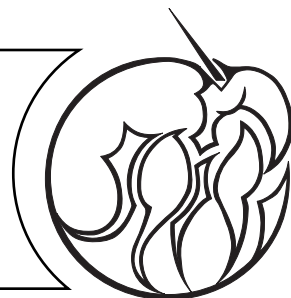


{ the avant-garde }

Katherine N. Crowley Fine Art & Design



MONTHLY MAGAZINE VOLUME XI No.1 FEBRUARY 2018



{jacob lawrence}

by Anna Diamond

Excepted from "Why the Works of Visionary Artist Jacob Lawrence Still Resonate a Century After His Birth", *Smithsonian Magazine*, September 5, 2017.

At an early age, Jacob Lawrence knew something was missing from his education. "I've always been interested in history, but they never taught Negro history in the public schools. Sometimes they mentioned it in history clubs, but I never liked that way of presenting it. It was never studied seriously like regular subjects," the prominent black artist once said.

It was this absence of black stories and black history that inspired his life's work: from simple scenes to sweeping series, his art told the stories of everyday life in Harlem, stories of segregation in the South, and stories of liberation, resistance and resilience that were integral to African American and American history.

Lawrence was born in Atlantic City on September 7, 1917. Raised for a time in Philadelphia, he came of age in 1930s New York, heavily inspired by the cultural and artistic ethos of the Harlem Renaissance.

At a time when the mainstream art world was not open to black artists, Lawrence immersed himself in everything his neighborhood had to offer: he trained at the Harlem Art Workshop, studied under and shared a workspace with painter Charles Alston and was mentored, among others, by sculptor Augusta Savage, who helped him gain work through the WPA Federal Art Project.

In honor of Black History Month, the February 2018 issue of *The Avant-Garde* explores the cultural contributions of five African-American artists: Jacob Lawrence, Jean-Michel Basquiat, Faith Ringgold, Nick Cave, and Kehinde Wiley.

black {art} history month

2018 marks the 100 anniversary of the Harlem Renaissance, a cultural movement that resonated well beyond the geographic boundaries of the New York neighborhood in which it was born. In Columbus, Ohio, where *The Avant-Garde* is based, several arts organizations will present programming to coincide with the exhibition *I, Too, Sing America* at the Columbus Museum of Art. This original exhibition and its accompanying book are the culmination of decades of research by guest curator and Columbus native Wil Haygood, who has written award-winning biographies of 20th-century Harlem figures.

Above: *The Library*, by Jacob Lawrence, tempera on fiberboard, 24 x 29-7/8 in. (60.9 x 75.8 cm.), 1960, Smithsonian American Art Museum, Gift of S.C. Johnson & Son, Inc., 1969.47.24



Lawrence's subjects and style were deliberate, conscientious choices. He formed his practice during a period when black artists were carefully considering their role and responsibility in depicting African American history and contemporary life.

In Harlem, Lawrence was surrounded and educated by progressive artists who "admired the historical rebels who had advocated revolutionary struggle to advance the cause of the oppressed," writes art historian Patricia Hill in her book *Painting Harlem Modern: The Art of Jacob Lawrence*. And how he told those stories mattered as much as choosing to tell them. Throughout his

career, Lawrence painted with vibrant and bold colors and remained dedicated to an expressive figurative style, one that lent itself to visual narration.

For his most renowned work, Lawrence turned to an event that had defined his own life. The son of parents who moved during the Great Migration—when millions of African Americans escaped the Jim Crow South to seek better lives in the North and West—he painted the stories he'd been told. Across 60 panels, he showed, and spelled out in the titles, the harsh racial injustice and economic difficulty African Americans faced in the South and the opportunities that brought them to places of greater hope.

The Phillips Memorial Gallery (now known as the Phillips Collection) and the Museum of Modern Art (MOMA) purchased the *Migration Series* (1941) the year following its completion. While each museum took half of the series for their permanent collections—dividing it by even and odd numbered panels—the full series has been exhibited a number of times, most recently in 2016 at the Phillips Collection. Not only had Lawrence achieved a major personal success at 24, the sale was important for another reason: it marked the first time that MOMA had purchased artwork by an African American artist.

Much of his prodigious output was in genre paintings and in the portrayal of everyday scenes; he drew what he knew from his life in Harlem. [On July 24, 1941, Lawrence married the painter Gwendolyn Knight. She supported his work and even helped him with captions for many of his series of paintings. They were married until his death in 2000.]

In October 1943, Lawrence was drafted in the United States Coast Guard and served with the first racially integrated crew. He continued to paint and sketch while in the Coast Guard.] Lawrence and Knight moved to the South in 1946 where he taught a summer course at Black Mountain College, a liberal arts school in North Carolina.

During his six decades as a practicing painter, Lawrence influenced a number of other artists. He began teaching at Pratt Institute in 1956 and, when the Lawrences lived in Nigeria in the early 60s, he offered workshops to young artists in Lagos. After stints teaching at the New School, Art Students League and Brandeis University, his final move was to Seattle in 1971 for a professorship at University of Washington. Lawrence's celebrated career was filled with further milestones: he was a representative for the United States at 1956 Venice Biennale and he was awarded both the NAACP's Spingarn Medal in 1970 and the National Medal of Arts in 1990.

Until his death in 2000, he continued to paint and exhibit his work, even during a brief period spent in a psychiatric institution recovering from stress and exhaustion.

Above: *New Jersey*, from the *United States Series*, by Jacob Lawrence, watercolor, gouache, and pencil on paper, 24 1/8 x 20 in. (61.2 x 50.9 cm.), 1946, Smithsonian American Art Museum, Gift of Container Corporation of America, 1984.124.172.



A century after his birth, his work remains relevant and resonant, thanks to his remarkable storytelling. "The human dimension in his art makes people who have no interest in art, or no experience with, or real knowledge of art, look at Lawrence's work and... see stories that they could find in their own lives," says Virginia Mecklenburg, chief curator at Smithsonian American Art Museum, home to nearly a dozen of Lawrence's works.

My belief is that it is most important for an artist to develop an approach and philosophy about life – if he has developed this philosophy, he does not put paint on canvas, he puts himself on canvas.

— Jacob Lawrence

Read the article in its entirety by visiting:

<https://www.smithsonianmag.com/smithsonian-institution/why-works-visionary-artist-jacob-lawrence-still-resonate-century-after-his-birth-180964706/>

{jean-michel basquiat}

by Fred Hoffman

Excerpted from "The Defining Years: Notes on Five Key Works" *The Estate of Jean-Michel Basquiat*, <http://www.basquiat.com>.

Underlying Jean-Michel Basquiat's sense of himself as an artist was his innate capacity to function as something like an oracle, distilling his perceptions of the outside world down to their essence and, in turn, projecting them outward through his creative acts. This recognition of his role first manifested itself in street actions wherein, under the tag name of SAMO, he transformed his own observations into pithy text messages inscribed on the edifices of the urban environment. This effort quickly became the basis for his early artistic output, including a series of text-image drawings executed in early 1981. Containing a single word, a short phrase, or a simple image referring to a person, event, or recent observation, each drawing refined an external perception down to its core.

As an exhibiting painter, Basquiat was informed by the same process of distillation in both his work's content and its stylistic strategy. His paintings proclaimed the existence of a more basic truth locked within a given event or thought. As his career unfolded, the young artist applied the same intense scrutiny previously reserved for the world around him to the emotional and spiritual aspects of his own being.

Beginning in the early part of 1981, when he was barely twenty years of age, Basquiat went through what would be a defining period in his career. Homing in on the possibilities implicit in drawing from his own life experiences as a means of addressing larger human concerns, he produced five key works over an eighteen-month period: *Untitled (Head)*,



Acque Pericolose, *Per Capita*, *Notary*, and *La Colomba*. These works not only offer insight into this period in Basquiat's career but reveal the depth of his concern for portraying spiritual experience. Though much has been written about the artist's almost mythic persona and his role in revitalizing the New York art world in the early 1980s, little discussion has focused on the works' irrefutable power to transcend the individual and address broader issues and universal themes.

Untitled (Head)

Untitled (Head) indicates that, from the outset, Basquiat was fascinated by greater realities than meet the eye. This work introduces the unique X-ray-like vision he brought to his subjects. His work appears to break down the dichotomy between the external and the internal, intuiting and revealing the innermost aspects of psychic life. In so doing, the artist extends the concern for spiritual truths advanced most notably by the Abstract Expressionists four decades earlier. As he pursued his

Above: *Untitled (Head)*, by Jean-Michel Basquiat, acrylic and crayon on canvas 81 x 69.25 in., 1981, The Eli and Edythe L. Broad Collection, Los Angeles, California.



creative activities, the young painter recognized that his breakthroughs would occur in direct relationship to his ability to penetrate intuitively the façade of physical form and appearance and allow other truths and realities to surface.

Acque Pericolose

Acque Pericolose (or Poison Oasis, as the work has often been called) hints

at mortality. The image of a towering, nude male figure—with long, flowing dreadlocks that in places become intertwined with the accompanying halo—stands not only as the artist's representation of the transcendence of the mortality of human flesh; and in its details reveals the artist's insight into the means of achieving such a state. In what may be interpreted as Basquiat's first major self-portrait, the artist has depicted himself as

vulnerable, yet possessed of pride and authority. Thus, the man's arms are positioned across his chest in a gesture symbolically associated with self-surrender—a sense of being at peace with himself even though he is surrounded by death and upheaval.

Per Capita

Per Capita is Basquiat's third major painting from 1981. It depicts a single male figure wearing Everlast boxing shorts, positioned halfway between a vaguely defined cityscape and a surrounding pictorial field of abstract atmospheric effects. Having synthesized his means of expression, Basquiat felt comfortable adapting a number of well recognized, even populist symbols for his personal iconography. In *Per Capita*, the Latin words *E Pluribus*—part of the motto "*E pluribus unum*," meaning "out of many, one"—are inscribed in the topmost portion of the painting. These words often refer to the historical unification of the thirteen original American colonies into one Union, and they also appear on U.S. currency. By including *E Pluribus* along with, in the upper left, a partial alphabetical listing of states in the Union and the respective per capita income of their citizens, Basquiat points to the inequities of monetary distribution that divide the wealthy (California 10,856) and the impoverished (Alabama \$7,484), the dichotomy of rich versus poor. *Per Capita* thereby extends the artist's concern for the common people and their labor found in many of his earliest paintings.

Notary

A comprehensive indicator of how the artist viewed himself at the apex of his career, *Notary* is a rich compendium of figurative imagery and references accompanied by an array of specific textual references to Greek mythology, Roman history, African tribal culture, systems of monetary exchange, and



Top to bottom:
Notary, by Jean-Michel Basquiat, acrylic, oilstick and collaged paper on canvas, wooden mount, 180.5 × 401.5 cm, 1983, BI, ADAGP, Paris/Scala, Florence.

La Colomba, by Jean-Michel Basquiat, mixed media on canvas, wooden mount, 183 × 336 cm, 1983.

natural commodities, as well as states of health and well-being. The images and texts are presented as part of one loosely unified web or network. Indeed, *Notary* may be seen as a summation of the artist's interest in integrating image and text, as well as painting and drawing. In addition, the work evidences Basquiat's slow and methodical building-up of the picture's surface, layer upon layer—sometimes by painting over an image, sometimes by crossing one out; and in a few areas he allows traces of collaged silkscreen prints to be seen beneath the picture's surface.

La Colomba

The facial features of *La Colomba* mark the portals of sensory perception, admitting external stimuli, while the inside of the head suggests the capacity for the mind within to process the totality of experience. However, *La Colomba*, enhances the drama unfolding between the internal and the external. Drips from the mouth, gestural slashes of red paint along the edge of the face, and the fact that the figure's right arm seems to have been amputated contribute to the sense of an extreme emotional state. The title



La Colomba translates from the Italian as "The Dove," and while the symbolism traditionally associated with that bird refers to the peaceful resolution of a conflict, or good tidings, it can also be seen as signifying a victorious act of deliverance. In this way, perhaps, through the idea of deliverance, the work becomes linked to the artist's heroic black male figures.

Born in Brooklyn, New York to a Caribbean-American family, Jean-Michel Basquiat first achieved fame as part of SAMO, an graffiti duo who wrote enigmatic epigrams in Manhattan during the late 1970s where the hip hop, punk, and street art

movements had coalesced. By the 1980s, he was exhibiting his neo-expressionist paintings in galleries and museums internationally, and collaborating with artists such as Andy Warhol. The Whitney Museum of American Art held a retrospective of his art in 1992.

He died of a heroin overdose at his art studio in New York at age 27.

In 2017, his work set a new record for any U.S. artist at auction, selling a single work for \$110,500,000.

{faith ringgold}

Excerpted from the article *A Biography of the Artist and Writer*, from Faith Ringgold's official website.

Faith Ringgold was born Faith Willi Jones in 1930 in the Harlem neighborhood of Manhattan. Her mother, a fashion designer and seamstress, encouraged Faith's creative pursuits from a young age. Ringgold earned a bachelor's degree from City College of the City University of New York in 1955. She then taught art in New York City public schools and worked on a master's degree at City College, which she completed in 1959.

Ringgold's oil paintings and posters begun in the mid-to-late 1960s carried strong political messages in support of the civil-rights movement. She demonstrated against the exclusion of black and female artists by New York's Whitney Museum of American Art and the Museum of Modern Art in 1968–70. She was arrested for desecrating the American flag in 1970 as a participant in The People's Flag Show, held at the Judson Memorial Church in New York. Ringgold cofounded *Where We At*, a group for African-American female artists, in 1971.

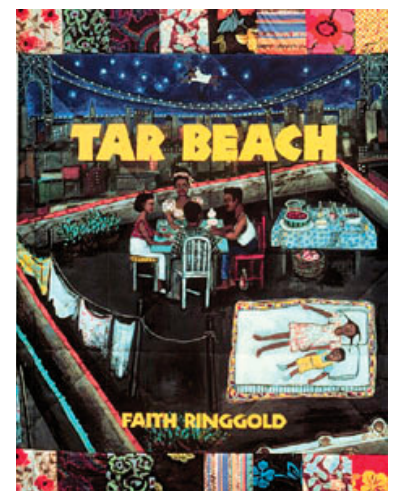
In 1970 Ringgold began teaching college courses. In 1973 she quit teaching in New York City public schools to devote more time to her art. In the early 1970s she abandoned traditional painting. Instead, Ringgold began making unstretched acrylic paintings on canvas with lush fabric borders like those of Tibetan thangkas. She worked with her mother, Willi Posey, to fashion elaborate hooded masks of fabric, beads, and raffia, which were inspired by African tribal costume. She also began making fabric "dolls" and larger stuffed figures, many of which resembled real individuals. Ringgold used some of



these works in performance pieces—the earliest of which, *Wake and Resurrection of the Bicentennial Negro*, was first performed in 1976 by students using her masks, life-size figures, and thangkas, along with voice, music, and dance. In 1976 and 1977 she traveled to West Africa.

Ringgold expanded the format of her thangka paintings to quilt size. Her mother pieced and quilted the first of these new works, *Echoes of Harlem* (1980), before dying in 1981. It was in 1983 that Ringgold began to combine image and handwritten text in her painted "story quilts," which convey imaginative,





open-ended narratives; in the first one, *Who's Afraid of Aunt Jemima?* (1983), the familiar advertising character is turned into a savvy businesswoman. Ringgold's use of craft techniques ignored the traditional distinction between fine art and craft, while demonstrating the importance of family, roots, and artistic collaboration.

From 1984 to 2002, Ringgold was a professor at the University of California, San Diego. She adapted the story quilt *Tar Beach* (from the *Woman on a Bridge* series of 1988) for an eponymous children's book published in 1991.

Its critical and popular success led to her development of several other titles for children. For adults, she wrote her memoirs, published in 1995.

Ringgold lives and works in La Jolla, California, and Englewood, New Jersey.

Clockwise from top left: *Tar Beach*, by Faith Ringgold, acrylic on canvas, tie-dyed, pieced fabric border 74 x 69 in., 1988, Solomon R. Guggenheim Museum, New York

Tar Beach 2, by Faith Ringgold, silkscreen on silk, 66 x 66 in., 1990, Philadelphia Museum of Art, Philadelphia, Pennsylvania.

Tar Beach, by Faith Ringgold, Crown Publishers, New York, 1991.

Cassie Louise Lightfoot, eight years old in 1939, has a dream: to be free to go wherever she wants for the rest of her life. One night, up on "tar beach" — the rooftop of her family's Harlem apartment building — her dream comes true. The stars lift her up, and she flies over the city. She claims the buildings as her own — even the union building, so her father won't have to worry anymore about not being allowed to join just because his father was not a member. As Cassie learns, anyone can fly. "All you need is somewhere to go you can't get to any other way. The next thing you know, you're flying above the stars."



{nick cave}

Nick Cave was born February 4, 1959 in Fulton, Missouri. He is the youngest of seven boys and was raised by his mother. The family was of modest means. Nick Cave learned to sew in the fiber department of the Kansas City Art Institute, where he earned a Bachelor of Fine Arts in 1982. He studied dance through an Alvin Ailey program, both in Kansas City and New York City. He completed graduate coursework at North Texas State University, and went on to achieve a Master's Degree from Cranbrook Academy of Art in Michigan in 1989. After moving to Chicago, Nick Cave became the chair of the Department of Fashion Design at the School of the Art Institute of Chicago.

Nick Cave is an artist, educator, and foremost a messenger, working between the visual and performing arts through a wide range of mediums including sculpture, installation, video, sound, and performance. He says of

himself, "I have found my middle and now am working toward what I am leaving behind."

Nick Cave is well known for his "Soundsuits", sculptural forms based on the scale of his body. Soundsuits camouflage the body, masking and creating a second skin that conceals race, gender, and class, forcing the viewer to look without judgment. The Soundsuits have been displayed as static sculptures in museum environments, as well as photographed and presented as 2-dimensional works. But most importantly, they create sound when a

performer moves; and are therefore used as performance pieces for dance and film. A performer covered in a Soundsuit made of twigs creates a hollow wooden sound as he moves. Dancers in colorful fiber-strand costumes seem to float through the air as they shush through space like The Muppets at a Mardi Gras parade. The Soundsuits are made of buttons, beads, natural materials, and found objects, which are combined to create whimsical characters that create a sense of nostalgia, social commentary and community engagement.

I was really thinking of getting us back to this dream state, this place where we imagine and think about now and how we exist and function in the world. With the state of affairs on the world, I think we tend not to take the time out to create that dream space in our heads.

— Nick Cave



Nick Cave recently opened the massive immersive installation *Until* at MASS MoCA, October 15, 2016 - August 2017, and had a solo exhibition *Here Hear* on view at the Cranbrook Art Museum (2015). Other solo exhibitions include the St. Louis Art Museum (2014-2015), the Institute of Contemporary Art, Boston (2014) and the Denver Art Museum (2013).

Public collections include the Brooklyn Museum; Crystal Bridges; the Detroit Institute of Arts; the High Museum; the Hirshhorn Museum and Sculpture Garden; the Norton Museum of Art; the Museum of Modern Art, New York; the Birmingham Museum of Art; the De Young Museum; the Museum of Fine Arts, Boston; the Museum of Fine Arts, Houston; the Orlando Museum of Art; the Smithsonian Institution; and the San Francisco Museum of Modern Art, among others.

Nick Cave has received several prestigious awards including: the Americans for the Arts 2014 Public Art Network Year in Review Award (2014) in recognition of his Grand Central Terminal performance *Heard* - NY, Joan Mitchell Foundation Award (2008), Artadia Award (2006), the Joyce Award (2006), Creative Capital Grants (2002, 2004 and 2005), and the Louis Comfort Tiffany Foundation Award (2001).



Above: *Soundsuits*, by Nick Cave, mixed media, 2011-2015; Below: *Sculpture*, by Nick Cave, mixed media including ceramic birds, metal flowers, ceramic Doberman, vintage settee, and light fixture, 88 x 72 x 44 in., 2013.

Nick Cave's performance work is best experienced in motion.
Click the images below to be redirected to videos of his sculptures in action.



Videos, from top to bottom: *Nick Cave: Art in Motion*, <https://www.youtube.com/watch?v=PwupTQt9zxY>
Art 21: Art in the 21st Century, <https://art21.org/artist/nick-cave/>



{kehinde wiley}

By applying the visual vocabulary and conventions of glorification, history, wealth and prestige to the subject matter drawn from the urban fabric, the subjects and stylistic references for his paintings are juxtaposed inversions of each other, forcing ambiguity and provocative perplexity to pervade his imagery.

Wiley's larger than life figures disturb and interrupt tropes of portrait painting, often blurring the boundaries between traditional and contemporary modes of representation and the critical portrayal of masculinity and physicality as it pertains to the view of black and brown young men.

Initially, Wiley's portraits were based on photographs taken of young men found on the streets of Harlem. As his practice grew, his eye led him toward an international view, including models found in urban landscapes throughout the world – such as Mumbai, Senegal, Dakar and Rio de Janeiro, among others – accumulating to a vast body of work called, *The World Stage*.

The models, dressed in their everyday clothing most of which are based on the notion of far-reaching Western ideals of style, are asked to assume poses found in paintings or sculptures representative of the history of their surroundings. This juxtaposition of the “old” inherited



Excerpted from The Brooklyn Museum website, <https://www.brooklynmuseum.org/opencollection/objects/169803>

Historically, the role of portraiture has been not only to create a likeness but also to communicate ideas about the subject's status, wealth, and power. During the eighteenth century, for example, major patrons from the church and the aristocracy commissioned portraits in part to signify their importance in society. This portrait imitates the posture of the figure of Napoleon Bonaparte in Jacques-Louis David's painting Bonaparte Crossing the Alps at Grand-Saint-Bernard. Wiley transforms the traditional equestrian portrait by substituting an anonymous young Black man dressed in contemporary clothing for the figure of Napoleon. The artist thereby confronts and critiques historical traditions that do not acknowledge Black cultural experience. Wiley presents a new brand of portraiture that redefines and affirms Black identity and simultaneously questions the history of Western painting.

Above left: *Napoleon Leading the Army over the Alps*, by Kehinde Wiley (American, born 1977), oil on canvas, 108 x 108 in. (274.3 x 274.3 cm), 2005, Brooklyn Museum, Partial gift of Suzi and Andrew Boone Cohen in memory of Ilene R. Boone and in honor of Arnold L. Lehman, Mary Smith Dorward Fund, and William K. Jacobs, Jr. Fund, 2015.53. © artist or artist's estate.

Above: *Bonaparte Crossing the Alps at Grand-Saint-Bernard*, by Jacques-Louis David, oil on canvas, 261 x 221 cm (102-1/3 x 87 in), 1801, Belvedere Palace, Vienna, Austria.

by the “new” – who often have no visual inheritance of which to speak – immediately provides a discourse that is at once visceral and cerebral in scope.

Without shying away from the complicated socio-political histories relevant to the world, Wiley’s figurative paintings and sculptures “quote historical sources and position young black men within the field of power.” His heroic paintings evoke a modern style instilling a unique and contemporary manner, awakening complex issues that many would prefer remain mute.

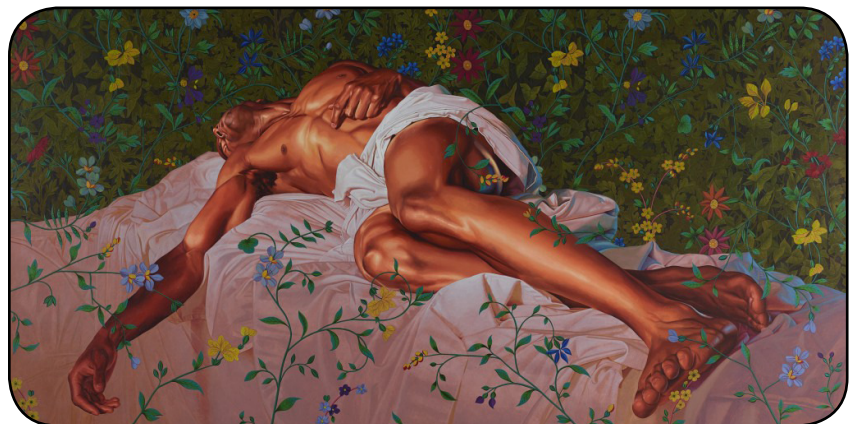
“I began with studying art back in LA as a young kid. I first went to art school when I was about 11 and went to big museums in Southern California. I grew up in South Central Los Angeles in the late 80s and was very much a part of the environment that was driven by some of the defining elements of hip-hop: the violence, anti-social behavior, streets on fire. I was fortunate because my mother was very much focused on getting me, my twin brother, and other siblings out of the hood. On weekends I would go to art classes at a conservatory. After school, we were on lockdown. It was something I hated, obviously, but in the end it was a lifesaver. In art school, I just liked being able to make stuff look like other stuff. It made me feel important. Back then, it was basic apples and fruit and understanding light and shadow. From there I did the body and a lot of self-portraiture. So much of what I do now is a type of self-portraiture. As an undergrad at the Art Institute of San Francisco, I really honed in on the technical aspects of painting and being a masterful painter. And then at Yale it became much more about arguments surrounding identity, gender and sexuality, painting as a political act, questions of post-modernity, etc.

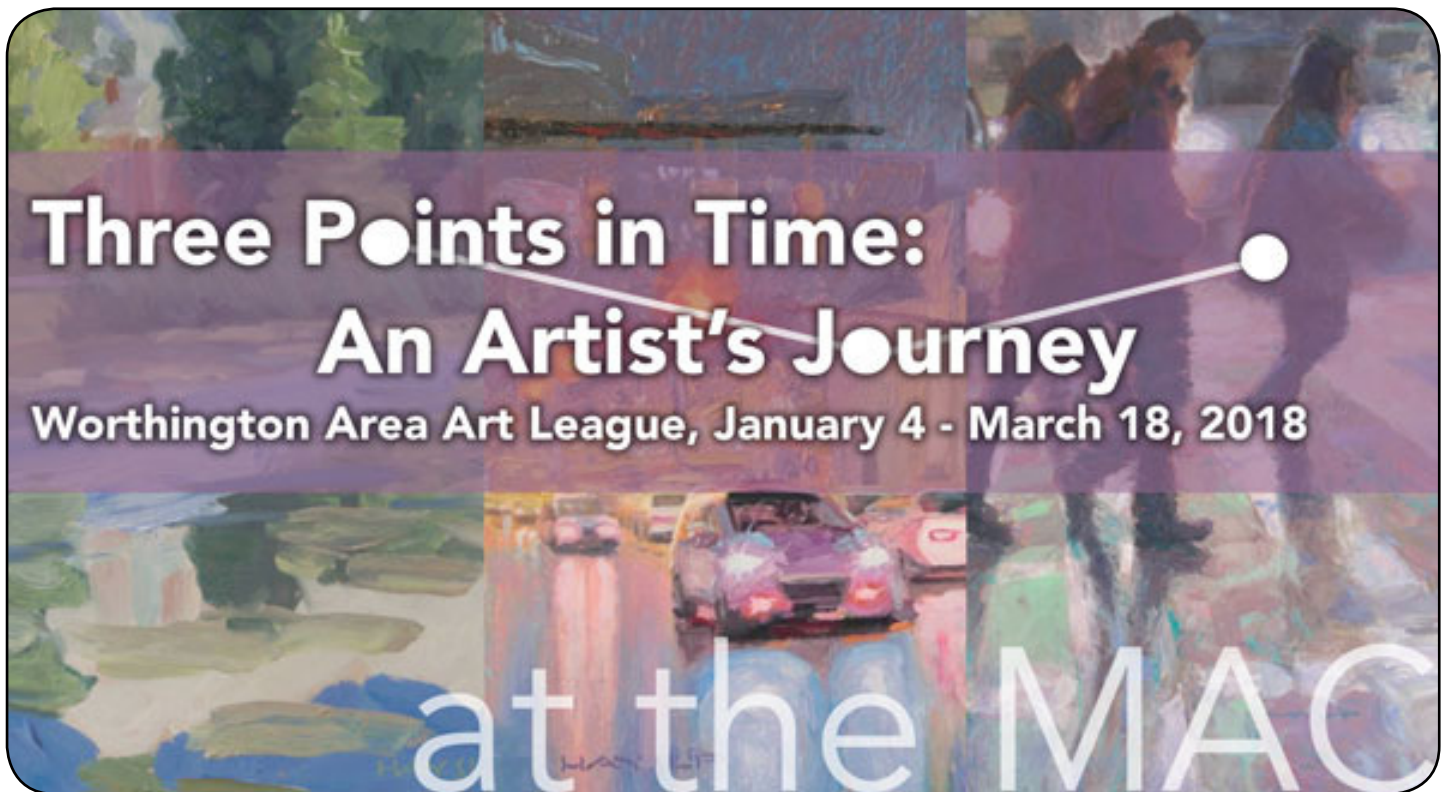
The reason why I am painting women now is in order to come to terms with depictions of gender and the way it is featured art historically—a means to broaden the conversation. Any consideration of male power in painting naturally includes the presence of women within that dialogue. *An Economy of Grace* is an investigation of the presence of women in painting, but in a broader sense, it is an investigation of the negotiation of power in image-making. For this body of work I looked to 18th and 19th-century society portraits for inspiration. At that time it was common practice for nobility to commission unique clothing for portraiture. By working with a major fashion house on this project (Givenchy), we’re revamping that tradition for the 21st century. I’ve always been a big fan of Givenchy and Riccardo Tisci’s work, so it was a wonderful opportunity to work with him.”

In October 2017 it was announced that Kehinde Wiley had been chosen to paint official portrait of Barack Obama to be held in the collection of the Smithsonian’s National Portrait Gallery.

Painting is about the world that we live in. Black men live in the world. My choice is to include them. This is my way of saying yes to us.

— Kehinde Wiley





Select members of the Worthington Area Art League present individual clusters of their work that represent their artistic journey in some way, be it life events, a change in style, or subject. Come and peer into their world and discover the journey an artist makes.

{featuring the work by}

Diana Andrews
Dianne Bauman
Marilyn Bedford
Jane Celehar
Linda Coe
Katherine Crowley
Jane Flewellen

Scott Galloway
Deb Haller
Rod Hayslip
Carol Hershey
Karen Rush Jones
Sheryl Lazenby
Ernest Lockridge

Sherry Mullett
Janet Painter
Vivian Ripley
Nancy Vance
Elizabeth Veldey
Bill Westerman

{all around the town}

The Columbus College of Art and Design, Beeler Gallery
(<http://www.ccad.edu/events-calendar-news/exhibitions>)
"How well do you behave? IN THE FLAT FIELD.", February 1-March 25

The Columbus Cultural Arts Center
(<http://www.culturalartscenteronline.org>)
"I Felt, You Paint", January 12-February 10
"Pencil & Paper" February 16-March 17

The Columbus Museum of Art (<http://www.columbusmuseum.org>)
"William Hawkins", February 16-May 20
"Family Pictures", February 16-May 20
"James R. Hopkins: Faces of the Heartland", Through April 22

Dublin Arts Council (<http://www.dublinarts.org>)
"emerging: an exhibition of student artwork" Through February 23

The High Road Gallery and Studios (<http://www.highroadgallery.com>)
"Candid Views of Life Inside and Outside", February 2-March 24

McConnell Arts Center (<http://www.mcconnellarts.org>)
"Richard Duarte Brown: Layers of Life" Extended
"Three Points in Time", January 4-March 18

OSU Urban Arts Space (<http://www.uas.osu.edu>)
"Thesis 2018: Dept. of Art MFA Exhibition", February 20-March 17

The Pizzuti Collection (<http://www.pizzuticollection.org>)
"Lines/Edges: Frank Stella on Paper", ongoing
"Pair: Glen Baldridge and Alex Dodge", ongoing

Ohio Historical Society (<http://www.ohiohistory.org>)
"Poindexter Village: A Portrait in Stories", February 10-September 2

The Riffe Gallery (<http://www.oac.ohio.gov/Riffe-Gallery/Exhibitions>)
"Quilt National 2017", Through April 14

The Wexner Center (<http://www.wexarts.org>)
"All of Everything: Todd Oldham Fashion", February 3-April 15
"William Kentridge: The Refusal of Time", February 3-April 15

{performing arts}

BalletMet (<http://www.balletmet.org>)
"Giselle", February 9-17, Davidson Theater

CAPA (<http://www.capa.com>)
"Chicago", February 6-11, Palace Theater
"The Stinky Cheese Man", February 12, Lincoln Theater
"Girls Night: The Musical", February 15, Lincoln Theater
"The Price is Right Live", February 22, Ohio Theater
"Late Night Catechism", February 23, Lincoln Theater

CATCO (<http://www.catcoistheatre.org/>)
"Daddy Long Legs", Through February 18, Studio Two, Riffe Center

Columbus Symphony Orchestra at the Ohio Theater (unless otherwise noted)
(<http://www.columbussymphony.com>)
"Russian Winter Festival II: Shostakovich and Rachmaninoff"
February 9-10
"A Night of Symphonic Hip Hop featuring Wyclef Jean", February 17
"Beethoven Marathon", February 23-24

{and beyond}

The Akron Art Museum (<http://www.akronartmuseum.org>)
"Jun Kaneko: Blurred Lines: February 17-June 3

The Museum of Fine Arts Boston (<http://www.mfa.org>)
"M.C. Escher: Infinite Dimensions", February 3-May 28

ICA Boston (<http://www.icaboston.org>)
"Mark Dion: Misadventures of a 21st-Century Naturalist",
Through December 31

The Cincinnati Art Museum (<http://www.cincinnatiartmuseum.org>)
"Ana England: Kinship", Through March 4

Contemporary Arts Center (<http://www.contemporaryartscenter.org>)
"Glenn Kaino: A Shout Within a Storm", Through April 22

The Cleveland Museum of Art (<http://www.clevelandart.org>)
"William Morris", Through November 11
"Rodin - 100 Years", Through May 13

The Art Institute of Chicago (<http://www.artic.edu>)
"Rodin: Sculptor and Storyteller", Through March 4

Dayton Art Institute (<http://www.daytonartinstitute.org>)
"Above the Fold: New Expressions in Origami", February 17-May 13

Detroit Institute of Art (<http://www.dia.org>)
"Making Home: Contemporary Works From the DIA", Through June 6

Indianapolis Museum of Art (<http://www.imamuseum.org>)
"From Picasso with Love", Through April 29

Los Angeles County Museum of Art (<http://www.lacma.org>)
"Alejandro G. Inarritu: Carne Y Arena", Ongoing

Minneapolis Institute of Art (<http://www.artsmia.org>)
"Kenneth Tam: Cold Open", Through April 8

Metropolitan Museum of Art, NYC (<http://www.metmuseum.org>)
"Thomas Cole's Journey, Atlantic Crossings," Through May 13

Museum of Modern Art, New York (<http://www.moma.org>)
"Tania Bruguera: Untitled (Havana, 2000)", Through March 11

New Orleans Museum of Art (<http://www.noma.org>)
"Bror Anders Wikstrom: Bringing Fantasy to Carnival", Through April 1

Carnegie Museum of Art, Pittsburgh (<http://www.cmoa.org>)
"Teenie Harris Photographs: Service and Sacrifice", Through May 28

The Warhol, Pittsburgh (<http://www.warhol.org>)
"Youth Art Exhibit: Stay Woke", March 16-23

San Francisco Museum of Modern Art (<http://www.sfmoma.org>)
"Robert Rauschenberg: Erasing the Rules", Through March 25

The Toledo Museum of Art (<http://www.toledomuseum.org>)
"Fired Up: Contemporary Glass by Women Artists", Through March 18

The National Gallery of Art, Washington, D.C. (<http://www.nga.gov>)
"Outliers and American Vanguard Art", Through May 13

The Smithsonian American Art Museum & The Renwick Gallery, Washington, D.C. (<https://americanart.si.edu/>)
"Kara Walker: Harper's Pictorial History of the Civil War (Annotated)",
Through March 11

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