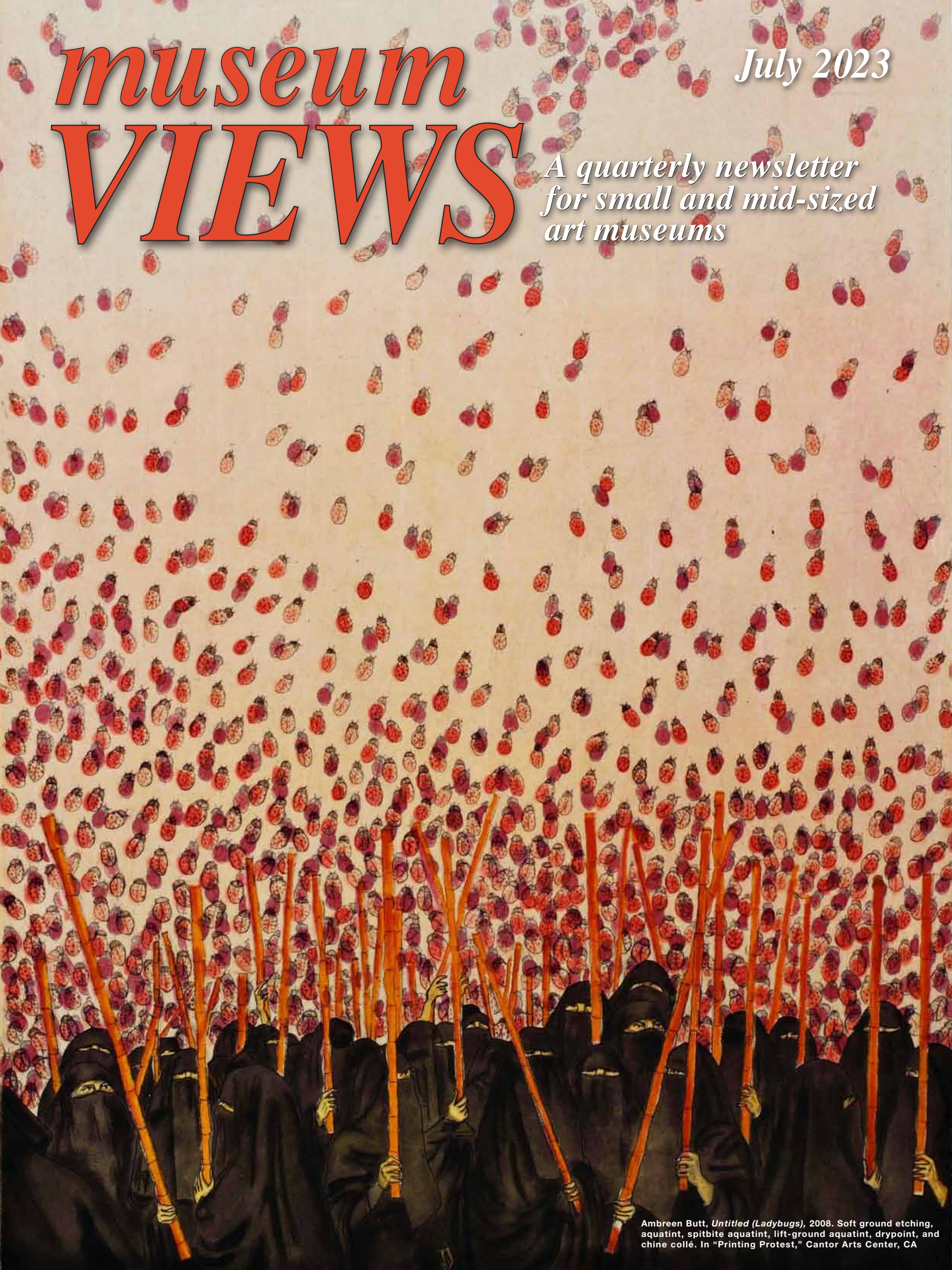


museum **VIEWS**

July 2023

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



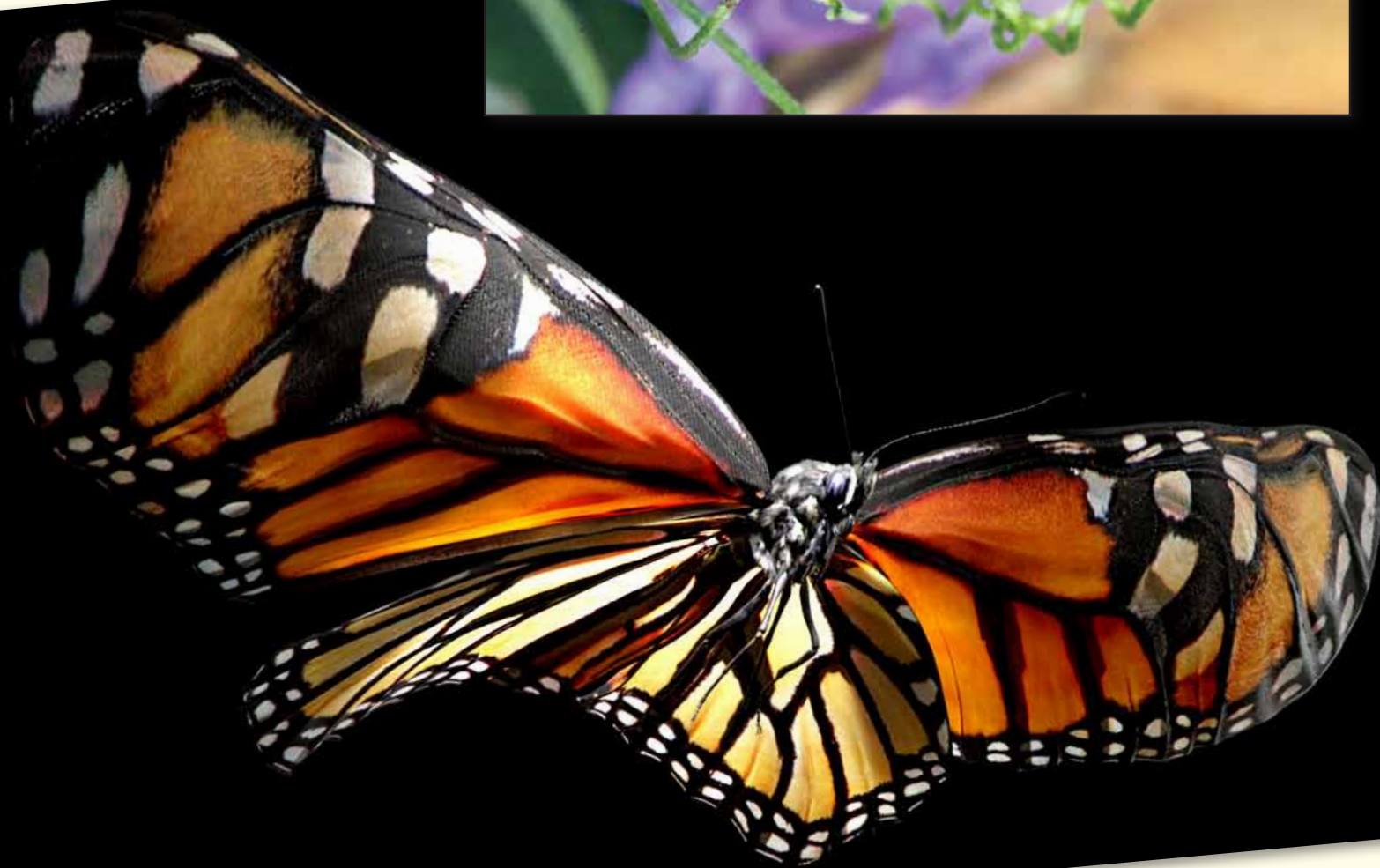
Ambreen Butt, *Untitled (Ladybugs)*, 2008. Soft ground etching, aquatint, spitbite aquatint, lift-ground aquatint, drypoint, and chine collé. In "Printing Protest," Cantor Arts Center, CA



Right: Paula Sharp,
Wilkes Mining Bee.
In "Wild Bees,"
Everhart Museum, PA



Reynier Leyva Novo, *Methuselah*, 2021-2022. Digital artwork.
In "Methuselah," Phoenix Art Museum, AZ



Manolo Valdes,
Butterflies, 2012.
Brass. In "Manolo
Valdes," Katonah
Museum of Art, NY

Los Angeles Museums Form Coalition

As the covid pandemic gripped the country in early 2020 and, in the interest of public safety, museums closed their doors, the Los Angeles Visual Arts Coalition, or LAVA, began to take shape. In March 2020, informal conversations among a few directors of small to mid-sized visual arts organizations took place with the purpose of supporting one another through tough times of closure.

The number of participants grew, and the need for a more formal coalition became clear: a nominating process to bring in new members and establish a professional network, resource sharing, and mutual support in fundraising, advocacy, and other endeavors.

Founded as a collective, LAVA is today an ecosystem of contemporary visual arts organizations that serves 34 neighborhoods in Los Angeles

with new, experimental, and community-based art. Unique in Los Angeles, the coalition includes long-standing institutions and newer organizations that reflect the diversity of the city's population.

Recently LAVA announced that it has raised \$2,660,000 in a scalable, sustainable model to collectively fundraise, share, and amplify financial resources and infrastructure. Representing a vast spectrum of neighborhoods and communities across Los Angeles County, LAVA organizations collectively presented over 100 exhibitions, 1,240 public programs, and welcomed over 350,000 visitors in 2022. □



Above: Myrlande Constant, *Rassembleman Soupe Tout Eskòt Yo (All the escorts gathering for supper) (detail)*, 2019. Fabric, beads, and sequins.

In "Myrlande Constant: The Work of Radiance," Fowler Museum, CA



Left: Rania Matar, *Nour, Beirut, Lebanon*, 2018. In "Rania Matar: Oceans at My Door," Fitchburg Art Museum, MA

Below: Kara Walker, *The Battle of Atlanta: Being the Narrative of a Negress in the Flames of Desire - A Reconstruction*, 1995. 17 paper silhouettes. In "Kara Walker," Hammer Museum, CA



Getty Expands its Giving for the new Pacific Standard Time Initiative

[Pacific Standard Time is a collaboration of arts institutions across Southern California led by the Getty and made possible through Getty Foundation grants. The initiative has produced hundreds of linked art exhibitions, scholarly publications, and public programs, the majority of which have relied on grant-supported research and planning....]

Article by Deborah Vankin, LA Times, May 9, 2023



Keith Haring, *Apocalypse 2*, from the portfolio, *Apocalypse*. Screen-print mounted on two-ply board.
In "Apocalypse Sky," Frances Lehman Loeb Art Center, NY

Securing PST Art's future was one of the first orders of business for Getty Trust President and Chief Executive Katherine E. Fleming.... "It was clear to me right when I came in at the Getty that PST was a huge, big deal for all sorts of people and organizations across Southern California. And while the past two iterations of it had been a huge success, it wasn't completely clear that it was going to be baked into the life of the organization. And the excitement around it — both internally at the Getty and externally — was such that it made it a total no-brainer to decide to make the commitment to do this regularly every five years."

The Getty has named eight themes on which exhibitions will be based: Ecology and Environmental Justice, Global Cultures, Claiming Tomorrow, Visions of the Future, Technologies of Seeing and Control, The Body: Site, Image, Possibility, Picturing wScience, and The Skies and the Cosmos. □

The Getty announced that it has increased its grant investment for organizations to conduct research and develop programming for the next iteration of the art extravaganza, **Pacific Standard Time**: It now stands at \$17 million. As it adds participants and awards programming grants this fall, the Getty expects that figure to swell upward to \$19-20 million. It also announced a commitment to presenting Pacific Standard Time every five years and is tweaking the initiative's name to "PST Art." The next iteration is titled: "**PST Art: Art & Science Collide.**"

When it debuts in September 2024, PST Art —coordinated exhibitions from more than 50 cultural, scientific, and educational organizations across Southern California —will explore the intersection of a multitude of disciplines in art and science.... It will include not only dozens of concurrent exhibitions, but also performances as well as staged conversations, publications, and other programming. More than 800 artists are currently involved.

Sotheby's to Pay \$100 Million for the Whitney's Marcel Breuer Building

By Carlie Porterfield, with additional reporting by Scott Reyburn, June 1, 2023

Sotheby's will purchase the former site of the **Whitney Museum of American Art** and relocate its headquarters from the York Avenue building it has called home for more than four decades....

The auction house will take possession of the Breuer building in September 2024, but will retain ownership of the York Avenue complex until it opens its new galleries in the Breuer building in 2025.

Breuer's Brutalist structure has been a fixture in the New York art world since it was completed in 1966. It was home to the Whitney until 2015 when the museum moved to its new Renzo Piano-designed home in the Meatpacking District. Subsequently the Breuer served as an outpost of the **Metropolitan Museum of Art** known as the **Met Breuer**, where the museum staged Modern and contemporary art shows. Currently the Frick Collection is renting the building while its Upper East Side mansion undergoes a renovation (the Frick's lease ends in August 2024).

"We are honored to acquire and write the next chapter of such an iconic and well-known New York architectural landmark," said Sotheby's chief executive Charles F. Stewart. "We often refer to the provenance of artwork, and in the case of The Breuer, there is no history richer than the museum which has housed the Whitney, Metropolitan, and Frick collections."

Rumors about Sotheby's potentially moving its headquarters have been swirling for months. In the June print issue, *The Art Newspaper* reported that the auction house was looking into selling its current New York flagship, a former cigar factory and Kodak warehouse at 1334 York Avenue on Manhattan's Upper East Side.



The auction house's owner, French-Israeli billionaire Patrick Drahi, refinanced the 500,000 sq. ft. building in 2020 using a five-year \$483m floating rate loan from Barclays, according to *The Real Deal*, a property news website. In 2020 US interest rates were at zero. Last month the Federal Reserve raised the cost of borrowing to a 16-year high of 5.25%.

Over that same period, the share price of Altice USA, the cable TV company owned by Drahi, has fallen by 93%. Altice USA is based in Long Island City where, in February 2020, Sotheby's also spent \$82m on a new, nine-story office building....

Sotheby's purchased the York Avenue location for \$11m and spent \$140m on expanding and renovating the space before moving in in 1980. Sotheby's sold the building in 2002—

amid a price-fixing scandal that also implicated rival Christie's—for \$175m to real estate firm RFR Holding, which leased it back to the auction house. Sotheby's repurchased the space in 2009 for \$370m. In 2019, Sotheby's spent a further \$55m renovating its York Avenue complex to maximize gallery space.

The Breuer building deal will provide a significant boost to the Whitney's endowment. In a statement, the Whitney's outgoing director Adam Weinberg said that the sale will also allow the museum to "focus its undivided attention and all of its energies on forwarding our mission" in the Meatpacking District. □

Douglas Muir, Scott Burton Bench, Battery Park, New York City, 1992. Photograph. In "Doug Muir: Coming Home," Everson Museum of Art, NY

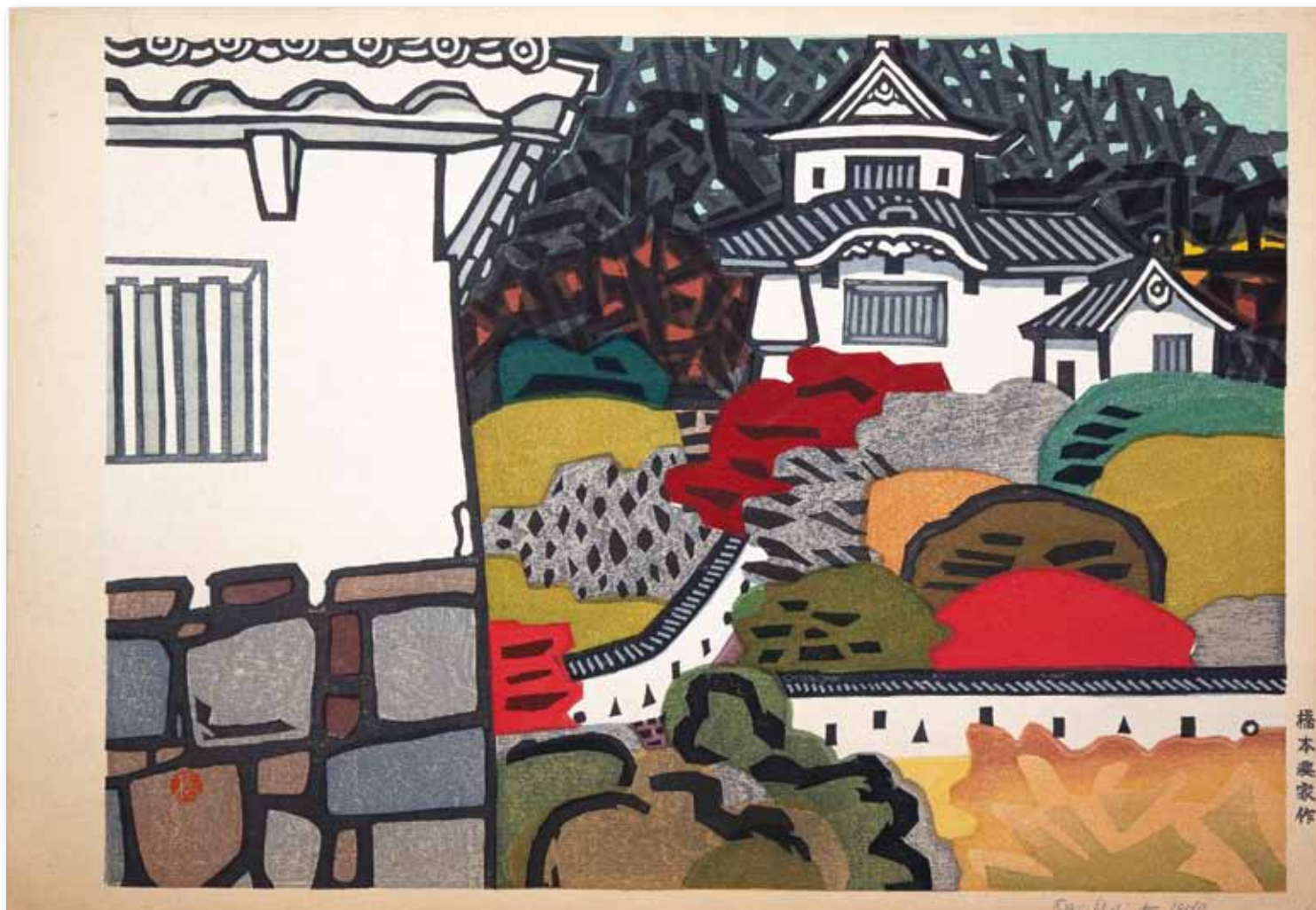




News from Chatham, NY

CHATHAM, NY – JUNE 6, 2023 – Art Omi is a not-for-profit arts center in Ghent, New York, that features a 120-acre Sculpture & Architecture Park, contemporary art gallery, five distinct international residency programs, and year-round arts education programming for all ages. Early in June this year the center announced the development of Art Omi Pavilions in Chatham, New York, a 190-acre site that will invite visitors to explore 12 to 18 individual pavilions that will display legacy stand-alone exhibitions of distinguished artists and collectors who will showcase their work in a setting that they will control and design.

Art Omi in Chatham will be part of a larger art center, including a visitor center and rotating exhibitions which will provide cultural context in addition to visitor services and a separate dedicated education wing—an expansion of the existing Art Omi education program in Ghent. The visitors' experience of self-guided exploration will be enhanced by the landscape of woodlands, meadows, and 360-degree Hudson Valley views, unique architect-designed structures, and dynamic artworks. □



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

ARP Plastics Gifted Around the World

Ten museums around the world will receive major gifts from the estate of Hans Arp, the artist credited as a pioneer of the Dada movement. The unprecedented gift will distribute 220 plaster sculptures to various institutions, 22 works to each, on three continents.

Many of the plaster works have never been publicly displayed. They date from between 1933 and 1966, the year Arp died at age 79. The works show how Arp found endless possibility in this malleable material, transforming it into the playful biomorphic forms for which he is best known.

The majority of the museums receiving Arp works are in Europe. Two institutions, the **Nasher Sculpture Center** in Dallas (TX) and **Harvard Art Museums** (MA), are the only American recipients. □

EL MUSEO DEL BARRIO Makes Changes; A New Approach to a Permanent Collection

“Something Beautiful: Reframing La Colección” is **El Museo del Barrio’s** most ambitious presentation of its unique, complex, and culturally diverse permanent collection in over two decades. The exhibition presents approximately 500 artworks, including new acquisitions and artist commissions, through rotating displays over the course of one year. “Something Beautiful” cuts across traditional chronological, geographic, and media-specific categories, reconsidering the Collection through new interdisciplinary approaches rooted in El Museo del Barrio’s foundational history and legacy. This model focuses on the contribution of Amerindian, African, and European cultures as the basis of visual production in the Americas and the Caribbean.

Rotations

The first rotation of “Something Beautiful: Reframing La Colección” is organized in eight sections plus seven artist spotlights. Themes and motifs reappear across sections to create a

larger conversation throughout the exhibition. Sections include: **Ocama Araceli:** Taíno spirits and forms and their influence on the Nuyorican art movement; **Cosmic Visions:** Indigenous and non-indigenous artists evoking Amerindian languages, landscapes, and other cultural references; **First Impressions:** Focusing on early acquisitions and the graphic portfolio in Puerto Rican printmaking; **El Barrio:** Different facets of life in East Harlem and other Barrios in New York, especially around the stoop, the sidewalk, and the bodega; **The Street Transforms:** Artists’ and activists’ interventions in public space; **Pathos, Hope, Glory:** Trans-historical portraits and self-portraits of artists reflecting the diversity of the Latinx experience; **Clothed/Unclothed:** Artworks that explore, exaggerate, and deconstruct what it means to be male, female, neither, or both; and **Abstraccionistas:** Women as protagonists in abstract art, matrilinear traditions, opticalities, and the framing of reality through abstraction. □



Garcia, Janine at 39,
Mother of Twins, 2004.
Giclee print.
In “A Dream in the
Shadow of Something
Real,” El Paso Museum
of Art, TX



Kahlil Gibran,
Evocation of Sultana Tabet.
In “A Greater Beauty,”
The Drawing Center, NY

summer VIEWS

Arkansas

Museum of Fine Arts, Little Rock

□ “Sun Xun: Tears of Chaweng” (Aug. 13) The inaugural exhibition in the museum’s new media gallery: projected artwork—an expressionistic film combining painting, woodcuts, and charcoal and Chinese ink drawings. □ “Together” (Sept. 10) A kaleidoscopic show of art celebrating the opening of the new galleries and the varied artworks emanating from the community and its diverse citizens.

Arizona

Phoenix Art Museum □ Through Sept. 17: “Juan Francisco Elso: *Por América*” Survey of a short career that emerged in the 1970s: Elso, who was based in Havana and died at age 32, was among the first generation of artists born and educated in post-revolutionary Cuba; “*Lo que es, es lo que ha* skidoo/What It Is, Is What Has Been: Selections from the ASU Art Museum’s Cuban Art Collection” Artistic expression during times of humanitarian crises and social upheaval: artworks created during Cuba’s “Special Period.” □ “Renier Leyva Novo: *Methuselah*” (Oct. 8) The digital artwork “*Methuselah*” virtually reproduces a Monarch butterfly’s 6,000-mile transnational flight as an exploration of 21st-century human migration and the impending climate crisis.

Arizona State University Art Museum, Tempe
□ “Cuban Print Collection” (Sept. 17)



Elie Nadelman, *High Kicker*, c. 1920. Cherrywood. In “Material Matters,” Bruce Museum, CT

In conjunction with contemporaneous exhibitions at the **Phoenix Art Museum** (see previous entry), ASU Art Museum presents a portfolio of prints by artists living and working in Cuba—lithographs and photolithographs as well as woodcuts, linocut, collograph, and etching.

California

Langson Institute and Museum of California Art, University of California, Irvine

□ “Indefinitely Wild: Preserving California’s Natural Resources” (Sept. 9) Late 19th and early 20th century artists’ portrayals of the California landscape during the transformative years at the end of the westward expansion, when the growth of population and industrialization depleted the natural resources. □ “Joseph Kleitsch: *Abroad and At Home in Old Laguna*” (Sept. 24) California Impressionist chronicled Laguna Beach’s history from the landscapes to street scenes of the old village, the old post office, the coastlines, and more.

Laguna Art Museum, Laguna Beach □ “Southern California Contemporary Art: Gifts from the Stuart Spence and Judith Vida-Spence Collection” (July 31) Works from the 1970s to the present including California Conceptualism, West Coast Pop, and Los Angeles Lowbrow art movements.

The Broad, Los Angeles □ “Keith Haring: Art is for Everybody” (Oct. 8) On view for the first time in Los Angeles and mounted through ten galleries, are works representing the breadth of mediums that Haring worked with spanning the years from the late 1970s, his student years, to 1988 when he died at age 31.

Fowler Museum, University of California, Los Angeles □ “Myrlande Constant: The Work of Radiance” (Aug. 27) Retrospective of the 30-year-long career of this Haitian artist, well known for her hand-beaded tapestries, built on the *drapo* Vodou tradition. □ Through Oct. 15: “Janyak: Armenian Art of Knots and Loops” Examples of the ancient art of *janyak*, needle lace, made by Marie Pilibossian, an Armenian genocide survivor who emigrated to America in the 1980s and gifted her collection to the Fowler; “Remain in Light: Visions of Homeland and Diaspora” Photographs that capture the contemporary Armenian experience at home and in Los Angeles. □ “Gala Porras-Kim: The weight of a patina of time” (Oct. 29) Porras-Kim’s exploration into the uncertain histories of ancient objects, reimagining their past while charting new possibilities for their present and future—featuring large-scale pieces and new smaller works.



Holly Keogh, *You Must Be Out of My Mind* (detail) 2022. Acrylic on canvas. In “Holly Keogh,” Mint Museum, NC

Hammer Museum, University of California, Los Angeles □ “Together in Time: Selections from the Hammer Contemporary Collection” (Aug. 20) Largest-ever display of the contemporary collection highlights acquisitions since 2005 and is presented in conjunction with the unveiling of the building expansion. □ “Full Burn: Video from the Hammer Contemporary Collection” (Sept. 10) Five decades of video works by an intergenerational selection of artists: a series of looped encounters and thematic pairings. □ “Kara Walker: Selections from the Hammer Contemporary Collection” Silhouettes in paper cutouts form a diorama of discrimination, exclusion, sexual desire, and love.

Institute of Contemporary Art, Los Angeles □ Through Sept. 10: “Christine Sun Kim: Bounce Back” (Sept. 10) Site-specific mural that focuses on the many nuances of “debt”; the mural was commissioned for the museum’s façade; “Carmen Argote: I won’t abandon you, I see you, we are safe” Works made with organic materials describe inner perceptions and dichotomies; “Alberta Whittle: between a whisper and a cry” Archival film footage that describes the hurricane season in the Caribbean, images of which summon memories of slave trade, colonialism, and the climate crisis; “Tru’o’ng Cong Tung” Sculptural and video works reference the artist’s homeland, Vietnam.

Anderson Collection, Stanford University, Stanford □ Through Aug. 27: “Convergence Zone” Artworks that reflect on the human impact on bodies of water and how the planet responds with a spectrum of natural consequences; “Color Shift (Correctional Overlay)” Site specific installation in the front window of the collection highlighting the artist’s interest in the color calibration chart.

Continued on next page



Left: Keith Haring, *Red Room*, 1988. Acrylic on canvas. In "Art is for Everybody," The Broad Art Foundation, CA

Cantor Arts Center, Stanford University, Stanford □ "Printing Protest" (Aug. 27) A look at printmaking as a means for the artistic expression of social and political protest, 16th century to the present. □ "Reality Makes Them Dream: American Photography, 1929-1941" (July 30) Works by five photographers—Ansel Adams, Gutmann, Levitt, Morris, and Weston—and their contemporaries offer an alternative understanding of 1930s photography—from typically documentary to igniting the imagination.

Connecticut

Bruce Museum, Greenwich □ "Material Matters: The Sculptures of Elie Nadelman" (Sept. 24) Modernist sculptures ranging from idealized heads and animals to subjects drawn from everyday life.

District of Columbia

National Portrait Gallery □ "I Dream a World: Selections from Brian Lanker's Portraits of Remarkable Black Women" (Part II) (Sept. 10) Portraits of writers, entertainers, athletes, activists, and politicians, whose legacies were documented by photojournalist Brian Lanker in the late 1980s. □ "Portrait of a Nation: 2022 Honorees" (Oct. 22) Portrait of a Nation Awards honor individuals who have made transformative contributions to the United States and its people; this exhibition highlights the most recent recipients representing the arts, sciences, business, human rights activism, and sports.

Florida

Boca Raton Museum of Art □ Through Oct. 22: "Benn Mitchell Photographs: Hollywood to NYC" A lifetime collection of people shots, mostly Hollywood stars; "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 Neo-Dadaist Dienes's life

practice: 1950s street rubbings, work inspired by her trips to Japan, and portraits of her peer group; "Matthew Schreiber: Orders of Light" Holograms made with lasers—patterns of light embedded within glass.

Georgia

Georgia Museum of Art, University of Georgia, Athens □ "Sky Hopinka: Lore" (Sept. 24) Celebrated member of the Ho-Chunk Nation, video artist, filmmaker, and photographer, Hopinka presents video images of friends and landscapes, cut, fragmented, and reassembled on an overhead projector as hands guide their shape and construction, referencing knowledge and memory—lore—passed down.

Morris Museum of Art, Augusta □ "The Long View: From Conservation to Sustainability: Works from the Bank of America Collection" Photographs, paintings, works on paper, sculptures that examine the evolution of the modern environmental movement: the beginnings of conservation, industry and the environment, conservation activism, and sustainability □ "Pappy Dirchens: The Saga of Red Eye the Rooster" (Sept. 17) Narrative works by a story-telling, self-taught artist whose magnum opus, a sixty-panel series of travels and adventures, brings to mind the saga of *The Pilgrim's Progress*.

David Hockney, *Clive Davis*, 2022. Acrylic on canvas. In "Portrait of a Nation: 2022 Honorees," National Portrait Gallery, DC



Kentucky

KMAC, Louisville □ Through Aug. 6: "Shapeshifting: A Solo Show by Masako Miki" Felted wool sculptures of inanimate objects with contours that take on the shapes of plants, human and animal bodies, and more, in semi-abstract forms; "A Pastiche of Good Intentions and Other Parties: A Solo Show by Lori Larusso" The recently acquired mural of the same name combined with other recent works that investigate animals and food consumption; "Spirits in the Material World" Artworks in a variety of genres and time periods from the permanent collection; "Both, And: Objects of Art, and Design from the Mary and Al Shanks Collection" A variety of pieces representing postmodern art

and design.

Speed Art Museum, Louisville □ "Rounding the Circle: The Mary and Al Shands Collection" (Aug. 6) Contemporary works of art. □ "Kentucky Women: Alma Wallace Lesch" (Oct. 29) A selection of fiber-based works that reflect themes which define the particular artist's work—ruminations on place memory, nature, faith, female identity, and creative experimentation.

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❑ “Amy Sherald’s Portrait of Breona Taylor: In the Garden” (opened June 7) Special installation of Sherald’s portrait surrounded by contemporary artworks.

Maine

Portland Museum of Art ❑ “Elizabeth Colomba: Mythologies” (Sept. 3) Classical techniques and themes reimagine Greek myths, historical narratives, and autobiographical details through a contemporary lens in oils, works on paper, and video. ❑ “Drawn to the Light: 50 Years of Photography at Maine Media Workshops + College” (Sept. 10) Images by artists who have passed through these workshops through the last half century.

glass beads, are informed by the traditions of Scott’s African American ancestry.

MIT List Visual Arts Center, Massachusetts Institute of Technology, Cambridge ❑ “List Projects 27: fields harrington and Nancy Valladares” (Oct. 29) Two artists work together across disciplines and mediums including sculpture and installation, text, photography, and the moving image, both looking critically at overlooked technological and industrial histories.

Cahoon Museum of American Art, Cotuit ❑ “Look Up! Weathervanes of Cape Cod & the Islands” (Sept. 17) Pre-scientifically advanced weather forecasting—the weather-

paintings, works on paper, sculptures, 19th century to the present, and the story of the growth and development of this special art colony.

Fitchburg Art Museum, Fitchburg ❑ “Rania Matar: Oceans at My Door” (Aug. 3) From the artist’s portfolio SHE, photographs that explore cross-cultural identity and femininity, portraits that express vulnerability and growing up, and subsequent series that focus on Lebanese women as they navigate national crises. ❑ Through Aug. 27: “87th Regional Exhibition of Art and Craft” The longest-running juried exhibition in New England; “Andrius Alvarez-Backus: Desastre” Using the



W.A. Snow Company, Boston, MA, *Centaur or Sagittarius Weathervane*, 1886-1890. From the collection of Heritage Museum and Gardens. In “Look Up,” Cahoon Museum of American Art, MA

Massachusetts

Fuller Craft Museum, Brockton ❑ “Making History: Recent Acquisitions to the Permanent Collection” (Sept. 3) Objects acquired since December 2020 include ceramic sculptures, basketry, textiles, blown glass, and more. ❑ “Joyce J. Scott: Messages” (Nov. 5) Beadwork as a relevant contemporary art form: jewelry, sculptures, and wall hangings made with off-loom hand-threaded, blown

vane, for hundreds of years, carved in wood, hammered from metal, finally manufactured by large companies—all on display, including a map that leads enthusiasts to locations where the ornaments can be seen on site across the Cape. ❑ “Refreshments at the Sea: American Artists on Cape Cod” (Oct. 1) A survey of works relating to Provincetown:

aesthetic of collage, Alvarez uses a wide variety of unexpected and unrelated materials to form works that create a sense of uncertainty, instability, and possible disaster; “Call and Response: Impact” The 11th annual collaboration between ArtsWorcester and the FAM featuring works created in

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Andy Warhol, *Grace Jones and Unidentified Man, n.d.* Gelatin silver print. In "Andy Warhol: You Look Good in Pictures," Nasher Museum of Art, NC

response to pieces from the FAM permanent collection. □ "In the Eye of the Beholder: Gender through the Camera Lens" (Sept. 10) How photographers across the 20th and 21st centuries have used the "gendered gaze" and how some have experimented with or rejected the gender binary.

Peabody Essex Museum, Salem
□ "Gu Wenda: United Nations" (Nov. 5) Installation, showing the 188 flags of the member states of the United Nations, made with hair samples from six continents; using a material associated with the human body, the work makes a statement about what unites human beings across borders, racial, and political divides.

Norman Rockwell Museum, Stockbridge
□ "Tony Sarg: Genius at Play" (Nov. 5) The first exhibition exploring the life and art of Tony Sarg, the charismatic illustrator, animator, puppeteer, designer, entrepreneur, and showman, celebrated as the father of modern puppetry in North America—he designed the inaugural Thanksgiving Day parade balloon for Macy's Department Store in 1927 and subsequent parade balloons as well as countless other automated displays, popular consumer goods, and fanciful maps and mural designs for the Waldorf Astoria Hotel in New York City.

Rose Art Museum, Brandeis University, Waltham □ "Arghavan Khosravi: Black Rain" (Oct. 22) Survey of drawings, paintings, and sculptural reliefs, by Iranian artist Khosravi, tracing the trajectory of her oeuvre—from small-scale drawings produced in 2015 to recent monumental compositions straddling painting and sculpture.

Michigan

Marshall M. Fredericks Sculpture Museum, Saginaw Valley State University, Saginaw □ "Regional Biennial Juried Sculpture Exhibition" (July 29) Three-dimensional artworks created by artists in the Great Lakes states—Wisconsin, Minnesota, Michigan, Ohio, Illinois, New York, and Pennsylvania—in a wide variety of mediums and styles from representational to abstract, by an equally wide variety of artists' backgrounds and careers.

Montana

Hockaday Museum of Art, Kalispell □ "Haakon Ensign: Wildlife & Water—Lucky in the Flathead" (Aug. 6) New paintings by Flathead Valley artist Ensign celebrate the Flathead landscape. □ Through Sept. 16: "Hope in Hard Times: Children in Art" From the permanent collection: family, children, and home; "Wondrous West: Tourism and National Pride (1848-1942)" Early images published in government reports, travel books, souvenir albums, illustrated newspapers and magazines, and photographs of the American West and the National Parks, advertised by the government and the tourism and railroad industries. □ "Glacier's First People's Montana Artists: Loaned Works and Recent Acquisitions" (Sept. 1) Loaned: beadwork from Three Chiefs Cultural Center; acquired: sculptures and oil paintings, many inspired by the region.



Left: Onyeka Igwe, *Sitting on a Man, 2018*. Video still, 3-channel HD video. In "Onyeka Igwe: Repertoire of Protest," MoMA PS1, NY

Missouri

Springfield Art Museum □ "Watercolor USA 2023" (Sept. 3) The 62nd year of this national, annual, juried exhibition recognizing contemporary American watercolor painting; included are styles ranging from photo realism, abstraction, portraiture, landscape, surrealism, traditional, and innovative. □ "Holding Space: Contemporary Enamel Vessels" (July 30) A detailed look at the wide variety of approaches and techniques, some in use for centuries, utilized by contemporary enamel artists.

Nevada

Nevada Museum of Art, Reno
□ "Addline Kent: The Click of Authenticity" (Sept. 10) Retrospective of a midcentury artist featuring works that span the artist's entire career going from figuration to abstraction in drawings, pictures incised on Hydrocal, sculptures, and objects made with terracotta. □ "Rachel Hayes: Someday When We're Dreaming" (Dec. 31) Site-specific installation—she speaks of "a color field that would cascade, billow, and flow... using a grouping of colors inspired by sunset in the Nevada sky."

New Jersey

American Labor Museum, Haledon
□ "The Still Family Saga: Seeking Freedom" (Aug. 19) While writing the story of Peter, a slave who purchased freedom from slavery, abolitionist writer William Still discovers the subject of his narrative is his brother; the exhibition focuses on Mark Priest's drawings and paintings of the Underground Railroad and Peter and family's arduous journey to freedom.

Morris Museum, Morristown □ "Each One Teach One: Preserving Legacy in Perpetuity" (Aug. 27) The works—sculptures, paintings, fiber arts, collage, and more—of artist mentors juxtaposed alongside the works of their mentees, showing the impact of the relationships. □ "Fanciful Visions: Real and

Continued on next page



Cindy Sherman, *Untitled (Cosmo cover girl), 1990*. Chromogenic print. In "In the Eye if the Beholder," Fitchburg Art Museum, MA

Imagined Engineered Worlds” (Sept. 17) Sculptural plastic artwork—an outgrowth of many years of experience with infrastructure engineering, construction materials, and 3D printing technology—produced and assembled into complex plastic objects.



New York

Katonah Museum of Art, Katonah □ “Manolo Valdés” (Sept. 13) Sculptures that recall paintings by masters such as Velázquez and Matisse. □ Through Oct. 1: “Wu Chi-Tsung: Synchronicity” Taiwanese Wu’s most recent body of work, for his first solo exhibition: the *Cyano-Collage Series* incorporates Eastern aesthetics with collage and photographic processes reinterpreting traditional Chinese Shan Shui (mountain-water) landscape paintings; “The Bluest of Blues” Digital collages made with drawings, watercolors, photographs, cyanotypes, and scans from the children’s book of the same name by Fiona Robinson.

Bronx Museum, New York City □ “Darrel Ellis: Regeneration” (Aug. 31) Survey of works that merge painting, printmaking, and photography, anticipating future artistic practices.

The Drawing Center, New York City □ Through Sept. 3: “A Greater Beauty: The Drawings of Kahlil Gibran” Overview of Gibran’s drawings and sketches alongside

manuscript pages, notebooks, correspondence, magazine illustrations, and first edition publications; “Naudine Pierre: This is Not All There Is” Layered wash-drawings and paintings of fictional worlds within sculptural elements.

MoMA PS1, Queens □ “Onyeka Igwe: A Repertoire of Protest (No Dance, No Palaver)” (Aug. 21) Cinema and installation examine little-known historic events by combining documentary sources, official reports, artifacts, and personal memory. “Chuquimamani-Condori and Joshua Chuquimia Crampton” A commissioned work, made by siblings, is displayed in the double-height gallery of the museum. □ “Iiu Susiraja: A Style Called a Dead Fish” (Sept. 4) Photographs and videos of herself, show the trajectory of the artist’s practice since 2007. □ “Daniel Lind-Ramos” (Sept. 4) Detailed assemblages, made from found objects, which explore the traditions of Afro-descendant communities in Puerto Rico, the Caribbean, and around the world.

Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie □ “The Hairy Leg Or What To Do Wrong” (Sept. 24) Diverse assortment of photographic images gleaned from the earliest years of the medium to the present day—chosen by and in celebration of long-time teacher at Vassar College Judy Linn. □ “Apocalypse Sky: Art, AIDS, and Activism in New York City, 1982–1992” (Aug. 20) Works by artists whose lives were transformed by the HIV/AIDS crisis during the 1980s and 1990s; at the exhibition’s center is *Apocalypse*, a print portfolio created by artist Keith Haring and writer William S. Burroughs in 1988, the year Haring was diagnosed with AIDS.

Everson Museum of Art, Syracuse □ “Doug Muir: Coming Home” (Sept. 3) Starting off in Syracuse and loving it, Muir finds fascination in recording people and places and he records them wherever he goes. □ “Frank Burralo Hyde: Native Americana” (Sept. 10) Works by a member of the Onondaga Nation, who reveals his origins through “pop” iconography—UFOs, hamburgers, corporate logos—in parallel with Native symbols—the Bison, Indigenous leaders, and dancers.

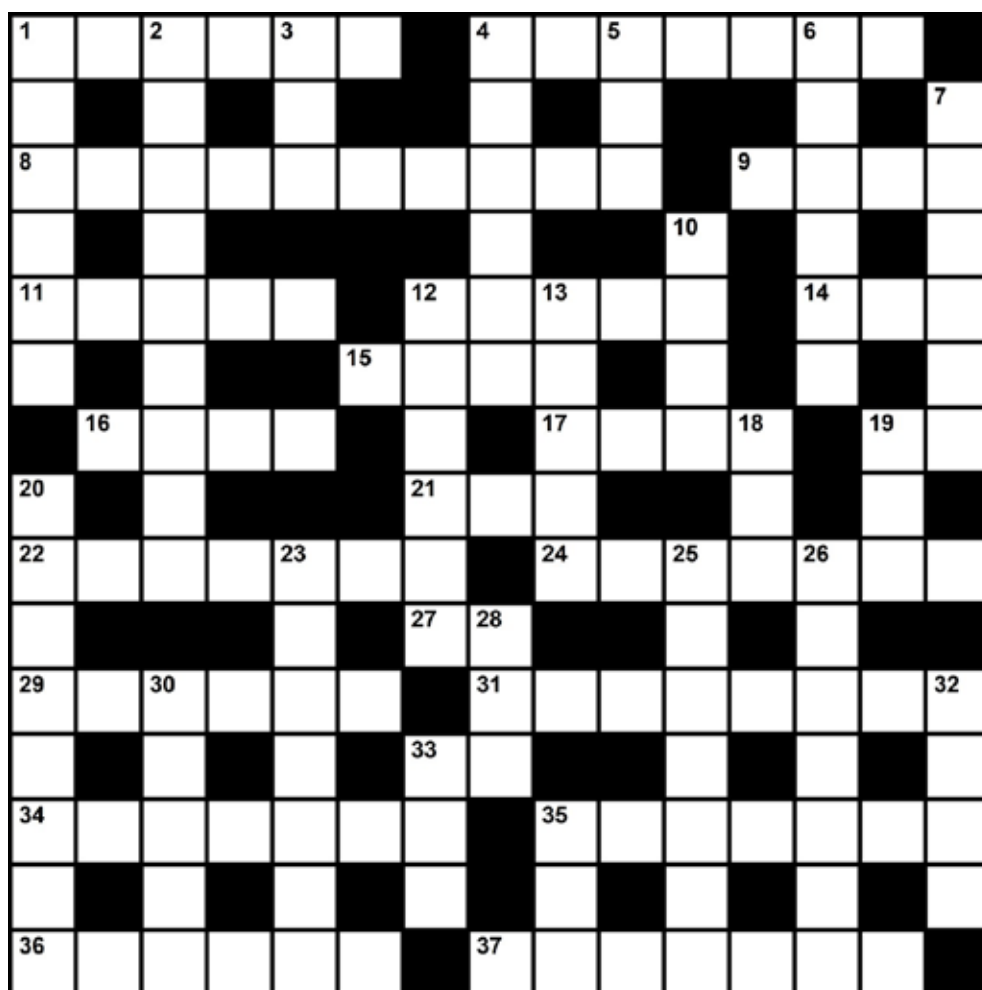
Parrish Art Museum, Water Mill □ “Artists Choose Parrish” (Aug. 6) Celebrating the museum’s 125th anniversary, this exhibition honors the East End’s artistic legacy and brings into focus the artists practicing in the area today: artists with long-established local roots have selected works from the collection to be shown along with their own, thus driving a dialogue between the museum’s past and future.



Beverly McIver, *Black Girl* (detail). In “Full Circle,” Gibbes Museum of Art, SC

Continued on page 14

CROSSWORD by Myles Mellor (solution on page 14)



Across

1. Mixed media piece by Radcliffe Bailey
4. Painter of *Nude with Joined Hands*
8. NYC museum currently displaying the work of Latin American artist, Gego
9. Orpheus's instrument
11. Small role to play
12. Harlem Renaissance artist, ____ Douglas
14. Id's associate
15. Japanese soup
16. Painter of *Thompson*, Davis ____, 1980
17. Protrudes
19. Parisian gold
21. Lyricist Gershwin
22. George Grosz painting, ____ of the Sun
24. Technique of allowing tones and colors to shade gradually into one another
27. Royal Academy, for short
29. Surrounds paintings
31. Painting by Wassily Kandinsky, one of the pioneers of abstraction in western art
33. In that location
34. Custodian of collections
35. *Old King Cole* mural painter, Maxfield ____
36. Mary Cassatt painting, *Young Mother* ____
37. 16th century Dutch painter

Down

1. German classical composer
2. Mavis Smith painting, 2 words
3. Adam and ____, painted by Tintoretto
4. Famed Michelangelo subjects
5. Reciprocal piece in a machine
6. One of the founders of "The Canary Project", Susannah ____
7. Painter of *A Box at the Theater (At the Concert)*
10. Celtic Love ____ (symbol of everlasting love)
12. Lighter
13. Creator of *A Person Loved Me* by Adrian ____ in "The Ungovernables"- New Museum NY
18. The Lord of the Rings Hobbit
19. Horse food
20. Makes flawless
23. Australian painter who was one of that nation's leading modernists in the early 1900s, Margaret ____
25. Jump
26. Extensive collection of data
28. It's the law
30. Rembrandt's *Woman with the* ____
32. NYC district
33. Illustrations, paintings, sculptures, etc
35. Average amount



Kahlil Gibran, *The Heavenly Mother*, 1920. Pencil on wove paper. In "A Greater Beauty," The Drawing Center, NY

❑ “James Brooks: A Painting is a Real Thing” (Aug. 6-Oct. 15)
Retrospective of an Abstract Expressionist who rejected the tendency toward repeated formulas in his paintings, prints, and works on paper.

North Carolina

Mint Museum, Charlotte ❑ At the **Mint Museum Uptown**: “Holly Keogh: Overlaps and Interlockings” (Sept. 2) Paintings of abstracted, kaleidoscopic realities of domestic scenes, lush environments, overlaid portraits, and objects of leisure created in washes, pressed pigment, or realistic renderings. ❑ “Marianne Lieberman: Feeding the Stone” (Oct. 1) Through printmaking, Lieberman was able to explore her struggles with oppression and cruelty during WWII as the daughter of a Jewish father; she resorted to art as her form of expression. ❑ At the **Mint Museum Randolph**: “Guiding Winds: Rosalia Torres-Weiner” (Oct. 16) Mexican emigrant turned muralist and studio artist who combines technological innovations with the ancient symbols of her Latinx heritage and European traditions.

Nasher Museum of Art, Duke University, Durham ❑ “Andy Warhol: You Look Good in Pictures” (Aug. 27) “My idea of a good picture is one that’s in focus and of a famous person.” Warhol’s relationship with photography, seen through screen prints of celebrities, all taken from photographs, Polaroids, and black and white snapshots, and an early silent film of the curator Henry Geldzahler from 1964.

Ohio

Contemporary Art Center, Cincinnati ❑ “Ecologies of Elsewhere” (Aug. 6) In the interest of understanding plants as witnesses, historical agents, multispecies narrators, and storytellers, this exhibition offers a space for contemplation and ecological awareness—witness food and medicine producing plants from Africa during the slave trade.

Continued on next page



Robert O'Neal, *Untitled*, n.d. Acrylic on canvas.
In “Robert O’Neal: Open to All,” Contemporary Art Center, OH

CROSSWORD SOLUTIONS

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James Audubon, printed by John T. Bowen, *American Bison*, from
The Quadrapeds of North America, 1845-48. Hand-colored lithograph.
In “The Long View,” Morris Museum of Art, GA



Tony Sarg, *Up River*, 1914. Calendar illustration for *The Humours of London*. Calendar plate. In "Tony Sarg: Genius at Play," Norman Rockwell Museum, MA

Everhart Museum, Scranton □ "Wild Bees" (Oct. 8) Photographers show varieties of bees in their natural habitat doing what they do, naturally.

South Carolina

Gibbes Museum of Art, Charleston □ "Damian Stamer: Ruminations" (Oct. 15) Informed by the use of artificial intelligence to create source imagery, Stamer paints barns, abandoned buildings, and other vernacular structures in the rural South. □ "Beverly McIver: Full Circle" (Aug. 6) Survey of McIver's work features the last 25 years of portrait paintings.

Tennessee

Knoxville Museum of Art □ "Eco Tone: Courtney Egan Featuring Collaborations with Natori Green" (Aug. 27) Projections on walls, floors and sculptural elements inspired by human exposure to nature via computers or television, create impossible, hybrid tableaus.

Texas

El Paso Museum of Art □ "A Dream in the Shadow of Something Real: Women in Art" (Sept. 3) An exploration of the legacy of women and female-identifying people of Latin / Hispanic descent in the visual arts. □ "María Sada: Mujer Desértica" (Aug. 6) Lithographs of desert landscapes and a painting of a rocky island together show Sada's Mexican routes and a contemporary eye.

Virginia

Virginia Museum of Fine Arts, Richmond □ "Horses and Heroes in the Age of Napoleon: The Equestrian Drawings of Carle Vernet" (Aug. 27) Painter, engraver, and lithographer trained in the style of the Neoclassical school, Vernet turned to engraving and lithography after the French Revolution creating battle scenes, hunting and horse racing scenes, and military and court life. □ Through Sept. 10: "Whitfield Lovell: Passages" Installations, drawings, and assemblages that examine the lives and journeys of African Americans while raising questions about identity memory, and America's heritage; "Visitation: The Richmond project" An homage to the Jackson Ward neighborhood in the form of an installation of objects collected by Lovell and students of Virginia Commonwealth University; "Benjamin Wigfall and Communications Village"

Continued on
next page

□ "Luis Camnitzer: Monuments to Unknown Heroes" (Aug. 27) Conceptual artist Camnitzer presents a series of posters depicting proposals by other artists for monuments to under-recognized heroes. □ Through Sept. 24: "Robert O'Neal: Open to All" Retrospective of paintings, drawings, prints, and photographs, 1960s-2010s, and archival materials, together picturing the struggles and accomplishments of the Black community in Cincinnati; "Baseera Khan: Weight on History" Works in video, photography, sculpture, and performance critique the systematic misrepresentation of marginalized peoples.

Pennsylvania

Michener Art Museum, Doylestown □ "Mid-Century to Manga: The Modern *sōsaku-hanga* ("creative prints") movement and other creative collectibles across the past century—from Japan to the United States and beyond. □ "Alan Goldstein: Elemental" (Sept. 24) Large-scale abstract paintings, drawings, and sculpture, made over four decades, explore nature, the human figure, and mortality. □ "Sarah Kaizar: Rare Air" (Nov. 5) 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.

Westmoreland Museum of American Art, Greensburg □ "Block Party: Community and Celebration in American Art" (Sept. 17) The "block party," brought to life during WWI, is used as a lens to view ideas on belonging, activism, and solidarity in both historic and contemporary American art.

Woodmere Art Museum, Philadelphia □ Through Aug. 27: "The Woodmere Annual: 81st Juried Exhibition" An annual happening that presents the work of Philadelphia's contemporary artists, this year exploring the ideas and methods of connections on microscopic as well as universal levels; "The Living World: Center for Creative Works" The Center for Creative Works is a unique art studio in the Philadelphia area and beyond that focuses on developing creative potential and cultural identity in people with intellectual disabilities.



Carle Vernet, *Hussar Standing Beside His Charger*, c. 1812. Pen and ink with wash on laid paper with a watermark. In "Horses and Heroes in the Age of Napoleon," Virginia Museum of Fine Arts, VA

summer *VIEWS*

The arts and accomplishments of this founder of Communications Village, an art space in Kingston, New York, in the 1970s.

Washington

Frye Art Museum, Seattle □ “The Third, Meaning: Estar(ser) Installs the Frye Collection” (Oct. 15) A rehanging of artworks in sets of three that invite closer attention and conversation among viewers: What do artworks want from viewers? And what do we want from them? □ “Boren Banner Series: Laura Hart Newton” (Oct. 1) Works that combine darkroom photographic processes with digital technologies, drawing from found images, often at billboard size; part of the Boren Banner series highlights Pacific Northwestern artists. □ “Living Legacy: Recent Acquisitions in Contemporary Art” (Sept. 17) Works acquired in 2022 mark the museum’s 70th anniversary of collecting contemporary art. □ “Kelly Akashi: Formations” (Sept. 10) Glass and cast bronze objects, multipart sculptural installations, and photographic work.

Wisconsin

Racine Art Museum □ “Vignettes” (Aug. 19) Several small exhibitions of works gathered together according to various themes or principles of collecting. □ “Women and the WPA: As Seen Through RAM’s Collection” (Sept. 16) Artwork—contemporary craft, works on paper, and textiles—produced through the Federal Art Project/Works Progress Administration in the midst of the depression and threatening war.

Villa Terrace Decorative Arts Museum, Milwaukee □ “Mestiere Biennale 2023” (Aug. 13) Inaugural juried exhibition of contemporary craft and decorative art in Greater Milwaukee. □ Artist-in-residence presents studies of the art, flora, and architecture of the Villa Terrace. □



Elizabeth Colomba, *Harewood House*.
Watercolor and gouache on paper.
In “Elizabeth Colomba: Mythosogies,”
Portland Museum of Art, ME



Sarah Kaizar, *Ridgways Rail, *Rallus obsoletus**,
2021. Gouache, pen
and ink. In “Rare Air,”
Michener Art Museum, PA



James Brooks, *Adhawagh*, 1970. Silkscreen.
In “James Brooks: A Painting is a Real Thing,” Parrish Art Museum, NY

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

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