

Art in America

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MUSEUMS
GALLERIES
ARTISTS
2018
GUIDE



Nordic Art

"Nordic Impressions" features work from the past two centuries by more than sixty artists from Sweden, Denmark, Norway, Finland, Iceland, Greenland, Faroe Islands, and Åland. In the contemporary section—a version of which premiered at Seattle's recently opened Nordic Museum—viewers will encounter many well-known names, like Ragnar Kjartansson, Olafur Eliasson, and Nathalie Djurberg, as well as some less familiar ones, such as Eggert Petursson (Iceland), Outi Pieski (Sami from Finland), and Pia Arke (Greenland). With selections of masterpieces by Harriet Backer, Edvard Munch, Per Kirkeby, and other nineteenth- and twentieth-century painters, the show's curators aim to trace the development of a Nordic aesthetic tradition.

Phillips Collection, Washington, D.C., Oct. 13, 2018–Jan. 13, 2019.

Laurie Simmons

In the 1970s, Laurie Simmons took some items home from a toy company she was applying to work for as a catalogue photographer. She filled a dollhouse sink with water, placed it against a piece of vintage wallpaper, and, enjoying the strangeness of the faux domestic scene that resulted, shot the photograph she calls her first mature artwork. Since then, she has continued to explore the uncanny mirroring of commercial culture and society at large, creating images of dolls, mannequins, ventriloquist dummies, and the like to probe notions of gender, identity, and desire. The exhibition "Big Camera/Little Camera" surveys this remarkably consistent practice, gathering some two hundred photographs, two films, and a selection of three-dimensional pieces, including props Simmons has used in her staged tableaux.

Modern Art Museum of Fort Worth, Tex., Oct. 14, 2018–Jan. 27, 2019; Museum of Contemporary Art Chicago, Feb. 23–May 5, 2019.

Cameron Rowland

Cameron Rowland creates installations of existing objects and documents to expose America's inequities, particularly those deriving from the poisonous legacy of slavery. The artist's 2016 show at New York's Artists Space, for example, consisted of examples of commercial goods, including office desks and firefighting suits, made

by inmates—a disproportionate number of whom are African American men incarcerated for petty crimes—working for less than minimum wage in state prisons; these were accompanied by a brochure tracing the roots of what has been called the re-enslavement of black Americans. Rowland's commissioned project for the Museum of Contemporary Art in Los Angeles brings together items such as an antebellum tax record; a MOCA donor plaque acknowledging the patronage of the Community Redevelopment Agency of Los Angeles; and objects seized by police through the process of civil asset forfeiture to examine the racist dimensions of state and market property "accumulation by dispossession."

Museum of Contemporary Art, Los Angeles, Oct. 14, 2018–Mar. 11, 2019.

Harvey Quaytman

Through the upheavals of postwar American art, painter Harvey Quaytman (1937–2002) maintained a firm commitment to geometric abstraction. He responded to European avant-garde traditions that link abstraction and transcendence, while also taking a workmanlike approach to his materials that grounded his pictures in the here and now. "Harvey Quaytman: Against the

Static" features approximately seventy-five works, from the quasi-sculptural shaped canvases he produced in the 1960s to his later experiments with cruciform compositions.

Berkeley Art Museum and Pacific Film Archive, Calif., Oct. 17, 2018–Jan. 27, 2019.

Tony Conrad

Tony Conrad (1940–2016) belonged to a generation of artists who were enamored of John Cage's experimental approach to music and carried on his practice of setting up situations and following through procedures, sensitive to the chance effects generated in the process. "Introducing Tony Conrad" is a wide-ranging retrospective that includes sculptures, installations, and musical instruments but centers on the artist's play with film. In addition to making several Structuralist classics in the medium, he also sewed celluloid into mats, cooked it, and re-created it in painting. After spending most of the 1960s in New York, Conrad became a professor of media studies at the University at Buffalo and was an active participant in that city's cultural life for more than forty years, notably as an instigator of screening series and public-access television shows. This exhibition was organized by the Albright-



Lily van der Stokker: *Transfer That Money to Me*, 2010, mixed mediums, dimensions variable. (See entry on page 36.)

Knox Art Gallery, where it appeared last spring, with parts hosted by the University at Buffalo Art Galleries.

MIT List Visual Arts Center and the Carpenter Center for the Visual Arts, Cambridge, Mass., Oct. 18, 2018–Jan. 6, 2019; Institute of Contemporary Art, Philadelphia, Feb. 1–Aug. 11, 2019.

Surrealism and War

Confronted with the rise of totalitarianism in the 1930s and the devastation wrought by the Spanish Civil War (1936–39) and World War II (1939–45), European Surrealists and their American followers used pictorial derangements and mythological references to express their horror and disillusionment. “Monsters & Myths: Surrealism and War in the 1930s and 1940s” brings together some sixty-five mostly two-dimensional works in a range of mediums by artists such as Salvador Dalí, Joan Miró, Pablo Picasso, Mark Rothko, and Roberto Matta. Pride of place is given to Max

Ernst’s monumental postapocalyptic landscape *Europe After the Rain, II* (1940–42), which has been in the Wadsworth Atheneum’s collection since 1942.

Wadsworth Atheneum Museum of Art, Hartford, Conn., Oct. 20, 2018–Jan. 13, 2019; Baltimore Museum of Art, Feb. 24–May 26, 2019; Frist Art Museum, Nashville, June 23–Sept. 22, 2019.

Bruce Nauman

“Nauman does not add to my own experience of art so much as cast in an unflattering light, and even plunge into tormenting doubt, the generality of that experience.” So wrote Peter Schjeldahl in these pages in 1994, responding to a Bruce Nauman survey at the Reina Sofía in Madrid. In videos, sculptures, and installations, Nauman has persistently used linguistic play and spatial manipulation to probe the fears and desires that underlie perception. This retrospective at MoMA PS1 (which debuted at the

Schaulager in Münchenstein, Switzerland, in spring 2018), includes over 120 works, tracing the themes and questions that the artist has repeatedly turned to in his half-century career. A concurrent presentation at the Museum of Modern Art features six large-scale installations from the 1970s that heighten one’s sense of embodiment through disorienting effects of illusion and confinement. All in all, the exhibition promises to leave viewers “exalted and beaten up,” as Schjeldahl once felt.

Museum of Modern Art, New York, Oct. 21, 2018–Feb. 18, 2019; MoMA PS1, New York, Oct. 21, 2018–Feb. 25, 2019.

Lily van der Stokker

Comprising seven wall paintings and thirty-five drawings from the past thirty years, “Friendly Good” surveys the career of Dutch artist Lily van der Stokker, whose determinedly upbeat visuals speak of love, money, aging, and other facts of life. Among the wall paintings on view are a cheerful-looking huddle of puffy pastel clouds sprinkled with flowers and bearing the word “wonderful” in bubble lettering; a yellow-and-green text cataloguing such domestic mishaps as tea stains on the tablecloth; and a pink sign reading ONLY YELLING OLDER WOMEN IN HERE / NOTHING TO SELL. The works alternate between celebrating faith and friendship and expressing—in the most polite of terms—annoyance at the daily grind, sexism in the art world, and, most recently, illness.

Stedelijk Museum Amsterdam, Oct. 27, 2018–Feb. 24, 2019.

NOVEMBER

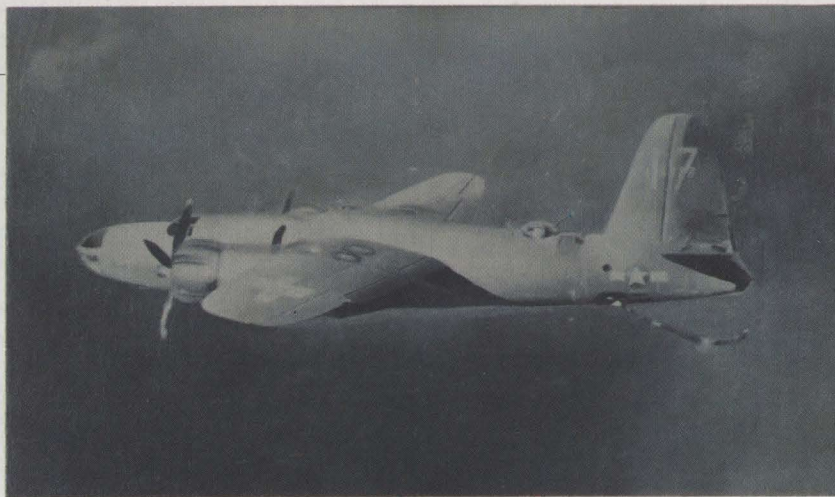
Charline von Heyl

The inventive German artist Charline von Heyl is known for colorful, stream-of-consciousness paintings that walk the line between figuration and abstraction. The thirty large-scale canvases, all made since 2005, in “Charline von Heyl: Snake Eyes” were part of a larger show with the same title that appeared in summer 2018 at the Deichtorhallen, an art center in Hamburg, which collaborated on this exhibition.

Hirshhorn Museum and Sculpture Garden, Washington, D.C., Nov. 1, 2018–Feb. 24, 2019.



Charline von Heyl: *Moky*, 2013, oil and acrylic on canvas, 82 by 76 inches. Collection Marguerite Steed Hoffman. Courtesy Petzel, New York. (See entry this page.)



Vija Celmins: *Suspended Plane*, 1966, oil on canvas, 18 by 28 inches. San Francisco Museum of Modern Art. Courtesy Matthew Marks Gallery, New York.

COLM TOÍBÍN on Vija Celmins

"It is easy to misread Vija Celmins's paintings and drawings of the sea and the night sky, or indeed her work based on desert images or cobwebs or stones, as the result of an obsession with nature, with ideas of infinity and eternity and implacability. The more you look at the work, however, in all its calm austerity, the more you realize how interested Celmins is in the materials she works with—paint and pencil and systems of printing.

"The sea and the night sky give her a structure to work with. Her job then is to manage the concentrated mark and to make the mark fit into some larger design that must seem both deliberate and random. Her work also exudes a sense that the process of its making involved an emotional risk that hits the viewer's nervous system even as the eye admires her skill and infers the amount of visual information she left out. What is absent carries as much weight as what is included.

"Celmins is a most tactful and deliberate artist, but this does not mean that the overall image, whether viewed as a whole or studied in detail, does not mirror the mind in flux, or pure uncertainty, or a sense of the pictorial surface as essentially mysterious. It is fascinating that Celmins has worked with culture as much as nature, has painted bombers and guns, for example. Her very restlessness makes its way into every mark she sets down, and then she tempers it and sets out to control it. The tension between what is beyond her and what she can pinpoint gives her work its astonishing power."

"*Vija Celmins: To Fix the Image in Memory*," San Francisco Museum of Modern Art, Dec. 15, 2018–Mar. 31, 2019. (See this page for exhibition details.)

COLM TOÍBÍN's most recent novel is *House of Names* (2017).

Aleksandra Domanović

Born in 1981 in what is now Serbia, Berlin-based artist Aleksandra Domanović addresses collective memory through video documentaries and sculptural installations that refer to Yugoslav mass culture in the languages of contemporary art. Recently, her research has focused on scientific subjects such as the development of a prosthetic hand by medical engineers in Belgrade, and the women who built computer networks in Yugoslavia in the years leading up to the

country's collapse. The artist's first solo museum exhibition in the United States surveys her sculptural work and presents a new video about gene-editing technology.

Museum of Contemporary Art, Cleveland, Dec. 14, 2018–Mar. 24, 2019.

Turner and Constable

"Turner and Constable: The Inhabited Landscape" features over fifty oil paintings, watercolors, drawings, and prints produced

individually by J.M.W. Turner (1775–1851) and John Constable (1776–1837). Both British masters are renowned for direct observation in their landscape paintings: Turner paid exceptional attention to light and atmospheric effects in his depictions of the naturally dramatic setting of coastal England, and Constable created calculated compositions with vigorous brushwork to capture natural light and textures pervasive in the areas around his home in rural Suffolk, England. Swirling hues and flashes of light saturate the fraught atmosphere of Turner's *Rockets and Blue Lights Close at Hand to Warn Steam Boats of Shoal Water* (1840), relaying concerns about nautical safety among the overwhelming power of nature, while Constable's *Wheat Field* (1816) is an intimate portrayal of the hard labor carried out during a local harvest.

Clark Art Institute, Williamstown, Mass., Dec. 15, 2018–Mar. 10, 2019.

Vija Celmins

Born in 1938, Vija Celmins is perhaps the preeminent draftsman working today. In densely rendered drawings and paintings, many based on photographs, the Latvian-born artist has confronted various daunting subjects—starscapes, oceans, World War II fighter planes—bringing them down to a human scale, and thereby reestablishing the distinct power of hand-wrought composition in an age saturated by digital images. With 150 works, this retrospective spans the breadth of Celmins's career, which began in the 1960s. Two galleries are dedicated to her paintings and drawings of the night sky; another focuses on her seascapes. Also on view are key sculptures, such as *To Fix the Image in Memory* (1977–82), which comprises eleven realistically painted bronze casts of small stones, interspersed with the originals.

San Francisco Museum of Modern Art, Dec. 15, 2018–Mar. 31, 2019; *Art Gallery of Ontario, Toronto*, May 4–Aug. 4, 2019; *Met Breuer, New York*, Sept. 24, 2019–Jan. 20, 2020.

JANUARY

Liz Magor

Liz Magor works with old clothes and furniture and discarded receptacles like bottles and cans, often organizing them in piles on the floor to reinforce the low, peripheral status accorded to such things. Her use of both found materials and casts

that mimic them create uncanny moments, where unexpected cuts reveal the mingling of artifice and base reality. Co-organized by the Carpenter Center and the Renaissance Society, this solo exhibition features newly commissioned works investigating the relationships between objects and what they say about social histories.

Carpenter Center for the Visual Arts, Cambridge, Mass., Jan. 24–Mar. 24, 2019; Renaissance Society, Chicago, Apr. 27–June 23, 2019.

Rokni Haerizadeh

Iranian artist Rokni Haerizadeh, who has been based in Dubai since 2009, addresses contemporary geopolitical and social crises in paintings, works on paper, and, most notably, stop-motion animations. This exhibition features five videos made over the past eight years, in addition to twenty-five works on paper that function as both raw material for the animations and stand-alone artworks. *From Sea to Dawn* (2016–17), a video employing painted-over photographs of immigrants crossing into Europe, will be screened for the first time in the United States. This work, along with several others in the show, was a collaboration with the artist's brother, Ramin Haerizadeh, and their childhood friend and fellow artist Hesam Rahmanian.

Frye Art Museum, Seattle, Jan. 26–Apr. 28, 2019.

Omar Ba

Senegalese painter Omar Ba has exhibited in art fairs and European galleries, but this will be his first museum solo show. Ba lives and works in Dakar and Geneva, where he moved in 2003 to attend art school. His mixed-medium paintings on corrugated cardboard incorporate elements from and references to both European and African cultures and histories.

Power Plant, Toronto, Jan. 26–May 12, 2019.

Abraham Cruzvillegas

Abraham Cruzvillegas has long been inspired by the ad-hoc way his family and neighbors built their homes while he was growing up in the Colonia Ajusco neighborhood of Mexico City in the 1970s. This experience evolved into an ongoing approach to art-making Cruzvillegas calls “autoconstrucción,” which often leads to improvisational installations and assemblages made up of found objects that the artist intends viewers to sit on, play with, listen to, and otherwise interact with. Work from the past few years will be on view at the Jones Center, the Contemporary Austin's downtown location; the museum has also commissioned a new piece for the sculpture park at Laguna Gloria, a historical landmark site located a few miles away on the shore of Lake Austin.

Contemporary Austin, Jan. 26–May 12, 2019.

FEBRUARY

Center for Urban Pedagogy

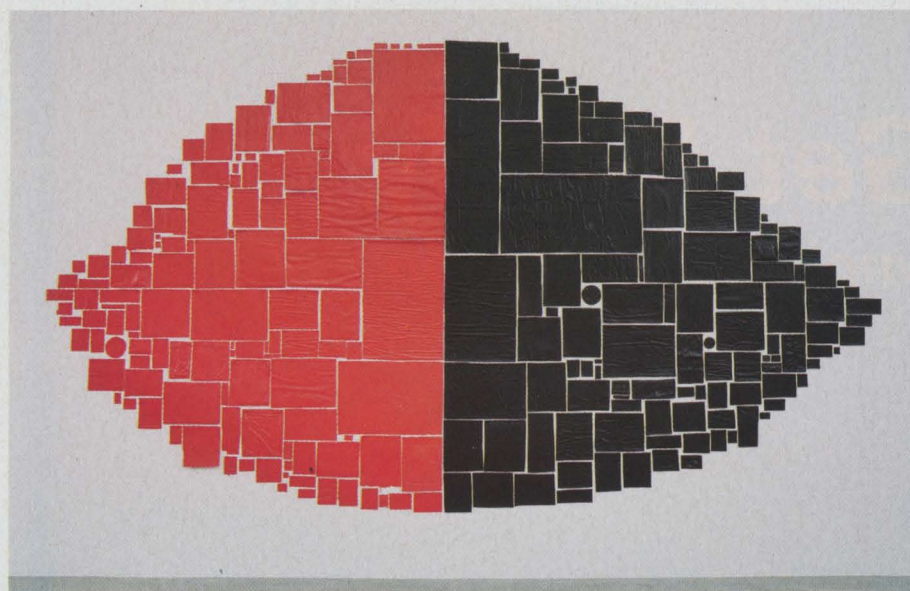
For the Drawing Center's Winter Term—an annual initiative in which the nonprofit partners with a civically engaged art organization or artist—the institution is working with the Center for Urban Pedagogy (CUP). CUP, whose founder, Damon Rich, was the recipient of a 2017 MacArthur Foundation grant, uses graphic design to raise awareness of urban issues such as land use, immigration rights, and homelessness. A 2009 CUP project, for example, used the Panorama (the Queens Museum's scale model of New York City) and hundreds of pink plastic triangles to map the New York City neighborhoods hit hardest by the 2008 mortgage crisis. This exhibition draws on CUP's work with New York City advocacy groups and will impact the Drawing Center's programming for the rest of 2019.

Drawing Center, New York, February–March 2019.

Tibetan Buddhist Art

Although Buddhism is often associated with the principles of nonviolence and nonattachment, Tibet's esoteric form of the religion was historically inseparable from that country's politics and power struggles. “Faith and Empire: Art and Politics in Tibetan Buddhism” focuses on the Tibetan tradition of sacrificial rulership and the use of Buddhist artworks as both ritual objects and propaganda tools. Spanning the eighth to the nineteenth centuries, the show draws from the Rubin Museum's holdings of Himalayan art, as well as from the Asian collections of the Musée Guimet in Paris, the Cleveland Museum of Art, and other institutions. Among the offerings are such treasures as a fourteenth-century polychrome sculpture of a chubby Panjaranatha Mahakala, the protector of Buddhism, and a seventeenth-century painting of Ngawang Lobsang Gyatso (1617–1682), the first Dalai Lama to become both the spiritual and the temporal leader of Tibet.

Rubin Museum of Art, New York, Feb. 1–July 15, 2019.



Abraham Cruzvillegas: *Itchy blind self portrait drinking a Colimita beer by the patio, under the shade of the Pomarrosa tree, remembering the late Valentín Campa after reading Terry Eagleton's 'Hope without optimism' while I listen to the beautiful version of 'La Martiniana' with Tinito y Porfirio's duet, but really wanting to have some cashews before going for dinner, whatever the Paleolithic menu at Lardo could include . . .*, 2016, acrylic on newspaper clippings and mixed mediums, dimensions variable. Courtesy kurimanzutto, Mexico City, and Jessica Silverman Gallery, San Francisco. (See entry this page.)