

museum **VIEWS**

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



*Election Year
Autumn, 2024*

ART VS AI: THE MEDIA SPEAKS

Part scary, part exciting: How artists are using AI in their work

<https://www.cnn.com/2024/04/01/generative-ai-in-art-how-artists-are-using-it-or-not.html>

This article explores the integration of artificial intelligence, particularly generative AI, into the realm of art. While some artists and galleries welcome the creative potential of AI-generated artworks, others express concerns regarding intellectual property rights and the preservation of human creativity. Ethical considerations, such as the responsible sourcing of data and regulatory frameworks, are central to discussions surrounding AI in art. Despite the excitement surrounding AI-driven creativity, the debate underscores the enduring value of the human element in artistic expression.

When even art is artificial

<https://theweek.com/tech/when-even-art-is-artificial>

This article highlights concerns about the impact of artificial intelligence (AI) on creativity and culture, suggesting that AI-generated content is saturating the internet with soulless and error-filled material. While AI has practical uses in fields like science and finance, its ability to mimic human creativity threatens the authenticity of artistic expression. Corporations seek AI-generated content for its cost-effectiveness, leading to a proliferation of generic and often misleading material. The fear of AI replacing and devaluing human creativity extends across various creative professions, with implications for journalism, literature, and filmmaking.

AI as an artist's 'tool'

<https://www.euronews.com/culture/2024/04/18/enter-the-uncanny-valley-new-exhibition-combines-art-photography-and-ai>

This article discusses how German photographer Boris Eldagsen revealed that his award-winning photograph 'The Electrician' was created using AI. Eldagsen declined the prize, stating his intention to test if competitions were ready for AI-generated images. An exhibition at the Palmer Gallery in London showcases Eldagsen's work alongside other artists, exploring the fusion of art and AI. While some embrace AI's creative potential, others, like musician Nick Cave, express concerns about AI's impact on human creativity and the devaluation of artistic expression.

□

Effigy jar, 100 BCE-600 CE. Ceramic. In "Taming the Desert," Fowler Museum, CA



Photo: Hugo Glendinning /Courtesy Refik Anadol Studio and Serpentine.

"Echoes of the Earth: Living Archive." Photo of Refik Anadol's AI exhibition at the Serpentine North gallery in London, U.K.

NEH Announces \$37.5 Million for 240 Humanities Projects Nationwide

by Paula Wasley

WASHINGTON, D.C. (August 27, 2024) — The National Endowment for the Humanities (NEH) today announced \$37.5 million in grants for 240 humanities projects across the country. These grants will support a feature-length documentary on the Women Airforce Service Pilots (WASP), the first female pilots to fly for the U.S. military in World War II, and their fight for recognition as veterans after the war; a new book on the history of the travel souvenir; and the refinement of remote sensing methods for conducting noninvasive surveys and analysis of buried archaeological sites of Indigenous settlements in the U.S.

This round of funding, NEH's third and last for fiscal year 2024, will support vital humanities education, research, preservation, and public programs. These peer-reviewed grants were awarded in addition to \$65 million in annual operating support provided to the national network of state and jurisdictional humanities councils.

“From exhibitions, books, and documentaries about our past, to research centers to help us meet the challenges of the future, these 240 new humanities projects contribute to our greater understanding of the human endeavor and add to our nation's wealth of educational and cultural resources,” said NEH Chair Shelly C. Lowe (Navajo). “We look forward to the exciting range of products, discoveries, tools, and programs these grants will generate at institutions and in communities across the United States.”

Jeremy Frey, *Woven*, 2022. Ash, birchbark, sweetgrass, porcupine quills, and dye. Portland Museum, ME



Artificial Intelligence

This funding cycle includes the first round of grants awarded through NEH's new Humanities Research Centers on Artificial Intelligence program, which supports the creation of humanities-based centers focusing on the ethical, legal, and societal implications of AI. The program, part of NEH's ongoing research initiative, Humanities Perspectives on Artificial Intelligence, which supports humanities projects that explore the impacts of AI-related technologies on truth, trust, and democracy; safety and security; and privacy, civil rights, and civil liberties. Five colleges and universities in California, New York, North Carolina, Oklahoma, and Virginia received the first grants in this program to create new hubs of scholarship and learning that will provide a more holistic understanding of AI in the modern world.

History, Language, and More

Grants awarded in a number of categories will support advanced research on topics in history, literature, law, ethics, art history, philosophy, and languages, and foster innovative new tools, digital methods, and infrastructure that will enhance scholarly research, teaching and public programming in the humanities. Newly funded Collaborative Research projects include DNA analysis of parchment manuscripts from the Folger Shakespeare Library, the Harvard University Law Library, and the Norfolk Record Office to better understand early modern parchment-making practices, explore the history of cattle, goat, and sheep breeds election, and trace the emergence of pathogens in early modern England. Additional awards will fund a convening of international scholars to create an edited volume and digital platform on the Aramaic Dead Sea Scrolls as a rich source of information on Jewish history and the imperial cultures of the ancient Near East. □



Jacob Jordaens, *Serenade* (detail), c. 1640–45. Oil on canvas. In “Saints, Sinners, Lovers, and Fools,” Peabody Essex Museum, MA



Andrew Wyeth, *Buttonwood, Study for The Hunter*, 1943. In "Every Leaf & Twig," Bruce Museum, CT

On Visiting the Met Without a Smart Phone by J. Martin

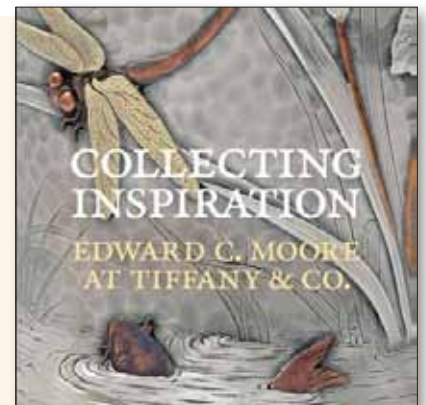
On a rare combination of a beautiful day when we were both free from work and appointments, my sister and I went to see the Edward Moore exhibit at the Metropolitan Museum of Art (NY). I'm a member, we both love Art Nouveau and old Tiffany jewelry, so it seemed the perfect outing.

Arriving just after opening time, we went to the information desk to inquire where to go to see it. The young girl attending said that it was a timed show, just check in on our SmartPhone and they would call us when the assigned slot came up. My sister, reigning queen of Facebook and online research, had left hers at home to be able to enjoy the day quietly. I carry a StupidPhone; cheap, compact and simple, only because I'm usually within a few feet of friends or family with a surgically attached iPhone. The poor girl was wide-eyed, almost aghast, when we said neither of us was carrying one. Another clerk was called, then a supervisor to help solve this horrifying problem. We were sent on to the longer admissions line, where eventually one of the ladies cheerfully gave us a real paper ticket.

It was a lovely show, heavy with richly embossed, but nowadays obsolete silver pieces.

We spent some time with a group looking at an imposing man's kimono. One observer, obviously a seamstress, was reading the info tag next to it which described, at length, how the warp and weft of the fabric was made with threads at different tensions, to produce a distinct "pucker." She finished the long read, looked up and pronounced "Oh!, Seersucker!"

A set of silver-clad pistols and an ornately decorated rifle were next to a pious disclaimer that The Met never usually displays guns. Another wag looking on remarked that the Armour Room was full of swords, axes, Morningstars and spikes, but nobody really wants to carry those around anymore. □



autumn VIEWS

Arkansas

Museum of Fine Arts, Little Rock □ “The Naturalist” (Oct 13) Hand paper makings inspired by Ireland’s natural world meant to convey the idea of time and the patience of small creatures and natural processes.

□ “Karen Mahaffy: A Particular Quality of Loss” (Feb 2025) Multi-channel digital animation with sepia-colored fog with moments of digital erosion. □ “The Triumph of Nature: Art Nouveau from the Chrysler Museum of Art” (Jan 2025) 120 works of impressionist paintings inspired by nature. □ “Studio Time + Studio Practice” An exploration of the art-making process to navigate the creative process of several artists.

Arizona

Phoenix Art Museum, Phoenix □ “The Collection: American Modern” (Nov 17) works by American abstract artists including the first generation of modernist artists in America and Europe. □ “Guarding the Art: A Frontline Perspective” (Dec 1) features works from the Phoenix Art Museum Collection selected by 13 guest curators from the Museum’s security, event rentals, and retail-service teams who regularly engage with artworks and visitors in the galleries.

Arizona State University Art Museum, Tempe □ “Spiraling, Twisting, Unraveling: Explorations in Pattern and Form” (Jun 29, 2025) Works from 25 artists who explore principles of decoration, pattern, and form. □ “Opportunity Reflection” (Dec 31) An installation of the 10-foot-tall stainless-steel sculpture from the Super Bowl LVII drawing from the artist’s “Punctum” series.

California

Laguna Art Museum, Laguna □ “Jay Defeo: Trees” (Jan 1, 2025) A group of drawings of photographs of trees captured in the Bay Area during the early 1970s focusing on black-and-white photography. □ “Fred Tomaselli: Second Nature” (Feb 2, 2025) an exhibit of nearly 50 new and recent works that highlight the varied intersections of art, nature, popular culture, and current events.

The Broad, Los Angeles □ “Expansive Presentation of Roy Lichtenstein” (Dec. 31) An in-depth installation that features 22 artworks with nearly half on view for the first time. □ “Expansive Presentation of Andy Warhol” (Dec. 31) Features 26 works including *Mao* (1973), *40 Gold Marylins* (1980), and a major new acquisition, *Liz* (1963).

Hammer Museum, University of California, Los Angeles □ “Sum of the Parts: Serial Imagery in Printmaking, 1500 to Now” (Nov 17) Prints formally conceived as sets or series highlighting the variety of organizing principles including pictorial narratives and thematic groupings. □ “Breath(e): Toward Climate and Social Justice” (Jan 5, 2025) A curation of art that considers environmental art practices that address the climate crisis and anthropogenic disasters and their inescapable intersection with issues of equity and social justice. □ “Christina Ramberg: A Retrospective” (Jan 5, 2025) Stylized paintings of fragmented female bodies. □ “Alice Coltrane: Monument Eternal” (May 4, 2025) Featuring a range of mediums including video, installation, performance,



Above: Ruth Asawa, *Masks*, c. 1966-2000 (detail). Hand-crafted clay faces. In “The Faces of Ruth Asawa,” Cantor Arts Center, CA



Fowler Museum, University of California, Los Angeles □ “Descansen Paz: Memorial Paintings from 19th-Century Mexico” (Nov 3) Paintings commemorating deceased individuals often in intimate portraits. □ “Taming the Desert: Resilience, Religion, and Ancestors in Ancient Peru” (Mar 30, 2025) 34 Moche and Nazca ceramics and textiles drawn from the collections of LACMA and the Fowler Museum at UCLA, often illustrating how ancient Andean societies looked for spiritual meaning in a challenging world.

and sculpture to celebrate the life and legacy of jazz musician Alice Coltrane.

Institute of Contemporary Art, Los Angeles □ “Wordplay” (Jan 5, 2025) Draws from ICA’s permanent collection to showcase how contemporary artists have played with words to animate and expand their art practices. □ “Igshaan Adams” (Feb 15, 2025) Artist utilizes practices of weaving to make visible everyday patterns of movement that speak to forms of care, survival, and resistance in post-apartheid South Africa. □ “Firelei Baez” (Sept 2) Paintings, drawings, and installations giving a holistic understanding of the

Left: Roy Lichtenstein, *Female Figure*, 1979. Oil on canvas. In “Expansive Presentation of Roy Lichtenstein,” The Broad, CA

Continued on next page



Roy Lichtenstein, *Washington Crossing the Delaware II*, 1951. Oil on canvas. At The Nasher Museum of Art at Duke University, NC

arranged by themes ranging from Catholicism and mass consumerism to nature and sexuality.

District of Columbia

National Portrait Gallery, Washington D.C. □ “Felix Gonzalez-Torres: Always to Return” (July 6, 2025) Portraits from the artist’s works set up in installations outside the building. □ “This Morning, This Evening, So Soon: James Baldwin and the Voices of Queer Resistance” (April 20, 2025) Portraits, documents, and paintings paying homage to the essayist, novelist, and playwright. □ “Picturing the Presidents: Daguerreotypes and Ambrotypes from the National Portrait Gallery’s Collection” (June 8, 2025) Mirrorlike images of America’s presidents – past, present, and future. □ “Brilliant Exiles: American Women in Paris” (Feb 23, 2025) Portraits and texts of a variety of artists that highlight divergent trajectories of American women in Paris.

Smithsonian American Art Museum, Washington D.C. □ “Tuan Andrew Nguyen: The Island” (May 4, 2025) An immersive media art installation of a

forty-two-minute film with the main character that has lived his entire life on an island. □ “Subversive, Skilled, Sublime: Fiber Art by Women” (Jan 5, 2025) artworks made by various women from sewn quilts, woven tapestries and rugs, beaded and embroidered ornamentation, twisted and bound sculptures, and multimedia assemblages. □ “Fighters for Freedom: William H. Johnson Picturing Justice” (Sept. 10) A tribute to African American activists, scientists, teachers and performers through 34 featured paintings in the series. □ “Isaac Julien: Lessons of the Hour —

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multilayered legacy of colonial histories and the African diaspora in the Caribbean and beyond. □ “As you Are: Beauty and the Humanform” (Dec 12) photography and sculpture that capture different instances of beauty in the artists’ lives. □ “Tau Lewis: Spirit Level” (Jan 20, 2025) Transformed found materials into intricately detailed soft sculptures, quilts, masks, and other assemblages through hand-sewing, carving, and plaster casting.

USC Fisher Museum of Art, USC

□ “Sci-Fi, Magick, Queer L.A.: Sexual Science and the Imagination” (Nov. 23, 2024) Curated by ONE archives and considers the importance of science fiction fandom and occult interests to U.S. LGBTQ history. □ “Dan McCleary: Oaxaca” (virtual) A video exhibition of 20 years of prints from Taller Sangfer.

Cantor Arts Center, Stanford University

□ “The Faces of Ruth Asawa” (Ongoing) 233 masks which originally hung on the exterior of the artist’s family home. □ “TT Takemoto: Remembering in the Absence of Memory” (Dec 1) Two video works and two complementary series of small handmade objects and works on paper. □ “Livien Yin: Thirsty” (Feb 2, 2025) Single gallery exhibition of new and recent paintings and their sensitive, research-based approach to creating scenes of contemporary subjects alongside historical Asian Americans and their environments. □ “Sprit House” (Jan 26, 2025) Works of art from contemporary artists of Asian descent exploring small devotional structures.

Monterey Museum of Art, Monterey

□ “Double Vision” (Dec 22) Paired art from painter Henrietta Shore and photographer Edward Weston demonstrating a strong resonance between two artists bonded by a shared reverence for Nature. □ “Under the Guard Tower: The Watercolors of Chikaji Kawakami” (Dec 15) Watercolor paintings of landscapes created while the artist was imprisoned at an internment camp in Topaz, Utah. □ “Yu-gen: The Language of the Sea” (Dec 8) Photographs of the open ocean and a delicate biosystem in peril using the traditional processes of silver and platinum printing. □ “Imagining China: The Art of Belle Yang and Joseph Yang” (Nov 24) artworks, illustration, and graphic novel panels that draw from the artists’ father and daughter relationship.

Connecticut

Bruce Museum, Greenwich □ “Every Leaf & Twig: Andrew Wyeth’s Botanical Imagination” (Jan 5, 2025) 35 works on paper of botanical drawings and watercolors of species and environments threatened by contemporary ecological crises. □ “Conservation Through the Arts: Celebrating the Federal Duck Stamp” (Feb 9, 2025) 70 works of art representing the original winning designs for the annual stamp. □ “Tara Donovan: Aggregations” (Mar 9, 2025) Sculptures and large-scale installations of mass-manufactured materials. □ “Andy Warhol: small is beautiful” (Oct 13, 2024) Key paintings of the artist

Albrecht Durer, *First Knot with Heart-Shaped Shield*, 1505-1507. Woodcut sheet and block. In “Sum of the Parts,” Hammer Museum, CA.





Norman Rockwell, *Girl Reading the Post*, 1941. Oil on board. At the Norman Rockwell Museum, MA

United Nations Climate Change conference in Montreal outlining alarming scientific discoveries.

Morris Museum of Art, Augusta
 □ “The First Moment’s Observation: Paintings by Nicholas Kilmer” (Aug 18) Paintings that capture the intensity of a first moment of observation. □ “I always Come Back to Savannah: The Art of Myrtle Jones” (Sept 1) Portraits gravitating towards something ethereal, employing a lighter palette that creates a “faded” effect that is uniquely the artist’s. □ “Capturing the Immediate: Impressionism in the South: Paintings from the Permanent Collection” (Dec 29) figurative, still-life, and landscape paintings by many well-known and some previously undiscovered impressionist painters who worked in the South.

Kentucky

KMAC, Louisville □ “The Summer Games” (Aug 18) Paintings, sculptures, photographs, installations, and interactive games from multiple artists inspired by sports and celebrity athletes meant to bring joy, humor, and pathos of sports and games into the museum.

Speed Art Museum, Louisville
 □ “The Kentucky Gallery Reimagined (ongoing) Kentucky-made works of art that is thematically organized from its creators – past and present. The space is dedicated to presenting and interpreting the state’s many artistic traditions and history. □ “Winslow Homer: American Storyteller” (Dec 1) Works depicting political figures to

Civil war subjects to glimpses into American life. □ “Current Speed” (Oct 25) Paintings and prints of the artist’s ideas of cultural identity and the artist’s experience growing up in Afro-Caribbean neighborhoods in South Florida.

Maine

Portland Museum of Art, Portland
 □ “Jeremy Frey: Woven (Sept 15) Contemporary and indigenous art featuring more than 50 baskets, made from natural materials like black ash and sweet grass, Woven presents a comprehensive collection that spans a career of more than two decades. □ “Peggy Bacon, Biting, Never Bitter” (Feb 2, 2025) More than 60 prints, drawings, paintings, and pastels of the artist’s view of social culture of the Art Student’s League of New York drawn from her experiences. □ “Passages in American

Frederick Douglass” (Dec. 6, 2026) A portrait of Douglass and images of contemporary Baltimore including footage of fireworks and protests in 2015 following the death of Freddie Gray, Jr.

Florida

Boca Raton Museum of Art, Boca Raton
 □ “Myths, Secrets, Lies, and Truths: Photography from the Dough McCraw Collection” (Oct 13) Photographs from five artists exploring the complexities of human existence. □ “Tony Oursler: Creature Features” (Oct 13) Multimedia installation showing a delicate balance between creativity and scientific ingenuity. □ “Julie Evans: Eating Sunshine” (Feb 23, 2025) Ceramics and paintings of the artists interest in organic forms and saturated color. □ “Félix de la Concha” (Mar 20, 2025) Commissioned paintings that focus on the Addison of Boca Raton’s centenary.

Georgia

Georgia Museum of Art, University of Georgia, Athens □ “A Perfect Model: Prints after Anthony van Dyck’s Portraits” (Dec 1) Prints depicting famous scholars, military men, nobles, and artists. □ “Mind the Gap: Selections from the Permanent Collection” (Dec 01) A curation of works of art representing a snapshot of human experience preserved for future generations. □ “Saint Petersburg as Franz Liszt Saw It” (Dec 1) Works on paper showing Russia at the time of the great musician’s visit. □ “Waffle House Vistas” (Jun 1, 2025) Photographs on built and natural environments as seen through the windows of Waffle House restaurants. □ “In Dialogue: On Wonder and Witnessing at Tallulah Falls” (Jan 12, 2025) Paintings considering the notion of natural wonder and the dynamics of witnessing the natural world. □ “Joel Sternfeld: When it Changed” (Dec 01) Photographs of the 2005

Art” (ongoing) works of art that looks through American history considering legacies of colonialism and slavery.

Massachusetts

Eric Carle Museum of Picture Book Art, Amherst □ “Sprouting Stories” (Dec. 20) 45 picture books that highlight plants and the varied stories they tell. □ “Fuzuê! Invention & Imagination in the Art of Roger Mello” (Jan. 5, 2025) 12 picture books, including yet-to-be-published titles. A collection of book dummies, sculptures, and prints providing insight into Mello’s multi-faceted creative process. □ “Pictures at Play: Metafiction in Art” (Nov. 3) A playful exhibition that comes from metafictional books, stories about stories and about the art of storytelling itself. Artists experiment with styles, typography, and page design.

Fuller Craft Museum, Brockton □ “Homeowners Insurance” (Dec 1) Fifteen forms of quilt-based works of art distinct for its geometric shapes, colorful textures, and energetic stitching. □ “Chris Bathgate: the Machinist Sculptor” (Nov 3) Over 50 works of sculptures, technical drawings, and touchable objects showing how computer-mediated fabrication may bridge the divide between art, craft, and industrial production in the Digital Age. □ “Buttons On!”

(Feb 2, 2025) Wearable and visual art created by Beau McCall by hand-swing clothing buttons onto mostly upcycled fabrics, materials, and objects. □ “Maria Molteni: Soft Score” (Jan 5, 2025) Site specific works including painted outdoor courts, Resourceful craft techniques used to create a cloud-space of welded hoops and more.

MIT List Visual Arts Center, Cambridge □ “Steina: Playback” (Jan 12, 2025) Video work queries that showcase the capacities of video as a medium. The artist’s videos and installations emerge from the endless process of playing with and manipulating signals rather than a results-oriented commitment to image or narrative. □ “Pedro Gómez-Egaña” (July 27, 2025) Sculpture, performance, video and drawing created through constellations of objects.

Cahoon Museum, Cotuit □ “Deborah H. Carter: Garden Art Party” (Sept. 15) Couture pieces constructed from post-consumer waste such as food packaging, wine corks, cardboard, books, wire, thrifted wares, plastic, and other discarded items. □ “Small Quilts, Big Stories” (Sept 22) 30 small quilts that encompass nearly 200 years of quilt making in America. □ “Joe Cunningham: Quilts for These Times” (Sept 15) 10 large quilts that mark turning points for the artist as each addresses current events. □ “Varujan Boghosian: Material Poetry” (Dec 22) Artists turns castaway objects into art. To find materials for his collages and assembled sculptures he searched flea markets, antique stores, the local dump, and the shores near Provincetown. □ “Book Arts: Conversations in Art and Words” (Dec 22) A variety of art forms – printmaking, photography, graphic design, and sculpture that showcase regional bookmakers. This exhibition explains how using journal entries, integrating literature, and directly collaborating with writers can inform and expand the meaning of a visual image.

Fitchburg Art Museum, Fitchburg □ “G.O.A.T” (Jan 5, 2025) “Great-



Central Medallion Doll Quilt, 1840. Cotton. At Cahoon Museum of American Art, MA

est of all time” photographs of professional sports capturing iconic moments in sports history for over sixty years. □ “Lost in the Woods” (Sept. 8) Artworks include carved surface elements – a system of hieroglyphs that are both symbolically personal, and evocative for viewers. □ “Call and Response: Feast” (Sept 8) Ten works of art by Worcester artists, created in accordance to the year’s theme that explores our complex and varied relationships with food. □ “Africa Rising: 21st Century African Photograph” (Feb 23, 2025) An inaugural exhibition that includes photographs by internationally acclaimed artists Zanele Muholi (South Africa), Lalla Essaydi (Morocco), and Aida Muluneh (Ethiopia).

Peabody Essex Museum, Salem □ “Agustina Woodgate: Ballroom” (Feb 3, 2025) An interactive installation of geographic globes on the gallery floor. Each globe is sanded to remove nations and human-made boundaries. □ “Conjuring the Spirit World: Art, Magic, and Mediums” (Feb 2, 2025) Paintings, posters, photographs, stage apparatuses, costumes, film, publications and other objects that explore the age of Harry Houdini, Margery the Medium, and the Fox sisters, among others. □ Narwhal: Revealing an Arctic Legend (June 15, 2025) Soundscapes of the Arctic and narwhal vocalizations and an 8-foot-long cast of a real narwhal tusk. □ “Saints, Sinners, Lovers and Fools: 300 Years of Flemish Masterworks” (May 4, 2025) An array of paintings that represent medieval, Renaissance and baroque periods including sculptures and decorative arts created between the 15th and 17th centuries in southern Netherlands.

Norman Rockwell Museum, Stockbridge □ “What, Me Worry? The Art and Humor of MAD Magazine” (Oct 27) More than 150 original works of paintings, drawings, cartoons, ephemera, artifacts, media and satire of MAD from 1952.

Continued on next page



Andy Warhol, Liz, 1963. Synthetic polymer and silkscreen ink on canvas. In “Expansive Presentation of Andy Warhol,” The Broad, CA

☐ “Norman Rockwell: Illustrating Humor” (ongoing) Original art from one of America’s oldest humor publications.

Rose Art Museum, Waltham ☐ “Philip Krohn & AUXART: Hawks and Doves” (Nov) A site-specific sculptural installation taking shape in di Rosa’s Olive Grove and Sculpture Meadow. ☐ “M is for Water” (Oct. 6) Figurative and abstract works of art from a diverse group of artists examining the roots of language where our differentiation between “water” and “mother” begin to diverge. ☐ “The Incorrect Museum” (ongoing) Paintings that explore the history of Northern California art.

Michigan

MSU Broad Art Museum, East Lansing ☐ “Seeing in 360 Degrees: The Zaha Hadid Design Collection” (Aug 30, 2026) Over 150 objects including tables, chairs, jewelry, vases, platters, and more exemplifying a way the artist experimented with materials, visual features, and function to create something that would improve the user experience. ☐ “Samia Halaby: Eye Witness” (Dec. 15) Feature some paintings by the artist conveying her experiences and reflecting how she sees the world around her.

Minnesota

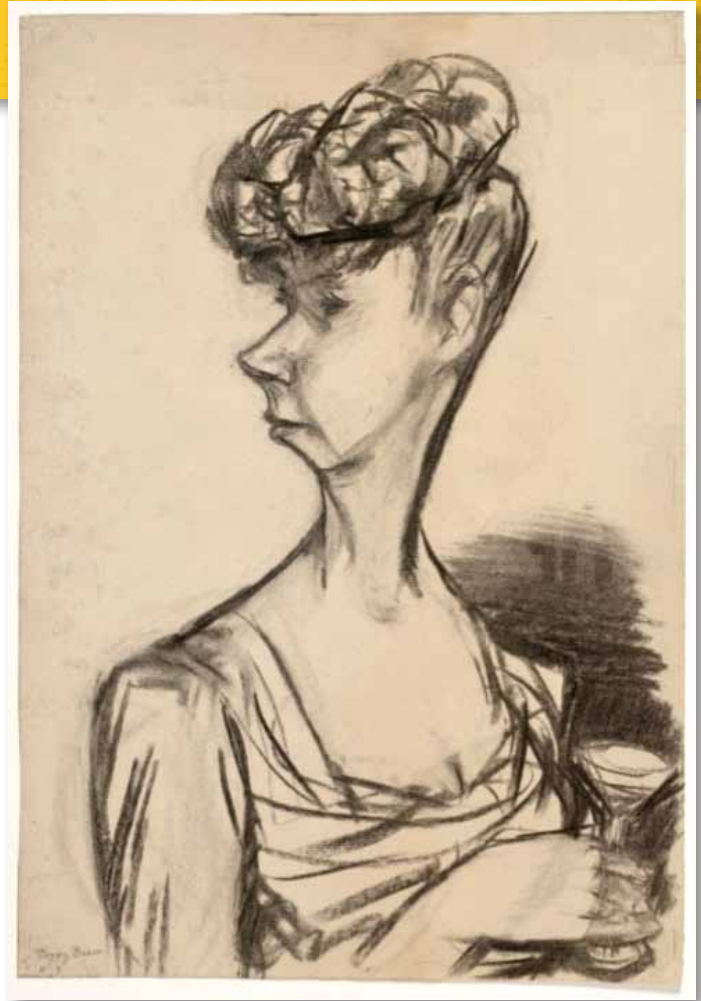
Goldstein Museum of Design, St. Paul ☐ “Cross Connections: 2024 International Exhibition” (Nov. 15) 100 print-based artworks and 88 screen-based multimedia pieces spanning diverse visual applications. ☐ “Narrative Threads” (Dec. 21) An installation focused and organized around distinct types of embroidery, including historical examples (1880s – 1980s) of soof, phulkari, ralli, zardozi, and mirror work traditions.

Montana

Hockaday Museum of Art, Kalispell ☐ “Artist Wilderness Connection Celebrates 20 Years” (Oct. 26) An exhibition that highlights artist residents and their artwork, music, and stories. ☐ “Glacier National Park Mural Restoration Project” (Jan 2051) Murals created from photographs that were painted using casein on canvas stretched on panel. ☐ “Silver Linings: Clouds by Michelle Osman” (14 Dec) Abstract paintings portraying the Montana skyscape in multiple styles.

Missouri

Springfield Art Museum, Springfield ☐ “Breath, Light, and Distance” (Sept 1) Works of art inspired by clouds from the Museum’s permanent collection in a range of media. ☐ “Anne Lindberg: tilted sky” (ongoing) An installation composed of Egyptian cotton



Isabella Howland, Peggy Bacon, Undated. Charcoal on laid paper. At Portland Museum, ME

threads, spans the full length of the corridor in gradations of color from pure white to deep blue/green.

Nevada

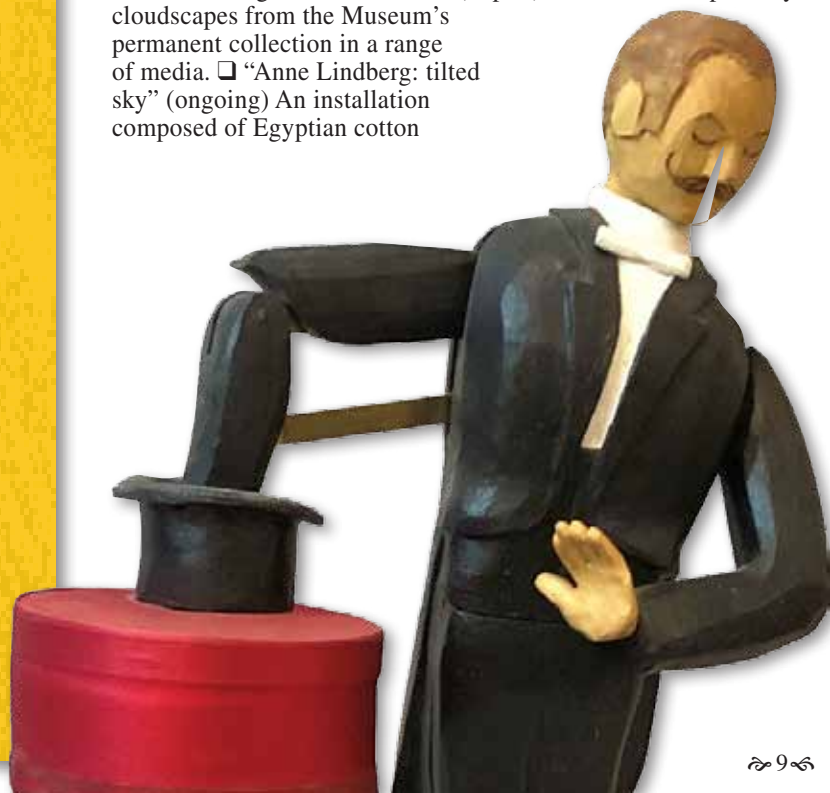
Nevada Museum of Art, Reno ☐ “We Were Lost in Our Country” (Mar 23, 2025) Moving-image work that tells a remarkable story of *Ngurrara Canvas II*. ☐ “Ugo Rondinone: Seven Magic Mountains” (May 31, 2027) A large-scale, site-specific public artwork by Rondinone of seven colossal stone forms that took nearly five years to complete. These towering sculptures are situated on the southern end of Las Vegas Boulevard. ☐ “Rachel Hayes: Someday When We’re Dreaming” (Jun 1, 2025) Fiber-art installations that cover sand dunes, cross rivers, and billow over mountains.

New Jersey

Morris Museum, Morristown ☐ “In Focus: Samantha Modder” (Sept 20) works of art by the artist representing larger-than-life Black, female characters. ☐ “Maureen Chatfield: Journey and Destination” (Sept 29) Abstract paintings of the artist’s travel experiences throughout her life. ☐ “Mystery Clocks and Magic Automata” (Sept 22) A selection of automata from personal collection of Richard Garriott; this display of five mid-nineteenth century “Mystery Clocks” were manufactured in Paris by magician and watchmaker Jean Eugène Robert-Houdin (1805–1871).

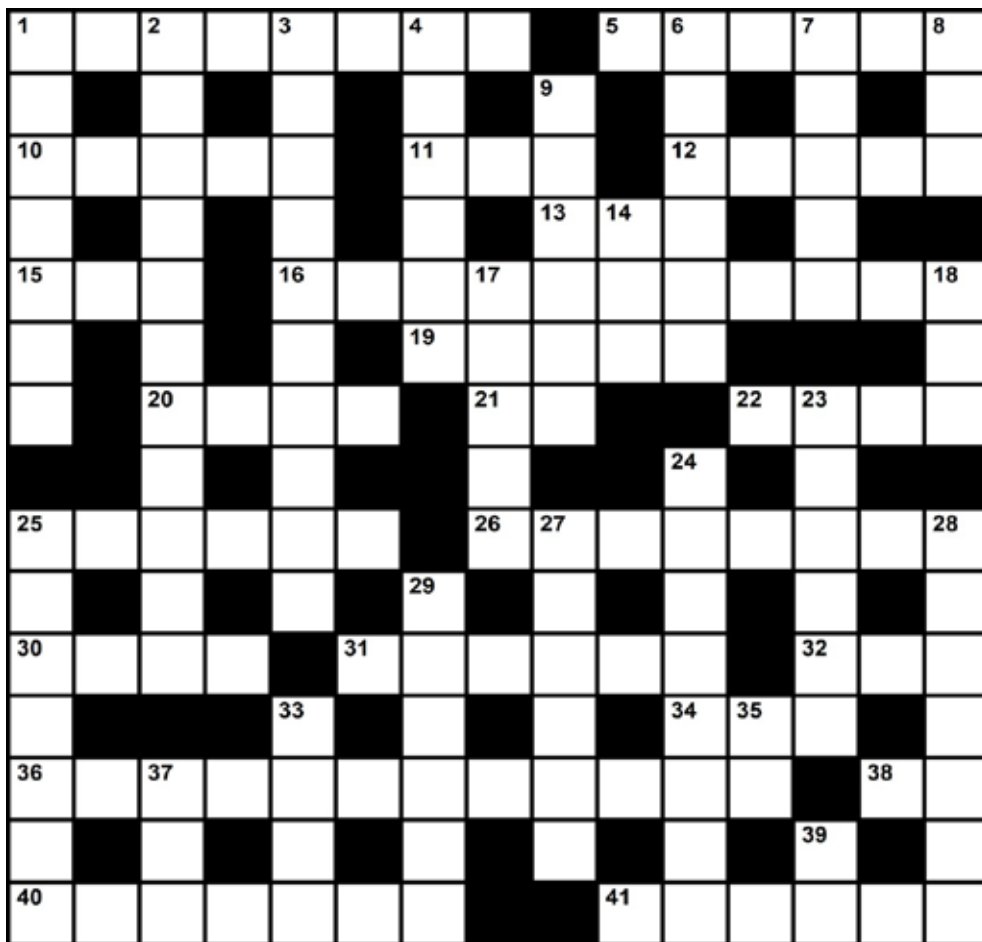
American Labor Museum, Haledon ☐ “Faces from an American Dream” (Dec 28) Through black-and-white photographs, this exhibit depicts how the transition of the American industrial city impacted skilled and unskilled workers. ☐ “Joe Hill, Alive as You and Me” (Oct. 19) A performance that celebrates the legacy of martyred labor leader and songwriter for the Industrial Workers of the World, Joe Hill.

Continued on page 11



Left: Dug North, *Machini the Marvel*, 2005. Automaton. In “Mystery Clocks and Magic Automata,” Morris Museum, NJ

CROSSWORD by Myles Mellor (solution on page 14)



Across

1. Creator of *Pixillation*, a four minute motion picture, Lillian _____
5. Painter of *Pink Hat with Floral Frame*, Susan _____
10. Rouen Cathedral painter
11. Painting medium
12. She painted subjects with big eyes, Margaret _____
13. Single, prefix
15. "Quiet"
16. Consisting of different parts which do not make a complete work
19. Backyard structures
20. Salvador Dali's *The _____ of War*
21. Spanish, it is
22. Beethoven's *Fifth*, e.g.
25. Island group known for the Siapo art form
26. Hypotheses
30. Religious figures in a Jan van Helmont painting
31. Type of paint used to color ceramics
32. Melody
34. John Constable's *Study of an _____ Tree Trunk*
36. See 3 down
38. Inert gas, symbol
40. Green color
41. Contemporary art collector, _____ Coppel

Down

1. Abstract painter who was included in the Americans 1963 and Post-Painterly Abstraction exhibitions, David _____
2. German-born American painter who painted *Effervescence*, 2 words
3. New technology that is reshaping the way art is created, curated and stored, goes with 36 across- 2 words
4. Creator of *Din Avec La Main Dans Le Miroir et Jupe Rouge*, Mickalene _____
6. Painter of *Portrait of Ella Crowell*, Thomas _____
7. Crown
8. Compass point, abbr.
9. Henri Matisse painting, *White* _____
14. Beatty of "Deliverance"
17. Jan Van Eyck's painting, the _____ *Altarpiece*
18. Agreed!
23. Oil painting by Kanwal Dhaliwal, *Amrita* _____
24. Accumulates
25. Monet painting, *Impression* _____
27. Museum affiliated with the University of California, Los Angeles
28. Like *The Persistence of Memory*
29. Decorate with gold leaf
33. Actress, Jessica
35. French for "the"
37. Connection
39. Radio type, abbr.



Liesa Cole, *Miss Anita*, 2019.
Archival ink sublimation on metal.
In "Myths, Secrets, Lies, and Truths,"
Boca Raton Museum of Art, FL.

CROSSWORD SOLUTIONS

Zimmerli Art Museum, Rutgers □ “Body Implied: The Vanishing Figure in Soviet Art” (Sept. 29) Works of art made between 1970 and the present featuring partially obscured or hidden figures. □ “Michelle V. Agins: Storyteller” (Dec. 8) An exhibit of the Pulitzer Prize-winning photojournalist of sixty-eight images taken during her thirty-five years at *The New York Times*. □ “Surface Tension: Paintings and Sculpture from the Collection” (Dec. 22) Cross-section of paintings, assemblage, sculpture and one print on rubber to explore the many ways that artists have focused on surface as a space for experimentation.

New York

The Africa Center, New York □ “Except this time nothing returns from the ashes” (Sept. 1) Presented in an octagonal structure, an interpretation of the photo studio with patterns and colors paying on homage to those found across East Africa’s built environment. □ “I Hope This Helps” (Sept. 1) 20 works in a multi-sensory poetic installation including text, sound, and video including fabrics suspended throughout the exhibition in varying heights. □ “Flags of the African Union” (May 2025) 3, An outdoor public art tribute featuring the 55 flags of the countries recognized by the AU.

American Folk Art Museum, “Anything but Simple: Gift Drawings and the Shaker Aesthetic” (Jan 26, 2025) Drawings made by women in the mid-19th century on display represent a departure from simplicity typically associated with Shaker material culture. □ “Playing with Design: Gameboards, Art, and Culture” (Jan 26, 2025) Over 100 handmade gameboards from the exuberant collection of Bruce and Doranna Wendel.

Katonah Museum of Art, Katonah □ “Jonathan Becker: Lost Time” (Jan 26, 2025) Portraits of important and fascinating subjects across contemporary culture. □ “The Pollack Family Learning Center Portrait Mode” (Jan 26, 2025) A space to learn about portrait photography with a collaborative exhibition wall. □ “Ali Banisadr: The Alchemist” (June 29, 2025) Paintings influenced by the artist’s experience of synesthesia, linking color and form.

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Fred Tomaselli, *Irwin's Garden*, 2023. Acrylic, photo collage, leaves, and resin on wood panel. In “Fred Tomaselli: Second Nature,” Laguna Art Museum, CA

Museum of Modern Art, New York City □ “LaToya Ruby Frazier Monuments of Solidarity” (Sept. 7) A combination of photography, text, moving images, and performance to revive and preserve forgotten stories of labor, gender, and race in the postindustrial era. □ “Alex Katz: Seasons” (Sept. 8) More than 100 paintings drawing inspiration from the artist’s immediate surroundings on Houston Street. □ “Crafting Modernity” (Nov. 10) Objects including furniture, appliances, posters, textiles, and ceramics, as well as a selection of photographs and paintings, explore tensions between visions of modernity. □ “Isaac Julien Lessons of the Hour” (Sept. 28) An immersive portrait of abolitionist Frederick Douglass. Across 10 screens of this video installation, a nonlinear narrative melds Douglass’s life and work with excerpts from several speeches and literary works.

Snug Harbor Cultural Center and Botanical Garden, New York City □ “Don’t Shut Up: Video Series” (Ongoing) Through interruptions, censorship, violence, and

Continued on next page

threatening behavior — both in person and online — women are silenced every day. “Don’t Shut Up presents the work of 47 women artists from across the US and Canada who are working to challenge and disrupt the status quo through their ongoing artistic practice.

The Bronx Museum, New York City □ “Futura 2000: Breaking Out” (Mar 30, 2025) Sculptures, drawings, prints, studies, collaborations, and archival paraphernalia dating from the 1970s to the present, as well as new site-specific temporary installations on early graffiti art.

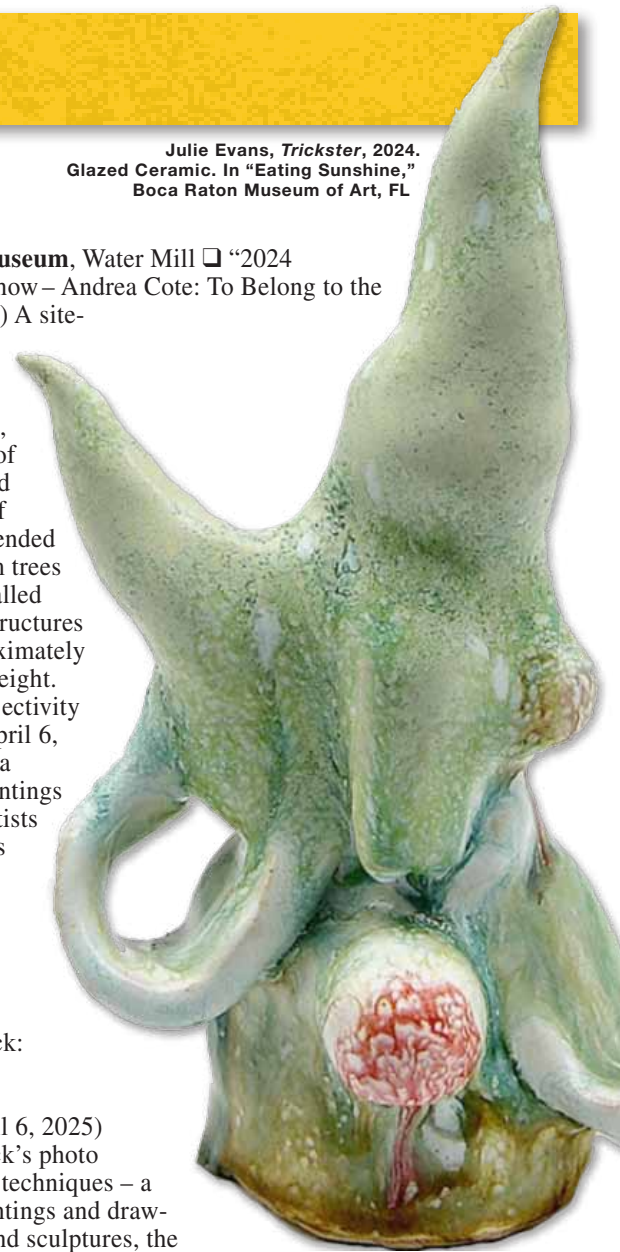
The Drawing Center, New York City □ “Frank Walter: To Capture a Soul” (Sept 15) Wide-ranging body of work encompassing impressionistic, brightly colored landscapes on cardboard; expressive linear portraits on paper; bold, abstract cosmological compositions, carved wooden sculptures and more. □ “Josh Smith: Life Drawing” (Sept 15) Drawings by acclaimed contemporary artist including thirty drawings ranging from abstractions to subjects such as leaves, fish, birds, and palm trees. □ “The Way I See It: Selections from the KAWS Collection” (Jan 19, 2025) A collection rich in drawings by self-taught artists, historical and contemporary, comic artists, and graffiti artists.

Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie □ “Ulusó – ‘Against the Dark Night Sky’” (Sept 8) A small spotlight display that includes four beaded costumes and accessories from the Zulu and Xhosa-speaking peoples of South Africa as well as four large-scale color photographs. □ “Ubhule Women: Beadwork and the Art of Independence” (Sept 8) Artists use colored Czech and Miyuki glass beads to transform the flat cloth into a contemporary artform. “Photography as Data: Augmentations, Extraction, Objectification” (Sept 15) This exhibition examines the ways in which photography has been read, used, and manipulated as data through objects from the Loeb’s permanent collection.

Everson Museum of Art, Syracuse □ “Unique” (Sept 22) Works included in this exhibition celebrate artistic talents of Central New Yorkers living with disabilities and speaks to a myriad of thoughts, ideas, and feelings that all humans share. □ “Putting Art to Work: Prints of the Works Progress Administration” (Dec 29) Features more than sixty prints made under the auspices of the Public Works of Art Project and the Federal Art Project between 1934 and 1942. □ “Tim Atseff: Final Edition” (Dec 29) A selection of recent works expressing his personal views about existential crises facing the world in full color in paintings, assemblages, and installations. □ “Cali M. Banks: I’ve Learned to Hold Myself Softly” (Aug 24) Utilizes self-portraiture, still-lives, and architecture to examine Banks’ return to Syracuse. □ “Sascha Brastoff: California King” (Aug 31) A ceramics exhibition by a prolific designer of midcentury dinnerware.

Julie Evans, *Trickster*, 2024. Glazed Ceramic. In “Eating Sunshine,” Boca Raton Museum of Art, FL

Parrish Art Museum, Water Mill □ “2024 Parrish Road Show – Andrea Cote: To Belong to the World” (Oct 14) A site-specific exhibition at Bridge Gardens in Bridgehampton, NY composed of uniquely printed fabrics, some of which are suspended as banners from trees and others installed with bamboo structures reaching approximately fifteen feet in height. □ “A New Subjectivity 1979/2024” (April 6, 2025) Presents a selection of paintings from several artists whose work has continued the figurative traditions celebrated in *Nouvelle Subjectivité*. □ “Audrey Flack: Mid-Century to Post-Pop Baroque” (April 6, 2025) A blend of Flack’s photo realist painting techniques – a range from paintings and drawings to prints and sculptures, the exhibition will also include new and recent works as well as works from the 1940s and 1950s.



Whitney Museum of American Art, New York City □ “Mark Armijo McKnight: Decreation” (Jan. 5, 2025) Features black and white photographs and focusses on “decreation” – an intentional undoing of the self. □ “What It Becomes” (Jan 12, 2025) Works of eleven artists that explore how the act of drawing transforms the source imagery. □ “Raqueford: A Little Space for you Right Under My Shoe” (Mar. 2025) A collage of shoe prints and other graphic shapes where the artist plays with the scale and site-specificity of the billboard. □ “Edges of Ailey” (Feb. 9, 2025) First large-scale museum exhibition brings together visual art, live performance, music, a range of archival materials, and a multi-screen video installation drawn from recordings of Alvin Ailey American Dance Theater. □ “Shifting Landscapes” (Jan, 2026) Over 120 works depicting the effects of industrialization on the environment.

North Carolina

Mint Museum, Charlotte □ “The Communion of White Dresses” (Oct. 27) An interactive, artistic poetic installation of white dresses reimagined. □ “Southern/ Modern” (Feb 2, 2025) Includes more than 100 paintings and works on paper by artists working in states below the Mason-Dixon line. □ “Coined in the South: 2024” Showcasing works by emerging artists living or working in the Southern United States.

Continued on next page

Mark Armijo McKnight, *Clouds (Decreation)*, detail, 2024. Gelatin silver print. In “Mark Armijo McKnight: Decreation,” Whitney Museum of American Art, NY



Tricia Wright, *The Naturalist*, 2024. 12-karat gold leaf on handmade blue pigmented cotton paper. In "The Naturalist," Arkansas Museum of Fine Arts, AR

Nasher Museum of Art, Duke University, Durham □ "Art of the U.S.: American Stories/American Myths" (July 20, 2025) Historical and contemporary works of art from the US. □ "Inscrutable Objects" (Dec 11) Sculptures, drawings and photographs imbued with paradox. □ "Art of the Andes" (July 15) Ceramics, textiles, metalwork, and carvings produced by cultures across the Andes region. □ "By Dawn's Early Night" (May 11, 2025) Each gallery features selections from Nasher's permanent collection that speak to the Civil Rights Act of 1964 and the Voting Rights Act of 1965.

Ohio

Schneider Museum of Art, Ashland □ "Disguise the Limit: John Yau's Collaborations" (Dec. 14) Various works including paintings, mixed media works on paper, print portfolios, artist books, and letterpress broadsides that the artist collaborated on with visual artists.

Contemporary Art Center, Cincinnati □ "Community wellness rooted in art and medicine" (Jan 5, 2025) Includes samples of the artist-physician Chip Thomas – documentary-style photographs and their application as elements in public art, installation, film, and graphic media. □ "The Illustrated Memoir Project" (Nov 10) Original illustrations from students who share parts of their life through art. □ "Multiple Perspectives Form a More (in)complete Truth" (Feb 9, 2025) Photographs of actors in a single scene, shot simultaneously with several cameras via a radio-controlled system.

Pennsylvania

Mattress Factory, Pittsburgh □ "Azza El Siddique Echoes to Omega" (Sept. 14) Situated in the museum's lower level, Echoes to Omega resembles an Egyptian burial vault and serves as a contemplative space for quiet reflection, meditation, and observation. □ "Akwasí Bediako Afrane D²NA - TC24: Visions of the Past" (Jun 29, 2025) Old printers, computers, and stereos that have been meticulously deconstructed, their insides pulled apart, housing removed and reconfigured into something familiar yet otherworldly. □ "Isla Hansen: How to Get to Make Believe" (March 30, 2025) Extensive work with textiles, performance, design, and new media using a canonical television show *Mister Rogers Neighborhood* (1968-2001) for the conceptual framework.

Michener Art Museum, Doylestown □ "George R. Anthonisen: Meditations on the Human Condition" (Oct. 13) Featuring over 40 bronze sculptures, maquettes, and frescoes on view both inside and outside the museum. □ "Behind These Walls: Community Perspectives on our History" (Nov. 24) Participatory art installations that explore the history of the museum as a former Bucks County jail. □ "Monuments and Myths: The America of Sculptors Augustus Saint-Gaudens and Daniel Chester French" (Jan 5, 2025) Sculptures from these two artists' historic homes and studios.



Woodmere Art Museum, Philadelphia □ "Strange Narratives | Resilient Bodies" (May 15, 2025) A range of art that presents uncanny narratives, haunted scenarios, beautiful bodies, resilient and vulnerable reflecting the strange state of the world in perpetual time. □ "The Photo Review: Best of Show 2024" (Oct 27) Photographs of prizewinners of the 2024 International Photography Competition. □ "In the Moment: The Art & Photography of Harvey Finkle" (Jan 5, 2025) Photographs from the artist offering an intimate view of the hardships, sacrifices, and joys experienced by members of the diverse communities he engaged with taken over the past half-decade.

Westmoreland Museum of American Art, Greensburg □ "The Great Search: Art in a Time of Change, 1928-1945" Features paintings primarily through the period beginning with the Great Depression to the end of World War II. □ "All the Right Notes" (Mar 30, 2025) Artworks and objects inspired by the ethereality of music. □ "65 Artists, 65 Years: An Anniversary Exhibition" (Sept. 8) An exhibition presenting 65 artists from the museum's collection. □ "George Hetzel and Scalp Level" (Jun 8, 2025) Paintings and sketches from the Westmoreland collection from the artist and his students from the Scalp Level School.

Continued on next page

Michael and Frances Higgins, *Clock*. Glass and metal.
In "Frances and Michael Higgins," Racine Art Museum, WI

Everhart Museum, Scranton □ "Northeastern Pennsylvania Coalfields: Preservation, Praise, Promise" (Nov 2024) Coal mining tools and wares and geological objects to showcase the rich coal heritage of the region through art. □ "Jewish Art: Tradition & Transformation" (Oct. 20) works by Jewish artists and work inspired by Judaism.

South Carolina

Gibbes Museum of Art, Charleston □ "Reynier Llanes: Passages" (Sept. 15) Vibrant narrative paintings of Reynier Llanes an established Cuban-American artist. □ "Artist Spotlight: David Driskell and Edward Middleton Manigault" (Dec. 1) paintings and printmaking from both artists influenced by nature, abstraction, and African imagery.

Tennessee

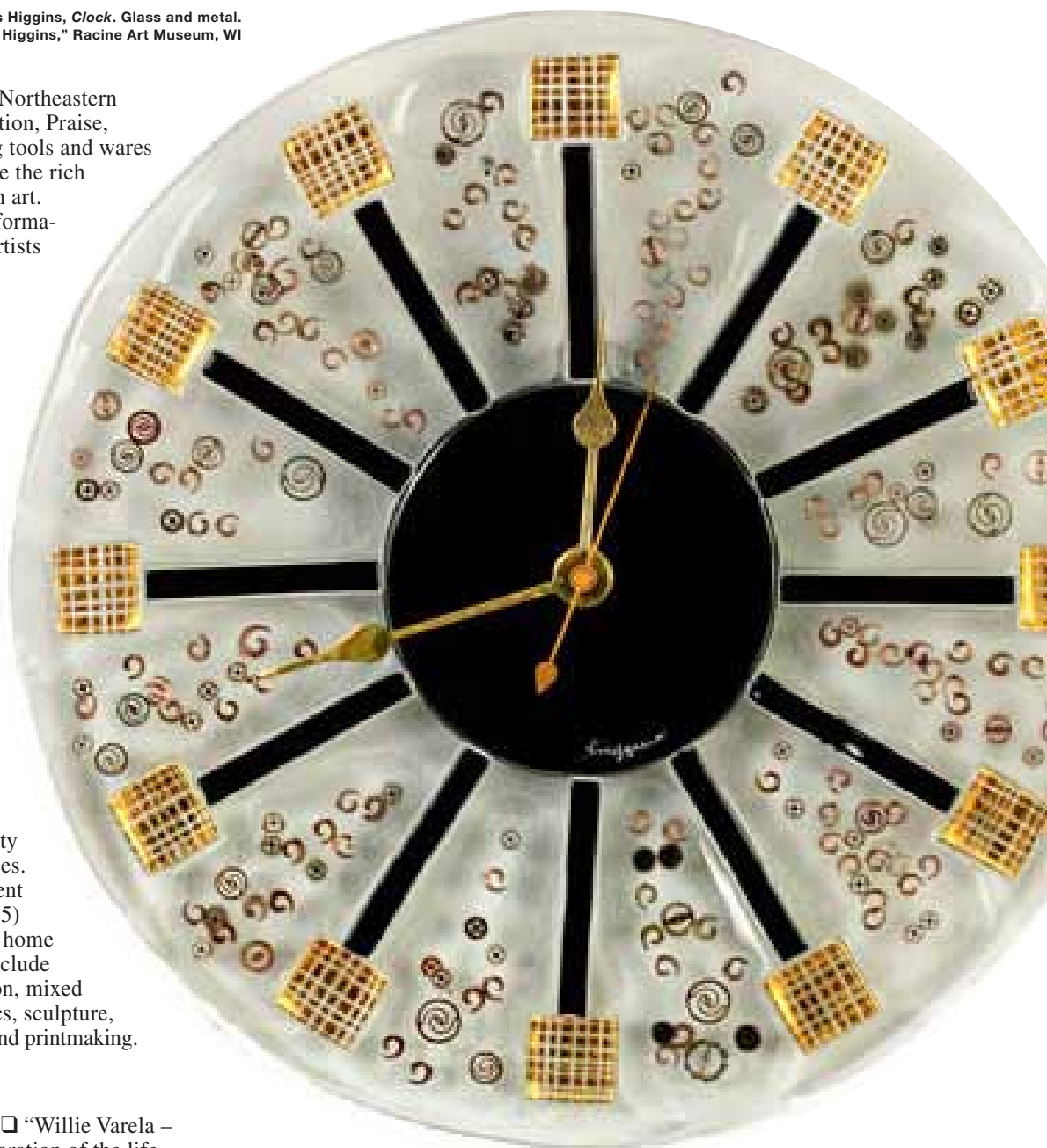
Knoxville Museum of Art, Knoxville □ "Jo Sandman/Traces" (Nov. 10) Paintings from the artist's career that attest to her experimentation with a wide variety of imagery, materials, and processes. □ "East Tennessee Regional Student Art Exhibition 2024" (Jan 12, 2025) Artwork from public, private, and home schools grade 6-12 – categories include ceramic, drawing, video production, mixed media, painting, computer graphics, sculpture, digital or traditional photography, and printmaking.

Texas

El Paso Museum of Art, El Paso □ "Willie Varela – 1950-2024" (Oct. 30) A commemoration of the life and work of filmmaker and photographer. The exhibition features a compilation of films produced by the UCLA Chicano Studies Research Center. □ "Beautiful Minds Mali" (Sept. 26) Paintings and artwork from individuals with different abilities to raise awareness and appreciation throughout the city. □ "Puente Libre: Francisco Delgado" (Jan 8, 2025) An exhibition to support local artists, area non-profit arts organizations and creative entrepreneurs. □ "Tom Lea and Contemporaries" (Jan 26, 2025) Landscapes, portraits, and mural studies from one of the most prolific Southwest artists from the twentieth century. □ "Jorge Rojas: Coyotek" (Jan 26, 2025) Interactive installations, photography, and a selection of performance videos created over the past two decades by Mexican- American artist.

Virginia

Virginia Museum of Fine Arts, Richmond □ "Tsherin Sherpa: Local Spirits" (Jul 27, 2025) Three works from the 2022 show and several additional *Spirits* paintings from private collections showcases the



artist's juxtapositions of historic and modern Tibetan Buddhist imagery. □ "Picture Windows: Photographs from the Collection" (Sept. 2) 18 photographs from the collection of the Virginia Museum of Fine Arts. This exhibition explores the window as subject and device in 20th-century photographs. □ "Ted Joans: Land of the Rhinoceri" A suite of 31 works in watercolor, pencil, ink, crayon, and collage that the artist completed in 1956.

The Branch Museum of Architecture and Design, Richmond □ "Re-think Design" (Dec. 1) A series of monthly lectures and events paired with exhibitions designed to engage, educate, and inspire the public about the role of design in their lives. □ "Carlton Abbott Illustrations" (Dec.1) Illustrations of beautifully detailed landscapes, buildings, scenery – some as visions for the future of Richmond, and some to document the city's changes.

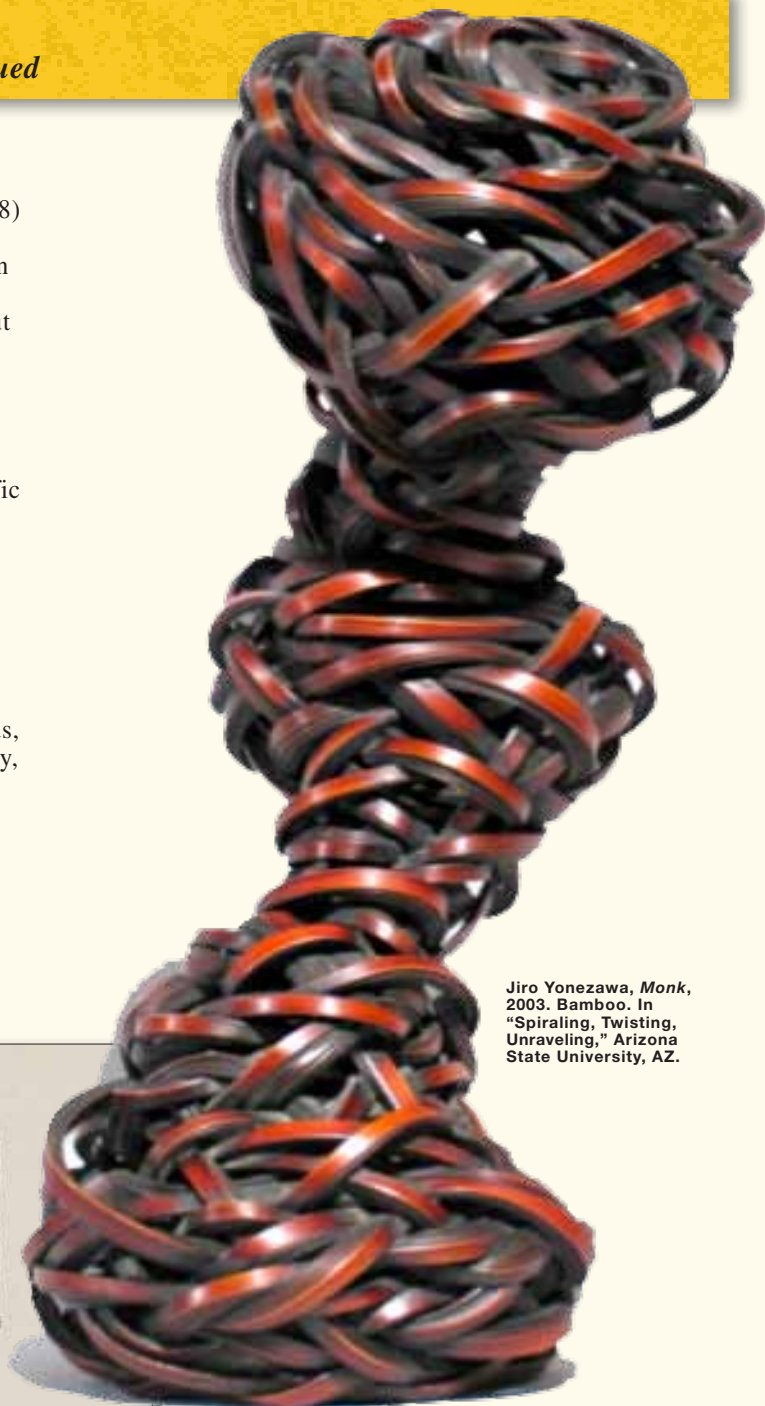
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Washington

Frye Art Museum, Seattle □ “Stephanie Syjuco: After/Images (Sept. 8) Photographs and objects to examine how the camera records and constructs American histories. □ “Twilight Child: Antonia Kuo and Martin Wong” (Sept. 15) Features biomorphic clay sculptures from the 60’s and 70’s alongside selected paintings and archival materials throughout the artists’ careers. □ “Boren Banner Series: Drawings pulling from mythology and speculative fiction to depict variations on a serpent woman. □ “Dolls of Gratitude: A community Art Collaboration” (Dec. 5) A community- based project with an array of dolls created using repurposed fabrics and other recycled materials. □ “Mary Ann Peters: The Edge Becomes the Center” (Jan 5, 2025) A new site-specific installation encompasses ten abstract drawings the artist crafted by applying thin strokes of white ink to black clayboard.

Wisconsin

Racine Art Museum, Racine □ “Frances and Michael Higgins” (Oct. 12) Contemporary glass production reinvigorating the ancient practice of glass fusing. □ “Zero Waste: Objects” (Oct. 12) numerous works from found materials – candy, clothespins, dollar bills, postcards, tools, zippers and more. □ “Craft in Color” (Jan 5, 2025) Works in clay, glass, and metal by artists of color drawn from RAM’s collection. □ “RAM Showcase: Patrick Nagatani” (Oct. 12) Various types of photographs, including 20 x 24 Polaroid prints created with a relatively rare Polaroid camera investigating the possibilities of photographic technology. □



Jiro Yonezawa, *Monk*, 2003. Bamboo. In “Spiraling, Twisting, Unraveling,” Arizona State University, AZ.



Left: Peggy Bacon, *Auction Notice*, 1931. Ink on wove paper. At Portland Museum of Art, ME

museum **VIEWS**

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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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