Power” (June 25) Abstractions and “dreamscapes” by local artist Sky Power. □ “Alicia Henry” (May 12-July 9) Multi-media works that depict the human figure in tension between isolation and connection. □ “Lupita Carrasco, Qingling Guo, and Christopher McLean” (May 19-June 19) Recipients of the Orlowsky/Freed Grant, an annual award given to under-recognized American painters over the age of 45 who demonstrate financial need. □ Through June 2-July 23: “Henry Rothman” Retrospective of collages, made over a lifetime, that reflect the artist’s theory that abstract art has its origins in nature and that it follows the story of decomposition in both natural and urban landscapes; “Mel Leipzig” Portraits of artists in their studios.

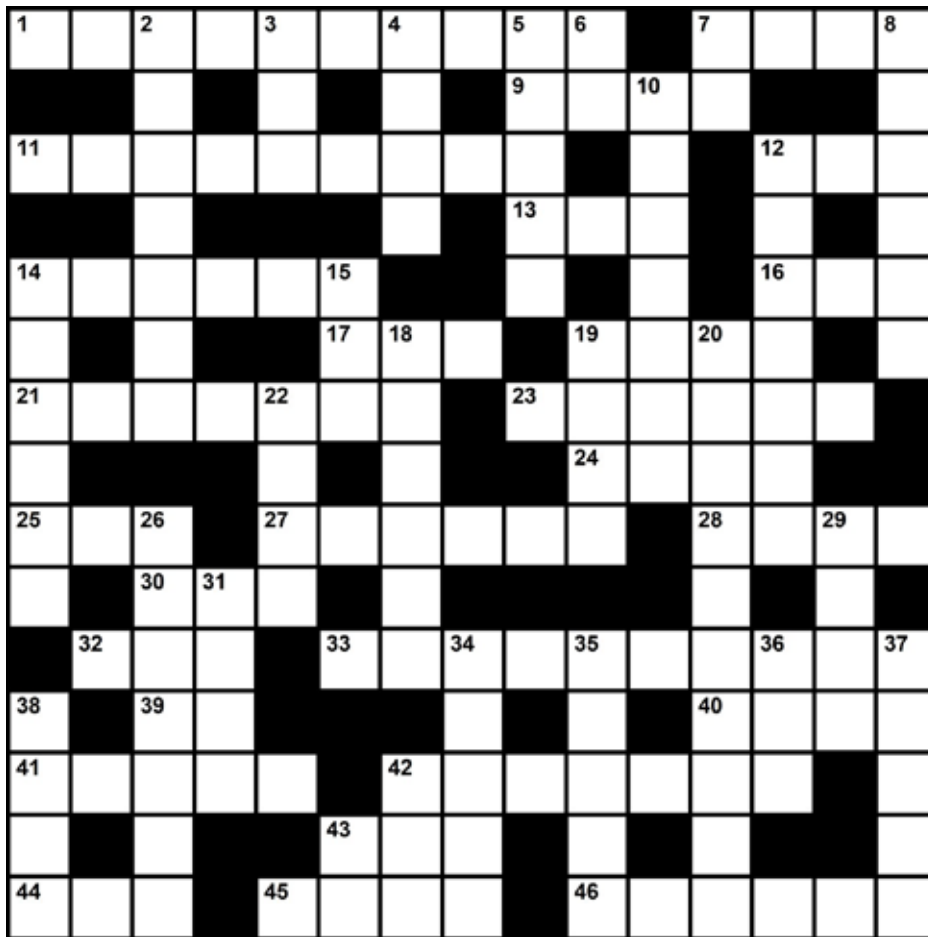
Continued on page 14

Below: Marsden Hartley: *After the Storm, Vinalhaven*, 1938–39. Oil on Academy board. In “Marsden Hartley: An American Nature,” Frye Art Museum, WA



A Puzzle

CROSSWORD by Myles Mellor (solution on next page)



ACROSS

1. Abstract oil by William deKooning, 2 words
7. Mesoamerican civilization
9. Bosch's "The Garden of Earthly Delights" portrays one
11. 19th century German romantic landscape painter, Caspar _____
12. American visual artist who painted *Lampshade*, first name
13. *Aladdin* monkey
14. Painter of *The Artist's Imagination*, Margo _____
16. Basketball association, abbr.
17. The Buckeyes, abbr.
19. Improvise, musically
21. Printmaking technique
23. Well known art collectors, Ezra and David _____
24. Remove, as from a habit
25. Tolkien cannibal
27. Noted art collector of the works of American artists, David _____
28. "Anti-art" movement, to its proponents
30. Aquarius, for one
32. Copy slavishly
33. Digital artwork painting by Reynier Levya Novo
39. Frist Art Museum's state, abbr.
40. Painting by Canadian artist William Kurelek, *The* _____
41. Artist who created *Setting Sun on Sacramento Valley, California USA*
42. Digital artist who created *Monarch Life Cycle*, 2 words
43. Rocky crag
44. The _____ Whitney Dissenters
45. Sunshine, essentially
46. *The Great Red* _____ paintings by William Blake

DOWN

2. Painter of *Still Life with a Cup of Strawberries, a Basket of Cherries and Gooseberries*
3. James Fenimore Cooper's _____ Myers
4. _____ art (digital pictures and symbols)
5. *The Lord of the Rings* kingdom
6. Hospital room. abbr.
7. "I did it _____ way" Frank Sinatra
8. Mythical Greek warrior featured in a painting by Salvator Rosa
10. Opaque paint
12. State where the early modernist Isabelle Johnson lived
14. Fish sculpted by Preston Singletary
15. Letters of debtors, abbr.
18. Suppress innovation
19. Cut, like lumber
20. Painter of *Fade Catcher*, 2 words
22. Oil painting by Berthe Morisot, *The* _____, 1885
26. Military rank portrayed in Rembrandt's *The Night Watch*
29. French painter, Narcisse Virgilio _____
31. Chap
34. Man Ray painting, *Larmes* (_____)
35. Disrupt
36. Escape from prison
37. James Audubon painting, *Great Blue* _____
38. Skiff
42. *The Queen's Gambit* star, Anya-Josephine Marie Taylor-_____
43. British thanks



Diego Rivera, *The Flower Carrier*, 1935. Oil and tempera on masonite. In "Diego Rivera's America," Crystal Bridges Museum of American Art, AR

The Solution



Norman Rockwell Museum, Stockbridge □ “Nora Krug: Belonging” (June 19) Original drawings and paintings from the artist’s graphic novels, artifacts, letters, photographs, and personal items; also featured is Krug’s graphic memoir, *Belonging: A German Reckons with History and Home*, and *Twenty Lessons from the Twentieth Century*.

Michigan

Marshall M. Fredericks Sculpture Museum, Saginaw Valley State University, Saginaw □ “Off Kilter, On Point” (May 27) Survey of art in the 1960s: Abstract Expressionism, Neo-Dada, Color Field, shaped canvases, Minimalism, Light & Space, kinetic art, Op Art, Pop. □ “Jacob Lawrence: The Legend of John Brown from the Mott Warsh Collection” (April 29) Series of screen prints of paintings that tell the story of white abolitionist John Brown; the series is one of Lawrence’s many contributions to the struggle for social justice in America. □ “2023 Regional Biennial Juried Sculpture Exhibition” (June 10-July 29) Deadline for entries is April 20, from residents of Illinois, Indiana, Minnesota, Michigan, New York, Ohio, Pennsylvania, and Wisconsin.

Missouri

Springfield Art Museum □ “Art in Motion” (July 9) Prints, sculpture, paintings, and drawings that show the many ways that artists portray movement in their work.

Montana

Hockaday Museum of Art, Kalispell □ “Nancy Dunlop Cawdrey: Peaks, Plains and Beyond” (June 17) A two-part exhibition: one celebrates the wildlife of Glacier National Park; the second, a retrospective of five decades of works in watercolor, oil, silk painting, and mixed media, shows the neighboring Glacier Park as well as the Mediterranean coast of Italy and more.

Nevada

Nevada Museum of Art, Reno □ “Rachel Hayes: Someday When We’re Dreaming” (May 28) Site-specific color-field installation in the museum’s Grand Hall that cascades, billows, and flows...using a grouping of colors inspired by sunset in the Nevada sky. □ “Janna Ireland on the Architectural Legacy of Paul Revere Williams in Nevada” (May 30) Contemporary

photography that explores the contributions of architect Williams in Nevada—he was the first licensed African American architect to work in the western region of the U.S. from the 1920s through the 1970s. □ Through July 23: “Ghost Army: The Combat Con Artists of World War II” The story of the men who deceived, sketched, and painted across Europe to manipulate Hitler’s armies during WWII—archival photography, historical artifacts, uniforms, sketches, and re-creations of inflatable military equipment; “Ellsworth Kelly: Prints from the Collections of Jordan D. Schnitzer and His Family Foundation” Following his service in WWII—he served in the “Ghost Army”—Kelly created a new style of abstract art of the 1950s with his hard-edged, boldly colored shapes.

New York

Hofstra University Museum of Art, Hempstead □ “When We All Stand” (July 28) Works that demonstrate the collective power of the arts to address complex issues in society and to chart a path for social change. □ “The Barack Obama Presidency: Hope and Change” (June 16) Issues and topics from the Obama administration—photographs, facsimile documents, objects from the National Archives and the Presidential Library, editorial cartoons, and items related to the presidential debates at Hofstra in 2008 and 2012.

Katonah Museum of Art, Katonah □ Through June 25: “The Rothko Room” A single painting hangs in a room designed for reflection as Rothko envisioned his work; “Miniature Worlds: Joseph Cornell, Ray Johnson, Yayoi Kusama” An examination of the friendship between Cornell and the two younger artists and his influence on them as they each commemorate their relationship; “John O’Reilly: Studio Visitations”

Continued on next page



José Chardiet, *Red Mesa #75* from the *Red Mesa Series*, 1990. Glass with pigment. In “RAM Showcase: Focus on Glass,” Racine Art Museum, WI

Polaroid montages of rephotographed historical works of art, magazine spreads, and pornography; self-portraits; and meditations on sexuality, history, and aesthetic pleasure. □ “The Haas Brothers: Jungle Fool” (June 30) An anthropomorphic, humorously animal-like seven-foot sculpture that lights the way up the driveway to the museum.

Bronx Museum, New York City □ “Swagger and Tenderness: The South Bronx Portraits by John Ahearn and Rigoberto Torres” (April 30) Two artists, nurtured and empowered in the Bronx, present portraits and archival materials, which represent social justice, diversity, dignity, and equity. □ “Abigail DeVille: Bronx Heavens” (June 18) Large-scale installations and sculptures that represent the myths and realities of local, familial, and ancestral histories of, in particular, immigrants and their communities.

The Drawing Center, New York City □ Through May 14: “Xiyadie: Queer Cut Utopias” Intricate paper-cuts, dating from early 1980s through today, each articulating this Chinese artist’s longing to show his work in public as well as to express his sexual orientation; “Queer Cut Utopia” presents Xiyadie’s graphic works on paper that fuse traditional folk forms and iconography with narratives from his personal life; “Mythic Worlds: Works from the Distant Past through the Present” A selection of artists’ attempt to explore rituals, myths, traditions, ideologies, and beliefs as they intersect across cultures, histories, and time periods.

Frick Madison, New York City □ “The Gregory Gift” (July 9) A recent bequest: 18th-century pastels and clocks, Limoges enamels, a gilt-bronze figure of Louis XIV, and metal, enamel, and hardstone objects dating from the 16th through the 18th centuries.



All images on this page appear in the exhibition “This is Britain,” National Gallery of Art, DC
Left: Vanley Burke, *Boy with Flag, Winford in Handsworth Park*, 1970, printed 2022. Gelatin silver print.

Japan Society, New York City □ “Kyohei Inukai” (June 25) Paintings and screen-prints of abstract, illusionary lines and shapes by this little-known yet prolific Japanese American artist.

Morgan Library and Museum, New York City □ Through June 4: “In and Around Piranesi’s Rome: Eighteenth-Century Views of Italy” The rising demand for *vedute*, artists’ images of Italian views, arising from the popularity of the

of Rome and Pompeii. □ Through May 28: “Claude Gillot: Satire in the Age of Reason” Drawings, prints, and paintings reveal the artist’s draftsmanship honed in Paris at the dawn of the 18th century and the Age of Reason; “Uncommon Denominator: Nina Katchadourian at the Morgan” A conversation among works from the artist’s career including family artifacts, objects from the Morgan’s vaults, and photographs from another of the artist’s projects. □ “Entrance to the Mind: Drawings by George Condo in the Morgan Library & Museum” (May 14) Imaginary portraits in which distortions suggest psychological states: “Every-body I draw is kind of a lunatic.”

Museum of Broadway, New York City □ “The American Theatre as Seen by Hirschfeld” (April 30) Drawings, prints, posters, portraits, and sketchbooks from 1928 to 2002: Streep, Andrews, Sondheim, Minelli, and others.

Museum of Modern Art, New York City □ “Projects: Ming Smith” (May 29) Dreamlike, abstract photographic images created by a veteran NY photographer through long exposures that dissolve the boundaries between subject and surroundings. □ “Ellsworth Kelly: A Centennial Celebration” (June 11)



Above: Chris Killip, *Crabs and People, Skinningrove, North Yorkshire, UK*, 1981. Gelatin silver print.

aristocratic “Grand Tour,” was met with a variety of approaches: documentary recordings, altered existing views, and entirely fictive scenes—*capricci*—all powerfully influenced by Piranesi; “Sublime Ideas: Drawings by Giovanni



John Davies, *Agecroft Power Station, Salford*, 1983. Gelatin silver print.



Paul Graham, *Little Chef in Rain, St. Neots, Cambridgeshire*, May 1982. Chromogenic print.

Battista Piranesi” Works for Piranesi’s early architectural *capricci*: studies for prints, design drawings, sketches for decorative objects, figural drawings, and views

A showcase for the paintings *Spectrum IV* (1967) and *Chatham VI* (1971) and for his *Sculpture for a Large Wall* (1957)—104 quadrilateral panels suspended between horizontal rods—made for the lobby of Philadelphia’s Transportation Building. □ “Signals: How Video Transformed the World” (July 8) Media works that enable audiences to experience the art’s varied formats, settings, and global reach, range from closed-circuit surveillance to viral video, from large-scale installation to social networks. □ “Lawrence Abu Hamdan: Walled Unwalled and Other Monologues” (June 11) The artist delivers a monologue citing legal cases that hinged on auditory evidence collected through walls or doors;

Continued on next page

in addition, three performances introduce the artist's "audio-visual essays."

New Museum, New York City □ "Wangechi Mutu: Intertwined" (June 4) This museum-wide survey of Mutu's decades-long career based in Africa and the U.S. presents his hybrid, fantastical images that fuse mythical and folkloric forms with sociohistorical references in painting, collage, drawing, sculpture, film, and performance.

Parrish Art Museum, Water Mill □ "Remember Me" (May 14) Installation on the south façade of the museum, a 55-foot neon sign—"Remember Me"—by Hank Willis Thomas; part of the exhibition "Another Justice: US is Them" which features multimedia works that increase creative civic engagement, discourse, and direct action.

Pelham Art Center, Pelham □ "12th Biennial Alexander Rutsch Award Winner Haley Hasler Solo Exhibition" (May 24-July 16) Self portraits that illustrate the joys, fantasies, theatrics, realities and challenges of a dual life as mother and working artist.

Tang Teaching Museum, Skidmore College, Saratoga Springs □ "Christine Sun Kim: Oh Me Oh My" (July 16) Kim, whose first language is American Sign Language, portrays sound as a multidimensional visual, physical, and political experience; she employs musical notation, infographics, and American Sign Language to develop a dryly humorous visual vocabulary. □ "Paralax: Framing the Cosmos" (June 19) Concep-

James Cox, *Musical Automaton Rhinoceros Clock*, c.1765-72. Gilt bronze, silver, enamel, paste jewels, white marble, and agate. In :The Gregory Gift," Frick Madison, NY

tual, experimental, and documentary photography, textiles, scientific and artistic prints and drawings, sculpture, and paintings focusing on the U.S. relationship to space travel, further enhanced by NASA press photographs.

North Carolina

Mint Museum, Charlotte □ At the **Mint Uptown**: "Fashion Reimagined: Themes & Variations 1760-Now" (July 2) A wide range of men's and women's attire divided into three sections: minimalism, pattern and decoration, and the body reimagined. □ "Picasso Landscapes: Out of Bounds" (May 21) Spanning his entire career, these works offer a window into Picasso's creative process from days in art school to months before his demise in 1973; the exhibition is part of a worldwide celebration of the 50th anniversary of Picasso's death.

Nasher Museum of Art, Duke University, Durham □ "Spirit in the Land" (July 9) Contemporary artworks that examine today's urgent ecological concerns and how intricately our identities and natural environments are intertwined. □ "Beyond the Surface: Collage, Mixed Media and Textile Works from the Collection" (May 14) Works created by artists who bring together disparate materials and ideas to engage their viewers.

Oklahoma

Oklahoma City Museum of Art □ "Fighters for Freedom: William H. Johnson Picturing Justice" (May 14) On tour from the Smithsonian American Art Museum, Johnson's *Fighters for Freedom* series was painted in the mid-1940s as a tribute to Black activists. □ "Art and Activism at Tougaloo College" (May 14) A reexamination of the birth and development this collection, the first in Mississippi dedicated to modern art envisioned as



"an interracial oasis in which the fine arts are the focus and the magnet: it started in 1963, when Tougaloo College made its fight for equality central to its mission. □ "Chihuly Then and Now: The Collection at Twenty" (June 23) Five decades of glass and works on paper.

Pennsylvania

Michener Art Museum, Doylestown □ "Mid-Century to Manga: The Modern Japanese Print in America" (July 30) Witness the Michener's contribution to post-war U.S. appreciation and consumption of Japanese art as well as the interest in contemporary Japanese printmaking.

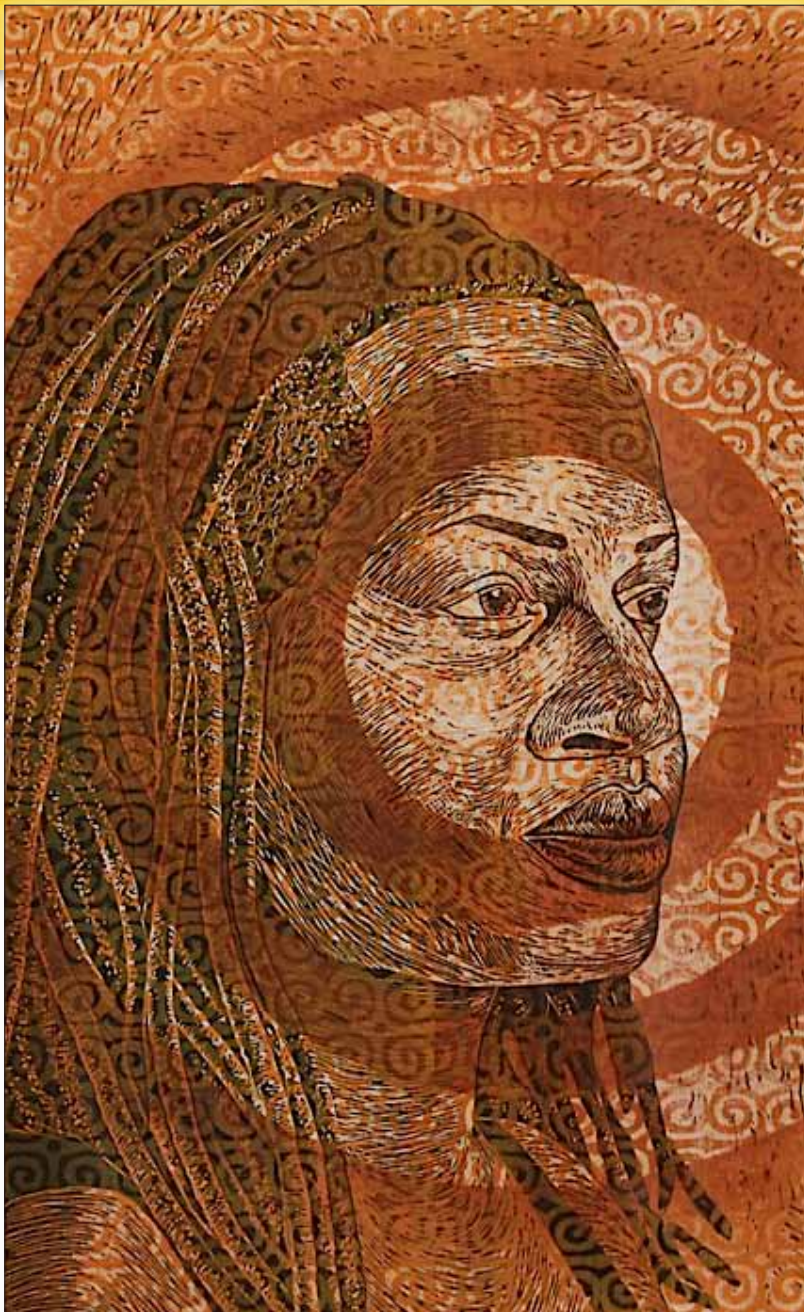
Westmoreland Museum of American Art, Doylestown □ "Forest of Symbols" (June 18) Paintings that show the Symbolism movement that began in Europe in the 1880s—emphasis was on the natural over artificial, mystical over scientific, subjective over objective, irrational over rational—as it evolved in the U.S. from early to mid-20th century. □ "Action/Abstraction Redefined: Modern Native Art, 1945-1975" (May 28) Paintings, sculptures, and works on paper explore the innovations and experimentation that has taken place in modern Native American art which references abstract Expressionism, Color Field painting, and more.

Woodmere Art Museum, Philadelphia □ "Kidding Around: Children in Art from Woodmere's Collection" (May 14) Children in portraits and at play. □ "JUST IN: Form + Space, Near + Far" (July 16) Recent

Continued on last page



William H. Johnson, *Three Great Abolitionists: A. Lincoln, F. Douglass, J. Brown*, c. 1945. Oil on paperboard. In "Fighters for Freedom," Oklahoma City Museum of Art, OK



Above: LaToya M. Hobbs, *Clarice II*, 2011. Woodcut relief print. In "LaToya Hobbs," Academy Art Museum, MD



Above: Haley Hasler, *Portrait with Dainty Dish*, 2019. In "12th Biennial Alexander Rutsch Award Winner Haley Hasler," Pelham Art Center, NY



Right: William H. Johnson, *Crispus Attucks*, c. 1945. Oil on paperboard. In "Fighters for Freedom," Oklahoma City Museum of Art, OK



Sunrise in Udaipur, 1722-23. Opaque watercolor and gold on paper. In "A Splendid Land," National Museum of Asian Art, DC

acquisitions of contemporary abstract works in plaster, hemp, wood, paper, and gesso.

Everhart Museum, Scranton □ “Changing Frequencies: Works by Jon Carsman” (Spring) Wilkes-Barre native Carsman’s silkscreens and acrylic, pen, and watercolors—many inspired by the landscape and architecture of northeastern Pennsylvania.

Texas

Museum of Texas Tech University, Lubock □ “Tradition Interrupted” (July 23) International group exhibition that explores the methods used by artists to conflate contemporary ideas with traditional ones in a range of mediums—rugs, mosaics, metalwork, ceramics.

Virginia

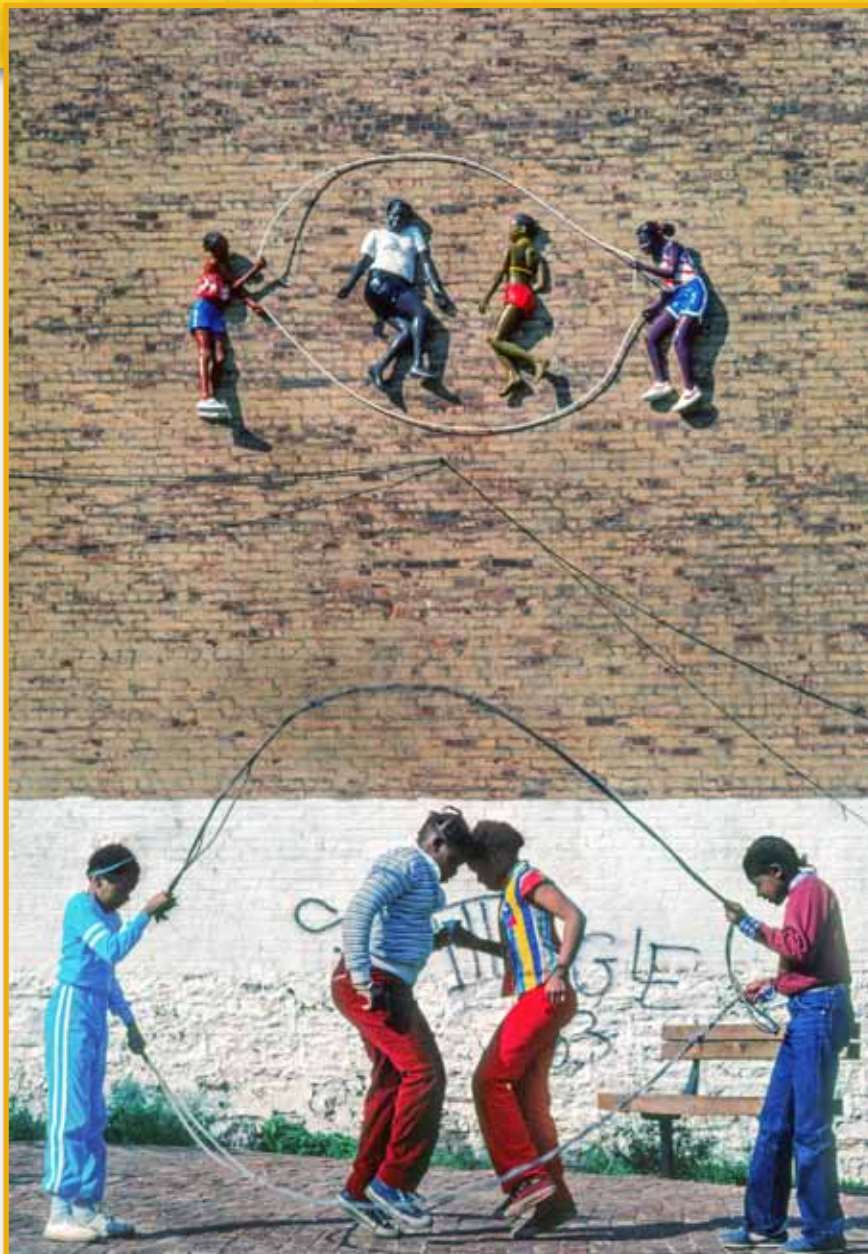
University of Mary Washington, Fredericksburg □ At the **Ridderhof Martin Gallery**: “Mirror, Mirror” (April 28) A look at contemporary women artists who focus on issues of identity—woman, wife, artist, daughter.

Washington

Frye Art Museum, Seattle □ “Flying Woman: The Paintings of Katherine Bradford” (May 14) Survey of this unpredictable painter whose images fly from abstraction to figurative, from monochromatic fields to vibrant colors, from oil to acrylic. □ “Marsden Hartley: An American Nature” (May 21) Early works of a pristine wilderness devoid of human presence, and later paintings of a complex natural world impacted by the presence of humans.

Wisconsin

Racine Art Museum □ “RAM Showcase: Focus on Glass” (May 27) Works of art in glass by contemporary artists of color from the museum’s collection. □ “Gathering Voices at RAM: 20 Years of Building America’s Largest Contemporary Craft Collection” (July 15) A display of this historical collection as well as more recent acquisitions of works by the under-represented—women and artists of color. □



John Ahearn and Rigoberto Torres, in situ photo of *Banana Kelly Double Dutch, The Bronx, NYC, 1982*. In “Swagger and Tenderness,” Bronx Museum, NY



Left: Pablo Picasso, *Landscape of Juan-les-Pins*, summer 1920. Oil on canvas. In “Picasso Landscapes,” Mint Museum, NC

museum **VIEWS**

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

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

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