



museum **VIEWS**

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

Jonas Lie, *The Black Teapot*, (detail)
1911. Oil on canvas. In "Off the Rack,"
Everson Museum of Art, NY

Autumn 2023

OFF THE PRESS, BY THE PRESS

Seven Egon Schiele artworks, looted by the Nazis from a Jewish art collector, are returned to his heirs

Story By *Scottie Andrew*,
CNN • Wednesday, September 20, 2023

During a ceremony and press conference in New York, seven drawings by the Austrian expressionist Egon Schiele were returned to the heirs of their former owner, Fritz Grünbaum, whose art collection was stolen by the Nazis during World War II.

The early 20th century works were all “voluntarily surrendered” by the institutions and collectors that held them after Manhattan District Attorney’s Office’s Trafficking Antiquities unit presented evidence that they had been stolen, District Attorney Alvin Bragg, Jr. said in a statement.

Fritz Grünbaum was a Jewish Austrian cabaret performer whose work “defined cultural life” in 1930s Vienna,

according to the Holocaust research project Music and the Holocaust. His routines, which often openly derided Nazism and Hitler, were eventually banned, and Nazis arrested Grünbaum in 1938. His wife, Elisabeth, was later forced to turn over her husband’s art collection — which Bragg said Wednesday included “hundreds of pieces” — to the Nazis.

Grünbaum was imprisoned at Dachau, a concentration camp in southern Germany, where he died in January 1941. Elisabeth died at a concentration camp in Minsk, Belarus, the following year, said Timothy Reif, one of Grünbaum’s heirs, at Wednesday’s ceremony. □



Three of the returned works by Egon Schiele.

FROM OVERSEAS:

Discovery and Restoration

A lost painting by Artemesia Gentileschi, discovered in storage in London, is now on view in Windsor Castle.

A restored painting by Artemesia Gentileschi—*Susannah and the Elders*—has recently reclaimed its place in the King's collection on the walls of Windsor Castle after centuries of misattribution and neglect, languishing in the dark storage cellars of British royal castles. From 1638, during the reign of King Charles I to the present, the accumulation of grime and overpainting left it almost unrecognizable.

The work of restoration was daunting. Yet, what began to appear, bit by bit, was the masterpiece:

Susannah, while bathing in her garden is approached by two aggressive men from whom she turns away, rejecting their advances. The work, commissioned by Queen Henrietta Maria when Artemesia was working in London with her aging father, was hung in her private chamber. □

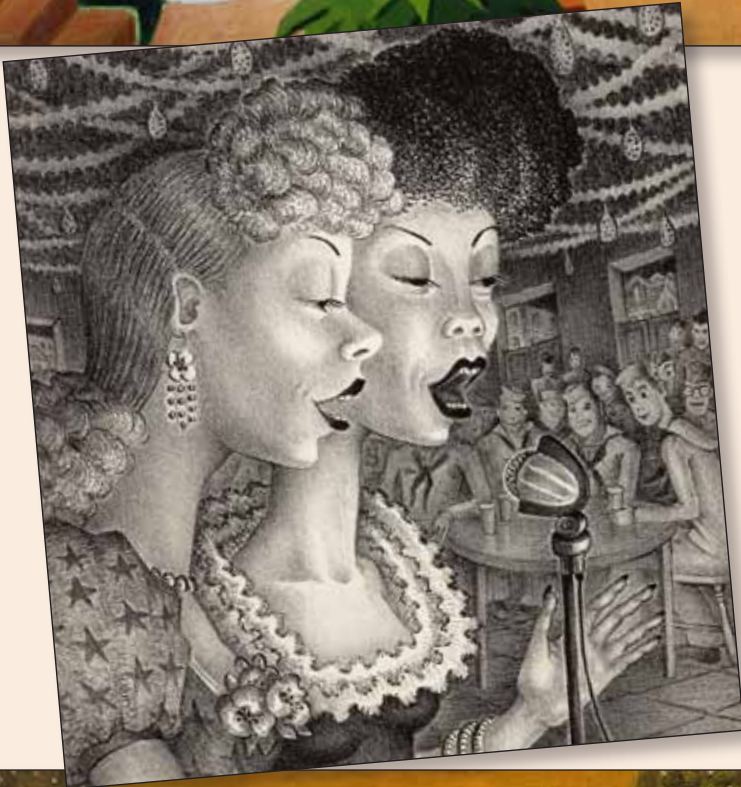


SAAM Receives \$2 Million From the Helen Frankenthaler Foundation to Advance American Art Scholarship

The museum recently announced a \$2 million gift from the Helen Frankenthaler Foundation that completes a \$10 million campaign to support the museum's fellowship program, considered the preeminent program for American art scholarship since being founded in 1970. The gift will establish an endowment to support the Helen Frankenthaler Foundation Fellowship in modern and contemporary art and the professional development of fellows at the museum. It is the largest single gift to the campaign and the largest gift ever to the museum's fellowship program. □

Nasca (Peru), *Vessel with fisherman and net*, 200 BCE–300 CE. Ceramic with red, black, orange, and white slip paints. In "Art of Peru," Nasher Museum of Art, NC

*A Selection From:
“Southern Modern”
 at the Georgia Museum of Art, GA*



Clockwise from upper left:

Dusti Bongé, *Where the Shrimp Pickers Live*, 1940. Oil on canvas.

William H. Johnson, *Evening*, 1940-41. Oil on burlap.

Nell Choate Jones, *Georgia Red Clay*, 1946. Oil on canvas.

Carroll Cloar, *A Story Told by My Mother*, 1955.
Casein tempera on Masonite.

Caroline Durieux, *Bourbon Street, New Orleans* 1934.
Black lithograph on paper.

Arkansas

Crystal Bridges Museum of American Art, Bentonville □ “Seeing One Another: New Views on the Alfred Stieglitz Collection” (Jan. 1, 2024) multiple perspectives on how artworks connect individuals, groups, and ideas across time and place: depictions of people in the Stieglitz Collection shown alongside other modern and contemporary items from the U.S., Europe, and Africa that tell stories about human relationships. □ “Beeple: Human One” (Jan. 22, 2024) An explorer walking through endlessly transforming landscapes is presented in digital video and three-dimensional sculptural form; first time on view in the U.S.,

Institute of Contemporary Art, Los Angeles □ Through Jan. 14, 2024: “Barbara T. Smith: Proof” (Jan. 14, 2024) Survey of this artist’s oeuvre including performance art, of which she was a pioneer, and performance-related artworks—made for or as a result of performances—Xerox works, mixed media assemblages, sculptures, artist’s books, drawings, paintings, photographs, and videos; “Christine Sun Kim: Bounce Back” Site-specific large-scale mural referring to “debt.”

Bowers Museum, Santa Ana □ “The Power of Photography” (Jan. 14, 2024) A curated selection of photographs that were compiled by the pioneering collector and gallerist Peter

Connecticut

Yale University Art Gallery, New Haven □ “Mickalene Thomas / Portrait of an Unlikely Space” (Jan. 7, 2024) Multi-gallery installation composed of imagined domestic surroundings reminiscent of a pre-Emancipation era living room—early American portraits in a variety of mediums of Black citizens alongside artworks by Thomas and other contemporaries. □ “In a New Light: Paintings from the Yale Center for British Art” (Dec. 3) A selection of the collection on view here while the center is closed for conservation: four centuries of British landscapes and portraits by Beale, Constable, Gainsborough, Hogarth, and many others.



Katsushika Hokusai. *The Great Wave*. Originally part of the series *Thirty-six Views of Mount Fuji*. In “Beyond the Great Wave,” Bowers Museum, CA

“Human One” presents imagined landscapes resembling both reality and dream worlds

California

Langson Institute and Museum of California Arts, University of California, Irvine □ “Bohemian of the Arroyo Seco: Idah Meacham Strobbridge” (Jan. 13, 2024) Strobbridge’s bookbinding gallery in the Aroyo Seco section of Los Angeles and the work of artists in the area, centering on their plein air paintings and the Southwestern themes their predecessors developed in the early 1900s.

Laguna Art Museum, Laguna Beach □ “Marking an Era: Celebrating Self Help Graphics & Art at 50” (Jan. 15, 2024)

Fetterman and his insights into images produced by many, including Sokolsky, Weston, Bernhard, McCurry, and others. □ “Beyond the Great Wave: Works by Hokusai from the British Museum” (Jan. 7, 2024) An early example of Katsushika Hokusai’s seminal *The Great Wave*” as well as a selection of works he produced throughout his career revealing his development and his personal beliefs: paintings, drawings, woodblock prints, and illustrated books.

Museum of Contemporary Art, Santa Barbara □ “Cameron Patricia Downey: Orchid Blues” (Dec. 23) Bringing fantasy to the Blues of Black life in photography, film, sculpture, and more.

District of Columbia

National Museum of the American Indian

□ “United States Armed Forces” (Nov. 30) The personal stories of Native Americans, Native Hawaiians, and Alaska Native veterans who have served in the armed forces of the U.S. since the American Revolution—a long overdue recognition of these Native American veterans who served a country that overran their homelands, suppressed their cultures, and confined them to reservations.

Smithsonian American Art Museum □ “Many Wests: Artists Shape an American Idea” (Jan. 14, 2024) Modern and contem-

Eldridge Bagley, *On Grassy Key*, 1996.
Oil on linen. In "As If Art Itself Devised It,"
Morris Museum of Art, GA

porary artists' works that enable viewers to examine previous misconceptions about the west, highlighting the many histories and cultural identities of the region including Black, Indigenous, Asian American, Latinx, and LGBTQ+.

□ "Musical Thinking: New Video Art and Sonic Strategies" (Jan. 29, 2024) Video art that employs the elements of creating—scores, improvisation, and interpretation, styles, structures, and lyrics.

Florida

Boca Raton Museum of Art □ Through Oct. 22: "Benn Mitchell Photographs: Hollywood to NYC" Stars of Hollywood and New York City streets; "Sri Prabha: Resonator – Reanimator" Site-specific multi-sensory installation that explores our connection to the natural world by commingling ideas from Vedic philosophy and science; "Sari Dienes: Incidental Nature" Three elements of the artist's life's practice: 1950s street rubbings, work inspired by her several trips to Japan, and portraits of her peer group; "Matthew Schreiber: Orders of Light" Schreiber's drawings and holograms shed light on the artist's process leading to large-scale laser light sculptures.

The Bass Museum, Miami Beach □ "Carola Bravo: Between Absence and Presence" (Jan. 1, 2024) The third cycle winner of the museum's New Monuments open artist call—a temporary site-specific monument that challenges traditional commemoration by utilizing mirror surfaces that reflect spectators and the surrounding environment—the here and now.

Norton Museum of Art, West Palm Beach □ "Between Drawing and Painting: Pastels from the Collection" (Oct. 29) Pastels, 18th century to the present, that show the range of its uses, from old-master portraiture to modern abstraction. □ Through Nov. 19: "Classic Blues: Cobalt Blue Porcelain and Indigo-Dyed Textiles" From Japan and China: porcelains from 1500s-1900s, and



textiles from 1700s to 1900s; "Past Lives: Performance Art through the Camera" The strength and artistry of Asian and Asian American performance artists is captured through photos and videos in stand-alone works of art. □ "Special Guest I A Quiet Abiding: Jacobus Vrel's *Interior with a Sick Woman by a Fireplace* in The Leiden Collection" (Dec. 15) A single painting by this enigmatic artist of the Dutch Golden Age, forerunner and often confused with Johannes Vermeer. □ "Special Guest: *Beaching the Boat (Afternoon Light)* A Masterpiece by Joaquín Sorolla y Bastida" (Dec. 31) Single monumental-size painting by Spain's early 20th-century "master of light."

Georgia

Georgia Museum of Art, University of Georgia, Athens □ "Southern/Modern" (Dec. 10) Paintings and works on paper created in the South, 1900 to 1950, by

artists working there as well as those from outside the region who produced significant bodies of work while visiting; organized in collaboration with the Mint Museum.

Morris Museum of Art, Augusta □ "The Long View: From Conservation to Sustainability: Works from the Bank of America Collection" (Nov. 5) Photographs, paintings, works on paper, and sculptures that examine the evolution of the modern environmental movement: from Audubon in the 19th century to contemporary artists who focus on how humanity has transformed the planet and how we can protect it. □ "As If Art Itself Devised It: The Virginia of Eldridge Bagley Folk Paintings" (Jan. 7, 2024) Inspired by Grandma Moses, this self-taught painter captures a lifestyle thought to have vanished. □ "Ancient and Imagined Places: Abstractions by Vincencia Blount" (Dec. 10) Large-scale works exhibited in the South and New York at a time when women's art was not always considered worthy of wall space.

Illinois

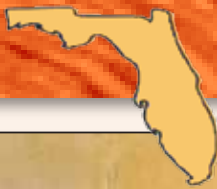
Art Institute of Chicago □ "Remedios Varo: Science Fictions" (Nov. 27) Large-scale surrealist paintings of mystical musicians, eccentric scientists, voyagers in curious contraptions—made in a range of disciplines by Spanish-born migrant to Mexico Varo, the first female Mexican shown at the Art Institute.

Continued on page 8



Archy LaSalle, *Agricultural Panel "B,"* 2022.
Three digital silver prints. In "Dialogues,
Diasporas, and Detours Through Africa,"
Fitchburg Art Museum, MA

From Florida...



All Images From The Norton Museum of Art, FL

Clockwise:

From top left: Joaqu n Sorolla y Bastida,
Beaching the Boat (Afternoon Light),
1903. In "Beaching the Boat,"

Mary Cassatt, *B b  Souriant   Sa M re*
(*Baby smiling at his mother*), c. 1913

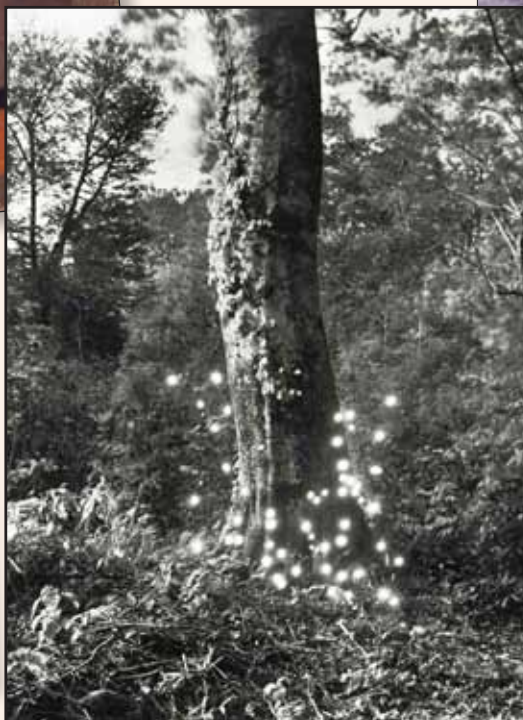
Nikki S. Lee, *The Seniors Project (12)*,
1999. Photograph

Edgar Degas, *Danseuse en Coursage Vert*,
(*Dancer in Green Bodice*), undated.

E.F. Tokihiro Sato, *Shirakami #11*, 2008

Yasumasa Morimura, *Portrait (Futago)*,
1988-1990. In "Past Lives: Performance
Art Through the Camera"

Paul Klee, *Twigs in Autumn*, 1937



Kentucky

Speed Art Museum, Louisville □ “Amy Sherald’s Portrait of Breonna Taylor: In the Garden” (Nov. 26) A special installation honoring young Louisville emergency room technician Breonna Taylor and others across the country killed violently while on duty; also included are works by other contemporary artists whose works explore loss, joy, injustice, growth, and sorrow. □ “Stories Retold: American Art from the Princeton University Art Museum” (Jan. 7, 2024) The stories, told over four centuries of American art history, show how the meanings of objects change over time and in different contexts; how museum collections evolve; how the presentation of objects change.

Massachusetts

Mead Art Museum, Amherst College, Amherst □ Through Jan. 7, 2024: “Boundless” Paintings, sculpture, video, historical texts, basketry, cookbooks, and more by Native Americans from multiple geographies and generations, gathered together from the museum’s Native American collection, private sources, and loans.; “Sleeping In: Elizabeth James-Perry” Artist-in-residence works feature new watercolor paintings, wampum, and quillwork that reflect her Native perspective on time and place, continuance, regeneration, and ethnobotanical gardening.

Fuller Craft Museum, Brockton □ “Amy Genser: Shifting” (Dec. 3) Tableaux made from paper and pigment, layered, cut, rolled, and combined, were inspired by nature. □ “Joyce J. Scott: Messages” (Nov. 5) A celebration of Scott, who elevated beadwork to a relevant contemporary art form with off-loom, hand-threaded, blown glass beads transformed into jewelry, sculptures, and wall hangings, all of which express social and political commentary arising from the artist’s African American ancestry.

MIT List Visual Arts Center, Massachusetts Institute of Technology, Cambridge □ “List Projects 27: fields harrington and Nancy Dayanne Valladares” (Oct. 29) A two-person exhibition that inaugurates a year-long series of three experimental Projects that foreground and support

artistic collaborations, both artists casting critical eyes onto overlooked technological and industrial histories.

Cahoon Museum of American Art, Cotuit □ “Julie Child and the Art of Biological Illustration” (Dec. 23) Drawings, illustrated books, and examples of this artist/teacher’s life-long work documenting marine animals at the Marine Biological Laboratory, illustrating gardening books, and collecting biological specimens. □ “Peaceable Kingdom: The Art of Donald Saaf” (Dec. 23) Large scale paintings and collages that explore Saaf’s own experience of nature, family, and community in rural Vermont.

Fitchburg Art Museum

□ “Dialogues, Diasporas, and Detours Through Africa” (Jan. 14, 2024) Works by artist participants in the museum’s Black Artist Residency program displayed alongside objects from the museum’s collection that inspired them; the program is the creation or the partnership between the Fitchburg Art Museum and artist-collective Where Are All The Black People At. (WAATBPA)

Smith College Museum of Art, Northampton □ “Multiplying Power: Image as Protest in Prints and Photographs” (Jan. 31, 2024) Prints and photographs from the museum’s collection, made primarily in the U.S. in the 20th and 21st centuries, that document and spark social change. □ “Sum of Its Parts: Multi-Panel Works on Paper from the Collection” (Jan. 7, 2024) Multi-panel photographs, prints, and collages, made between the 17th and 21st centuries, that highlight the history and many approaches to and reasons for making modular works of art.

Michigan

Marshall M. Fredericks Sculpture Museum, Saginaw Valley State University, Saginaw □ “Vitality and Continuity: Art in the Experiences of Anishinaabe, Inuit, and Pueblo Women” (Jan. 6, 2024) A celebration of the critical roles these indigenous women fill in their families, communities, the art world, and beyond: contemporary and historical artworks about mothering, making, access in the arts, spirituality, and continuity across generations.

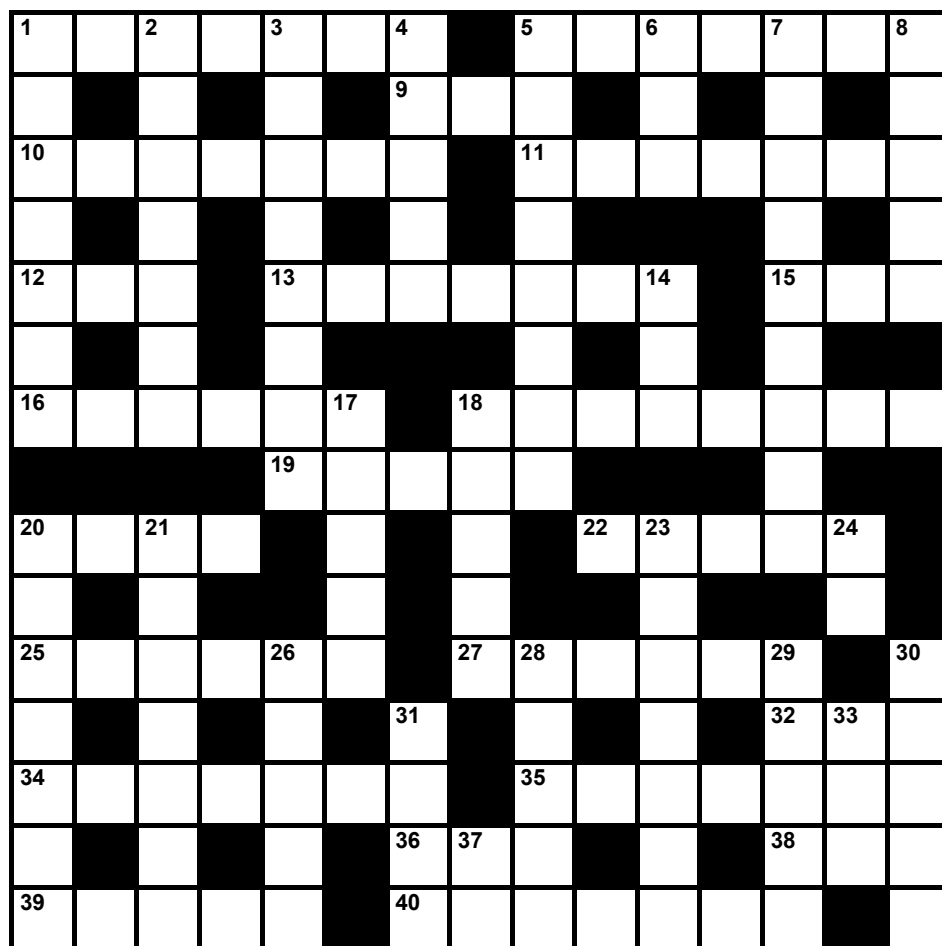
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Vaughn Spann. *Big Black Rainbow (Heavier Days Ahead)*. 2019. Polymer paint and mixed media on canvas. In “Hardscapes-Dreamscapes/New Acquisitions,” Mint Museum Randolph, NC

A Puzzle

CROSSWORD by *Myles Mellor* (solution on next page)



ACROSS

1. The custodian of a collection
5. Painter of the mural *Old King Cole*. Maxfield _____
9. Bible prophet
10. *The Last Judgment* chapel
11. Dark and gloomy as a descriptive of some art
12. Pop or abstract, e.g.
13. Florence is its capital
15. Business promotions
16. Muscle spasm
18. Giving a brownish color to
19. Nametag word
20. Atmosphere, slang
22. Bibliographical suffix
24. Sunset, *Canyon de Chelly* painter, Edgar _____
25. Painter of *Washington Crossing the Delaware*, Emanuel _____
27. Creator of *Artichoke Halved*, in a gelatin silver print, _____ Weston
32. The "I" problem
34. Young actress
37. *Jewess with* _____, painting by Aleksander Gierymski
36. Painter of *Middle Blue*, _____ Francis
38. US theatre chain
39. Minerva Teichert's *Miracle of the* _____
40. One side of the war depicted in Johan Tischbein's *Venus rescues Paris from his Duel with Menelaus*

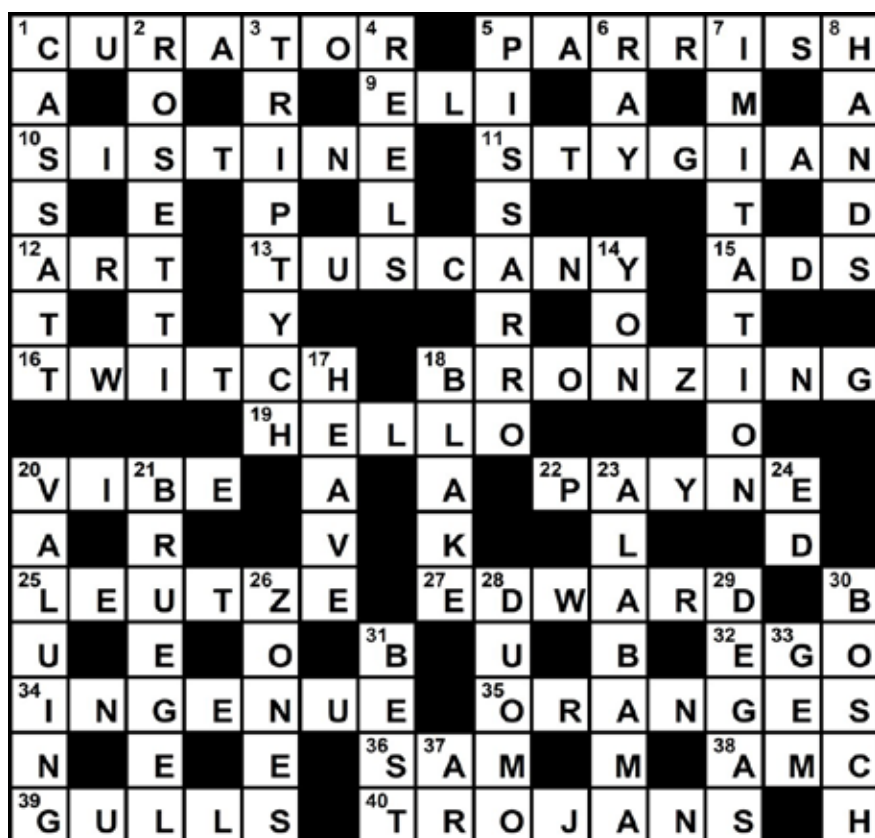
DOWN

1. Painter of *Five o'clock Tea* in 1880
2. Artist/framer from the pre-Raphaelite period
3. Picture or relief carving on three panels
4. Film units
5. *Two Women Chatting by the Sea* painter, Camille _____
6. Dadaist Man
7. Fake
8. Major feature in Michelangelo's painting *The Creation of Adam*
14. "... the dew of ___ high eastward hill": *Hamlet*
17. Cast mightily
18. *Songs of Innocence* poet
20. Appraising
21. *Netherlandish Proverbs* painter, Pieter _____
23. Bill Traylor's state of birth
24. Abstract expressionist, _____ Clark
26. Becomes inattentive, with "out"
28. Cathedral of Santa Maria del Fiore, for example
29. Artist who said: "The frame is the reward for the artist"
30. *Garden of Earthly Delights* artist
31. Highest in value
33. Diamond, for example
37. Mena's state



Angel Rodríguez-Díaz, *The Protagonist of an Endless Story*, 1993. Oil on canvas. In "Many Wests," Smithsonian American Art Museum, DC

The Solution



Sarah Kaizar, *Ridgways Rail, Rallus obsoletus*, 2021. Gouache, pen and ink. In "Sarah Kaizar: RARE AIR," James A. Michener Art Museum, PA

Missouri

Springfield Museum □ "Tradition Interrupted" (Nov. 12) Works by artists who conflate contemporary ideas with traditional art and craft, merging age-old mediums and techniques with innovative ones; by re-visioning historic ideas, these artists create new ones that interrupt traditional practice.

Montana

Hockaday Museum of Art, Kalispell □ Through Dec. 23: "CoFlourish by Open AIR" (Dec. 23) Multi-media exhibition of work by artists from the 2020 Open Air Residency Program: fiber arts and video inspired by Flat-head Lake, sculptural works made by machines in public libraries, dance films and oil paintings inspired by the history of Historical Fort Missoula, and more; "Her West: New Work by Jessica Glenn and Amy Brakeman Livezey" Works that focus on themes and stories of historic women of the American West told through two distinct contemporary artistic styles; "Tessa Heck: Way Too Fast, Way Too Slow" Large-scale contemporary landscapes and Heck's interpretations and experience of motherhood.

Nevada

Nevada Museum of Art, Reno □ "The Art of Ben Aleck" (Jan. 7, 2024) Member of the Pyramid Lake Paiute Tribe born in Reno, educated in

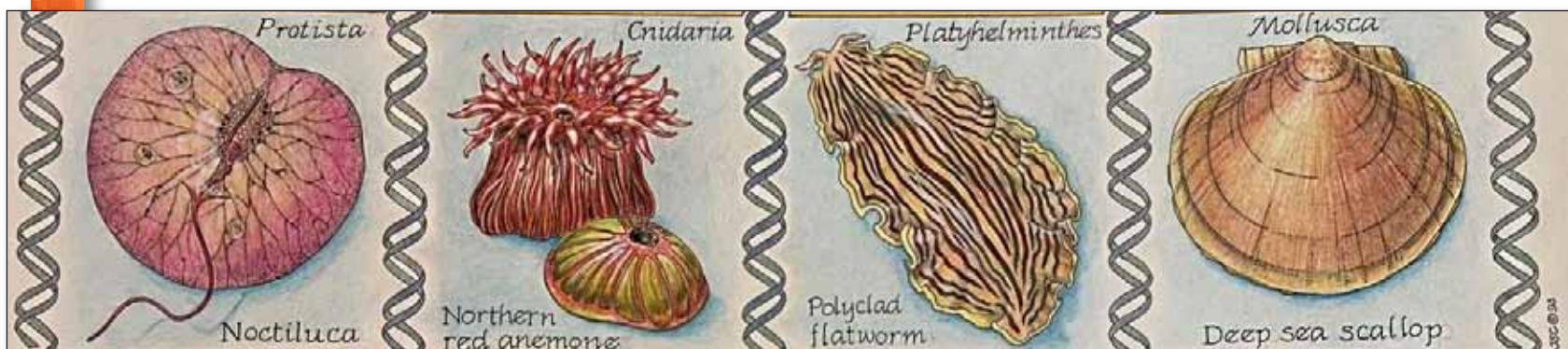
California, Aleck's paintings, illustrations, and prints give visual form to indigenous stories about the stars, coyote, plants, the formation of Great Basin lands, and the origins of its people. □ "Rachel Hayes: Someday When We're Dreaming" (Dec. 31) Site-specific installation created for the Donald W. Reynolds Grand Hall of the museum: "...a color-field installation...using a grouping of colors inspired by sunset in the Nevada sky."

New Jersey

Morris Museum, Morristown □ "From Flame to Flower: The Art of Paul Stankard" (Feb. 4, 2024) Cold flame-blown glass transformed into replicas of real flowers as paperweights and other assemblages by this master glass artist.

Zimmerli Art Museum, Rutgers University, New Brunswick □ Through Dec. 22: "Surface Tension: Paintings and Sculpture from the Collection" A cross-section of paintings, assemblage, sculpture, and one print on rubber, together explore the wayst artists have focused on surface for experimentation—increasingly, a field of texture and for embedded and attached, found and natural, objects; "Judy Watcon: shadow bone" The work product of this Australian artist whose indigenous roots are reflected in her paintings, prints drawings sculptures, and videos; "Judith K. Brodsky: Inside and Outside" Drawings that signal the art of layering and photographs of her open mouth at stages of teeth-straightening indicating how we decorate the body to hide its interior; "The Brodsky Center at Rutgers University: Three Decades, 1986–2017" A pioneering visionary's work to rectify the exclusion from the 1980s'

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Julie Child, *Marine Life*. Cahoon Museum of American Art, MA

art world of women, gender nonconforming artists, and artists of color resulted in this print-and-papermaking residency center—the Brodsky Center: shown here are examples of the innovative work emanating from the center. □ “Recent Acquisitions of Hungarian Art: Gifts from the Salgo Trust for Education” (Jan. 14, 2024) The museum’s permanent collection of Eastern European art enlarged.

New York

Frick Madison,

New York City

□ “Barkley L. Hendricks: Portraits at the Frick” (Jan. 7, 2024) Hendricks portraits of Black subjects that emphasize their dignity and individuality, displayed in the context of the Frick’s holdings of iconic works by Rembrandt, Bronzino, Van Dyck, and others.



Morgan

Library

& Museum, New York

City □ “Seeds of Knowledge: Early Modern Illustrated Herbals” (Jan. 14, 2024) 15th- to 17th-century European printed herbals, made as understanding of the healthful and healing properties of plants developed and Europe moved away from medicinal folklore toward an increased knowledge of the natural world. □ “Morgan’s Bibles: Splendor in Scripture” (Jan. 21, 2024) An assemblage of Pierpont Morgan’s collections of archaeological artifacts, illuminated manuscripts, early printed books, decorative arts, master drawings, and the Bible. □ “Spirit and Invention: Drawings by Giambattista and Domenico Tiepolo” (Jan. 28, 2024) Works by father and son: examples of their work as draftsmen, the role of drawing in their creative process, the stylistic properties of their graphic work, and examples from Giambattista’s frescoes and Domenico’s *Punchinello* series.



Museum of Arts and Design, New York City □ “Shary Boyle: Outside the Palace of Me” (Feb. 25, 2024) Multisensory showing of new works: sculpted ceramics, life-sized automatons, two-way mirrors, a

coin-operated sculpture, and an interactive soundtrack. □ “Craft Front and Center” (Jan. 14, 2024) A fresh showing of historic and newly acquired works dating from the golden age of the Craft Movement to the present.

Museum of Modern Art, New York City

□ “Ed Ruscha / Now Then” (Jan. 14, 2024) Paintings, drawing, prints, photographs,

500 Year Itch” (Jan. 1, 2024) Paintings, photographs, mixed-media works, and films that delve into the cultural knowledge and generational histories of Niro’s Six Nations *Kanyen’kehá:ka* (Mohawk) community to provide purpose and healing.

Frances Lehman Loeb Art Center, Vassar

College, Poughkeepsie □ “Kara Walker’s Testimony” (Dec. 22) Stills from Walker’s silent 16mm film *Testimony: Narrative of a Negress Burdened by Good Intentions* (2004), in which her silhouettes are manipulated as shadow puppets, the hands of their puppet master often in full view. □ Through Jan. 28, 2024: “Interwoven Histories: Prints by the Gee’s Bend Quilting Collective” These prints replicate the quilt designs created and techniques used by the quiltmakers of Boykin (aka Gee’s Bend), Alabama, which were taught and passed on for generations of women who, today, maintain the tradition; “Silver Lin



Top Left: Dorothea Lange, *Migrant Agricultural Worker’s Family*, c. 1936.

Left: Dorothea Lange, *Migrant Mother*, c. 1936.

Above: Walker Evans, *Sidewalk and Shopfront, New Orleans*, c. 1936.

All in “The Bitter Years,” Gibbes Museum of Art, SC

artist’s books, films, and installations—a plethora of mediums that cover a six-decade career of influential work covering postwar America. □ “Emerging Ecologies: Architecture and the Rise of Environmentalism” (Jan. 20, 2024) For the first time, a survey of the relationship between architecture and the environmental movement over six decades and continuing into the future. □ “Alexandre Estrela: Flat Bells” (Jan. 7, 2024) Informed by Estrela’s Portuguese background in painting, video animations and an immersive soundscape explore the relationship between idea and object.

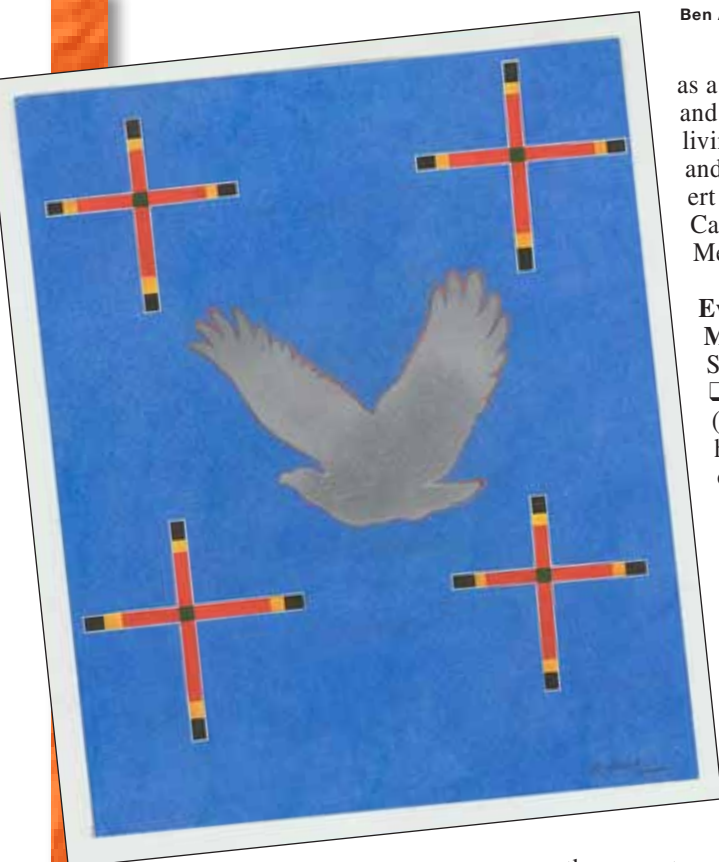
National Museum of the American Indian, New York City □ “Shelley Niro:

ings: Celebrating the Spelman Art Collection” A selection of works from the **Spellman College Museum of Fine Arts** (GA), gathered to celebrate its opening in 1996 after some 125 years of the historically black women’s college collecting art by and about women of the African diaspora.

Frances Young Tang Teaching Museum and Art Gallery, Skidmore College,

Saratoga Springs □ “Paula Wilson: Toward the Sky’s Back Door” (Dec. 30) Paintings, prints, collages, videos, and sculptures that challenge the separations between art and everyday living; often biographically oriented, Wilson’s work investigates the polarities of life, including her own identity

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Ben Aleck, *Untitled*, not dated. In "The Art of Ben Aleck," Nevada Museum of Art, NV

as a biracial woman and her experiences living in major cities and a small desert railroad town, Carrizozo, New Mexico.

Everson Museum of Art, Syracuse □ "Off the Rack" (Dec. 31) The happy by-product of a major renovation of the Everson's on-site art storage: hundreds of paintings and framed works, displaced during the renovations, are hung salon-style, many to be seen for the first time in

years, other recent acquisitions never seen before—an unprecedented viewing opportunity!

Parrish Art Museum, Water Mill □ "Artists Choose Parrish Part II" (Feb. 4, 2024) In marking its 125th anniversary, the museum honors artists practicing in the area by showing their original works alongside works that they have selected from the museum's collection, thus renewing a dialogue between the past and the present/future. Part III of the exhibition will be on view Oct. 29-Feb. 18, 2024.

North Carolina

Mint Museum, Charlotte □ At the Randolph: "Walter Scott Lenox American Beleeek" (Jan. 21, 2024) Examples of the earliest decades of American Beleeek production and the role Walter Scott Lenox played in its development as an art form. □ "New Acquisitions: Hardscapes/Dreamscapes" (Jan. 21, 2024) Additions to the permanent collection.

Nasher Museum of Art, Duke University, Durham □ "Art of Peru" (Dec. 2) Ceramics, textiles, metalwork, and carvings produced

by ancient cultures across what is known as present-day Peru: objects shown here reveal the sophisticated techniques used by ancient Peruvians to express ancestral beliefs and personal and political identities. □ "Lyle Ashton Harris: Our first and last love" (Jan. 7, 2024) Through photographs and other installations, Harris explores identity and self-portraiture: collages set in geometric frames of Ghanaian funerary textiles, anchor the exhibition.

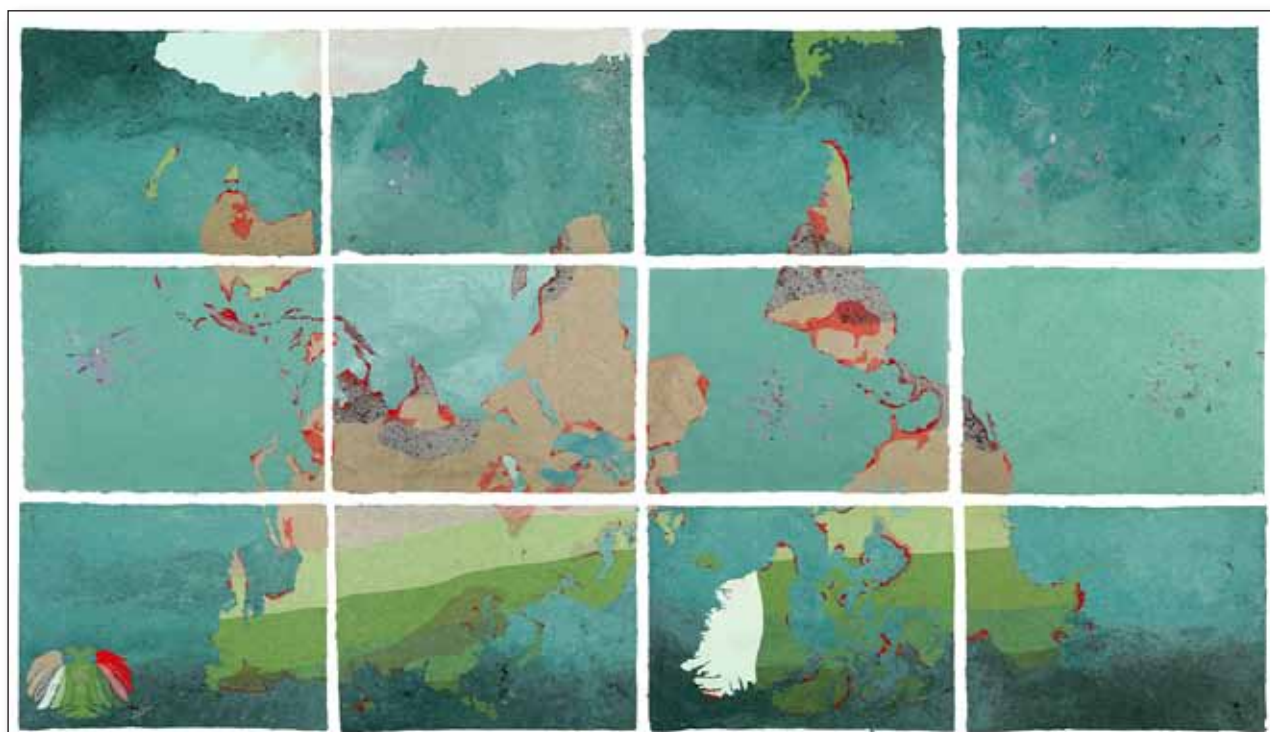
Pennsylvania

James A. Michener Art Museum, Doylestown □ "Sarah Kaizar: RARE AIR" (Nov. 5) Original gouache and ink artwork from the book RARE AIR: Endangered Birds, Bats, Butterflies, and Bees, an illustrated work about diminishing flighted species and citizen science, authored by Kaizar with writing by A. Scott Meiser. □ "Never Broken: Visualizing Lenape Histories" (Jan. 14, 2024) The visual dialogue between contemporary Lenape art and historic Lenape ceramics, beadwork, and more, shows the power of art to both construct and dismantle inaccurate Indigenous histories.

Westmoreland Museum of American Art, Greensburg □ Through Jan. 14, 2024: "Frank Lloyd Wright's Southwestern Pennsylvania" (Jan. 14, 2024) Videos and models of unrealized residential, commercial, and civic projects designed by Frank Lloyd Wright from the 1930s through the 50s; "Toshiko Mori & Frank Lloyd Wright: Dialogue in Details" (Jan. 14, 2024) □ Two larger-than-life totems representing details from both Wright's Prairie style home and Mori's Buffalo, NY, historic Greatbatch Pavilion, built 100 years later, speak to one another about history, precedent, and reference.

Woodmere Art Museum, Philadelphia □ "The Photo Review: Best of Show 2023" (Oct. 29) From classic to conceptual to AI-generated—the prize winners of the 2023 International Photography Competition.

Continued on next page



Maggie Puckett, *Future Under Climate Tyranny (F.U.C.T.) 4 degree warmer world*, 2011. Collage. In "Sum of its Parts," Smith College Museum of Art, MA



Above: Joseph Mallord William Turner, *Dort or Dordrecht: The Dort Packet-Boat from Rotterdam BeCALmed*, 1818. Oil on canvas (detail). Yale University Art Gallery, CT



Mary Cassatt, *Little Girl in a Large Red Hat*, c.1881. Oil on canvas. In "Stories Retold," Speed Art Museum, KY

South Carolina

Gibbes Museum of Art, Charlottesville □ "The Bitter Years: Dorothea Lange and Walker Evans Photographs from the Martin Z. Margulies Collection" (Jan. 14, 2024) Vintage photographs and Polaroids by Lange, Evans, and other documentarians of the Great Depression working for the Farm Security Administration in Franklin Roosevelt's New Deal.

Tennessee

Ewing Gallery of Art and Architecture, University of Tennessee, Knoxville □ "Audacious Black Freedom Dreams: An Installation by Blackmau" (Oct. 29) A multimedia projection and large-scale digital banners created by two collaborating artists—Blackmau—whose work explores liberated Black futures, ideas of agency, dystopia, and escape.

Knoxville Museum of Art □ "Jane Cassidy: Drink Up the Moon" (Nov. 12) A two-channel video installation capturing the sunlight on choppy seas, the seashore, and the sounds of the environment—a sampling of how people find life is better lived when they are in tune with the world around them.

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Washington

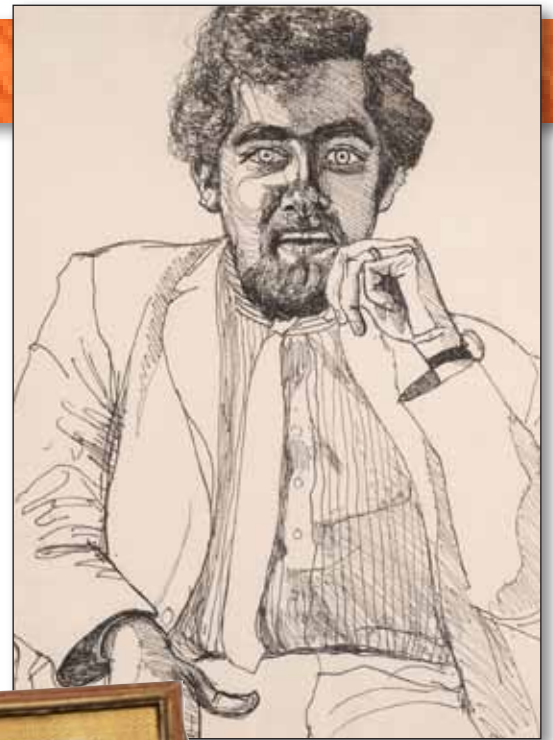
Frye Art Museum, Seattle □ “Into the Light: Works on Paper from the Collection” (Jan. 14, 2024) A rotating selection of works on paper is “out of the vault” and on view in thematic groupings each shown for about six months—portraits created 1929-1992; a watercolor by Charles Burchfield along with watercolors by four Washington artists. □ Through Jan. 7, 2024: “Rafael Soldi: Soft Boy” (Jan. 7, 2024) Photographs that explore the intersection of individual identity with political and social themes such as immigration, memory (he remembers experience as a queer youth in Peru), and loss; “Clarissa Tossin: to take root among the stars” A wide range of synthetic and organic materials embody the tension between environmental destruction driven by capitalist forces and the caretaking approaches of Indigenous communities, and an exploration of mapping and naming as colonial techniques of discovery and conquest.

Wisconsin

Racine Art Museum □ “RAM Artist Fellowship and Emerging Artist Exhibition 2023” (Nov. 25) The product of artists who join the fellowship program showcases the diversity of the Racine/Kenosha visual arts. □ “RAM Showcase: Four Jewelers and the Artists of Color Acquisition Fund” (Jan. 13, 2024) The work of contemporary artists who use a variety of materials to create adornments that reflect their explorations of personal, cultural, and social histories. □



Below: Steve McCurry, *The Afghan Girl*, Sharbat Gula, Pakistan, 1984. In “The Power of Photography,” Bowers Museum, CA



Above: Alice Neel. *Portrait of Peter Homitzky*, 1967. Ink on paper. In “Into the Light,” Frye Art Museum, WA

Left: Sarah Goodridge, *Rose Prentice*, c. 1837–38. Watercolor on ivory. In “Mickalene Thomas,” Yale University Art Gallery, CT



From Russia...



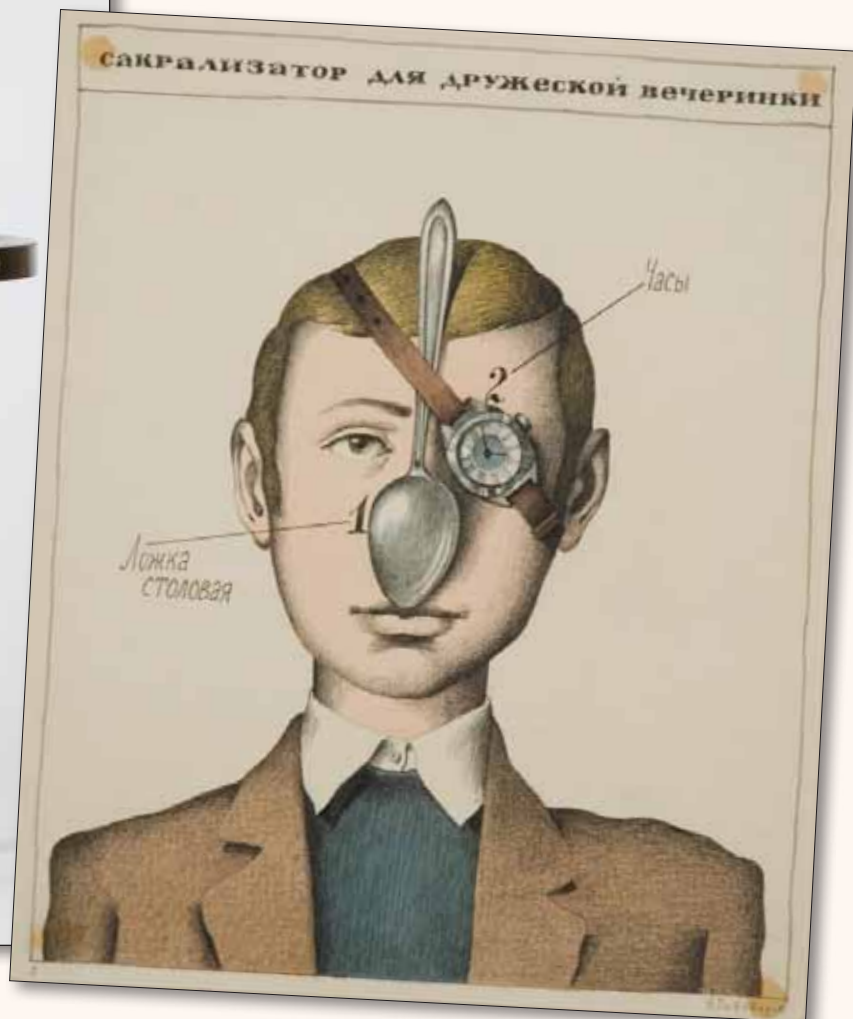
...At the Zimmerli Art Museum, NJ

Left: Konstantin Sobakin, *Sputnick Samovar*, c. mid- to late-1950s

Below: Viktor Pivovarov, No. 2, *Sacralizators for a Friendly Party*, from the album *Sacralizators*. 1979. Graphite and colored pencil on paper.

BottomLeft: Boris Orlov, *The General*, 1982. Painted wood.

In "Everyday Soviet: Soviet Industrial Design and Nonconformist Art,"



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