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# Museum Previews

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©Keith Haring Foundation

Keith Haring: Untitled, 1982, baked enamel on steel, 43 by 43 inches.

# Museum Previews

A.i.A.'s editors highlight significant and intriguing museum exhibitions opening in 2023, while five curators and directors from the Global South discuss their institutions' missions and community-building activities.

## WINTER

### Black Potters of South Carolina

Featuring the work of enslaved African American potters from the 19th-century – along with contemporary artistic responses – “Hear Me Now: The Black Potters of Old Edgefield, South Carolina” features some 50 objects from the pre-Civil War center of stoneware production, from massive storage jars to spirited face jugs. Organized by the Metropolitan Museum of Art and the Boston MFA, the show also includes work by contemporary Black artists that resonates with that of the Edgefield artisans, including Simone Leigh, Adebunmi Gbadebo, Woody De Othello, Theaster Gates, and Robert Pruitt.

Metropolitan Museum of Art, New York, through Feb. 5, 2023; Museum of Fine Arts, Boston, Mar. 4–



Left, a face jug by an unknown potter, ca. 1850–70, alkaline-glazed stoneware with kaolin, 4½ by 3 inches; and right, view of the exhibition “Hear Me Now: The Black Potters of Old Edgefield, South Carolina,” 2022–23, at the Metropolitan Museum of Art, New York.

July 9, 2023; University of Michigan Museum of Art, Ann Arbor, Aug. 26, 2023–Jan. 7, 2024; High Museum of Art, Atlanta, Feb. 16–May 12, 2024

### Nina Chanel Abney

“Big Butch Energy” presents new paintings by Nina Chanel Abney, whose vivid large-scale canvases use heavily stylized graphic forms to communicate complex narratives about, for example, gender perception and performance. This series focuses on Black masculine women, while also looking at deeper issues in the culture of Greek student life, including the ongoing challenges and tension that arise from navigating an overwhelming desire for social belonging.

Institute of Contemporary Art, Miami, through Mar. 12, 2023

### Oskar Kokoschka

Subtitled “Enfant Terrible in Vienna,” this show surveys some 150 paintings and drawings spanning the seven-decade career of radical Austrian artist and writer Oskar Kokoschka (1886–1980). Famed for his wildly innovative plays, his wounds from World War I, his alleged mental instability, his restless travels, and his obsessive love for Alma Mahler (memorialized in a life-size doll, which he publicly destroyed), the hyperactive polymath was a key figure in the Expressionist movement, along with such artists as Egon Schiele, Emil Nolde, and Ernest Ludwig Kirchner. In the 1930s, the Nazis cited Kokoschka’s emotionally wrought landscapes and portraits as key examples of “degenerate art.”

Musée d'Art Moderne de Paris, through Feb. 12, 2023; Guggenheim Bilbao, Spain, Mar. 17–Sept. 3, 2023



Hermann Kaulbach: *Lucrezia Borgia*, 1882, oil on canvas, 6¾ by 10¼ feet; in “Femme Fatale,” 2022–23.

### Minerva Cuevas

Minerva Cuevas’s socially engaged practice has involved a range of strategies and mediums to lay bare the complex economic and political structures of contemporary life. The Mexico City artist has enacted mini-sabotages of capitalism as part of her nonprofit Mejor Vida Corp/Better Life Corporation; she has also performed guerrilla rebranding campaigns to comment provocatively on the tension between such matters as world starvation and capitalistic excess. For Museo Jumex, she has created a site-specific installation that fills the first-floor gallery. It revolves around “200 mammoths, almost 25 camels, [and] five horses” made using *cartonería*, a Mexican technique similar to papier-mâché. The work references the thousands of fossilized mammoths found in 2020 during the construction of Mexico City’s new Felipe Ángeles International Airport.

Museo Jumex, Mexico City, through Feb. 26, 2023

Courtesy Metropolitan Museum of Art, New York (2); Right, Photo Eileen Travell

Photo Christoph Irgang/©Hamburger Kunsthalle

### Religion in Culture

The myriad ways that religion has intermingled with the communal activities that surround Black culture are the focus of an exhibition that combines objects from the collection of the Smithsonian’s National Museum of African American History and Culture – for example, a King James Bible owned by Little Richard and handwritten notes from James Baldwin – with archival offerings from *Ebony*, *Jet*, and *Black World* magazines. The names of the musicians featured in “Spirit in the Dark: Religion in Black Music, Activism, and Popular Culture” have been showcased on many a marquee: Aretha Franklin, Duke Ellington, Marvin Gaye, and illustrious others. An eclectic cast of Black cultural figures represented in the show includes Angela Davis, Malcolm X, Maya Angelou, Reverend Ike, and Jesse Jackson.

National Museum of African American History and Culture, Washington, D.C., through November 2023

### Femme Fatale

Throughout mythology, literature, cinema, and popular culture, iconic figures representing a potentially lethal form of female sexuality have played havoc with masculine desires and fears. “Femme Fatale: Gaze – Power – Gender” brings together some 140 works created in diverse media since the late 19th century by artists ranging from Dante Gabriel Rossetti and Gustave Moreau to VALIE EXPORT and Zandile Tshabalala. Depictions of Circe, the Sirens, Medea, Salome, and Judith commingle with publicity shots of Hollywood stars in a show that examines how cultural shifts – including the New Woman ideal, feminism, and the #MeToo movement – have affected these purportedly “timeless” images.

Hamburger Kunsthalle, Hamburg, Germany, through Apr. 10, 2023



### Director Spotlight

## Ibrahim Mahama

SAVANNAH CENTRE FOR CONTEMPORARY ART  
Tamale, Ghana



Top, exterior of the Savannah Centre for Contemporary Art, Tamale, and above, Ibrahim Mahama (at right) at Red Clay.

Opened in 2019 in Tamale, the capital city of Ghana's northern region, the Savannah Centre for Contemporary Art (SCCA) is a multidisciplinary space founded by artist Ibrahim Mahama. With its sister institution, Red Clay—which also serves as Mahama's studio—SCCA exhibits the work of Ghanaian artists, and facilitates research, workshops, meetings, performances, and publications. A.i.A. spoke with Mahama about turning once-remote visions into reality.

The idea to build this space came to me in 2010, when I was at university in Kumasi. I was born in Tamale, and I always wanted to find a way to go back. I thought building a studio might influence a new generation of artists and thinkers. But I did not have the capital. I went back to school for my MFA and then, in 2014, took part in my first international exhibition, at Saatchi Gallery in London. With my proceeds from the show, I invested in Red Clay and SCCA.

I did not have a specific idea of what the institution should be; it's purely experimental. Because we're starting from ... zero, we can do things most museums will not do. Sometimes we turn the space into a classroom. We invited Tracy Thompson, who makes artworks by cooking food, to turn it into a laboratory where she experimented with the help of students.

We want to exhibit artists who have practiced for several decades, but whose work is not very visible to the public. We work directly with artists—or the families of those already deceased—to organize shows and workshops. We're currently planning to open a major retrospective of Professor [Yakubu Seidu] Peligah, a painter trained at the Kumasi School, who passed away recently. Our exhibitions go on for at least six months, so people from across the region can access them as much as possible. Many teachers are eager to bring students, even from faraway villages.

Ordinarily, no one would come to the north of Ghana for contemporary art—there was no foundation. The purpose of SCCA is to change that. Because the facility is a bit isolated, it allows a certain introspection. You have time to develop and produce work. For me, it's important that more regional institutions are established, to allow artists to rethink their practices outside the big spaces of the capital. I am not interested in having an institution that just invites artists to make work. I'm interested in artists coming in and being influenced by the situation here to become different kinds of artists.

I recently bought some old train cars in the south of Ghana. The coaches are from the British colonial period, and I've been chasing them for years. I intend to use them now as classrooms, studios, and residency spaces, as I've already done with several airplanes. That way we can do long-term projects with kids from rural areas. I want to expand SCCA/Red Clay into an art school that encourages young artists to think beyond today's dominant forms. There are brilliant curators, writers, and artists yet to be born. And it's important that, when they are, the conditions for art are as wide-open as possible.

My philosophy is that if you're from a place where things are not working, your best choice is to stay, contribute, and experiment. See what you can build; see if you can reshape the circumstances. If art is supposed to be about emancipation for all, why concentrate it in places that only a few elite people can access? If you want to test freedom, you should go to places where you think it might fail. The process may not succeed, but it could create a degree of liberation within. Failure is very important for me.

Read more  
artinamericaguide.com

## Joël Andrianomearisoa

The Museum of African Contemporary Art Al Maaden (MACAAL) on the outskirts of Marrakesh has turned over the entirety of its gallery space to Joël Andrianomearisoa. He is using the space to explore traditional Moroccan techniques – wickerwork, metalwork, ceramics, and embroidery – that he learned during a residency, working alongside artisans to create personal interpretations of Morocco's artistic heritage. Titled "Our Land Just Like a Dream," the exhibition will also include a selection of works from MACAAL's collection and on-site collaborations with contemporary artists.

Museum of African Contemporary Art Al Maaden, Marrakesh, through July 16, 2023

## Kidlat Tahimik

Often regarded as the father of Filipino indie cinema, the 80-year-old filmmaker and artist Kidlat Tahimik has had an outsize effect on filmmaking in his home country. After earning a master's degree at the Wharton School of Business, he returned to the Philippines and began making films about indigenous struggle in a neocolonial state. He went on to create art objects using materials he found in nature, and even designed and built the Ili-Likha Artists Village in the Philippines. "INDIO-GENIUS: 500 Years of War on Culture (1521–2021)" includes films shot with his signature bamboo camera and imaginative artworks made with organic matter and found objects, all inspired by a flowing, intuitive method of working that he calls "kapa-kapa," named after a flowering plant native to the Philippines.

National Museum of the Philippines, Manila, through Mar. 2023

## Trinh T. Minh-ha

"Traveling in the Dark" features a selection of film, images, music, and text by Trinh T. Minh-ha, who since the 1980s has produced radical feature-length films that, while centering on real-life communities, skewer ethnographic content that essentially "others" its subjects. Spread across four floors of the museum, the exhibition is the culmination of a three-year collaboration between the Rockbund Art Museum and the artist, who teaches at the University of California, Berkeley. Her films are often set in transit: a long, dreamy ride on a night train, for

example, or a race down a multilayered spaceway through the fourth dimension, with sporadic stops in Japan.

Rockbund Art Museum, Shanghai, through Feb. 5, 2023

## The Amazon Rainforest

This major group show at the Museum of Contemporary Art, Lima, brings together artworks that respond to or are informed by the Peruvian Amazon rainforest. "Rivers can exist without water but not without shores" – the title inspired by a quote in a César Calvo novel – features works in a variety of mediums by more than 60 artists, including many members of indigenous Peruvian tribes. The exhibition seeks to push back against stereotypical visions of the rainforest as a place outside of civilization stuck in a vegetal, Edenic past – visions that rationalized the ravaging of its resources – and offers new perspectives based on the indigenous knowledge of people who live with and around it.

Museum of Contemporary Art, Lima, through Apr. 30, 2023

## Jasmina Cibic

The Yugoslav-born, London-based artist Jasmina Cibic explores different relationships between culture and political power, using art and architecture to scrutinize notions of soft power, nation-building, and the deployment of political agendas and ideologies. Her films and installations are striking and elegant but also reveal dark backstories. In her Slovenia Pavilion presentation at the 2013 Venice Biennale, chic wallpaper featuring a beetle print turned out to depict an insect named *Anophthalmus hitleri* by a Nazi-supporting scientist. Cibic frequently films in stunning modernist buildings that play home to political proceedings; her resulting works show how seductive architecture can turn "statecraft into stagecraft," as Cibic herself frequently puts it. Her 2021 film *The Gift*, filmed largely in Oscar Niemeyer's French Communist Party Headquarters in Paris, is on view here, in addition to a new site-specific work, *Charm Offensive*, that looks at the history of botanical naming conventions as acts of colonization and political coding.

Dunedin Public Art Gallery, Dunedin, New Zealand, through Feb. 12, 2023



James Castle: *Farmscape*, date unknown, soot on found paper, 5 by 8¾ inches.

## James Castle

Titled "The Private Universe of James Castle," this selection of some 90 drawings demonstrates how James Castle, a self-taught artist who grew up in rural Idaho unable to hear or speak, used his visual acuity, innate graphic skills, and whatever materials he could secure – including charcoal from burnt matchsticks, scrap paper, and spit – to engage passionately with both the natural world and the built environment. Many of the images – farmyards with rough-hewn barns and fences, deserted roads with sagging power lines, rustic unpeopled interiors – convey a haunting sense of uninterpretable presences.

Santa Barbara Museum of Art, through Sept. 17, 2023



Jasmina Cibic: *The Gift*, 2021, three-channel video, 23 minutes, 43 seconds.

Mahama: Illustration by Denise Nestor; SCCA: ©Ibrahim Mahama/Courtesy White Cube, London; Red Clay: Photo Ernest Sarkitey/Courtesy SCCA and Red Clay, Tamale  
Cibic: Courtesy James Castle Collection and Archive; Cibic: Courtesy Dunedin Public Art Gallery, New Zealand

## Labor of Love

Can you prove the existence of love or wrangle it into vision like an atom under a microscope? It's an impossible task, but the artists in this show try in different ways. Under the title "I have not loved (enough or worked)," the exhibition assembles video, photography, painting, and sculpture by such artists as Hai-Hsin Huang, Daisuke Kosugi, and Pixy Liao. Their works tell tales of love and its inevitables: loss, longing, and loneliness. As they do in life in general, visitors navigate all sorts of encounters for uncertain rewards.

Art Gallery of Western Australia, Perth, through Apr. 23, 2023

## The PELMAMA Collection

In memory of Fernand F. Haenggi (1934–2022), the Pretoria Art Museum features a selection of 30 works donated to the museum by his PELMAMA (Pelindaba Museums of African and Modern Art) Permanent Art Collection. Haenggi was a well-known art dealer in South Africa between 1961 and 1993, and played an important role in the Johannesburg art scene. In 1978 Haenggi also established a foundation to collect and promote Black artists. The PELMAMA collection was divided among South African museums before Haenggi moved to Switzerland.

Pretoria Art Museum, South Africa, through Apr. 23, 2023

## Art in the Caribbean Diaspora

The pivotal decade of the 1990s ushered in profound global socioeconomic and political changes that were reflected in the art world, which became more concerned with casting light on previously "marginal" artists and communities, including those of the Caribbean. Using the weather as a metaphor and the region as a bellwether for our rapidly changing times, "Forecast Form: Art in the Caribbean Diaspora, 1990s–Today" looks at how those changes affected art in and from the diaspora. Among the 36 artists in the show are Ebony G. Patterson, Lorraine O'Grady, Cosmo Whyte, and Teresita Fernández.

Museum of Contemporary Art, Chicago, through Apr. 23, 2023; Institute of Contemporary Art, Boston, Oct. 5, 2023–Feb. 24, 2024



Mickalene Thomas: *Never Change Lovers in the Middle of the Night*, 2016, rhinestones, acrylic, and enamel on wood panel, 71 1/8 inches square; in "When We See Us: A Century of Black Figuration in Painting."

## Black Figuration in Painting

This exhibition's ambitious framework is backed by extensive conversations that the Zeitz Museum of Contemporary Art Africa undertook in a series of webinars hosted by the University of Cape Town exploring topics from the "Black queering of the canon" to a "global hierarchy of Blackness." A project of the museum's chief curator Koyo Kouoh, "When We See Us: A Century of Black Figuration in Painting" outlines those and many other developments, tensions, and politics of figurative painting by artists from Africa and its diaspora since 1920. It is important that the 200-plus works here not only foreground well-known proponents of self-representation and documentarians of Black histories such as Amoako Bofofo, Jacob Lawrence, Cassi Namoda, and Mickalene Thomas; they also trace the impact of larger groups and movements, from the British Black Arts Movement to the Federated Union

of Black Artists founded in Johannesburg.

Zeitz Museum of Contemporary Art Africa, Cape Town, South Africa, through Sept. 3, 2023

## Judith Lauand

As part of its acclaimed "Histories" series of programming (in this case focused on Brazilian history), the Museu de Arte de São Paulo presents the first major retrospective of Judith Lauand, one of Brazil's most important Concrete artists, who turned 100 in 2022. The only female member of the influential Grupo Ruptura, Lauand created a rigorous body of work that explored the relationships between line, shape, color, and the picture plane. Curated by Adriano Pedrosa and Fernando Oliva, the exhibition also looks at underknown aspects of the artist's oeuvre, including her shifts to figuration and back to abstraction, as well as the political nature of her work as it responded to the effects of Brazilian

dictatorship, the Vietnam War, feminism, and other social matters. It features 124 works as well as related documents from her archive.

Museu de Arte de São Paulo, Brazil, through Apr. 2, 2023

## Adrián Villar Rojas

The best way to assert yourself as a pioneering artist might be to invent a new world to work in, as Argentine-Peruvian artist Adrián Villar Rojas has attempted with his "Time Engine" software. After creating simulated environments, he places virtual sculptures that "age" for hundreds to thousands of years, and then translates the results into physical works. Five of these faux artifacts will inaugurate a new space similarly defined by its anachronism: a former fuel bunker used during World War II that is part of a new complex that almost doubles the amount of exhibition space at the Art Gallery of New South Wales. Rojas has responded to politically charged sites before, including the former home of Leon Trotsky during his exile on a Turkish island. These latest efforts, featuring elements resembling oversize barnacles, dinosaur bones, car parts, and things that can't be named, give the artist's signature apocalyptic style broader implications.

Art Gallery of New South Wales, Sydney, through July 2023

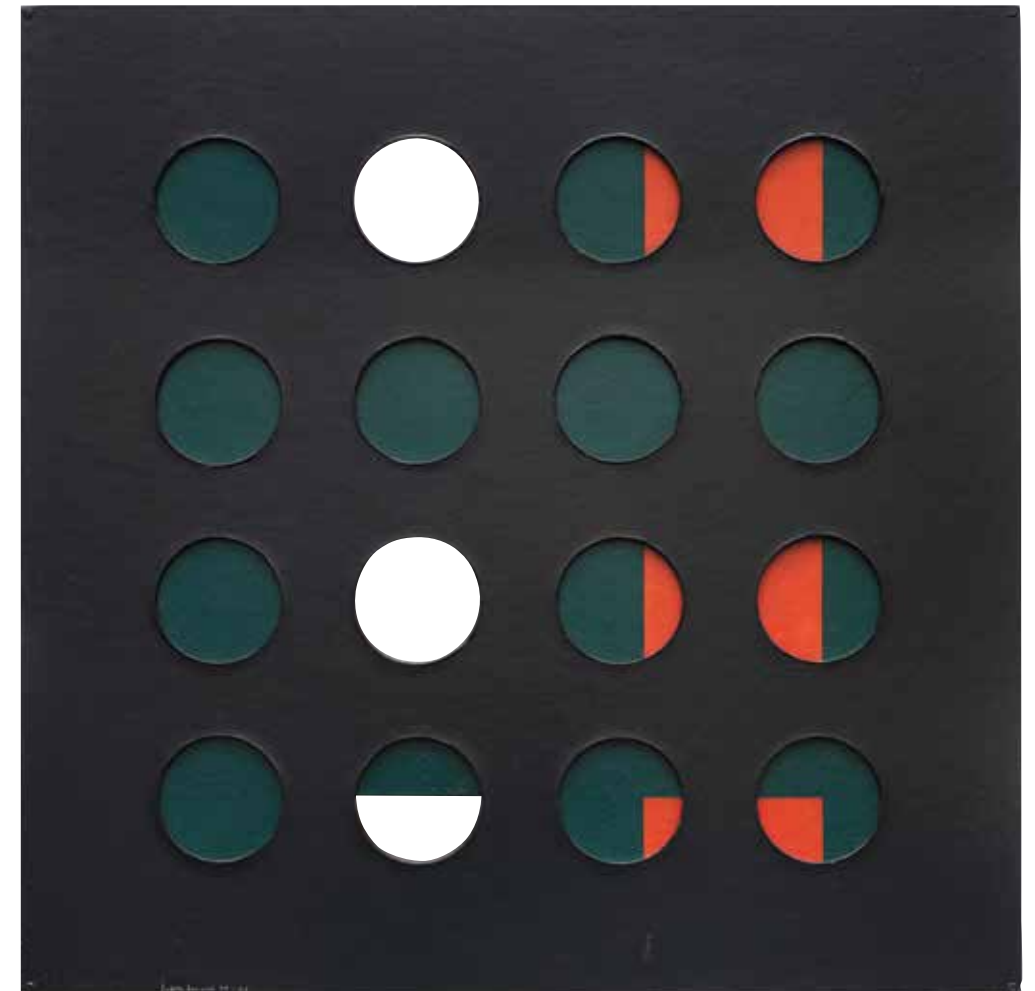
## Isaac Julien

Two exhibitions this year focus on the work of British film and video artist Isaac Julien, who is known for multiscreen installations that address issues of race, class, sexuality, and history. Showing at the Virginia Museum of Fine Arts, *Lessons of the Hour – Frederick Douglass* weaves together some of the American abolitionist's best-known writings with filmed reenactments and contemporary protest footage that make Douglass's lasting relevance undeniable. In London, at Tate Britain, the largest survey of Julien's work in the UK to date will span the 1980s to the present.

Virginia MFA, Richmond, through July 9, 2023; Tate Britain, London, Apr. 26–Aug. 20, 2023

## Matthew Wong

Languid brushstrokes, moody washes, and vibrant palettes punctuated by dot patterns characterize the evocative canvases of painter Matthew Wong, who died in 2019 at age 35.



Judith Lauand: *Collection 29, Concrete 33*, 1956, enamel on fiberboard, 19 5/8 by 19 7/8 inches.



A simulated environment generated by Adrián Villar Rojas's Time Engine software.

With historical references ranging from the Fauvists to 17th-century Qing period ink painters to contemporary artists, Wong created scenes rife with nostalgia and grief.

His first museum retrospective includes more than 50 vivid paintings and ink drawings produced during his brief but prolific career. A conservation study examining several

Courtesy Zeitz Museum of Contemporary Art Africa, Cape Town/©Artists Rights Society (ARS), New York and DACS, London

Lauand: Photo Eduardo Ortega/Courtesy Museu de Arte de São Paulo; Villar Rojas: © Adrián Villar Rojas



Left to right, Matthew Wong: *Blue Rain*, 2018, oil on canvas, 6 by 4 feet, and *River at Night*, 2018, oil on canvas.

oils on canvas that were painted over earlier works offers further insight into Wong's practice.

Dallas Museum of Art, through Feb. 19, 2023

## Gego

Gertrud Goldschmidt, known as Gego, fled Nazi persecution in 1939 and immigrated to Venezuela, where she became one of the region's foremost postwar artists and a leading figure of both geometric abstraction and kinetic art. A survey of Gego's work from the early 1950s through the early 1990s brings together more than 120 examples of her intricate line studies in architecture, design, sculpture, drawing, printmaking, textiles, and site-specific installations. Highlights include 18 pieces from her best-known series, among them her suspended wire sculptures.

Museo Jumex, Mexico City, through Feb. 5, 2023; Solomon R. Guggenheim Museum, New York, Mar. 31–Sept. 12, 2023

## Walter De Maria

To navigate Walter De Maria's first museum survey, "Boxes for Meaningless Work," one might need to understand what he meant by "meaningless": he wanted to make art that invited arbitrary, sometimes humorous actions

that lacked any productive outcome but could lead to larger considerations. This tension between the pointless and the philosophical comes through in lesser-known works such as *Mile Long Drawing* (1968), in which two white chalk lines stretch into the desert horizon, as much as in his permanent installation *The New York Earth Room* (1977), a gallery empty save



View of the Walter De Maria exhibition "Boxes for Meaningless Work," 2022–23, at the Menil Collection, Houston.

Wong: ©Matthew Wong Foundation/Artists Rights Society (ARS), New York (2); De Maria: Photo Paul Hester/Courtesy Menil Collection, Houston

for its raised floor of dirt – both of which are represented here through documentation. Also on view are earlier pieces inviting viewers to perform or imagine open-ended situations, from the self-explanatory wooden container *Walk Around the Box* (1961) to the equally plain but wonderfully enigmatic cube *In This Box is Contained the Spirit of a Young Man's Heart* (1964).

Menil Collection, Houston, through Apr. 23, 2023

## Rosemarie Trockel

German conceptual artist Rosemarie Trockel is perhaps best known for her machine-knitted "paintings" that incorporate conventional textile patterns like houndstooth and checks, political symbols such as the hammer and sickle, and brand logos like the *Playboy* bunny, a number of which were on view in the main exhibition at the 2022 Venice Biennale. Working in a variety of mediums, Trockel has long been interested in power structures



Rosemarie Trockel: *Misleading Interpretation*, 2014, offset print, 23% by 19% inches.

in patriarchal society, as well as the relationship between gender and violence. This retrospective highlights more than 400 videos, ceramics, collages, and drawings spanning Trockel's career, from the 1970s through the present, and includes new works made for the show.

Museum für Moderne Kunst, Frankfurt, through June 18, 2023

## Farah Al Qasimi

Prodding at our contemporary image-obsessed culture, Farah Al Qasimi creates color-saturated photographs that capture mundane moments among friends, family, and strangers in lavishly stylized settings in New York and Dubai. By obscuring the identities of young women, in particular, she offers a destabilizing glance into youth culture while highlighting privacy concerns in the public sphere. Al Qasimi's first solo



### Director Spotlight

## Adriano Pedrosa

MUSEU DE ARTE DE SÃO PAULO  
São Paulo, Brazil

**A**driano Pedrosa has been artistic director of the Museu de Arte de São Paulo (MASP) since 2014, having started after cocurating the 2006 Bienal de São Paulo and the 2011 Istanbul Biennial. At MASP, Pedrosa has overseen a series of "Histories" exhibitions that began in 2016 with "Histories of Childhood," followed the next year by "Histories of Sexuality." His venerated 2018 "Afro-Atlantic Histories" has traveled to the Museum of Fine Arts in Houston, the National Gallery of Art in Washington, D.C., and the Los Angeles County Museum of Art. (Its next stop is the Dallas Museum of Art.) In October, MASP will mount "Indigenous Histories," an international survey organized in collaboration with the KODE Art Museums in Bergen, Norway.



Left, exterior of Museu de Arte de São Paulo; and right, Denilson Baniwa: *Dead Nature 1*, 2016, digital photo, 57¼ by 40½ inches.

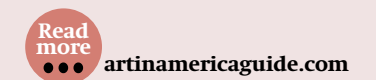


We are definitely returning to a sense of normality, little by little. In the past year we had some concerns about audience and attendance, and therefore about budgets as well. But we're slowly getting back. Our "Brazilian Histories" exhibition was quite successful and drew a lot of visitors. We always try to acquire works from our "Histories" exhibitions—it's the main channel of acquisitions, mostly through gifts from supporters of the museum. We had about 400 works in the exhibition, and we are in the process of acquiring some 45 of them.

For us, 2023 will be a very special year dedicated to the exhibition "Indigenous Histories." It has been six years in the planning. "Brazilian Histories" was, of course, focused on Brazilian art and artists; with Covid, that was a way for us to be cautious in terms of loans from abroad and financing. But we are finally getting back to international programming with an exhibition about Indigenous culture, in Brazil but also everywhere [around] the globe. People in the art world are paying attention to that now.

There's been a big shift since the late '80s, when every exhibition in the US and Europe was, basically, European and North American artists. At the end of the '80s, you started to see exhibitions of Latin American art on the international scene. And then, in the '90s, that activity increased and became almost a norm. You can't talk about contemporary art now without including artists from all over the world. Latin America tends to lead the way, but the trend has expanded to Africa, the Middle East, and Asia. You see exhibitions organized by curators from these regions all over now.

I think the last chapter of this will be paying serious attention to institutions and museums outside Europe and America. In the last few years, people have started to take note of what museums in the Global South are doing, and those museums are organizing more ambitious exhibitions in their own right. It's part of a continuum.





Farah Al Qasimi: *Signature Hookah Lounge*, 2019, inkjet print, 30 by 20 1/8 inches.

exhibition in Australia, titled “Star Machine,” features 23 photographs and video works from the past five years.

Art Gallery of Western Australia, Perth, Feb. 4–July 30, 2023

## Souls Grown Deep

“It’s art,” the late William Arnett would counter whenever he heard the descriptor “self-taught” art. For decades a champion of artists working outside the mainstream, Arnett founded the Souls Grown Deep Foundation in Atlanta, and collected a trove of works by such artists as Thornton Dial, Purvis Young, Lonnie Holley, Joe Minter, and Nellie Mae Rowe. Reflecting the resourcefulness and creativity of their makers, the works – encompassing sculptures, assemblages, paintings, reliefs, quilts, and drawings – often address economic inequality, oppression, social marginalization, and matters related to ancestral memory. In 2020 the National Gallery of Art was among a group of museums to receive a major gift of works from the Foundation, some of which figure in “Called to Create,” a show of 40 works by 21 Black artists, only one of whom (Dial) was previously represented in the National Gallery’s collection. Another exhibition to be presented at the Royal Academy of Arts in London, under the title “Souls Grown Deep like the Rivers,” features a large selection of works from the Foundation,

most of which will be seen for the first time in the UK and Europe.

National Gallery of Art, Washington, D.C., through Mar. 26, 2023; Royal Academy of Arts, London, Mar. 17–June 18, 2023

## African Modernism in America

This exhibition examines the many complex connections between modern African artists and American patrons, artists, and cultural organizations amid the struggle for civil rights in the US, decolonization in Africa, and the Cold War. Established in 1921, the Harmon Foundation was a major supporter of African and African American artists, and in 1961 organized the landmark exhibition “African Modernism in America.” When the Foundation closed in 1967, its collection was distributed among major US museums, as well as Fisk University in Nashville. This exhibition of more than 70 works by 50 artists draws primarily from Fisk’s holdings. It explores the Harmon Foundation’s

activities and the transcontinental network of artists, galleries, journals, and educational programs that promoted postcolonial art. In addition, a new commissioned work by Nigeria-based sculptor Ndidi Dike will examine collecting practices that she uncovered during her research in the archives of Fisk and the Harmon Foundation.

Fisk University Galleries, Nashville, through Feb. 11, 2023; Kemper Art Museum, St. Louis, Mar. 10–Aug. 6, 2023; Phillips Collection, Washington, D.C., Oct. 7, 2023–Jan. 7, 2024; Taft Museum of Art, Cincinnati, Feb. 10–May 19, 2024

## Simone Forti

Billed as the first in-depth survey of Simone Forti on the West Coast, this show sets its sights on an era-defining figure who came of age at a time when the lines between dance (her primary mode of expression) and other art forms began to blur. Beginning in the 1950s, Forti moved in the orbits of Fluxus, “Happenings,” and the experimental performance-art scene with expansive choreographer peers like Yvonne Rainer



Thornton Dial Jr.: *A Man Can Be a Star*, 1988, galvanized ferrous metal, wood, carpet, sunglasses, and industrial sealing compound on wood, 43 1/2 by 48 1/4 by 6 inches; in “Called to Create: Black Artists of the American South.”

Al Qasimi: Courtesy Art Gallery of Western Australia/© Thornton Dial Jr./Artists Rights Society (ARS), New York

Smith: Courtesy Ming Smith Studio; Mesa-Bains: Courtesy Smithsonian American Art Museum, Washington, D.C.

and Trisha Brown. She also worked in multiple other mediums that will come to bear in this show focused chiefly on her dance career but that also includes works on paper, videos, holograms, and performance ephemera and documentation.

Museum of Contemporary Art, Los Angeles, Jan. 15–Apr. 2, 2023

## 19th-Century Danish Art

Geopolitical disaster sometimes gives rise, paradoxically, to cultural resurgence. In the aftermath of the Napoleonic Wars, Denmark was reduced from a major power to a peripheral nation. Yet, as attested by “Beyond the Light: Identity and Place in Nineteenth-Century Danish Art,” it also grew rich in literature, music, philosophy, architecture, and the visual arts. Featured here are nearly 100 paintings and drawings, many troubled by a Romantic ambivalence toward history and rootedness, by Danish Golden Age artists such as Christoffer Wilhelm Eckersberg, Constantin Hansen, Johan Thomas Lundbye, and Heinrich Gustav Ferdinand Holm.

Metropolitan Museum of Art, New York, Jan. 26–Apr. 16, 2023; J. Paul Getty Museum, Los Angeles, May 23–Aug. 20, 2023

## Modern Finnish Textiles

Ryijy tapestries were developed as folk art in Finland in the 19th century, when they were full of geometric shapes, animals, and recurring motifs, like the tree of life. Often resembling Color Field paintings, the modern ryijy going on view at the National Museum of Modern Art in Kyoto, Japan, date from the 1950s to later times. All of them come from the collection of Tuomas Sopenan, a botanist and retired professor who owns the largest private collection of ryijy rugs in Finland, some 500 examples spanning 200 years.

The National Museum of Modern Art, Kyoto, Jan. 28–Apr. 16, 2023

## Ming Smith

Ming Smith has been working in New York’s Harlem neighborhood since the 1970s, documenting Black life in works that transform images from photographic documents into elements of emotive expression. Her images



Ming Smith: *Grace Jones at Studio 54*, 1978, pigment print, 24 by 36 inches.

are often developed or processed using such experimental techniques as hand-tinting, superimposition, and long exposures that blur the boundaries between her subjects and their surroundings. Her work is the subject of two important exhibitions this year. A focused show at New York’s Museum of Modern Art – curated by Studio Museum in Harlem director Thelma Golden and MoMA associate curator Oluremi C. Onabanjo – will be on view in MoMA’s free street-level galleries. In Houston, Texas, “Ming Smith: Feeling the Future” spans the artist’s career and includes some of her best-known portraits, including a lithe and regal Grace Jones at Studio 54 and the matronly, watchful Amen Corner Sisters.

Museum of Modern Art, New York, Feb. 4–May 29, 2023; Contemporary Arts Museum Houston, May 19–Oct. 1, 2023

## Amalia Mesa-Bains

Amalia Mesa-Bains’s groundbreaking practice as a founding mother of Chicana art has revolutionized installation art for more than six decades, particularly through her elevation of the home altar to the realm of fine art, all the while creating important scholarship for Chicana artists at a time when most mainstream institutions ignored or outright disdained them. Her first career retrospective, titled “Archaeology of Memory,” presents 10 large-scale installations, as well as related prints and books, including her important “Venus Envy” series created over decades and displayed here in its entirety for the first time.

Berkeley Art Museum and Pacific Film Archive, Berkeley, CA, Feb. 4–July 23, 2023

## Sharjah Biennial 15

Initially conceived by late renowned curator Okwui Enwezor, this year’s edition of the Sharjah Biennial, titled “Thinking Historically in the Present,” was curated by Sharjah Art Foundation founder and director Hoor Al Qasimi, along with an international curatorial team. For the biennial’s 30th anniversary, 30 artists, including Wangechi Mutu, John



Amalia Mesa-Bains: *An Ofrenda for Dolores del Rio*, 1984–91, plywood, mirrors, fabric, framed photographs, found objects, dried flowers, and glitter, 8 by 6 by 4 feet.

Akomfrah, and Kerry James Marshall, were commissioned to make new works. The show will feature 150 artists from 70 countries, with artworks to be displayed at 16 sites throughout the emirate, including historic buildings, a vegetable market, a power station, and a former kindergarten. In a press statement, Al Qasimi said, “Okwui saw Sharjah Biennial’s 30-year anniversary as an opportunity to reflect on the role that biennials serve in the ecosystem of contemporary art.” The gesture emphasizes Enwezor’s and Al Qasimi’s critical commitment to investing in institutional support for contemporary art outside the West.

Sharjah Art Foundation, Sharjah, United Arab Emirates, Feb. 7–June 11, 2023

Yinka Shonibare: *Decolonised Structures (Kitchen)*, 2022, fiberglass sculpture hand-painted with Dutch wax pattern on wooden plinth, 55¼ by 18½ by 19¼ inches; in the Sharjah Biennial.



Hasan Elahi: *Thousand Little Brothers v8*, 2022, pigment print, 6 by 20 feet; in “I’ll Be Your Mirror: Art and the Digital Screen.”

## Johannes Vermeer

Despite being the national museum of the Netherlands, the Rijksmuseum has never held a survey exhibition of works by Johannes Vermeer, until this show, billed to be the largest retrospective exhibition of famously scarce and rarely traveled paintings by the Dutch master since a 1996 survey at the Mauritshuis in The Hague. Organized in cooperation with the Mauritshuis, the Rijksmuseum show will consider Vermeer’s artistic choices and creative process. It will include the museum’s four Vermeer paintings, the Mauritshuis’s three (*Girl with a Pearl Earring* among them), and loans from the National Gallery of Ireland, the National Gallery of Art in Washington, D.C., the Gemäldegalerie Alte Meister in Dresden, and others.

Rijksmuseum, Amsterdam, Feb. 10–June 4, 2023

## Art Enters the Computer Age

The nascent era of the personal computer and its impact are surveyed in “Coded: Art Enters the Computer Age, 1952–1982,” an exhibition that mines the years leading up to the advent of revolutionary computer technology. It features works by artists, musicians, filmmakers, and other arts practitioners who used computers directly or employed algorithms and other systems in their production. From gridded paintings on steel plates by Jennifer Bartlett to makeshift metal boxes to assemblages by Ed Kienholz, the show examines the period from which digital art would eventually arise.

Los Angeles County Museum of Art, Feb. 12–July 2, 2023

## Art and the Screen

Since the mid-20th century, our world has been viewed on – and, therefore, shaped by – screens. “I’ll Be Your Mirror: Art and

the Digital Screen” traces how artists have responded to the distribution of images and ideas, beginning in 1969 with the must-watch event of the century, the Apollo moon landing. A significant portion of the museum will be dedicated to the exhibition, which will include watershed works that touch on themes of surveillance, digital abstraction, and the ironic isolation of our hyper-connected age. Pioneers Andy Warhol and Nam June Paik lead a diverse roster of artists that includes Hito Steyerl, Lynn Hershman Leeson, Arthur Jafa, and others.

Modern Art Museum of Fort Worth, Feb. 12–Apr. 30, 2023

## Bruegel the Elder

Considered the most significant artist of Dutch and Flemish Renaissance painting, Pieter Bruegel the Elder is best known for his paintings and prints of landscapes and peasant scenes, all of which required considerable drawing skills. Bruegel’s works on paper are the focus of this exhibition, which surveys the great variety of drawing subjects in the 16th century. The exhibition presents some 90 works by Bruegel from the Albertina Museum’s collection. Also featured are works by such peers as Jan de Beer, Maarten van Heemskerck, and Hendrick Goltzius. Focusing on themes that still resonate today, the show looks at how artists depicted their radically changing world that was being reshaped by the Reformation, expanding colonial trade, and increasing urbanization.

Albertina Museum, Vienna, Feb. 14–May 29, 2023

## Whitfield Lovell

“Passages” is the first comprehensive survey of works by Whitfield Lovell, known for evocative videos and installations that speak to African American history and issues of identity, memory, and America’s collective heritage. Many of his pieces incorporate drawings on paper or salvaged wood that are



View of Miriam Cahn’s exhibition “Our South Summer,” 2021, at the Venice Biennale, 2022.

based on photographs of Black subjects taken between the Emancipation Proclamation and the Civil Rights Movement. He combines those with found objects – American flags, enamel brooches, silk flowers, medicine bottles, soil – to create tableaux that suggest the personalities and life experiences of the people represented.

Boca Raton Museum of Art, Feb. 15–May 21, 2023; Virginia Museum of Fine Arts, Richmond, June 17–Sept. 10, 2023; Arkansas Museum of Fine Arts, Little Rock, Oct. 13, 2023–Jan. 14, 2024; Cincinnati Art Museum, Mar. 1–May 26, 2024; The Mint Museum, Charlotte, NC, June 29–Sept. 22, 2024; McNay Art Museum, San Antonio, Oct. 26, 2024–Jan. 19, 2025

## Miriam Cahn

Swiss artist Miriam Cahn knows that her surreal and darkly funny paintings elicit disgust in many viewers. In her 28-work presentation in the 2022 Venice Biennale alone, she depicted rape, nude bodies flailing in voids, and lumpy people getting punched in the face. Now in her 70s, Cahn has been painting such subjects for the past few decades, fearlessly taking up figuration – as well as sexism, racism, and other

insidious forms of hatred – during times when doing so has often been seen as unfashionable. Gradually, her star has risen in Europe, with sizable shows held at influential institutions in Munich, Toronto, and the Swiss city of Bern in just the past few years. In 2023 she will get yet another major survey, this one at the most important contemporary art museum in Paris, the Palais de Tokyo.

Palais de Tokyo, Paris, Feb. 16–May 14, 2023

## Day Jobs

Being an art handler, dishwasher, nanny, rehabber, furniture maker, or waiter might seem like the antithesis of the artistic ideal, but such employment has provided a surprising degree of inspiration to countless postwar artists. The approximately 75 works assembled in “Day Jobs” represent virtually every imaginable medium and approach, contributed by a panoply of successful artists ranging from veterans Tishan Hsu, Larry Bell, and Howardena Pindell to Mark Bradford, Jeffrey Gibson, and Jay Lynn (former Ramiro) Gomez.

Blanton Museum of Art, Austin, Feb. 19–July 23, 2023

## Martin Wong

Not fully appreciated until after his death, Martin Wong became known for works documenting the people and street culture of his Lower East Side neighborhood in meticulously rendered paintings rife with graffiti, criminality, and drugs, but also a sense



Fritz Scholder: *New Mexico Number 1*, 1965, oil on canvas, 71¾ by 55 inches; in “Action/Abstraction Redefined: Modern Native Art, 1945–1975.”

of community among immigrants and gay residents. “Martin Wong – Malicious Mischief” will be the first-ever European presentation of his oeuvre, starting in 1968 with snapshots from San Francisco’s Chinatown, where he grew up, and including his iconic urbanscapes of 1980s New York, and the last works he created before he died of AIDS in San Francisco in 1999.

KW Institute for Contemporary Art, Berlin, Feb. 25–May 15, 2023

## Modern Native Art

Featuring 52 paintings, sculptures, and works on paper by 32 artists, “Action/Abstraction Redefined: Modern Native Art, 1945–1975” is the first major traveling exhibition to analyze innovation and experimentation among modern Native American artists. It showcases how they challenged stereotypes of Native Americans in works that combine influences from their own cultural heritage with styles including Abstract Expressionism, Color Field, and hard-edge painting. Organized by the Museum of Contemporary Native Arts in Santa Fe, the exhibition features work by such artists as T.C. Cannon, George Morrison, and Fritz Scholder.

Westmoreland Museum of American Art, Greensburg, PA, Feb. 26–May 28, 2023; St. Louis Art Museum, June 24–Sept. 4, 2023; Schingoethe Center (Aurora University), Aurora, IL, Oct. 2, 2023–Jan. 7, 2024; Arkansas Museum of Fine Arts, Little Rock, Feb. 24–May 12, 2024



Violette Bule: *Dream America*, 2015, chromogenic prints, 30 by 36 inches each; in “Day Jobs.”

Elahi: Courtesy C. Grimaldis Gallery; Shonibare: Photo Stephen White & Co./Courtesy Stephen Friedman Gallery, London

Cahn: Courtesy Galerie Jocelyn Wolff, Paris; Scholder: Courtesy Museum of Contemporary Native Arts, New Mexico; Bule: ©Violette Bule

## SPRING

### Wangechi Mutu

Wangechi Mutu is known for her otherworldly works that combine mythical and folkloric narratives with sociohistorical references. Her early collage-based works of beguiling chimeric creatures often contained subtle feminist and colonialist critiques. Her recent sculptural practice, including the large bronze “aliens” installed on the facade of the Metropolitan Museum of Art in 2019, explores themes of migrancy, globalization, and African and diasporic cultural traditions. This major exhibition, featuring more than 100 works from Mutu’s 25-year career, will allow viewers to trace the evolution of her work and her vivid imagination.

New Museum, New York, Mar. 2–June 4, 2023



Wangechi Mutu: *People in Glass Towers Should Not Imagine Us*, 2003, collage on paper, diptych, 5¾ by 8½ feet overall.

Mutu: *Crocodylus*, 2020, bronze, 7¼ by 14 by 6 feet.



### Celia Álvarez Muñoz

Born and raised in El Paso and now living in Arlington, Texas, Chicana artist Celia Álvarez Muñoz has long dealt with the lived experience of those residing in the borderlands of the US and Mexico. Key to her practice is her mission to be an “artist,” both an artist and activist at once. Her multifaceted conceptual practice comprises installation, photography, painting, and artist books. Some 35 major works are gathered here for her first career retrospective, including examples from her “Enlightenment” series that directly, and subversively, puns on mistranslations and double meanings between Spanish and English as a way to analyze language barriers and language acquisition.

Museum of Contemporary Art San Diego, La Jolla, Mar. 11–July 30, 2023



Celia Álvarez Muñoz: *Petrócuatl*, 1988, cibachrome print, 20 by 16 inches.

### Evelyn Hofer

Dubbed “the most famous unknown photographer in America” by *New York Times* art critic Hilton Kramer in the 1980s, German-born Evelyn Hofer was a prolific photographer who captured urban scenes at the height of social and economic transformations after WWII. The artist’s first museum exhibition in the United States in more than 50 years centers around photobooks she produced in the 1960s of European and American cities – primarily Florence, Dublin, London, New York, and Washington, D.C. – as well as Spain. Hofer captured each place’s character by combining portraiture with landscapes and architectural vistas. More than 100 black-and-white and color prints will be on view.

High Museum of Art, Atlanta, Mar. 24–Aug. 13, 2023; Nelson-Atkins Museum of Art, Kansas City, MO, Sept. 16, 2023–Feb. 11, 2024

### Christina Quarles

Fantastically colored appendages intertwine in a dance (or duel) in the dizzying paintings of Christina Quarles. Her luscious figures are the star of a major show at Hamburger Bahnhof, where they will be paired with works from the museum’s collection, including those by American performance artist Vito Acconci, German conceptual photographer Annette Kelm, and German sculptor Charlotte Posenenske, whose minimalist creations will be a curious counterpoint to Quarles’s excess.

Hamburger Bahnhof, Berlin, Mar. 31, 2023–Sept. 17, 2023



Derrick Adams: *Heir to the Throne*, 2021, acrylic on wood, 36 by 36 inches; in “The Culture: Hip Hop and Contemporary Art in the 21st Century.”

### Juan de Pareja

Juan de Pareja is most famous not as an artist in his own right but as the sitter for a 1650 portrait by Diego Velázquez, in whose studio he was an enslaved artisanal laborer for two decades. A major exhibition at the Met, “Juan de Pareja, Afro-Hispanic Painter,” seeks to change the existing narrative by telling the story of de Pareja as an Afro-Hispanic artist navigating Spain’s Golden Age. In addition to rarely seen works by de Pareja, the show will include portraits of Black and Morisco (Muslims forced to convert to Catholicism) sitters by Velázquez, Zurbarán, and Murillo, charting the prevalence of enslaved labor in the country and highlighting how multiracial a society Spain was at the time. Accompanying the Met exhibition is a dossier show at the Hispanic Society, “Investigating Juan de Paraja (ca. 1608–1670),” featuring works from the collection by the artist or attributed to him.

Metropolitan Museum of Art and Hispanic Society Museum & Library, New York, Apr. 3–July 16, 2023

### Hip Hop and Contemporary Art

More than just music, “hip-hop” has worked its way into different strains of culture going back to the four foundational elements established around its beginnings in the 1970s: emceeing, deejaying, breakdancing, and graffiti. Decades later, the culture of hip-hop has expanded so fully that it shapes dialogue around structures of power; challenges dominant cultural narratives; and sheds light on political and social systems of oppression. Focused on the movement’s evolution from 2000 to the present, “The Culture: Hip Hop and Contemporary Art in the 21st Century” will feature around 70 artworks by such artists as Nina Chanel Abney, Jordan Casteel, Lauren Halsey, and Arthur Jafa, along with objects from design houses, streetwear stars, and musicians working in and around hip-hop in different media.

Baltimore Museum of Art, Apr. 5–July 16, 2023; St. Louis Art Museum, Aug. 26, 2023–Jan. 1, 2024

### Jesús Rafael Soto

The late Venezuelan artist Jesús Rafael Soto was a master of illusion, creating Op art and kinetic paintings and sculptures that became increasingly layered and complex over the course of his career. In 1967 he made the first of several installations that immersed visitors in giddy streams of color. These environments, which he called *Penetrables*, were thin painted metal rods of varying lengths suspended from the ceiling, which together destabilize one’s sense of space while moving through them. As part of the Hispanic Society’s centennial celebration – and coinciding with Soto’s own 100-year anniversary – the museum is mounting the first-ever *Penetrable* installation in New York. Expect selfies shot from inside the mesmerizing work to grace your social media feeds.

Hispanic Society Museum & Library, New York, opens Apr. 2023

### Simone Leigh

After a momentous year during which she represented the US at the Venice Biennale – and won a Golden Lion for her efforts – Simone Leigh will be the subject of a major traveling exhibition organized by the Boston ICA, which commissioned the US pavilion. The show will feature the Venice works along with ceramics, bronzes, videos, and installations



Simone Leigh: *Jug*, 2022, glazed stoneware, 5¼ by 3½ by 3¾ feet.





View of Pacita Abad's exhibition "A Million Things to Say," 2018, at the Museum of Contemporary Art and Design, Manila.

from the past two decades that explore ideas of race, beauty, and community through vernacular and handmade processes that reference African art, architecture, and diasporic traditions.

*Institute of Contemporary Art, Boston, Apr. 6–Sept. 4, 2023; Hirshhorn Museum and Sculpture Garden, Washington, D.C., Nov. 2023–Mar. 2024; L.A. County Museum of Art and the California African American Museum, Los Angeles, June 2024–Jan. 2025*

## Bruce Onobrakpeya

As one of the founders of Nigerian modernism and the Zaria Art Society, Bruce Onobrakpeya (b. 1932) was instrumental in developing the “natural synthesis” aesthetic that came to define early postcolonial Nigerian art, and he pioneered printing techniques to create his bold compositions. The upcoming exhibition “The Mask and the Cross” focuses on works Onobrakpeya made from 1967 through 1978, when he combined traditional Benin forms, folklore, and cosmology with Catholic motifs and stories from the Bible, reimagining Biblical characters and settings as Nigerian. Centered around the High Museum’s own edition of Onobrakpeya’s “Fourteen Stations of the Cross” prints, the show – the artist’s first at an American museum – will also include other works from this and later periods.

*High Museum of Art, Atlanta, Apr. 7–July 30, 2023*

## Pacita Abad

American artist Faith Ringgold once remarked that Pacita Abad made her work “from the point of view of an international woman of color” – a perspective, Ringgold believed, that afforded Abad sympathy toward communities who were long kept out of Western narratives. Born in the Philippines and based in the US for much of her career, Abad created stuffed canvases using a technique called trapunto, a play on the Italian word for quilt. She used these brilliantly colored works to depict refugees, sex workers, and immigrants, at times even contemplating her own Filipina identity in the process. Abad’s career ended prematurely when she died of lung cancer in 2004, at age 58. But this 80-work retrospective will mark at least one attempt to summon her exuberance anew for US audiences, who have had few opportunities to see her art.

*Walker Art Center, Minneapolis, Apr. 15–Sept. 15, 2023; San Francisco Museum of Modern Art, Oct. 21, 2023–Feb. 11, 2024*

## Jaune Quick-to-See Smith

A member of the Confederated Salish and Kootenai Nation, Jaune Quick-to-See Smith says that her “life’s work involves

examining contemporary life in America and interpreting it through Native ideology.” Her first retrospective in New York and the most comprehensive to date, “Memory Map” brings together five decades’ worth of paintings, sculptures, drawings, and prints that share visual similarities to such styles as Pop and neo-expressionism. But Smith deploys cunning riffs on these movements, using them to illuminate absurdities in the formation of dominant culture. She has long addressed undercurrents running through American history – land use, racism, and cultural preservation – mining the historical privileges and violent events that often lie beneath them.

*Whitney Museum of American Art, New York, Apr. 19–Aug. 1, 2023; National Gallery of Art, Washington, D.C., Sept. 24, 2023–Jan. 15, 2024*

## Josh Kline

Decapitated heads in shopping carts, a tearful computer-generated George W. Bush, and Teletubbies in SWAT gear are among the many horrifying oddities that have appeared in Josh Kline’s sculptures, films, and installations over the past decade. Sleek and highly polished, these works take up the aesthetic of lifestyle brands and turn it dark and ugly, envisioning post-apocalyptic worlds riven by class strife and ecological disaster. Having earned plaudits in the early 2010s for his use of 3D-printing technology and deep-fake software, Kline now gets a survey that will include 100 works, among them recent pieces that imagine climate change’s more extreme effects.

*Whitney Museum of American Art, New York, Apr. 19–Aug. 2023*

## Aliza Nisenbaum

Passengers traveling through LaGuardia Airport’s recently revamped Delta Terminal may have spotted a vibrant mosaic of employees who make travel possible, including flight attendants, a security guard, and a janitor. The work by Aliza Nisenbaum exemplifies the Queens-based artist’s longtime dedication to portraying historically marginalized or overlooked people in large-scale canvases with high-key palettes. Nisenbaum’s original painting for the airport commission takes center stage at this solo exhibition, which also features art by volunteer leaders of English-Spanish art workshops that Nisenbaum organized. Additional bilingual workshops will be conducted in the gallery as part of the artist’s onsite residency.

*Queens Museum, NY, Apr. 23–Sept. 10, 2023*



Keith Haring: Untitled, 1983, vinyl paint on vinyl tarpaulin, 8 feet square.

## Keith Haring

Though he died at age 31 at the height of the AIDS epidemic, Keith Haring created an iconic body of work in a variety of mediums, from his early subway drawings to public murals, sculptures, videos, and even a triptych altarpiece, all with his signature use of vibrant colors, energetic linework, and distinctive characters. Featuring more than 120 works and archival materials, “Art is for Everybody” will examine Haring’s life, artistic practice, and activism on issues ranging from nuclear proliferation to sexuality. Immersive elements will include a black-lit gallery soundtracked by Haring’s own playlists and a re-creation of the artist’s SoHo retail space, the Pop Shop.

*The Broad, Los Angeles, May 27–Oct. 8, 2023*

## SUMMER

## Carrie Mae Weems

When Michelle Obama saw Carrie Mae Weems’s photographic series “From Here I Saw What Happened and I Cried” (1995–96), she reportedly said, “I have to call the president. He has to come and see this.” Weems is known for work that synthesizes history in ways both direct and nuanced, poetic and conversational. In that series, succinct sentences outlining the historical representation of African Americans thread across eerily red-tinted pictures from institutional archives, indicating how photography turned Black subjects into a scientific profile / a negroid type / an anthropological debate. This haunting visual treatise will be on view in her survey at the Barbican Art Gallery, alongside more narrative

projects such as “The Kitchen Table Series” (1990), which portrays this domestic object as a site of tension, intimacy, joy, and grief – themes particularly resonant after the Covid-19 pandemic. Weems’s first solo museum show in the United Kingdom, it will build on her 2014 traveling retrospective with such recent pieces as *The Shape of Things* (2021), an installation involving a seven-part film framing American politics as a circus. Call the president.

*Barbican Art Gallery, London, June 2–Sept. 3, 2023*

## Ulrike Rosenbach

In the 1960s, video was a brand-new medium unencumbered by patriarchal conventions. More accessible and affordable than film, it allowed women to craft their own self-representations in unprecedented ways. One of the movement’s progenitors was German artist Ulrike Rosenbach, whose 80th birthday is the occasion for this show. Her works often respond wryly to representations of women (or

to the lack thereof) in the art historical canon: Her best-known examples are riffs on works by Botticelli and Andy Warhol. But perhaps the most important aspect of her work is the formative influence it had on the next generation of feminist artists, from Marina Abramović to Pipilotti Rist.

*ZKM Zentrum für Kunst und Medien, Karlsruhe, Germany, June 3, 2023–Jan. 7, 2024*

## Sonya Clark

Working in fiber – whether thin threads for embroidery or strands of human hair – Sonya Clark has long explored the histories of racism and Blackness in the United States. She is unflinching in her depictions of the nation’s ties to slavery, as exemplified by her continuous engagement with flags of the Confederacy, which she painstakingly unravels in performances, literally picking apart a symbol of injustice. Clark’s embrace of craft techniques permeates other projects, such



Carrie Mae Weems: Untitled (Woman Standing Alone), from the “Kitchen Table Series,” 1990, gelatin silver print.



### Director Spotlight

## Sharmini Pereira

MUSEUM OF MODERN AND CONTEMPORARY ART SRI LANKA  
Colombo

The founding committee for the Museum of Modern and Contemporary Art (MMCA) Sri Lanka convened in 2016. Among the members were independent curator and publisher Sharmini Pereira; Suhanya Raffel, now director of the M+ Museum for Visual Culture in Hong Kong; and Ranmali Mirchandani, former arts manager at the British Council in Sri Lanka. The MMCA, the island country's first modern art institution, opened just three years later in Colombo. Below, Pereira, its chief curator, speaks about building an institution from the ground up.

In February 2022, the museum moved to a new space. We were previously in a private building—a tower block, where visitors had to go up in an elevator. Now we are in a shopping mall. I jumped at the chance to get this site, because I think one of the most important principles behind MMCA Sri Lanka is that it should be for public benefit. In Sri Lanka, museums, which are mostly national endeavors, don't look at public engagement the way we think they need to. We relish being in a space that isn't commonly associated with art, so we can begin to break down conventional ideas of what a museum should stand for or look like. A museum is more than a building. It's about a set of relationships that come from outside and inform its practices.

Right now, we're in a developmental phase, training an entire team of professionals to work in a museum environment. In Sri Lanka, that's a huge challenge, because we don't have many such people. Art historians and curators educated in modern and contemporary art are few and far between. We have one experienced conservator in the country, but no one who can restore and conserve works on paper or photo-based work. We don't have exhibition designers, assistant curators—I'm involved in training personnel for all these positions. My job is coordinating all the moving

parts. And I like the way we're building something from scratch.

We have a staff of 40, but just 10 are full time. And none has ever worked in a museum before, including myself. Twenty-five serve as visitor educators. They come from a wide variety of backgrounds and are the point of contact for our audiences, helping people navigate the exhibitions and engage in conversations, which is done in three languages. From the time we launched, we've taken a trilingual approach to our public programs, social media, press releases, exhibition didactics, and signage. Sri Lanka has three national languages—Sinhala, Tamil, and English—but no other cultural institution, out of 120, has implemented this practice. We're building glossaries that reflect the untranslatability of certain terms. Language is one of the key ways we're making what we do more accessible.

I hope this museum inspires creatives in Sri Lanka to think they can have a credible career in the arts. There is a community here that wishes to build a larger platform, where we can all be heard and seen. One of the reasons that some artists want to leave Sri Lanka is because they feel they can't have an effect. I hope they will recognize us as an institution that wants to exhibit their work and listen to their stories, and that we can start collecting that work, so it can reach schoolchildren, tourists, and people contemplating careers in the arts.

In 2022 a people's movement in Sri Lanka united individuals from all walks of life to protest economic difficulties, and bring down a corrupt regime. I believe the spirit of that movement will continue to activate the country. MMCA Sri Lanka has a place in a future where change is not just dreamed of, it is essential.

Read more  
●●● [artinamericaguide.com](http://artinamericaguide.com)



Top, school students at the MMCA exhibition "One Hundred Thousand Small Tales," 2019, and above, Susiman Nirmalavasan's installation *White Curtain and Women*, 2016, on view at MMCA in 2022.



The Hair Craft Project: *Hairstylists with Sonya* (detail), 2014, photographs documenting Sonya Clark's various hairstyles.

as her photographic portrait series of Black hairstylists that homes in on their intricate braiding and weaving as markers of power. "We Are Each Other" features two decades of her truth-telling work.

Cranbrook Art Museum, Bloomfield Hills, MI, June 17–Sept. 24, 2023; High Museum of Art, Atlanta, Oct. 27, 2023–Feb. 18, 2024; Museum of Arts and Design, New York, Mar. 23–Sept. 22, 2024

## Angela Su

This re-presentation of Angela Su's solo show "Arise," first seen at the 2022 Venice Biennale, includes a pseudo-documentary that weaves archival footage of tight-rope walkers, a video of the artist's own midair performance, and US antiwar footage from the 1960s. It is displayed alongside videos, intricate embroideries, and technical drawings that all relate to the theme of levitation. Su combines these myriad elements in her lyrical exploration of disruptive political events and the varied responses they elicit.

M+ Museum, Hong Kong, June 17, 2023–Jan. 7, 2024

## Shannon Finnegan

Shannon Finnegan is best known for their provocative blue benches inscribed with catchy, rest-positive sayings, such as: THIS EXHIBITION HAS ASKED ME TO STAND FOR TOO LONG. SIT IF YOU AGREE. These are often positioned to allow visitors to rest while looking at other works. This summer, the Brooklyn-based artist, who uses a wheelchair, will realize a long-held fantasy as a culmination of their residency at moCa Cleveland. Instead of asking visitors to walk around the museum, they will be invited to sit comfortably as a

conveyor belt brings the art to them (think baggage claim or sushi train). On the belt are touchable works comprising a moving group show that Finnegan cocurated with moCa's Lauren Leving.

Museum of Contemporary Art Cleveland, July 7–Dec. 31, 2023

## Dorothy Liebes

In 2021 the Smithsonian Archives of American Art finished digitizing the entire archives of Dorothy Liebes (1897–1972), a designer and weaver once called "the mother of the 20th century palette." The extensive trove of correspondence, scrapbooks, photographs, textile samples, and more shed new light on the dynamic life of Liebes, who built a tremendously successful career as a textile virtuoso, with clients ranging from Frank Lloyd Wright to American Airlines. Liebes was known in particular for her creative use of synthetic threads and her embrace of explosive and unconventional color combinations. Little known beyond the textile industry but steadily gaining renewed attention, she is honored with this major



Cotton, silk, viscose rayon, and wool textile designed by Dorothy Liebes.

survey that rightfully positions her as a pioneer in modernist textile design.

Cooper Hewitt, Smithsonian Design Museum, New York, July 7, 2023–Feb. 4, 2024

## Remedios Varo

The legacy of Spanish-born Remedios Varo, whose imagery merges feminist and mystical leanings, is seeing a revival. For Varo, who ran in Paris's Surrealist circles and fled war-torn Europe for Mexico City in 1941, exile would prove to be the beginning of her fruitful production. "Science Fictions" is the first US exhibition centered around her work in over two decades and features more than 20 paintings that Varo produced between 1951 and 1963, the year of her death. The show focuses on her lithe figures—at times floating or transforming into plain objects—in eerie settings. Archival materials, drawn studies, ephemera, and personal objects provide an opportunity to gain a better understanding of Varo's oeuvre and its context.

Art Institute of Chicago, July 29–Nov. 27, 2023

## Isamu Noguchi

For Isamu Noguchi, each of his sculptures was a world unto itself as well as a reflection of a much bigger place, whether a landscape or a mindscape. To dig deeper into the dimensional layers of his art, "Spaces of the Mind" reframes a permanent installation of Noguchi's sculptures with the addition of highly experiential works by other artists, such as a terrarium by Paula Hayes, object-laden walls transported from the studio of Pierre Chardin, and a small meditation room by Matsuura Takeshiro built with fragments of Japanese buildings. These too nudge viewers to other realms.

Noguchi Museum, New York, Aug. 16, 2023–Jan. 14, 2024

## Louise Nevelson

The monochromatic wood sculptures of Louise Nevelson—often painted a deep, sooty black—are akin to cabinets of curiosities, each assembled from mundane detritus that Nevelson scavenged. These objects of mystique, which she memorialized in wall reliefs, sculptures, and installations, evince the artist's lifelong fascination with the potency of everyday materials. She had a democratic eye and was driven by curiosity; constant as her works may seem in their framework and color, Nevelson drew inspiration from

art movements across various times and geographies. This exhibition explores how her encounters with such diverse stimuli as Mayan iconography, American folk art, and modern dance in New York influenced her way of looking at the world.

Amon Carter Museum of American Art, Fort Worth, TX, Aug. 27, 2023–Jan. 7, 2024; Colby College Museum of Art, Waterville, ME, Feb. 6–June 9, 2024

Louise Nevelson: *Rain Forest Column XXXI*, 1967, wood and paint, 7 by 1 by 1 foot.



## FALL

### María Magdalena Campos-Pons

The Cuban-born, Miami-based María Magdalena Campos-Pons uses her personal experience as a starting point to explore history, migration, diaspora, and memory. Tracing her roots from Cuba to Nigeria, where her ancestors were enslaved by Spanish colonists, she declares herself inseparable from the stories of her land, in particular the legacy of the sugar industry in her hometown of La Vega. This exhibition features 40 years' worth of photographic and installation works, as well as portraits of Afro-Cuban relatives who represent living links to the past.

Brooklyn Museum, Sept. 1–Dec. 23, 2023

### Takashi Murakami

From toothy, many-eyed critters to the fiery Godzilla, the monsters of Takashi Murakami's world are many and varied in their personalities. The pioneer of the Superflat movement—the manga-influenced genre characterized by two-dimensionality and explosive color—has been creating mythical beasts for decades, bringing them to life through paintings, sculptures, video, toys, and more. This exhibition promises to provide insight into his practice, which is anchored by his factorylike studio. Expect monster-laden works that mix the culture of postwar Japan in contemporary pastiches. Focusing on the years 2015 through 2022, the show will also include new works made specifically for the occasion.

Asian Art Museum, San Francisco, Sept. 1, 2023–Jan. 29, 2024

### Environments by Women

During the postwar era, well-known figures like Allan Kaprow, Claes Oldenburg, and Wolf Vostell made their mark by creating room-filling installations known as environments, which offered viewers immersive experiences that paintings could not. But there were many women working in a similar mode alongside them, some of whom are just beginning to get wider recognition for undertaking radical acts. Titled "Inside Other Spaces. Environments by Women Artists 1956–1976," this show surveys



María Magdalena Campos-Pons: *Red Composition* (detail), from the series "Los Caminos (The Path)," 1997, Polaroid triptych, approx. 32 by 22 inches each.

that lineage by way of 14 artists. Among them are Marta Minujín, whose large installations chart how mass media reshaped everyday life in Argentina, and Tsuruko Yamazaki, a member of the Japanese Gutai movement who sought to alter viewers' perception via mirrors, cellophane, and vinyl sheets.

Haus der Kunst, Munich, Sept. 8, 2023–Mar. 10, 2024

### Ed Ruscha

Given Ed Ruscha's status as one of the most important postwar artists still working today, art viewers may be surprised to learn that,



Ed Ruscha: *Hey with Curled Edge*, 1964, ink and powdered graphite on paper, 11½ by 12½ inches.

Campos-Pons: Courtesy Wendi Norris, San Francisco; Ruscha: Courtesy Museum of Modern Art, New York

somehow, improbably, he has never had a solo show at the Museum of Modern Art in New York—until now. Co-organized with the Los Angeles County Museum of Art, this retrospective will take over MoMA's sixth-floor galleries, and feature more than 250 works spanning 1958 to the present, including paintings, drawing, prints, film, photography, and artist's books. His fragrant installation *Chocolate Room*, first created for the 1970 Venice Biennale, will also be presented in New York for the first time.

Museum of Modern Art, New York, Sept. 10, 2023–Jan. 6, 2024; Los Angeles County Museum of Art, Apr. 7–Oct. 6, 2024

### Photography and the American South

The term "Southern photography" often conjures scenes of impoverished rural residents with grim visages, standing or crouching on dilapidated porches—a legacy of the Farm Security Administration's work in the region in the 1930s and '40s. But "Photography and the American South Since 1850," featuring works by more than 100 photographers, transcends that stereotype, speaking to the region's role in a complicated national history. Images range from views

of Civil War battlefields to photos depicting the nationwide struggle for civil rights, from shots by Gordon Parks capturing life under Jim Crow laws to the eerie landscapes of Sally Mann. Contemporary artists such as An-My Lê and Dawoud Bey parse the region's brutal history and enduring cultural mythology in works that pose timely questions about American history, identity, and culture.

High Museum of Art, Atlanta, Sept. 15, 2023–Jan. 14, 2024; Addison Gallery of American Art, Andover, MA, Mar. 1–July 31, 2024; Virginia Museum of Fine Arts, Richmond, Oct. 5, 2024–Jan. 26, 2025



#### Director Spotlight

### Hoor Al Qasimi

SHARJAH ART FOUNDATION  
Sharjah, United Arab Emirates

**S**heikha Hoor Al Qasimi founded the Sharjah Art Foundation, where she now serves as director, in 2009. The organization—with its closely watched Sharjah Biennial, commitment to regional artists and audiences, and rigorous evolving program—has become a model for institution-building in the Global South. Below, the Emirati royal shares her vision for the Foundation and talks about curating this year's edition of the biennial.

Growing up in Sharjah, I witnessed a lot of cultural activities. But when I saw Okwui Enwezor's Documenta in 2002, it inspired my commitment to relentless experimenting. I want to cultivate a space where creators, thinkers, and young people can come together. With everything we do, we start small, and then grow from feedback we get from the public and from artists. For example, Focal Point, which started as a booth at the Sharjah International Book Fair, has become a huge event of its own. It began with the desire to share artists' books and other work by small publishers, and now it draws huge crowds, including whole families, and causes traffic jams.

I run the Foundation with public money, so the local community is always my first thought. I want to be sensitive to the needs of people here, because they are my audience all year round; the international art world comes and goes, but its members aren't stakeholders in the same way. The organization collaborates with other institutions; right now, we are presenting a show by Sudanese painter Kamala Ibrahim Ishag at the Serpentine in London [through January 29]. A lot of institutions in the West have robust systems of patronage and support for the arts, but we don't really have that here, so my work is about supporting the artists. I don't care who wants to put their name on a commission or if it gets shown in Venice before it comes here. Institutions should be working together and sharing the credit and resources. I've emphasized collaboration throughout my presidency of the International Biennial Association: we should commission works together, without fussing over who shows it first.

Now we're in full install mode for the biennial, which will take place in five cities in Sharjah. The Foundation grew out of the biennial, but I realized that our year-round commitments weren't always obvious to biennial visitors. We host workshops and courses in seven towns in Sharjah, and I want those towns to be a visible part of what we're doing. I'm always striving to decenter the biennial. Some people might say "oh, such and such is too far." I find that frustrating: too far for whom? There are people who live there! We're also renovating several buildings throughout the emirate and showing work there. I've banned the word "off-site" in our office; there is no such thing.

In addition to the fair, biennial, and exhibitions, we host residencies for artists, curators, and musicians. Our newest initiative is a performance festival, Perform Sharjah. I got Air Arabia to sponsor the curatorial residency, because I wanted it to be regional, but I asked myself, what is our region? So I looked at the flight map of Air Arabia, which is a budget airline, and I decided, well, that's a region! We have an annual photography show that's in its 10th



Kamala Ibrahim Ishag: *Blues for the Martyrs*, 2022, oil on canvas, 6½ by 9¾ feet.



Tahila Mintz: *Ancestral Gratitude Bridge*, 2022, video.

edition now, as well as an architecture triennial. We decided to build the Africa Institute on the basis of recommendations made by the African-Arab Symposium in 1976. I'm lucky to have had support from my father and from the government of Sharjah to do all this. I don't really experience pushback or censorship. For me, my community is most important. If I was just acting for myself, I could go open a gallery in New York or London, or whatever. I've been working for the Foundation and its predecessor for 20 years now, and my dad asked me what I'm going to do to celebrate. I said: the biennial!

Read more  
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Al Qasimi: Illustration by Denise Nestor; Ishag: Courtesy the artist; Mintz: Courtesy the artist



View of the exhibition "Through the Looking Glass," 2014, showing *Third Dimension in Painting/Come In, 1981*, by Füsün Onur.

## Füsün Onur

Nearly a decade has passed since Füsün Onur's first survey – presented in her hometown of Istanbul – highlighted her decades-long explorations of the boundaries between drawing, painting, and sculpture, and her use of everyday materials such as office supplies, flowers, textiles, and furniture. Last year, she represented Turkey at the Venice Biennale, where her new work related to the more figurative and narrative side of her practice: across several rooms, sculptures made of bent wires illustrated a conflict between the world of mice and cats and that of humans. This comprehensive exhibition demonstrates the full range of Onur's practice, from sculptures suggesting feminist takes on Minimalism to an installation reflecting her experience of World War II. Selections will date from between 1983 and 2021, including some works never before realized or reconstructed until now.

Museum Ludwig, Cologne, Sept. 16, 2023–Jan. 28, 2024

## Marisol

Marisol was considered one of the most groundbreaking Pop artists during the 1960s, but her popularity waned in the following decades, until her death at 85 in 2016. Organized by the Buffalo AKG Art Museum (formerly the Albright-Knox Art Gallery), to which Marisol bequeathed her entire estate, this major retrospective will bring together the full breadth of her artistic production, including her iconic wooden sculptures and portraits

from the '60s and '70s and later bodies of work, as well as a large sampling of sketches and drawings, source materials, and photography.

Montreal Museum of Fine Arts, Oct. 7, 2023–Jan. 21, 2024; Toledo Museum of Art, Ohio, Mar.–June 2024; Buffalo AKG Art Museum, New York, July 2024–Jan. 2025; Dallas Museum of Art, early 2025

Marisol: *Baby Girl*, 1963, wood and mixed mediums, 6 by 3 by 4 feet.



## Experimental Art in the Eastern Bloc

Focusing on the peak Cold War years, this survey brings together artworks by more than 100 artists who were living in East Germany, Poland, Czechoslovakia, Hungary, Romania, and Yugoslavia. Through visual art, performance, music, and objects of material culture – many of them slyly humorous – "Multiple Realities: Experimental Art in the Eastern Bloc, 1960s–1980s" looks at the ways artists circumvented, evaded, and subverted official systems. It explores art outside a capitalist system, highlights clever responses to surveillance and control, and excavates underground queer communities.

Walker Art Center, Minneapolis, Oct. 14, 2023–Mar. 17, 2024

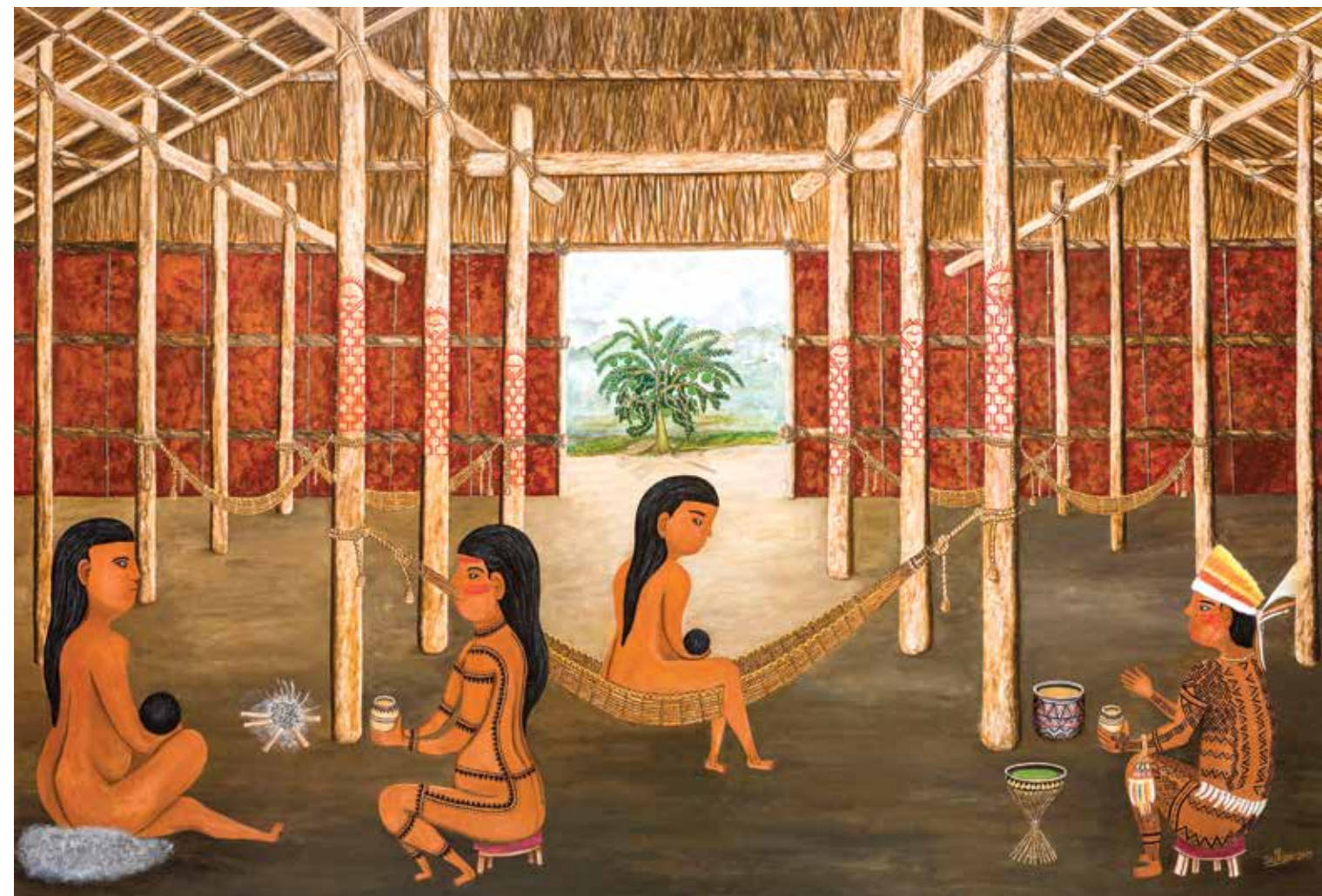
## Indigenous Histories

Touted as a sequel of sorts to the epochal traveling exhibition "Afro-Atlantic Histories," which opened at MASP in 2018 and traveled to the National Gallery of Art in Washington, D.C., and the Los Angeles County Museum of Art (where it remains on view into September), this ambitious survey draws from a planet's worth of artistic activity. Seven regional sections to be organized by Indigenous curators will feature work from Australia, Canada, Mexico, New Zealand, Peru, Brazil, and the Sapmi region that is home to Sámi artists, some of whom were included in the Nordic Pavilion at the 2022 Venice Biennale. Joining those sections, which span the 17th century to the present, will be a thematic section devoted to Indigenous activism of various kinds.

MASP, Museu de Arte de São Paulo, Brazil, Oct. 20, 2023–Feb. 24, 2024; KODE Art Museums, Bergen, Norway, May–Sept. 2024

## Made in L.A.

The Hammer Museum's acclaimed "Made in L.A." biennial returns this fall for its sixth iteration. Organized by L.A.-based independent curator Diana Nawi, who was co-artistic director of the 2021–22 Prospect triennial in New Orleans, and Pablo José Ramírez, an adjunct curator of First Nations and Indigenous art at Tate Modern, the show takes its cue from the ethos of the city, a place where a multiplicity of cultures coexist. The exhibition will introduce a range of artists whose practices are informed by a variety of cultural histories and will position artists with



Duhigó: *Monkey Hammock*, 2019, acrylic on wood, 7 by 9 feet; in "Indigenous Histories."

long-standing practices amid a network of imagined artistic legacies. The list of artists was still in formation at press time.

Hammer Museum, Los Angeles, Oct. 1–Dec. 31, 2023

## An-My Lê

In one of An-My Lê's most famous photos, dirt sprays from the ground as a bomb hits a battlefield. In fact, this barren landscape is a film set, and while the blast is real, it's merely a special effect whose images and sounds are being recorded by a rapt crew. Such plays between reality and fiction, between true histories and false narratives are a constant in Lê's slippery photographs. For the past three decades, she has considered the ways that conflicts, in particular the Vietnam War, which displaced her family from their home country, are remembered. "Between Two Rivers" – the title refers to the Mekong and the Mississippi – will spotlight her many prior takes on the means by which combat is recorded, placing

them alongside her forays into film, video, textiles, and sculpture, as well as a new installation that will draw out connections between mainstream filmmaking and war.

Museum of Modern Art, New York, Nov. 5, 2023–Mar. 9, 2024

## Hannah Höch

When German Dadaist Hannah Höch began experimenting with collage in the 1910s, she was combining multiple images on a single page, often in a fashion that implied movement or the passage of time. Her iconic work *Cut with the Kitchen Knife Dada Through the Last Weimar Beer-Belly Cultural Epoch of Germany* (1919) endeavors to capture an entire era in German history on a single page – images of politicians, maps, dancers, and machinery cohabit in a chaotic conglomerate. The show "Hannah Höch: Assembled Worlds" will consider her influential collages alongside the works of 1920s avant-garde cinema that fascinated and inspired her,

emphasizing the impact of the then-new mass media on her oeuvre.

Zentrum Paul Klee, Bern, Switzerland, Nov. 10, 2023–Feb. 25, 2024

## Dawoud Bey

"Portraits and landscapes are very different ways of thinking about narrative within a photograph," Dawoud Bey has said. "For me, the human presence has not disappeared entirely from my photographs. They're just not in front of the camera." Bey's show "Elegy" will bring together three bodies of work – 50 photographs and two film installations, plus a newly commissioned piece – that ruminate, by way of landscapes, on the early African American experience in the United States. On view will be the series "Night Coming Tenderly, Black" (2019), in which Bey traced the final stages of the Underground Railroad, and "In This Here Place" (2021), which focuses on slave quarters along the Mississippi River in Louisiana.

Onur: Photo Murat Gemen/Courtesy Museum Ludwig, Germany; Marisol: Courtesy Buffalo AKG Art Museum © Estate of Marisol/Artists Rights Society (ARS), New York

Photo Edison Kumasaka/Courtesy Museu de Arte de São Paulo, Brazil

Virginia Museum of Fine Arts, Richmond, Nov. 18, 2023–Feb. 18, 2024

## Emily Kame Kngwarreye

Since Emily Kame Kngwarreye died in 1996, her dazzling abstractions have been seen the world over in sold-out exhibitions and top-tier biennials. An emphasis on their aesthetic affinities with modernist painting has often caused some context to be lost. Kngwarreye, an Anmatyerre elder, initially started out painting by marking her body during ceremonies related to the Dreaming, a total union of all spirits, people, animals, and the land. When she began putting acrylic to canvas in her late 70s, she continued drawing on ideas learned from those rites. Filled with vibrating circles and crisscrossing lines, her paintings will be connected to their roots in Anmatyerre culture in this retrospective, organized by two central Australian women: Kelli Cole (Warumunga and Luritja) and Hetti Perkins (Arrernte and Kalkadoon).

National Gallery of Australia, Sydney, Dec. 2, 2023–Apr. 28, 2024



Emily Kame Kngwarreye: *Seeds of Abundance*, 1990, synthetic polymer paint, 7 by 4 feet.



### Director Spotlight

## Roobina Karode

KIRAN NADAR MUSEUM OF ART  
New Delhi

**R**oobina Karode is director and chief curator of the Kiran Nadar Museum of Art in New Delhi, the first private institution focused on modern and contemporary art from India. At the museum, which she has led since its inception, Karode has curated retrospectives of Nalini Malani, Nasreen Mohamedi, and other key figures. On the international stage, she previously curated or cocurated such major exhibitions as the first Asian Art Triennale at the Fukuoka Asian Art Museum in Japan (1999) and the Indian Pavilion at the 58th Venice Biennale (2019). Below, Karode discusses the museum's approach to framing contemporary art on the subcontinent.

When the Kiran Nadar Museum opened in 2010, we had a three-pronged approach: build a collection, build a museum, and build an audience. We didn't have a real museum space yet, but we still had to create the museum, so we worked hard on forming an audience base and expanding the collection. At that time, there were just over 200 works in the collection; we've now crossed the 10,000 mark. That includes photographs, drawings, prints, and installations dating from the 1950s onward.

Not having a specifically designed building had its positive side, because we were not confined to the museum; we organized exhibitions in Chandigarh, Jaipur, Kerala. I often draw concentric circles: We are located here, but we have to move from the museum to the city, from this city to another city, then to the nation and outside the country. But finally, we were able to find land for a building that Adjaye Associates is now designing. It will be an art and culture center with eight galleries as well as auditoriums, ideation rooms, a library, and a restaurant. We will be able to bring out a lot of the collection, rotated annually.

The audience that comes to a museum is never a monolith. In India—which has a long history of multiple civilizations and thousands of museums focused on antiquities—visitors are varied and sometimes not well informed about modern and contemporary art. Our exhibitions are designed to bridge the disconnect between the public and the art. Most times, it's not a scholarly but a storytelling approach that works, because it fosters more capacity for visual attention. How can we tell audience members our stories? Can they tell us theirs?

For quite a few years, I have been drawn to the history of Indian abstraction, which has somehow not been explored within the Western discourse. We've had some exceptional abstract artists, but they were often completely on their own, because the vast majority of their peers were working in the figurative paradigm. I'm interested in those silent practices, in artists who remained quiet or reclusive. I have been mounting retrospectives, one each year, for these unsung individuals, many of them women. Soon I will ask some younger curators to organize shows for midcareer artists too.

This spring, we will present an exhibition focused on artists from South Asia who engage with pop culture. I cocurated it with Iftikhar Dadi, a professor at Cornell University. "Pop South Asia" was first presented at the Sharjah Art Foundation in fall 2022, and we saw lots of interesting juxtapositions emerge. An underlying question in this and other exhibitions is: How are art and aesthetics changing as the world around us changes? We have to write our stories; we have to write about our artists; it cannot always be someone sitting somewhere else who authors our history.



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Photographs from Pushpamala N.'s series "Native Women of India—Manners and Customs," 2000–04, at the Kiran Nadar Museum of Art.



The Kiran Nadar Museum of Art in a New Delhi hall.